

ILLEGIBLE DOCUMENT

**THE FOLLOWING
DOCUMENT(S) IS OF
POOR LEGIBILITY IN
THE ORIGINAL**

**THIS IS THE BEST
COPY AVAILABLE**

THE BASIC FUNDAMENTALS FOR FORMULATING A, STAGE
BAND FOR HIGH SCHOOL STUDENTS

by

Isaac Richard July
B.S., North Carolina A. and T. State University, 1959

613-8301

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

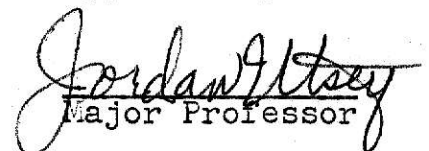
MASTER OF SCIENCE

COLLEGE OF EDUCATION

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1973

Approved by:


Major Professor

LD
2668
R4
1973
J846
C2
Docu-
ment

TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	iii
Chapter	
1. INTRODUCTION	1
Statement of Problem.	3
Definition of Terms	3
Procedure	6
2. BASIC TECHNIQUES FOR FORMULATING A HIGH SCHOOL STAGE BAND	7
3. SCHEDULING AND SELLING THE PROGRAM.	13
4. STAGE BAND INSTRUMENTATION.	16
5. REHEARSAL SEATING ARRANGEMENTS.	18
6. BASIC STAGE BAND ARTICULATION	25
7. TEACHING SOLO PLAYING	32
8. RECOMMENDED STAGE BAND METHOD BOOKS AND TEXTBOOKS	39
9. SUMMARY AND CONCLUSION	41
BIBLIOGRAPHY.	45

LIST OF ILLUSTRATIONS

Illustration	Page
1. Block Style	19
2. Square or Circle	20
3. Face Each Other	21
4. Spread A1	22
5. Spread A2	23
6. The Standardization of Stage Band Articulations	26
7. Articulation Rhythm Example - Cinnamon Kisses	30
8. 12 Bar B ^b Blues Chords	33
9. B ^b Blues Scale - C Instruments	34
10. B ^b Blues Scale - B ^b Instruments	35
11. B ^b Blues Scale - E ^b Instruments	35
12. More Blues	37

CHAPTER I

INTRODUCTION

THE BASIC FUNDAMENTALS IN FORMULATING A STAGE BAND PROGRAM FOR HIGH SCHOOL STUDENTS

Since World War II the stage band has been an addition to the music program of many high schools. Training for musical leadership along this line has therefore stimulated the growth of such programs in many colleges, universities, and local high schools. There were, at the end of World War II, many factors to enhance the growth of these programs. The "big band sound" was still ringing in the ears of students in the high schools, colleges, and veterans returning from overseas, where the radios played a most important part of their recreation. The glamorous "big band" sound was also heard on juke boxes the world over. It is little wonder that it attracted so many followers.

Up to this time, the "big band" did not seem to have a place in the academic programs of either the secondary or collegiate institutions; though formal groups were common, they were not officially connected with these institutions. Strangely enough, though the professional "big band" has almost disappeared, it has survived as an amateur activity under the sponsorship of the very institutions which had condemned it.

No one has clearly traced the history of the stage band movement in the schools. An extensive review of the literature yielded only articles pertaining to the pros and cons of having stage bands in the curriculum and did not provide a single article pertaining to the historical development of this new program. They are accepted by hearsay.

When the movement started, such an organization was usually called "dance band." This term being offensive to semi and professional groups became known as stage bands.

Since the stage band movement has entailed the development of qualified teachers, it was inevitable that it became a professional organization. In 1962 under the leadership of Matt Betton, M. E. Hall, and Leon Breeden, the National Association of Jazz Educators was officially voted into existence at the National Convention of the Music Educators National Conference (Hall, 1962).

Presented in this report is a text concerning the training of the stage band for instrumental directors in the secondary schools. The rapid growth of the stage band has created a need for a text for the directors that have not been exposed, either as a teacher or a performer, to the stage band, its organization, its style, its articulations, or its techniques. The text is informal. It was not written in the convention of an academic presentation; rather, it was designed to catch the spirit of the stage band movement, and to supply pertinent information in as

clear a manner as possible (Musella, 1959).

The stage band has four outstanding qualities: it teaches two ways of playing and interpreting music; it improves sight reading; it encourages experimentation and improvisation; it provides experience leading to professional opportunities. The stage band also provides an organized manner for presenting music that students, parents, and the community will enjoy.

Effective scheduling, proper rehearsal organizations, and a thorough knowledge of the possible instrument combinations will make the program function at its best. The manner in which the inexperienced director presents a stage band articulations, their interpretation, and meaning, and an effective approach to teaching improvisation will greatly enhance the success of the program. Appropriate music, method books, and textbooks are mentioned in this study.

Effective application of the stated problem and the basic fundamentals in formulating a stage band for high school students constitute the body of this study.

Statement of Problem

The purpose of this study was to present the basic fundamentals in formulating a stage band program for high school students.

Definition of Terms

Most of the following definition of terms were cited from The First Story of Jazz.

Ad Libbing. When a player adds his ideas to a written set of notes playing at his leisure.

Articulations. The way one approaches and releases notes.

Blue Notes. These are glissando or slurred notes, somewhere between flat and natural, derived from the blues as sung, and sliding into intervals between major and minor. Blue notes are impossible to notate exactly, but when written down on paper they are frequently indicated by the flatted third or seventh notes of the scale (Mehegan, 1959).

Break. This is a very brief syncopation interlude, usually of two to four bars, between musical phrases, often improvised in unwritten jazz. Louis Armstrong is famous for his breaks (Mehegan, 1959).

Embouchure. The way one fits his lips to play a wind instrument.

Harmony. In jazz, harmony makes frequent use of the blue note, the blue scale, the seventh and ninth chords, and the "close" harmony of the old barbershop style of chromatic singing, which is carried over into instrumentation (Mehegan, 1959).

Improvisation. This is composing as one plays, or making up variations of old themes directly on the instrument being played rather than from written notes. The interest and beauty of improvisation depend on the talent and ability of the individual performer (Mehegan, 1959).

Joy of Playing. This is the element that gives jazz its zest and verve, its happy, dancing quality, that brings musicians of all races together for impromptu jam sessions. Here, new musical ideals are born as the musicians play together for hours without written music - just for fun (Mehegan, 1959).

Percussion. The drums provide jazz with its basic beat, but banjo or guitar, the string bass or tuba, and piano also provide percussion. Any or all of these instruments may make up the rhythm section of a jazz band. Chords may be used as a beat to create harmonized percussion (Mehegan, 1959).

Rhythm. In jazz, this is not limited to percussion beats alone. The variation of volume, tone, and pitch may also be used in such a way as to give to a jazz performance additional accents of sound-rhythm, played against a variety of counter-rhythm supplied by the percussion (Mehegan, 1959).

Riff. This is a single rhythmic phrase repeated over and over, usually as a background to the lead melody. A few riffs may be used also as a melodic theme in itself (Mehegan, 1959).

Syncopation. This is a shifting of the normal rhythmic stress from the strong beat to the weak beat, accenting the off beat, and playing one rhythm against another in such a way that listeners want to move, nod

heads, clap hands, or dance. Syncopation is basic and continuous in jazz, and upon it are built very complex rhythms (Mehegan, 1959).

Tone Color. Jazz instruments may take on the varied tone of the singing or speaking voice, even of laughter or of groans, in a variety of tonal colorations. At one time different instruments may be playing melodies (Mehegan, 1959).

Procedures

The investigator used books, pamphlets, and periodicals found in Farrell Library, Kansas State University, Manhattan, Kansas, and Lewis Memorial Library, Grambling College, Grambling, Louisiana, to present the basic techniques for formulating a high school stage band. This literature was abstracted and organized to determine the basic fundamentals in formulating a stage band program for high school students.

CHAPTER II

BASIC TECHNIQUES FOR FORMULATING A HIGH SCHOOL STAGE BAND

The "mod" generation--modern music, young ideas, new sounds, old styles--are a few descriptions of the appeal which will create student involvement that can be accomplished through the stage band medium. Today's music is a part of everyone's life. The new beats, the electric sound, the combo sounds, and the big band sounds are all playing an important part in the life and education of each student as he grows up in this modern world.

As the pace of the world changes, the pace of the student also changes. The offerings of changing music in the established curriculum to include the sounds of jazz style, phrasing, solo lines, ensemble playing, and creative ability are as challenging to a serious jazz musician as the style, phrasing, melody lines, and contrapuntal organization of classical music are to a classical or conservatory oriented course of study.

Such basic abilities of playing as breath control embouchure, and the physical requirements, are very much the same for both classical or conservatory playing. Usually a person will prepare himself in either the classical area or the jazz area, and most times both areas will be covered.

In order for a person to make a living as a professional musician it is usually necessary to perform in several mediums such as the symphony, opera, band, and show orchestra. If a person is interested in teaching, he should therefore be well prepared in every area within his field. The instrumental teacher needs to be able to conduct the major ensembles and to work in an effective way with the smaller groups that will help develop his program and give the students the best musical education possible.

The stage band has many important and lasting qualities that will improve the student's ability to better understand and perform the music he is playing. Four major qualities are:

1. The stage band teaches students two ways of playing music. With the necessary understanding of interpretation, phrasing, attacks, releases, and section sounds, the students are able to play both styles, classical and jazz, better.

2. The stage band improves sight reading. Because of the extreme demands of rhythm patterns in stage band music and because only one person plays each part, it is necessary that each person carries his own part by himself. The stage band is only going to be as good as each individual performer.

3. The stage band offers an opportunity for the gifted student (talented student) to participate in creative

music by learning chord structure, voice leading, and the art of Ad Libbing a part from a given chord sequence.

4. The stage band provides an opportunity for a student to add a great deal of enjoyment and professional training to an otherwise limited career.

In 1962, the National Musical Education Association found that there were 1,000 stage bands in high schools in the United States. In 1972, the total had grown to the almost unbelievable number of 24,000 in ten years. As the program developed a great many schools scheduled stage band on a daily class basis and a few states authorized their schools to give regular credit for this important part of the music program (Hall, 1962).

The instrumental director who does not pay attention to this overwhelming development is not going to be able to continue to develop an outstanding music education program in his school.

First Things First

One of the most important parts of beginning a new addition to a program is to make sure that a well thought-out plan of organization, implementation, and rehearsal scheduling, is used. Whenever anything new is added to the program, it is very important to make sure that the proper balance of organization will exist. If too much emphasis is put on one organization, then it will not allow the program to be as effective as it needs to be. If a school has a marching band, a concert band, a pep band, and a stage band,

each organization should be well developed for perfection.

Usually, the stage band is considered to be an extra organization. The stage band is the last to be scheduled, and it is the organization that has to rehearse at night. Also, the stage band can get out of balance easiest because of the high student interest, the student body acceptance of this style of music, and the relative inexpensive cost of operating this small unit. Special care must be used to insure that the stage band will add to the program and not take away from the overall program.

During the investigator's thirteen years of high school teaching,* participation in the stage band as a special privilege seemed a good way to make the band function smoothly. Stage band students had the following requirements:

1. Each student was compelled to be in the marching band or concert band before he could be in the stage band.

2. Each member of the stage band had to play in the Regional Solo Contest and receive a grade of two (II) on this solo. All concert members had to play in this contest and receive a grade of at least three (III) in order to remain in the stage band.

3. Each student was required to spend at least thirty (30) minutes each day listening to a good recording of music. They were encouraged to listen to all types

* Teacher of bands at Henderson Institute, Henderson, N. C., 1959-1972

of music. The important thing was to get in the habit of listening with a critical ear - as much as possible.

The stage band is called something special; the stage band usually performs more often than the other organizations; the students travel more extensively than with the other bands; it takes a lot of extra work to be in the special (part of the program) organization. The extra requirement creates a very fine working attitude. Also the students have a great deal of pride in the fact that they have the desire and dedication to meet the requirements of the stage band participation.

All teachers seek ways of judging how successful their teaching methods and ideas of motivation really are. In North Carolina, there is an All State Band that students try out for by competing in a district, regional, and state level to get into this very elite group. While teaching ten years at Henderson Institute, Henderson, North Carolina, twelve members achieved this outstanding honor. All of these students were in the stage band and all participated in the marching or concert band or both.

Starting a stage band is usually a rather easy task because of the built-in student appeal and the fact that it is not necessary to spend a lot of money to start a stage band program. There is an ample supply of good stage band arrangement at most music stores and the instruments are already used in the band program.

Selecting students is the hardest and most important part of having a good stage band. Desire is the most important attribute that a student must have. A student who has a great deal of desire will spend the necessary time and energy to make the program a success. Too many times the more talented students get the idea that they do not have to spend the extra time that is necessary to develop a jazz style and become a more knowledgeable musician.

CHAPTER III

SCHEDULING AND SELLING THE PROGRAM

The stage band is just like any other organization, it requires a well planned rehearsal routine. When a director first starts the program, it may not be possible to have a period a day for practices; and therefore, it is necessary to rehearse the band before or after school or at night. The important thing is to set up a time to rehearse each week and make sure to stick to the schedule. After the director has the program established in a well ordered manner, his administration will be more inclined to consider a schedule for stage band during the day.

In asking for time in the master schedule, the director must realize that this program is a part of the overall school program and that drastic changes do not just happen overnight. The first place to try for a schedule adjustment is within his own department. If that does not work, approach the principal with a well planned suggestion for a schedule adjustment. Almost all the time, an administrator will respect his desire to want to improve his program, and will respect your businesslike approaches (Jone, 1960).

Too many band directors do not try to sell their program to the administration and the community in an

organized manner. Many problems are created by this helter-skelter organization, resulting in lack of support and the lack of necessary backing that is required to affect program changes and development.

The smart band director must outline a line of attack to suit the teaching situation in which it is involved. The following list provides a few suggestions for approaching the administration and selling your program:

1. First and foremost - the students will benefit from the additional activity. Always talk in terms of what the student will gain.
2. Involve the administration in your program.
 - A. Keep them informed about what you are planning and doing.
 - B. Invite the administrator to go with the band on out of town functions.
 - C. Make the administration feel that you need their help and support; welcome their suggestions.
 - D. Have your principal come to your rehearsal and talk to the students. The students will appreciate the principal's taking time to talk to them in turn he will gain their support and the band's position will be much stronger in the eyes of the administration.
 - E. Be willing to serve on school committees and

lend a helping hand when necessary.

3. Help the teachers with problems which involve the students in your band. If the teachers feel you can do as you want and if you do not consider their problems, you will not get their support on the curricular committee and other important school functions.

4. Sell your program to the students - they will sell it to their parents, and the students and parents will sell it to the community.

5. Help the community and work for its development - if you expect to get their support on fund raising, special functions, and concert attendance.

6. Do not make your desires and dedications for developing an outstanding program stronger than the program itself.

7. Work hard so that the program will be a successful one. If at first you do not succeed, remember, sometimes you have to lose so that the next time you can be a winner (Jones, 1960).

CHAPTER IV

STAGE BAND INSTRUMENTATION

The instrumentation of the stage band has several different combinations that are available. The standard instrumentation is as follows:

Lead Alto Saxophone	Piano
Third Alto Saxophone	Bass
Lead Tenor Saxophone	Drums
Fourth Tenor Saxophone	Tuba
First Trumpet	First Trombone (tenor)
Second Trumpet	Second Trombone (tenor)
Third Trumpet	Third Trombone (tenor)
Fourth Trumpet	Fourth Trombone (bass)

From this basic instrumentation it is possible to add to or take away instruments to meet the instrumentation that is available in each teaching situation. It is possible to play many of the published arrangements with the following instrumentations:

Three Saxophones
Two Trumpets
One Trombone
Piano, Bass, Drums

It is also possible to go in the other direction and add French horns, mellophones, clarinets, flutes, oboes, bassoons, bass clarinets, fluegle horns, and almost every instrument that is playable. With this wide open area of possibilities, the director can organize a stage band in almost any situation (Neidig, 1964).

Another avenue to explore for the very small band program is the substitution of instruments. If one does not have a tenor saxophone, a clarinet could play the part. If one does not have a trombone, a baritone horn could play the part. If one does not have a string bass, a tuba can play this part. In other words, a band director, who has the desire to work out his problems will be able to build a successful program where by the students and the community will be pleased (Neidig, 1964).

CHAPTER V

REHEARSAL SEATING ARRANGEMENTS

The uniqueness of the stage band is its relatively small size and since it is very important that each member of the band be able to hear each person, the rehearsal seating arrangement can and should vary a great deal. In fact, it is conceivable that the band should use several different seating arrangements each month or even each week. The main goal is to give the students the opportunity to hear the band and himself in the best possible way so that the playing will be uniform within the sections and within the band. Since there is only one student to a part, it is necessary that everything matches at all times.

Since this part of the program is so important, a series of five rehearsal and performance seating plans are presented. Each one has good and bad points that are discussed (Hall, 1961).

BLOCK STYLE

Good Points

1. The band has a big fat sound.
2. This set-up is the most commonly used.
3. This arrangement takes less space.

Bad Points

1. The trumpets and trombones cannot hear the saxophone
2. The rhythm is off to one side resulting in half of the members not hearing as well as they should.
3. The saxes need to have a curve so that students can hear each other; this cannot be done in the block set-up.

Drums		Solo Trumpet	Lead Trumpet	Third Trumpet	Fourth Trumpet	Fifth Trumpet
	Bass	Solo Trombone	Lead Trombone	Third Trombone	Fourth Trombone	Bass Trombone
Piano		Fourth Tenor Sax	Lead Tenor Sax	Lead Alto Sax	Third Alto Sax	Baritone Sax

Conductor

(Hall, 1961)

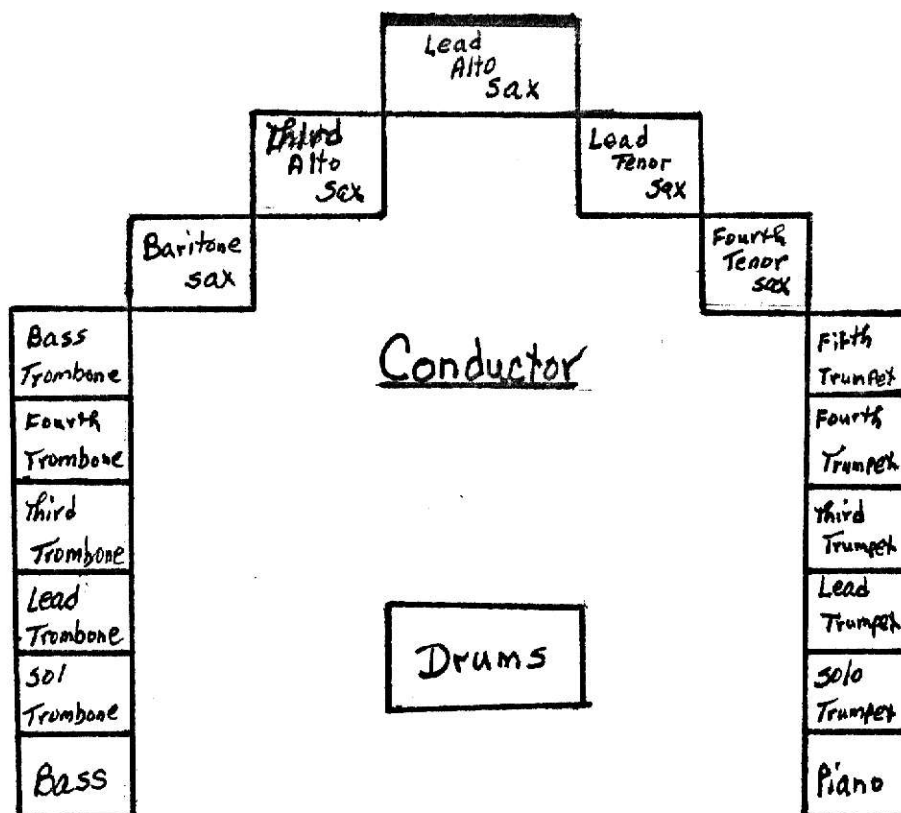
SQUARE OR CIRCLE

Good Points

1. Everyone is playing into each other; everyone can hear each other much better.
2. This arrangement provides a circle for the saxes and a straight line for the brass.
3. The rhythm section can hear much better.

Bad Points

1. This arrangement is used for rehearsal only.



(Hall, 1961)

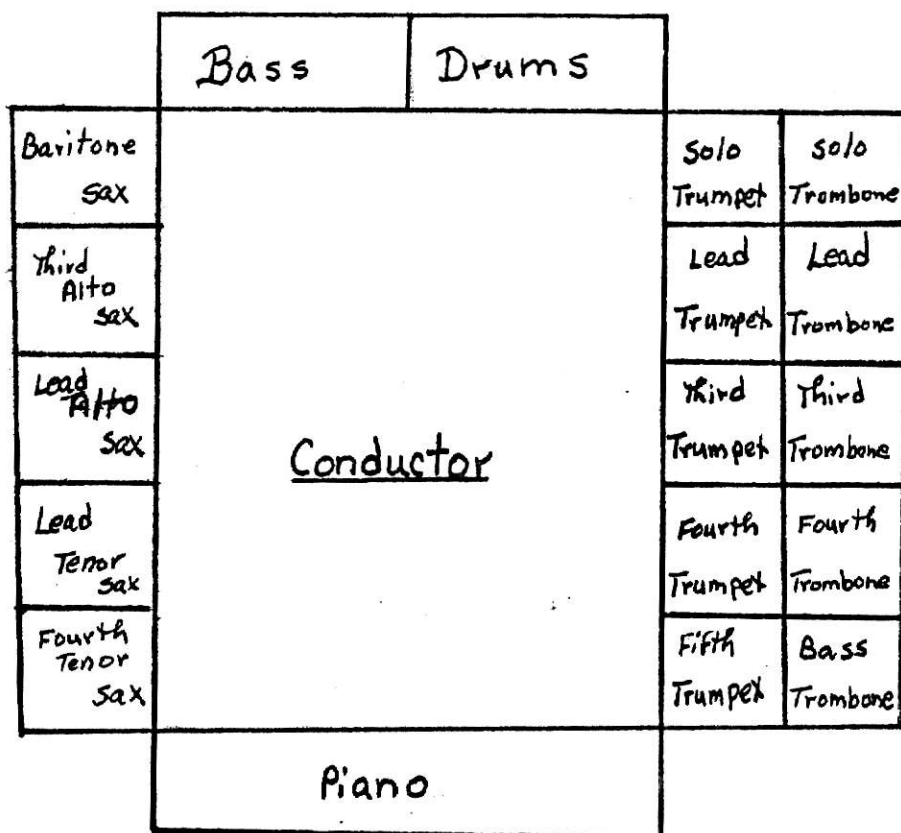
FACE EACH OTHER

Good Points

1. The brass plays into the saxes resulting in a situation that enables each section to hear each other.
2. This arrangement splits rhythm section; makes them listen in order to stay together.
3. This arrangement is a must set-up if you use a block performance set-up.

Bad Points

1. This arrangement is used for rehearsal only.



(Hall, 1961)

SPREAD A1

Good Points

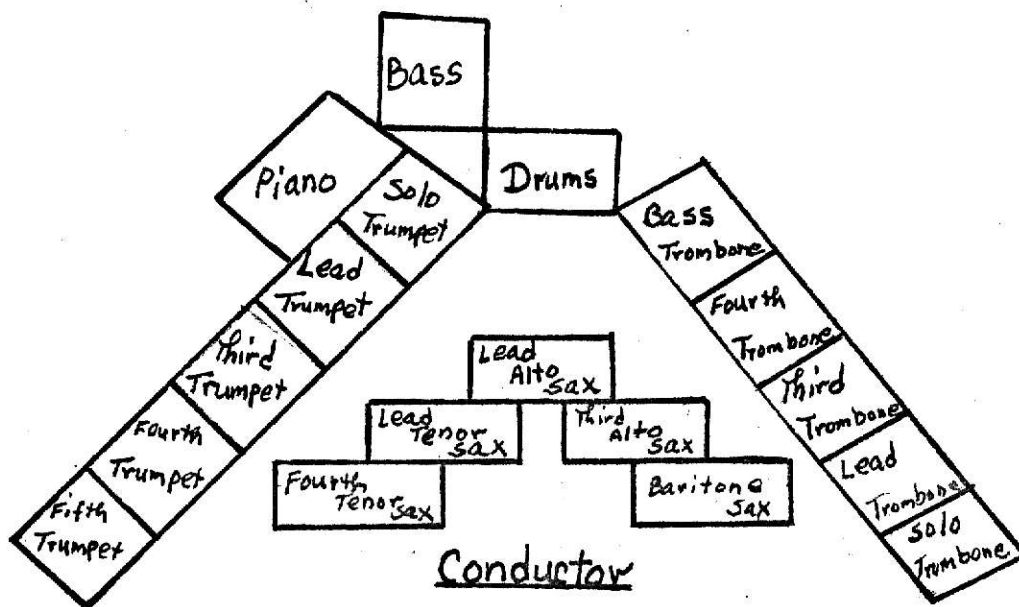
1. Best way for everyone to hear each section and individual.
2. Gives a beautiful stage setting.
3. Provides a very balanced sound.
4. Places rhythm section in center of band.

Bad Points

1. Does not give big brass sound because of the split brass section.
2. Spreads band out; sometimes too much for an inexperienced band and rhythm section.

Special Instruction

1. Stand to play trumpets and trombones.



(Hall, 1961)

SPREAD A 2

Good Points

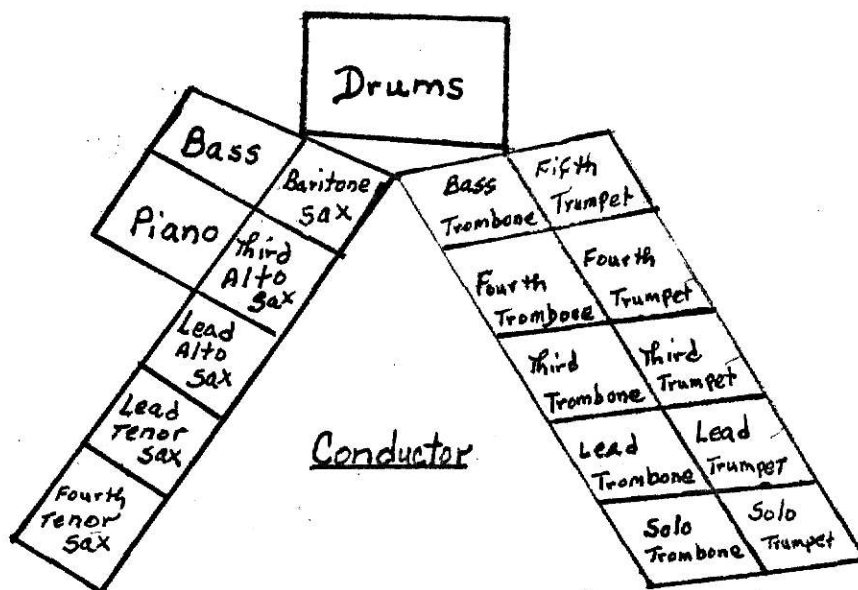
1. Everyone can hear; brass can hear the saxes and saxes can hear the brass.
2. The rhythm section is in the middle of the band.
3. It keeps the brass together, providing a bigger brass sound.
4. It is a nice stage setting.

Bad Point

1. The rhythm section has to be very strong to keep everything together.

Special Instructions

1. The trombone players are seated.
2. The trumpet players are standing.



(Hall, 1961)

It is not possible to say that one seating plan is better than the other. Each time that a new rehearsal or performance seating plan is tried, the new plan has a rewarding effect on the sound, rhythm, and overall performance.

Since there are several choices as to the desired plan, it will take some juggling to determine what will work the best for your situation (Neidig, 1964).

CHAPTER VI

BASIC STAGE BAND ARTICULATIONS

When one is fortunate enough to have a stage band organized, the next step is to develop a good rehearsal technique. There are several important techniques, but the most important single item is the articulation - that is necessary in order that the student will be able to play each and every note with the proper jazz style and feeling.

The big problem of organized jazz playing comes from the fact that there are several unwritten rules and general interpretations that are handed down as one learns to play jazz. If one, as a band director, has not been exposed to playing jazz, then it is a probable conclusion that he does not know the articulations that are preferred and these articulations are not always marked on the musicians' and conductor's parts.

In order that this could be much better organized, a set of basic articulations have been formulated in the last few years. There are several persons that have been instrumental in this organization and have presented this series of articulations. They are: Matt Betton with the Stan Kenton's Summer Clinics and now the organizer of the National Association of Jazz Educators; Dr. Gene Hall, noted jazz performer and the founder of the famed jazz

program at North Texas State University; and John LaPorta, an outstanding studio and recording musician and presently the chairman of the Instrumental Department of Berkley School of Music in Boston, Massachusetts.

Since there are several lists of jazz articulations, the National State Band Camp, Inc., has formulated a composite list striving to standardize this important part of jazz playing (Betton, 1964:22).

THE STANDARDIZATION OF STAGE BAND ARTICULATION
NATIONAL STATE BAND CAMP, INC.
 (Non-Profit)

Dr. Gene Hall
 Director

STAN KENTON CLINICS

Matt Betton
 Assistant
 Director



Heavy Accent
 Hold full value.



Wah
 Full tone - not muffled.



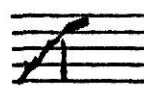
Heavy Accent
 Hold less than full value.



Short Gliss Up
 Slide into note from below (usually one to three steps).



Heavy Accent
 Short as possible.



Long Gliss Up-Same as above except longer entrance.



Staccato
 Short-not heavy.



Short Gliss Down
 The reverse of the short gliss up.



Legato Tongue
 Hold full value.



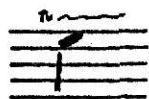
Long Gliss Down
 Same as long gliss up in reverse.



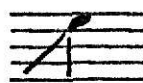
The Shake
A variation of the tone upward-much like a trill.



Short Lift Enter note via chromatic or diatonic scale beginning about a third below.



Lip Trill-Similar to shake but slower and with more lip control.



Long Lift-Same as above except longer entrance.



Wide Lip Trill
Same as above except slower and wider interval.



Short Spill-Rapid diatonic or chromatic drop. The reverse of the short lift.



The Flip - Sound note, raise pitch, drop into following note (done with lip on brass).



Long Spill - Same as above except longer exit.



The Smear - Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.



The Plop - A rapid slide down harmonic or diatonic scale before sounding note.



The Doit - Sound note then gliss upward from one to five steps.







Indefinite sound
Deadened tone - indefinite pitch.



Du
False or muffled tone.

Note: No individual notes are heard when executing a gliss.

In the way of explanation to one as a director and to your students, a very simple articulation chart is presented below (Tilles, 1967).

- 
 - Heavy Accent - Hold full value, Use the DOO sound - this provides for a definite attack and the sound gets softer as the accent mark indicates.
- 
 - House Top - Heave accent - Use the DOT sound - hold less than full value. The "D" gives you a definite start and the ot cuts the note a little short with a well defined release.
- 
 - Jazz Staccato - Short - can be heavy or light. Use DIT sound - this provides a definite attack and a controlled short release that will become very uniform in just a few tries.
- 
 - Legato Tongue - Hold full value - Use DOO a soft "D" or a hard "D" can control a great deal of sound style.

In presenting this to the student, you can make a very simple chart as follows:



Row 1: Heavy Accent (DOO)
 Row 2: House Top (DOT)
 Row 3: Jazz Staccato (Doo-DAT, Doo-DA, Doo-THA)
 Row 4: Legato Tongue (Doo-DiT, Doo-Doo, Doo-DiT)

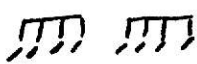


The next important articulation is the interpretation of two eighth notes. As a general rule, the first note is long and the second note is short. Example:

This can also be played:

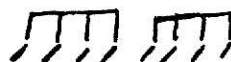


The student

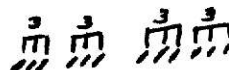
must learn to play this interpretation each time he has two eighth notes because most of the time it will not be marked.

The next problem is the playing of a series of eighth notes. Example:  The usual inexperienced approach to this articulation is to play the notes all short, or to change it to a  feeling. The  feeling usually comes out just as short and choppy as the straight short eighth notes. In order to change this to a jazz or swing feeling the following articulations will make this pattern swing (Tilles, 1967:181).

As written:



The notes should be thought out as being in a triplet pattern.



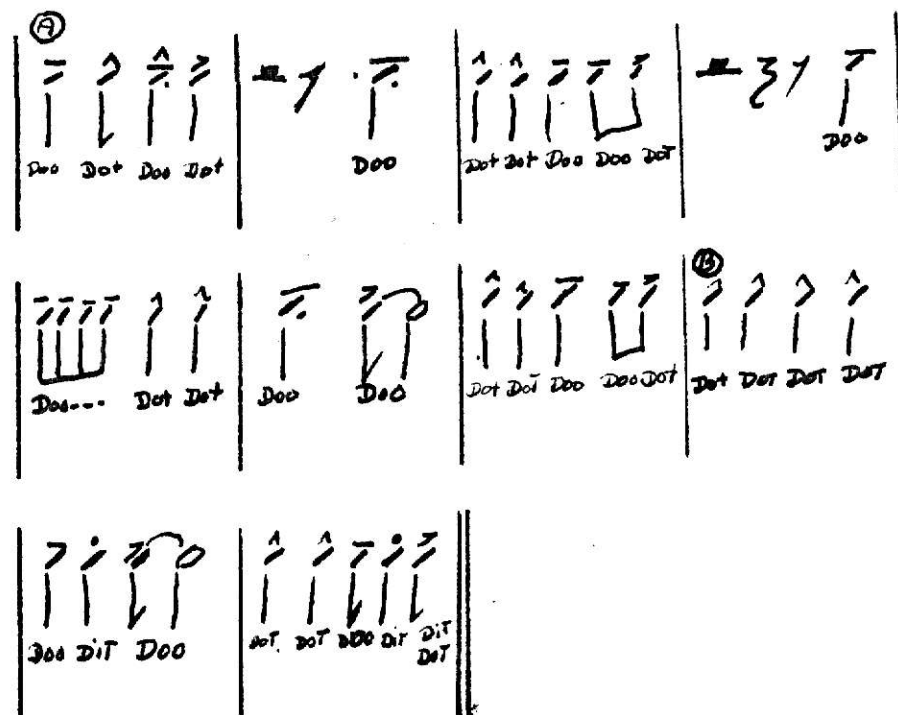
Use these articulation markings



A different set of words has been used for the saxes. The saxes must keep the air going through the mouthpiece. By using the word THA the tongue comes up and lays on the reed which results in the desired controlled sound that will match the brass and give a good organized playing pattern to the entire band. One of the best selections to use in teaching a young band articulations is a tune entitled Cinnamon Kisses by Marshall Brown (Neidig, 1964).

The first section gives everyone in the band a great example of basic articulation.

Articulation Rhythm Example - Cinnamon Kisses



This selection can prove to be a great teaching aid if the director has the students play it several times with the jazz articulations and then have them play it with the straight articulations. As soon as the students have learned to play the jazz style they will do as much better job of playing both styles of articulations. When students have a good understanding of the desired articulations the basic sounds will be much better and the stage band will be a great

band instead of an eyesore for the director and the students.

CHAPTER VII

TEACHING SOLO PLAYING

One of the most difficult parts of instructing stage band is teaching the students to play solos. The difficult part is not the solo itself but the method the teacher uses to stimulate and inspire the students to try out the system outlined. Each student must spend some time working on his own in order to perfect a good solo style and organization.

There are several good books that are available for both the director and the student that outline a plan of study to be used as an individual method or as a class textbook. In the recommended music section (Chapter VIII), books and methods have been outlined for the stage band director.

Through the experience of teaching stage band in school, summer clinics and one day clinics, a plan for teaching solo playing from the very beginning is presented. The chief purpose of this plan is to give the student a good basic approach to playing an improvised solo.

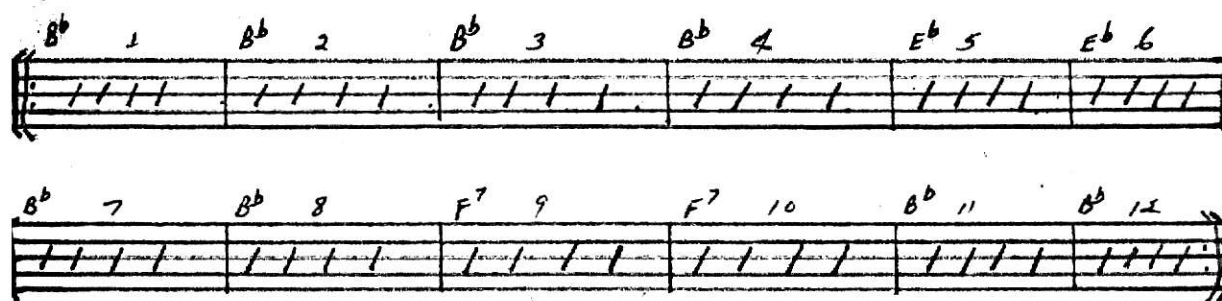
Because the Blues is the easiest form of jazz for the students to understand, the approach to solo playing is based on the twelve bar blues. The twelve bar blues is heard so much by the students, it is already established in

their musical listening. Most of the time they do not know how to identify the blues structure until it has been pointed out to them. However, as soon as they make the association, they are able to group the basic chords and in a short time are proficient enough to expand this into something other than the basic blues outlined in this chapter.

Because the B flat scale is usually an integral part of the less experienced musician, this scale has been chosen to base the approach to solo playing. In the following outline the writer has taken the basic B flat Blues chord structure and put together the basic blues scale to present to the students C, B flat, E flat parts are outlined.

12 BAR B^b BLUES CHORDS

The musical notation is organized into three systems, each with two staves. The first system is labeled "C Instruments" and the second "B b Instruments". The third system is labeled "Eb Instruments". Each staff contains a series of chords represented by circles with notes inside, and the chord names are written above the staves. The chords are: C, B b , B b , F7, B b , Eb, B b , F7, C, Eb, C, F, C, G7, C, Eb, C, G, D7, D7, G, G.

B^b Blues ScaleC Instruments

B^b Blues ScaleB^b Instruments

Two systems of musical notation for the B^b Blues Scale on B^b Instruments. The first system consists of two staves with rhythmic patterns indicated by slanted lines and fingerings 1 through 12. The second system consists of three staves showing the scale in a more detailed, melodic notation with notes, accidentals, and fingerings 1 through 12.

B^b Blues ScaleE^b Instruments

Two systems of musical notation for the B^b Blues Scale on E^b Instruments. The first system consists of two staves with rhythmic patterns indicated by slanted lines and fingerings 1 through 12. The second system consists of three staves showing the scale in a more detailed, melodic notation with notes, accidentals, and fingerings 1 through 12.

Instructions for teaching B flat blues scale

1. Have the piano play the basic B flat blues chords through two times for students to listen to the structure of the blues and the chord changes.

2. Have the students play whole notes through the 12 bar blues.

- a. Let everyone play on the root of the chord.
- b. Put one section on the root, put one section on the third, and put one section on the fifth of the chord.
- c. Split the chord within each section.

3. Have the students sing whole notes - root position for the 12 bars. Do as much singing as possible. It will make the students listen to the pitches with a much more critical ear.

4. Introduce the Blues Scale.

- a. Have two sections play whole notes - root - position - while one section plays the blues scale. Alternate sections until all of the sections have a chance to play the blues scale with the blue chord background.
- b. Have the band play the chords in parts while individual students play the blues scale.
- c. Have the band play the chords in parts while individual students play solos using only the notes of the blues scale. The students can use any rhythm pattern and any note as long as the note is in the blues scale.

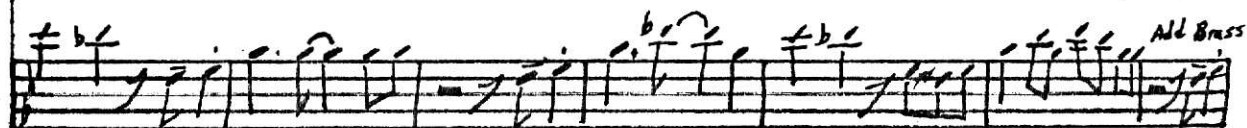
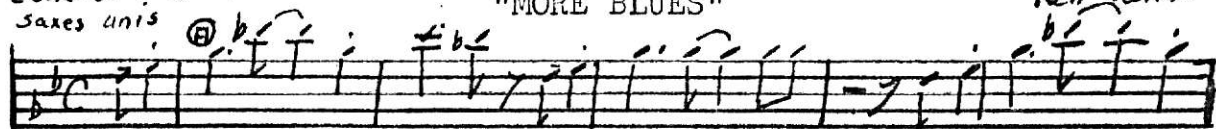
5. Apply the solos to music.

Music Example - "More Blues" by Ken Harris
Harris Music Publishing Company

Conductor Guide
Saxes units

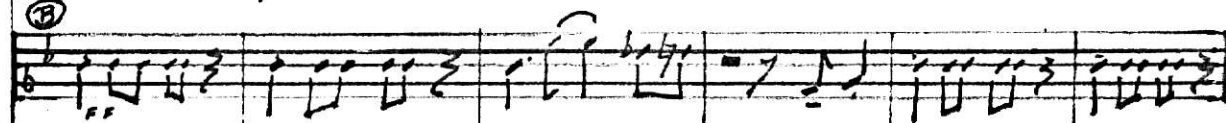
"MORE BLUES"

Ken Harris

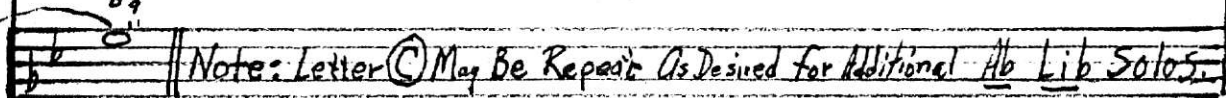
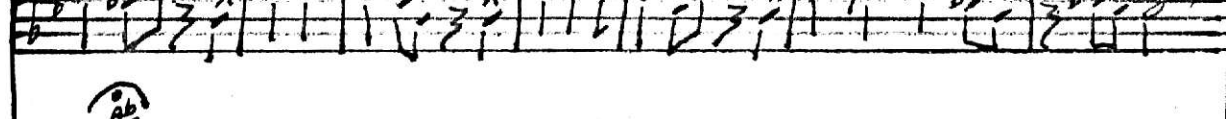
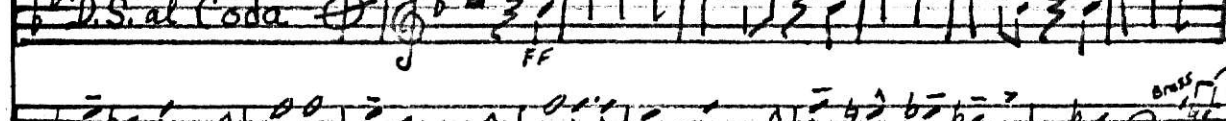
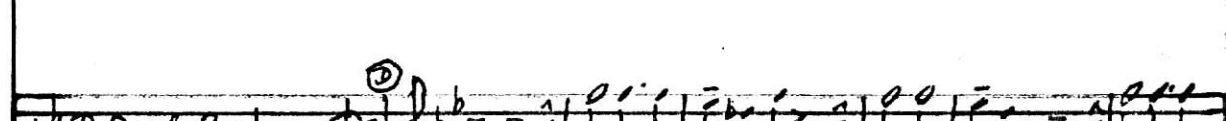
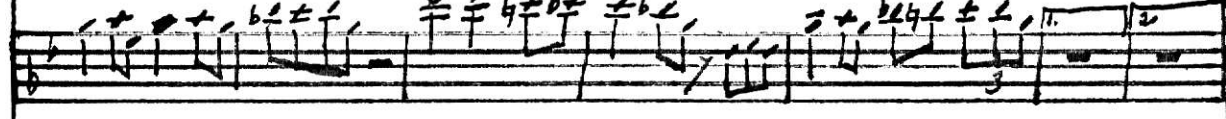
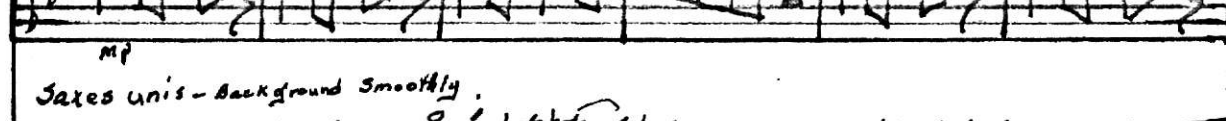
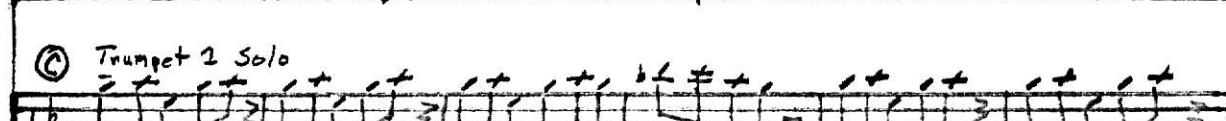
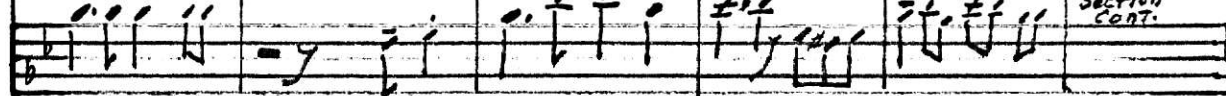
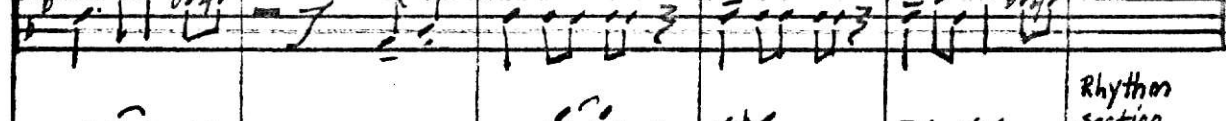
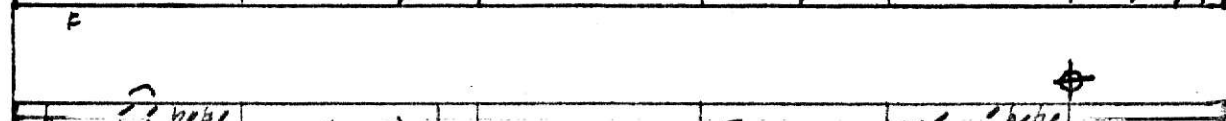


Brass in Harmony

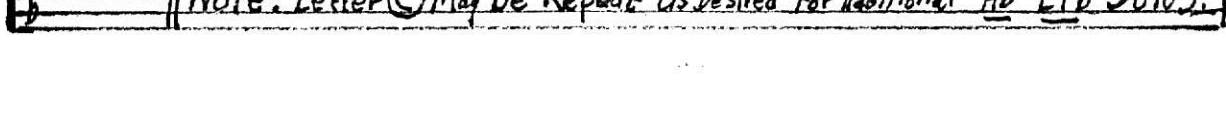
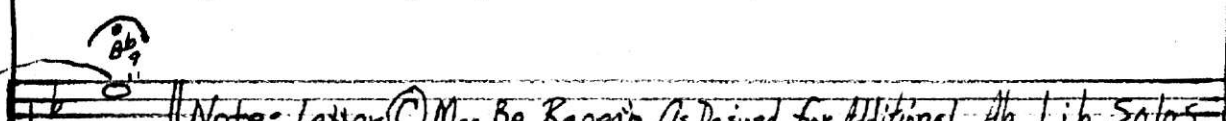
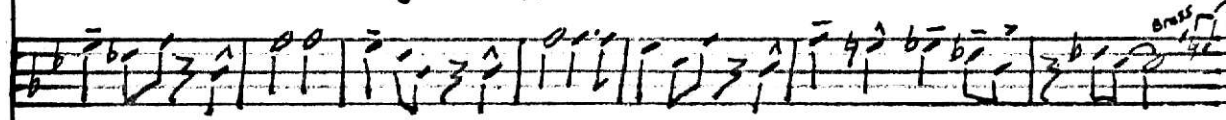
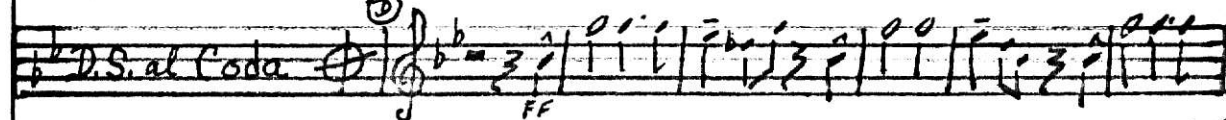
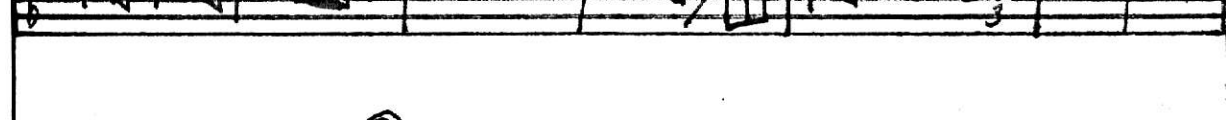
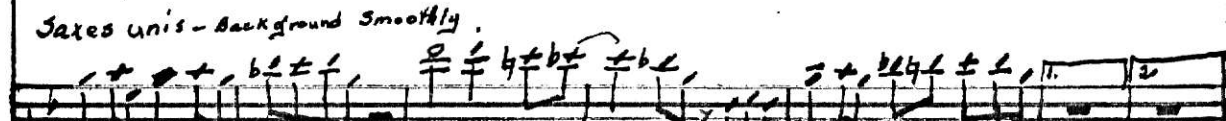
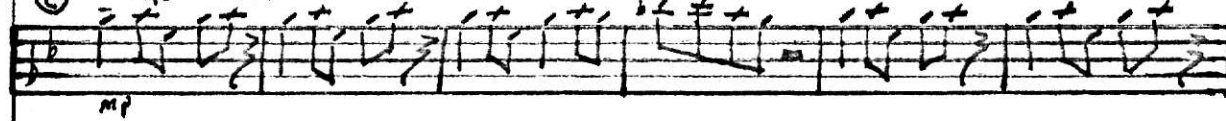
(B)



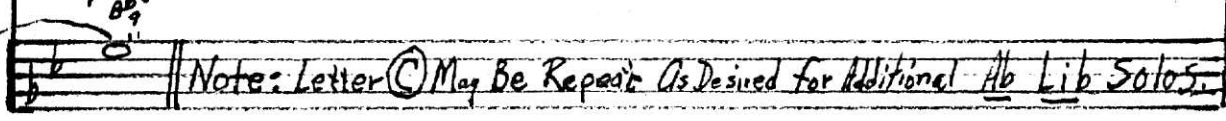
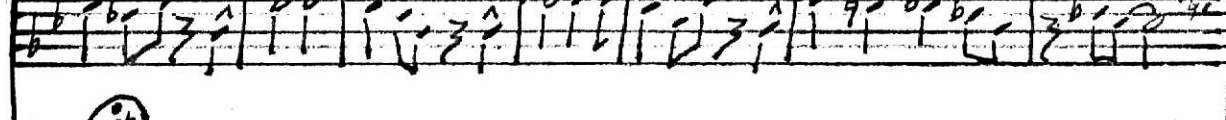
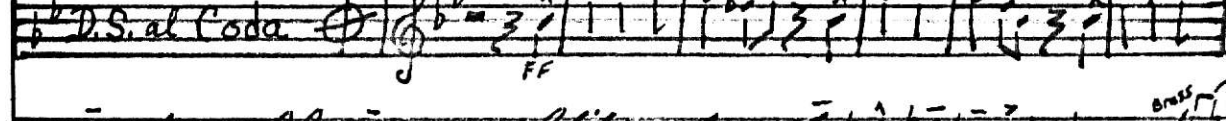
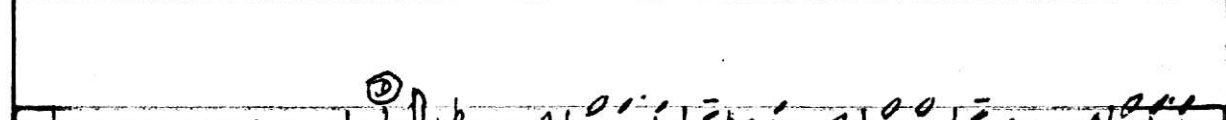
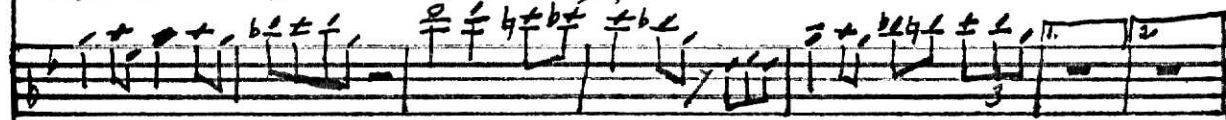
Saxes in Harmony



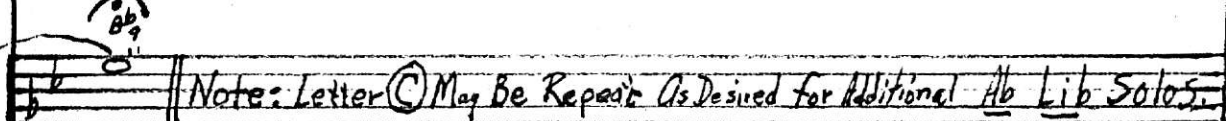
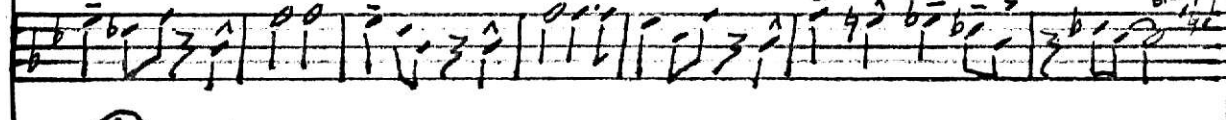
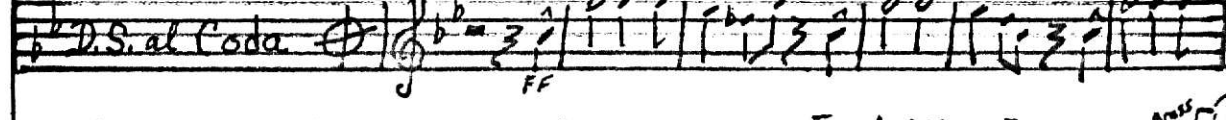
(C) Trumpet 2 Solo



Saxes units - Background Smoothly.



(D) S. al Coda



Note: Letter (C) May Be Repeated As Desired For Additional Ad Lib Solos.

At letter C - "MORE BLUES" offers an opportunity for you to apply the B flat blues scale and chord structure. The printed chords at letter C are more advanced than the basic outlined. If one will insert the basic chords and the blues scale as outlined it will work quite well.

1. Have the band play the written background and let individual students experiment with the blues scale.

2. Have the band play the blues scale while the students play solos.

3. Have the trumpets play the written solo followed by an improvised solo.

4. Let each member of the band try to play a solo. The writer knows that everyone cannot be a soloist, but one never knows what will motivate a hidden talent. One might be surprised!

This outline is not always going to be 100 percent effective. Also, this plan does not imply that this is the only way to teach solo playing. It is a method that has worked in several different kinds of teaching situations. This approach is simple, both for the teacher who lacks jazz experience and from the student without a jazz solo background. Experimentation by the teacher and the student will change the simple things performed well into more difficult things performed very well.

CHAPTER VIII

RECOMMENDED STAGE BAND METHOD BOOKS AND TEXTBOOKS

Cooker, Jerry. Improvising Jazz. Englewood Cliffs: Prentice-Hall, 1964. Paperback - \$1.95

This book is a must for the jazz musician. Blues, Harmony, Melody, Rhythmic Swing, and Chord Progressions are the titles of the chapters of this book.

Hall, M. E. Stage Band Techniques. San Antonio: Texas Southern Music Company, 1965.

Published for C, B flat, E flat, Guitar, Bass, Drums, Piano, Conductor. Parts - \$1.00 each

Piano - \$2.00

Conductor - \$5.00

A very good book that works well as private lessons or class.

LaPorta, John. A Guide to Improvisation. Boston: Berkley Press, 1968. Price - \$7.50 per book

Published for B flat, E flat and C instruments.

A good presentation of a method of jazz improvisation. The book comes with record that provide a guide for the student and the teacher. Each section has a theory, rhythm training, instrumental ear, training and performance section. An ideal book.

LaPorta, John. Developing the Stage Band. Boston: Berkley Press, 1965.

Published for Alto Sax, Tenor Sax, Baritone Sax, Trombone, Trumpet, Vibes, Piano, Guitar, Bass, Drums.

Parts - \$3.50

Conductor - \$12.50

Interpretation, Conception, Phrasing, Dynamics, Expression, Harmonic Awareness Improvisation Concepts, all of the techniques of the stage band performance, are described in detail in this book.

Tilles, Bob. Practical Improvisation. New York: Belwin, 1967

Combination workbook and text. Price - \$3.00

An excellent combination text and workbook that gives the student a well planned course to follow from the

beginning interval to chord symbols and melody application. This book can be used as private or group.

CHAPTER IX

SUMMARY AND CONCLUSION

Starting a stage band is usually a rather easy task because of the built-in student appeal and the fact that it is not necessary to spend a lot of money to start a stage band program. There is an ample supply of good stage band arrangement at most music stores and the instruments are already used in the band program.

The uniqueness of the stage band is its relatively small size and since it is very important that each member of the band be able to hear each person, the rehearsal seating arrangement can and should vary a great deal. In fact, it is conceivable that the band should use several different seating arrangements each month even each week. The main goal is to give the students the opportunity to hear the band and himself in the best possible way so that the playing will be uniform within the sections and within the band. Since there is only one student to a part, it is necessary that everything matches at all times.

Selecting students is the hardest and most important part of having a good stage band. Desire is the most important attribute that a student must have. A student who has a great deal of desire will spend the necessary time and energy to make the program a success. Too many times the more

talented students get the idea that they do not have to spend the extra time that is necessary to develop a jazz style and become more knowledgeable musicians.

Stage band students had the following requirements:

1. Each student was compelled to be in the marching band or concert band before he could be in the stage band.

2. Each member of the stage band had to play in the Regional Solo Contest and had to receive a grade of two (II) on this solo. All concert members had to play in this contest and receive a grade of at least three (III) in order to remain in the stage band.

3. Each student was required to spend at least thirty (30) minutes each day listening to a good recording of music. They were encouraged to listen to all types of music. The important thing was to get in the habit of listening with a critical ear - as much as possible.

The instrumentation of the stage band has several different combinations that are available. The standard instrumentation is as follows:

Lead alto Saxophone	Piano
Third alto Saxophone	Bass
Lead tenor Saxophone	Drums
Fourth tenor Saxophone	Guitar
Baritone Saxophone	Tuba
First Trumpet	First Trombone (tenor)
Second Trumpet	Second Trombone (tenor)
Third Trumpet	Third Trombone (tenor)
Fourth Trumpet	Fourth Trombone (bass)

From this basic instrumentation it is possible to

add to or take away instruments to meet the instrumentation that is available in each teaching situation. It is possible to play a lot of the published arrangements with the following instrumentation:

Three Saxophones
Two Trumpets
One Trombone
Piano, Bass, Drums

It is also possible to go in the other direction and add French horns, mellophones, clarinets, flutes, oboes, bassoons, bass clarinets, fluegle horns, and almost every instrument that is playable. With this wide open area of possibilities, the director can organize a stage band in almost any situation.

Another avenue to explore for the very small band program is the substitution of instruments. If one does not have a tenor saxophone, a clarinet could play the part. If one does not have a trombone, a baritone horn could play the part. If one does not have a string bass, a tuba can play this part. In other words, a band director who has the desire to work out his problems will be able to build a successful program whereby the students and the community will be pleased (Neidig, 1964).

One of the most difficult part of instructing stage band is teaching the students to play solos. The difficult part is not the solo itself but the method the teacher uses to stimulate and inspire the students to try out the system outlined. Each student must spend some time working on his own in order to perfect a good solo style and

organization.

In ten years of teaching at the high school level, it was found that the best way to make the stage band function smoothly was to make participation in this organization something special.

BIBLIOGRAPHY

- Betton, Matt. Jazz Articulation. Boston: Berkley Press, 1964:22.
- Coker, Jerry. Improvising Jazz. Englewood Cliffs: Prentice-Hall, 1964.
- Hall, M. E. The Teacher's Guide to the High School Stage Band. Elkhart: Selmer, Inc., 1961.
- _____. Stage Band Techniques. San Antonio: Southern Music Company, 1965.
- _____. "To Be or Not to Be." The Instrumentalist. May, 1966:65-66.
- Hentoff, Nat. "Jazz and Schools." International Musician. April, 1969:10-11.
- Jones, Archie N. Music Education in Action. Boston: Allyn and Bacon, Inc., 1960.
- Kenton, Stan. "The Stage Band." The Band Director's Guide. Kenneth I. Neidig (ed.) Englewood Cliffs: Prentice-Hall, 1964.
- LaPorta, John. A Guide to Improvisation. Boston: Berkley Press, 1965.
- _____. Developing the Stage Band. Boston: Berkley Press, 1965.
- Mehegan, John F. The Story of Jazz. New York: New Publishing Company, 1959.
- Montgomery, Melvin. "Stage Band in High School." Music Education in Action. Archie N. Jones (ed.) Boston: Allyn and Bacon, Inc., 1960.
- Musella, Donald. "High School Dance Bands." The Instrumentalist. January, 1959:24-26.
- Neidig, Kenneth I. The Band Director's Guide. Englewood Cliffs: Prentice-Hall Inc., 1964.

Tilles, Bob. Practical Improvisation. New York: Belwin,
1967.

Werner, Otto. "Stage of Dance Band." The Instrumentalist.
June, 1959:15.

THE BASIC FUNDAMENTALS FOR FORMULATING A STAGE
BAND FOR HIGH SCHOOL STUDENTS

by

Isaac Richard July
B.S., North Carolina A & T State University, 1959

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF SCIENCE

COLLEGE OF EDUCATION

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1973

THE BASIC FUNDAMENTALS FOR FORMULATING A STAGE
BAND PROGRAM FOR HIGH SCHOOL STUDENTS

ABSTRACT

The purpose of this study was to present the basic fundamentals in formulating a stage band for high school students.

The investigator used books, pamphlets, and periodicals found in Farrell Library, Kansas State University, Manhattan, Kansas, Lewis Memorial Library, Grambling College, Grambling, Louisiana, and personal experience to present the basic techniques for formulating a high school stage band. These techniques include: (1) the scheduling and selling the programs, (2) the stage band instrumentations, (3) the rehearsal seating arrangements, (4) the basic stage band articulations, and (5) the teaching of solo playing. However, in thirteen years of teaching at the high school level, the investigator found that the best way to make the stage band function the smoothest was to make participation in this organization something special.

The stage band, like any other organization, requires a well plan rehearsal routine. In asking for time in the master schedule, the director must realize that the stage band is a part of the total school program; and drastic changes do not just happen over night. The first place to try for a schedule adjustment is within his own department,

but if that does not work, he can approach the principal with a well planned suggestion for a schedule adjustment.

Too many band directors do not try to sell their programs to the administration and the community in an organized manner. The smart band director must outline a plan of attack to suit the teaching situation in which he is involved.

The instrumentation of the stage band has several different combinations that are available. From the basic instrumentation it is possible to add to or take away instruments to meet the instrumentation that is available in each teaching situation. It is possible to use substitution for instruments that are not available in a given situation. For example, one may use a clarinet to play a tenor saxophone part; there is no limit to these substitutions.

Since the seating arrangements are quite important, five rehearsal and performance seating plans are presented in this study. Each one has good and bad points that are discussed. Of the choices presented, experimenting with different combinations should be employed to determine the best arrangement for the given situation.

When one is fortunate enough to have a stage band organized, an important step is to develop a good rehearsal technique. There are several important ones, but the most important single item is the articulation that is necessary in order that the students will be able to play each and

every note with the proper stage band style and feeling. In order for rehearsals to be better organized, a set of basic articulations have been formulated in the last few years; they have been illustrated in this study.

One of the most difficult parts of instructing a stage band is teaching the students to play solos. The difficult part is not the solo itself but the method the teacher uses to stimulate and inspire the students to try out the system outlined. Each student must spend some time working on his own in order to perfect a good solo style and organization.

Through the writer's experience of teaching stage band in schools, summer clinics and one day clinics, a plan for teaching solo playing from the very beginning is presented. The chief purpose of this plan is to give the students a good basic approach to playing an improvised solo.