

AN EXAMINATION OF A COMPETITION SET FOR YOUR ACTIVE HIGH SCHOOL
JAZZ BAND: "HAY BURNER" BY SAMMY NESTICO, "A CHILD IS BORN" BY THAD
JONES, "THE NEXT CHAPTER" BY PATTY DARLING, "UCHIBENG WOW-WOW" BY
MICHAEL PHILIP MOSSMAN.

by

KELLI L. SWEHLA

B.M., University of Northern Iowa, 2005

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2015

Approved by:

Major Professor
Dr. Frank Tracz

Abstract

The following report is an in depth research and analysis project based on the graduation requirement for a Masters in Music degree from Kansas State University. The product of this project was a performance at the Iowa Jazz Championships by the Xavier High School Jazz Band One (Cedar Rapids, IA), Kelli L. Swehla, director. This performance was held on March 31, 2015, at the Community Choice Credit Union Convention Center (part of the Iowa Events Center), in Des Moines, IA. The repertoire included *Hay Burner* by Sammy Nestico, *A Child Is Born* by Thad Jones, *The Next Chapter* by Patty Darling and *Uchibeng Wow-Wow* by Michael Philip Mossman. The theoretical, historical and technical analyses of this process were collected using the *Unit of the Teacher Resource Guide*, developed by Richard Miles and the Macro, Micro, Macro score analysis form developed by Dr. Frank Tracz. This report also includes documentation of the planning and evaluation of each rehearsal.

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First, I'd like to thank the composers of each of the four tunes we performed at festival, concert and competition for writing such quality literature and helping the Xavier Jazz Band One achieve so much success during the 2014-2015 school year. This grouping of pieces was the only way we could have done it.

Secondly, I'd like to thank all of my teachers in music, both past and present, who have helped me get to where I am today. My colleagues have offered so much guidance, support and energy. Over and over again, I realize Iowa is a pretty special place to teach band.

Thirdly, I'd like to acknowledge and thank profusely Comprehensive Sound Services of Greene, IA, for providing such quality recordings of the performances at the Iowa Jazz Championships and allowing me to use our recordings in this report.

Lastly, I'd like to thank the students who joined me in this trek. All things aligned this year and it was absolutely a joy to make this journey with you. It was a lot of hard work but I will always remember how great our experience was. The sweat equity was beyond worth it. Remember, it all starts in the weight room. ☺

Dedication

This report is dedicated to the 2014-2015 Xavier High School Jazz Band One personnel. Without this group, this project wouldn't have been as fun and enlightening. It certainly has been a career highlight for me. Thanks for showing up and working hard

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This report is the reflective documentation of the process of analyzing and performing literature for the jazz band in a competition setting. Areas to be analyzed in this report include the selecting of quality literature for the jazz band, researching and analyzing the selected literature, planning and evaluating the rehearsals, and a recording of the performance.

Through this process I have learned several techniques to aid in the music education process and uncovered even more resources to assist in the process of score study. The most important and useful aspect of this process was the idea that researching and fully *diving in* on each piece helped to make me a better jazz educator. Theory, history and the character of each piece is incredibly important in educating students about the jazz medium. It is these aspects that often times have a greater impact on all involved in the process, even more so than the nuts and bolts of a piece. Students often feel a sense of purpose after being educated on these concepts and desire to perform at a high level. I have enjoyed taking this new approach and will plan to continue this process as much as possible. These techniques will be transferred into all areas of my teaching including concert band, other jazz groups, marching band and the solo/small ensemble setting.

Performance Information

The performance of this competition was on March 31, 2015, at 9:30 a.m. at the Community Choice Credit Union Convention Center (part of the Iowa Events Center) in Des Moines, IA. The personnel included members of the Xavier High School Jazz Band One (Cedar Rapids, IA).

Music Examined

The literature selected for the performance and examination in this report include *Hay Burner* by Sammy Nestico, *A Child is Born* by Thad Jones, *The Next Chapter* by Patty Darling and *Uchibeng* Wow-Wow by Michael Philip Mossman. A theoretical and historical analysis as well as documentation of planning and evaluation of each rehearsal is included in this report.

Format of Analysis

The format of this report is based on the article Units of Teacher Resource Guide by Richard Miles found in Teaching Music Through Performance in Band, Volume 1, pp. 33-39, edited by Richard Miles and Larry Blocher. The format consists of the following:

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional References and Resources

This unit will be omitted from the analysis of each piece and replaced with a full list of references at the end of the report.

This report will also include a form documenting the analysis and planning of each rehearsal and the Macro-Micro-Macro analysis form, both of which were developed by Dr. Frank Tracz.

Concert Program

First is the program from the referenced Iowa Jazz Championships. Also included is a program from our spring jazz concert that lists items specific to Xavier High School.

Musco Lighting

in cooperation with

Iowa Jazz Championships, Inc.

Jazz Educators of Iowa

&

Iowa Music Educators Association

Presents the

**40th Anniversary
2015
Iowa Jazz
Championships**

Tuesday, March 31st, 2015

Competition

8:00 a.m.-4:15 p.m.

Iowa Events Center

&

Des Moines Civic Center

Championship Concert

7:00 p.m.

Civic Center Hall



We Make It Happen.

2015 Iowa Jazz Championships Schedule of Events

8:00 a.m.-4:15 p.m.	Preliminary Competition-Iowa Events Center/Civic Center
4:30 p.m.	University of Nebraska-Lincoln Eric Richards, Director
5:15 p.m.	Awards Ceremony
7:00 p.m.	Evening Finals Concert Class 1A, 2A, 3A and 4A finalist bands-Civic Center
10:45 p.m.	Final Awards Presentation

Today, over 1,500 students from 60 Iowa high school bands will be participating in the nation's largest one-day high school jazz festival. The Iowa Jazz Championships is considered to be a unique event nationally due to the format and caliber of performance. Each year, the Iowa Jazz Championships brings together many of Iowa's finest young jazz musicians to compete for a state championship in jazz. Sixty of Iowa's finest high school jazz bands are invited to appear at this event. Iowa is broken into six districts. The top two bands in each of four classes from each district receive an automatic invitation to the Iowa Jazz Championships. The remaining spots in each class are selected from a pool of bands that have met specific criteria to be considered for "wild-card" spots in the competition. Each year, the Board of Directors of the Iowa Jazz Championships is charged with making difficult decisions to determine who is invited to compete. One of the most important elements to the success of the Iowa Jazz Championships is the outstanding panel of judges brought together each year. Outstanding music educators from around the country are invited to adjudicate and make comments to the bands. A panel of three judges listens to each band and ranks them. The judges determine two bands from each class to perform in the evening finals; five judges at the evening finals select four state champions. The Iowa Jazz Championships prides itself on being a positive experience for all of our participating students, and we hope you as audience members will help to build a supportive atmosphere among all of today's bands. We want today to be a memorable and exciting experience for every performer.

Professional recordings of all bands today are available from:

**Comprehensive Sound Services
Greene, Iowa**

<http://comprehensivesoundservices.com>

2015 IOWA JAZZ CHAMPIONSHIPS SCHEDULE OF BANDS

<u>Class 1A</u> Iowa Events Center (CCCU)	<u>Class 2A</u> Iowa Events Center (Hy-Vee Hall)	<u>Class 3A</u> Iowa Events Center (CCCU)	<u>Class 4A</u> Civic Center
8:00 Lynnville-Sully	8:00 Des Moines Christian	8:00 Dallas Center-Grimes	8:00 Dowling Catholic
8:30 GMG	8:30 Roland Story	8:30 Clear Creek-Amana	8:30 Southeast Polk
9:00 Lamoni	9:00 Central Decatur	9:00 Garner-Hayfield-Ventura	9:00 Johnston
9:30 Audubon	9:30 Eddyville-Blakesburg-Fremont	9:30 Xavier	9:30 Abraham Lincoln
10:00 Moravia	10:00 Underwood	10:00 Waverly-Shell Rock	10:00 Cedar Falls
10:30 Griswold	10:30 Hudson	10:30 Glenwood	10:30 Waterloo West
11:00 Janesville	11:00 West Branch	11:00 Mount Pleasant	11:00 Lewis Central
11:30 North Butler	11:30 Monticello	11:30 Algona	11:30 Washington, Cedar Rapids
12:45 Newell-Fonda	12:45 Cherokee	12:45 Storm Lake	12:45 North Scott
1:15 Winfield-Mt. Union	1:15 Southeast Valley	1:15 Keokuk	1:15 East High, Sioux City
1:45 Turkey Valley	1:45 Earlham	1:45 LeMars	1:45 Linn-Mar
2:15 South O'Brien	2:15 Okoboji	2:15 Independence	2:15 West High, Iowa City
2:45 Central-Lyon	2:45 Treynor	2:45 Harlan	2:45 Valley, West Des Moines
3:15 North Mahaska	3:15 South Central Calhoun	3:15 Pella	3:15 Waukee
3:45 Lisbon	3:45 Alta-Aurelia	3:45 Winterset	3:45 North High, Sioux City

Important Audience Information

At approximately 4:30 p.m., the University of Nebraska Jazz Orchestra will perform at the Civic Center while the judges deliberate and tabulate the day's results (doors open at 4:15 p.m.). We are asking that only student participants sit in the front half of the auditorium (rows A-X). Participants enter through doors 1W-5W. **Parents and other band supporters are asked to sit in the back half of the auditorium in rows Y-OO.** *Parents and guests please enter through doors 6-8 (recommended entry is through the skywalk entrance).* This is so student participants will be able to see the concert as well as the awards ceremony. *We ask all participants, directors, parents, and guests to remain in their seats for the awards ceremony in their entirety out of respect for all participants in each classification.*

Please note the \$10 admission charge for the daytime competition is good for morning and afternoon performances only. Tickets for the evening finals are available at the Civic Center Box Office, and the cost is \$10. We encourage you to come back and enjoy some of the finest jazz ensembles anywhere beginning at 7 p.m. in the Civic Center Auditorium. Student participant stamps are good for admission to tonight's finals performance.

2015 IOWA JAZZ CHAMPIONSHIPS ADJUDICATORS

Dave Camwell-Simpson College
Marques Carroll-Chicago, IL
Tina Claussen-Drury University
Rich MacDonald-Winona State University
Chris Merz-University of Northern Iowa
Damani Phillips-University of Iowa

John Rapson-University of Iowa
Dick Redman-Pella, IA
Eric Richards-University of Nebraska, Lincoln
Dave Stamps-Gustavus Adolphus College
Bob Washut-University of Northern Iowa
Anthony Williams-University of Northern Iowa

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Musco Lighting
for their sponsorship and invaluable assistance.

The Iowa Jazz Championships Committee would also like to thank the following individuals and groups for their assistance:

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Bill McElrath, Business Director, Des Moines Performing Arts
Denise Smithson Green, Ticket Office Director, Des Moines Performing Arts
Greg Tracy, Production Manager/Head Audio, Des Moines Performing Arts
Alan Dyer, Technical Operations Manager, Des Moines Performing Arts
Nicholas Romano, Stage Operations Manager, Des Moines Performing Arts
Joel Cox, Guest Services Manager, Des Moines Performing Arts
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LifeTouch Photography
Comprehensive Sound Services
Greater Des Moines Convention and Visitor's Bureau
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Derek Stratton, Kim Benson, Gabe Schott and Doug Gibson, Bryan Willer, Iowa Events Center Assistance
Pam Schroeder and the Winterset Band, Iowa Events Center Set-up

Iowa Jazz Championships Committee:

Co-Chairs: Alan Feirer, Jason Pentico, Steve Shanley
Class 1A: Bruce Peiffer, Dianna Hannah
Class 2A: Corbett Butler, Greg Forney, Tom Plummer
Class 3A: David Lang, Dameon Place, Ryan Meyer
Class 4A: Greg Simmons, Lucas Sursely, Wayne Page

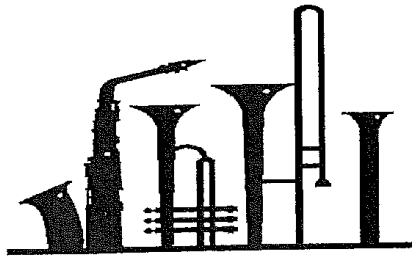
THANK YOU TO THE FOLLOWING STUDENTS AND DIRECTORS FOR THEIR ASSISTANCE IN RUNNING OUR CENTERS TODAY:

Dallas Center-Grimes High School/Craig Crilly and Steve Britt
Saydel High School/Eric Layden
Gladbrook-Reinbeck High School/Keith Reynolds
Ankeny High School/Joel Poppen and Jennifer Williams
Southeast Polk High School/Jacquelyn Meunier and Jayson Gerth
Johnston High School/Jeff Robilliard and Pat Kearney

Xavier High School

INSTRUMENTAL MUSIC DEPARTMENT PRESENTS

JUST JAZZ!



(INCLUDING PERFORMANCES BY)

LASALLE MIDDLE SCHOOL JAZZ BAND

REGIS MIDDLE SCHOOL JAZZ BAND

ST. JOSEPH MIDDLE SCHOOL JAZZ BAND

WITH THE XAVIER HIGH SCHOOL JAZZ BAND TWO

AND THE AWARD-WINNING XAVIER HIGH SCHOOL JAZZ BAND ONE!

Under the direction of:

Lynn Mann, LMS; Amy Williams, RMS; Leah Detert, SJMS; & Kelli Swehla, XHS.

April 20, 2015 7:00 p.m.

Regis – LaSalle Theatre

Xavier High School

PROGRAMME

REGIS JAZZ BAND

BLUES FOR NATE.....MIKE LEWIS
GREEN ONIONS.....ROGER HOLMES

ST. JOSEPH JAZZ BAND

TURN THE BEAT AROUND.....ARR. JERRY NOWAK
THE LOOK OF LOVE.....ARR. JERRY NOWAK

LASALLE JAZZ BAND

YOU'VE GOT A FRIEND IN ME.....ARR. RICK STITZEL
FOLLOW THE LEADER.....ROGER SCHMIOLI

XAVIER HIGH SCHOOL JAZZ BAND TWO

BABY DRIVES A FAST CAR.....PAUL CLARK
CHALMELEON.....HERBIE HANCOCK, ARR. VICTOR LOPEZ
ST. THOMAS.....SONNY ROLLINS, ARR. ROLAND BARRETT



XAVIER HIGH SCHOOL JAZZ BAND ONE

HAY BURNER.....SAMMY NESTICO
A CHILD IS BORN.....THAO JONES
DON'T GET AROUND MUCH ANYMORE.....DUKE ELLINGTON, ARR. MARK TAYLOR
FRONT BURNER.....SAMMY NESTICO
THE NEXT CHAPTER.....PATTY DARLING
UCHIBENG WOW-WOW.....MICHAEL PHILIP MOSSMAN

PERSONNEL

REGIS JAZZ BAND

Alto Saxophone
Lauren Korbel
Katherine Surur
Kieran Coe
Ethan Shimak

Tenor Saxophone
Joe Iversen
Grace Parrish
Robert Weger

Bari Saxophone
Anna Garbe

Trumpet
Britt Bowersox
Justin Korbel
Emma Stadelmann
Max Rohret
Kristen Leu

Trombone
Derek Lengemann
Juliana Karl
Thomas Klein
Kevin Curphey

Piano
Sean Deegan

Bass
Kendall Stenseth

Guitar
Brandon Mauss

Drumset/Aux Perc.
Liliya Ward
Eve Magill

ST. JOSEPH JAZZ BAND

Alto Saxophone
Elijah Perreault
Clara Pacha

Tenor Saxophone
Callie Fay

Bari Saxophone
Spencer Sperl

Trumpet
Josh Yilek
Anna Kelly
Jack Fejfar
Martin Bioche

Trombone
Keli Yilek
Josh Barish
Arnold Mutasingwa
David Weaver

Guitar
Anna Kelly
Bridget Schmitt

Piano
Leah Detert

Drumset/Aux Perc.
Caleb Pacha
Ryan Osbon

LASALLE JAZZ BAND

Flute
Avery Arens

Clarinet
Olivia Noite

Alto Saxophone
Hunter Frahm
Mrs. Amy Williams

Tenor Saxophone
Kyle Krezek

Trumpet
Christine Hilario
Mariah Cookson
Blake Zaugg
Jon Stokesberry – Wendland

Trombone
Anthony Karl
Ethan Nasution
Grant Schnoebelen
Adam Fields

Guitar
Evan Lemker

Percussion
Kaitlyn Buenzow
Keely Cookson
Gabe Olson

Piano
Mrs. Theresa Detert

XAVIER HIGH SCHOOL JAZZ BAND TWO

REEDS

Sarah King – Alto 1
Ben Klein – Alto 2
Andrew Marshall – Tenor 1
Joseph Bioche – Tenor 2
Jingyu Liu – Bari

TROMBONE

Sam Rohret – Lead
James Duggan – 2
Cali Worthington – 3
Joy Schnoebelen – Bass

TRUMPET

Tristen Perreault – Lead
Corey Vester – 2
Ambrose Poduska – 3
Peter Clark – 4

RHYTHM

Katherine Bauer – Keys
Jack Kenney – Guitar
Lizzie Leu – Bass Guitar
Gus Brown – Drums

XAVIER HIGH SCHOOL JAZZ BAND ONE

REEDS	TROMBONE	TRUMPET	RHYTHM
Michael Muhlena – Alto 1	Eric Riehle – Lead	Brett Young – Lead	Connor Miller – Keys
Joseph Bioche – Alto 2	Sam Rohret – 2	Caleb Burken – 2	Tim Globokar – Guitar
Nicole Lengemann – Tenor 1	Kyle Skoumal – 3	Blake Magill – 3	Keaton Maier – Bass Guitar
Claire Van Erdewyk – Tenor 2	Jacob Hansen – Bass	Mitch Anderson – 4	Blake Welter – Drums
Rachel Clarke – Bari		Tommy Pudil – 5	Peter Deegan – Drums

Thanks to the parents for supporting the learning of America's only true art form!

**SAVE THE DATE: THE ANNUAL XAVIER BAND GARAGE SALE AND BAKE SALE FUNDRAISER, SATURDAY, APRIL 25 8-2
IN THE COMMONS. ALL ITEMS PRICED TO SELL. SPREAD THE WORD TO FAMILY AND FRIENDS!**

It's more than "Just Jazz..." ☺

"Music is exciting. It is thrilling to be sitting in a group of musicians playing (more or less) the same piece of music. You are part of a great, powerful, and vibrant entity. And nothing beats the feeling you get when you've practiced a difficult section over and over and finally get it right (yes, even on the wood block.) Music is important. It says things your heart can't say any other way, and in a language everyone speaks. Music crosses borders, turns smiles into frowns, and vice versa. These observations are shared with a hope: that, when schools cut back on music classes, they really think about what they're doing - and don't take music for granted."

- Dan Rather — CBS News

In a 2000 survey, 73 percent of respondents agree that teens who play an instrument are less likely to have discipline problems.
- *Americans Love Making Music – And Value Music Education More Highly Than Ever, American Music Conference, 2000.*

Students who can perform complex rhythms can also make faster and more precise corrections in many academic and physical situations, according to the Center for Timing, Coordination, and Motor Skills.
- *Rhythm seen as key to music's evolutionary role in human intellectual development, Center for Timing, Coordination, and Motor Skills, 2000.*

A ten-year study indicates that students who study music achieve higher test scores, regardless of socioeconomic background.
- *Dr. James Catterall, UCLA.*

In a Scottish study, one group of elementary students received musical training, while another other group received an equal amount of discussion skills training. After six (6) months, the students in the music group achieved a significant increase in reading test scores, while the reading test scores of the discussion skills group did not change.
- *Sheila Douglas and Peter Willatts, Journal of Research in Reading, 1994.*

College admissions officers continue to cite participation in instrumental music as an important factor in making admissions decisions. They claim that music participation demonstrates time management, creativity, expression, and open-mindedness.
- *Carl Hartman, "Arts May Improve Students' Grades," The Associated Press, October, 1999.*

THANK YOU FOR ATTENDING TONIGHT'S PERFORMANCE.

ALL
THAT'S
JAZZ!

CHAPTER 2 - Music Education Mission Statement

Historically, music education has been in existence for hundreds of years. According to Mark and Gary (2007), “the history of music education in Western civilization begins with the Hebrews of the Old Testament.” Music has been part of education throughout time and it is still essential in every person’s journey

Music education has also been evolving since its conception and so too has my philosophy. Jazz education has been even more unpredictable. Music philosopher Dr. Bennett Reimer argued that music is innately human and it’s through studying it that we evolve as humans – it’s a path of self-discovery. In addition, music is unique because of its aesthetic quality (2003). Each person involved in the learning process of music will have experiences and feelings that are uniquely their own and in order to have positive experiences, one must utilize emotional, physical and mental processes simultaneously.

Reimer also talks about the idea of synergy. He defines synergy the cooperation of elements that in total are great than the sum of the parts (2003). This is something that defines the music discipline and is not necessary for any other discipline. Synergy is needed in order to have any success. If students only focus on core classes like math, science and English/literature, they are not exposed to arts classes that are defined by the creative process. Elliot Eisner mentions in his *10 Lessons the Arts Teach* (2002) that, “The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.” To put it simply, the arts help to explain the grey area between the black and white. And in any field, creativity is needed to navigate the grey area – even in math, science and technological fields.

As mentioned earlier according to Dr. Bennett Reimer, music is an aesthetic education which is unique in the school setting. Further, music has many different ways to be intelligent and it’s our responsibility to teach to those intelligences in schools. Reimer’s music intelligences include: Composing, Performing, Improvising, Listening, Music Theory, Musicology and Music Teaching (2003). As educators, it is our duty to see that we are meeting the needs of our students and it may just be that we are narrowing our focus toward the performance-based courses. There may or may not be a practical way of solving this problem – it’s up to each

school to make those decisions based on their students, especially if they don't fit the large ensemble mold.

The music educator must have strong pedagogical skills and be highly sensitive to the interactions and experiences that each student is having (Reimer, 2003). Preparation plays a key role in this. Extensive score study and analysis is part of being able to teach well. It's also important to maintain diversity in the classroom. Not only should the classroom style be varied but the concepts and content that is covered.

“In many schools, the band, chorus, or orchestra is the heart of the music program. To draw more students into music, we need to retain what works and also offer programs that broaden access to music education (Miksza, 2013).” This notion is often met with contention but it, nonetheless, is at the heart of what I believe. It's unlikely that all students will be reached by current offerings and all students deserve to be reached. That doesn't mean that our current offerings are falling short, though. It just means additional offerings will allow the opportunity to reach all students. However, it must be said that change is something that must not be drastic. Miksza adds, “We must be careful not to conflate technological progress with educational progress when considering how new technologies can be incorporated in music curricula. Teachers and students make learning happen. Technology by itself does not...” In other words, overhauling music curricula is not the answer. Morphing and adapting to the needs of the students should always be the focus. Understanding the needs will take time and consideration, and no two schools may look the same in regard to their music curricula. And that's okay as long as it reaches as many students as possible.

We must create a diverse musical curriculum that explores the different musical intelligences as much as possible. As a result, music teachers must start to understand the need to change with our students. We must continually strive to be as educated as possible so we are able to hold our students to the highest standards. As stated earlier, Reimer stressed the need to have highly qualified music teachers. Teachers must have strong pedagogical skills and be highly sensitive to the students' musical experience. The one thing we cannot do is become entrenched in routine – the routine of teaching, the routine of the school-year, the routine of the day-to-day antics in which every school succumbs.

Not only is it important to have a diverse musical curriculum, but it's also important that the classroom environment is just as diverse. This approach must foster the creativity and allow

for input from the students. Students can be in the driver's seat of their own musical journey and they should be allowed the opportunity to explore the decision making process. This idea is also uniquely musical – that students have the ability to make decisions to determine the path of their education. The teacher does play a vital role, steering the course in directions that offer palatable choices. The teacher must also set expectations high. However, it is no longer appropriate for the music teacher to dictate the path to success. When the students are part of the decision-making process, they take ownership over the program. In my experience, when the students take ownership, all aspects of the program improve.

Every student deserves to experience the learning of music because of its innate humanness. I am thankful that I am in a profession that has a direct effect on the youth of today and that the effect can be everlasting. There is no right or wrong, black or white way to achieve success. The only way is to be creative and figure out how to navigate the grey.

CHAPTER 3 - Quality Literature Selection

There are many obstacles when you're a music teacher. Between returning e-mails and trying to figure out schedules and a budget, teaching music is a small percentage of the job. Choosing music (our text), however, should be done with exceptional care and thoughtfulness.

The literature must align with music standards (both national and state), be an appropriate level for the students in your group, be something the students are excited about learning and have audience (and judge) appeal. This is, in effect, a high-wire balancing act that requires a great deal of time spent discovering, listening and discerning.

In my selection process, five categories are used in order to select music: Ensemble; Programming; Composers/Arrangers; Parameters; and, Music Curriculum.

Ensemble

Understanding the characteristics of the ensemble and the strengths/weaknesses of the personnel are vital in successfully choosing music. This section is where most of the literature considered gets eliminated. Factors to consider are: level of difficulty; instrumentation; demand/exposure of sections/soloists; and for jazz literature, accessibility to the chord/solo changes.

If the ensemble is able to access the average middle level chart, it's important to revolve the music around that level. I tend to use the following formula: one chart that's slightly beyond their current level (the challenge piece), one chart that's slightly below their current level (one that is fairly sightread-able and easy to solo with) and one or two that are at the level of the ensemble. It's also important to note that listening extensively is the only way to determine the level of the tunes. While publishers/vendors generally do a good job of indicating levels, there are often times quirks within a piece that make it more or less difficult for your group depending on personnel.

Instrumentation and demand on soloists/sections go hand-in-hand. While you have the typical jazz big band, you as the educator must determine where the demanding parts lie. If the score calls for a saxophone soli and your saxophone section the least experienced in the group, it's not going to be a wise selection. If your 4th trombone part requires the use of a trigger and

you don't have a student with access or ability on a trigger/bass trombone, it's likely not going to bode well for your group. It's also very important to feature a student or two on a solo within your program. This solo generally consists of something written by the composer and can also include extended improvisational techniques. It's important to find a chart that really matches your soloist. That seems easy enough, but it's ever so tempting to choose a tune that you adore or have always wanted to teach. Always land on the side of what's best for your group.

Solo improvisation is a necessary pillar in the art of jazz music. Students are often less apt in their understanding and execution of improvisational solos than they are at reading/performing written music. The solo changes must be accessible and a notch less in difficulty than the piece itself.

Programming

Balance is key when programming a concert or competition set. Selecting contrasting styles and the order of pieces are essential considerations in garnering audience and judge appeal. Students' physical and mental endurance as well as the flow of pieces should also be taken into consideration when organizing your program (pay special attention to your lead trumpet player).

Varied styles will ensure a balanced performance. In the jazz setting, your big band must perform at least one chart in the swing style at competition. (Not following this directive would lead to disqualification.) Other styles to consider are: standard literature; ballads or slower/lyrical selections; rock; and contemporary styles. Latin jazz music is also a world on its own. Those styles may include mambo, cha-cha-cha, rumba, bossanova, and samba. Afro-Cuban music is also a big part of this category. A combination of these styles is your goal.

Composers/Arrangers

Composers and arrangers can become your best friends in the music selection process. Learning how they write and orchestrate can help you determine where the good literature is. Some composers may write in one certain style while others write for a specific type of group. Others signify a certain time period in jazz history or type of specific music. Knowing your composers and arrangers can help to make you more efficient in the selection process.

Becoming familiar with each composer/arranger and their compositional style is a starting block for selecting music. Listening and studying scores helps to get to know who they

are as composers and arrangers. There are many traits that make a good composer/arranger. The basic things to look for are: authenticity (to the original, if appropriate); accurate difficulty level; proper doublings and ranges; educational resources; and if a newer composition, suitable articulations. Organizing these composers/arrangers in lists according to style makes the selection process more efficient.

Parameters

Any band director spends a great deal of time juggling the difficulties of a fluid school-year. There are many concerns regarding the limitations and parameters when planning a program of any kind. Some influential factors to consider are: time until performance; time limit for performance; type of performance (concert/festival/competition); familiarity with style and/or composer (both teacher and pupils); and, available educational resources (i.e. sound recordings). These parameters tend to become the most debilitating if not planned for or around. It's important to be realistic and logical at all stages of preparedness.

Music Curriculum

Using the above criteria to narrow down the selections should yield a bundle of pieces from which to choose. Once that has happened, it's time to match the remaining selections with the appropriate curriculum outcomes. Not only is it important to consult state and/or national standards on music, but it's also important to think about other curricular opportunities each piece may give you. What historical perspective will this piece provide? Who can we study by learning this piece? If the chart meets the standards and offers you a chance to teach, it is of quality. When all of these criteria are met we give the students a chance to make meaningful connections.

CHAPTER 4 - Hay Burner by Sammy Nestico

Unit I. Composer

Samuel Louis Nestico was born on February 6, 1924, in Pittsburgh, Pennsylvania, and grew up learning the trombone starting in 8th grade. By 10th grade, he was gigging in local clubs. Before he received his B.S. degree in music education from Duquesne University, Sammy was already employed as the staff arranger for the ABC radio station, WCAE, in Pittsburgh, at just 17 years of age. Not only is Sammy a developed arranger/composer, but he also was an award-winning music educator at three institutes; Westinghouse Memorial High School (Wilmerding, PA), Pierce College (Los Angeles, CA), and the University of Georgia (Athens).

Nestico's capabilities led him to join the United States Air Force Band in Washington, D.C., as staff arranger following college. Sammy was with the USAF Bands for 15 years and during his tenure, became the leader of the Airmen of Note jazz band. Keeping in the same vein, Nestico enlisted with the United States Marine Band also in D.C. He was appointed to chief arranger and director of the White House Orchestra which performed for important functions during the Kennedy and Johnson administrations.

Perhaps Nestico's most notable appointment was between the years of 1970 and 1985 when he was the composer/arranger for the Count Basie Orchestra. Sammy is credited as having directed the recording of ten albums of original music with Count Basie with four winning Grammy awards.

Sammy has worked with Capitol Records as an arranger/orchestrator and in addition, has orchestrated works for major film studios including 20th Century Fox, Universal, Paramount, Warner Brothers, MGM and Columbia. Additionally, Nestico has worked with some major names as an arranger or conductor including Phil Collins, Barbra Streisand, Natalie Cole, Frank Sinatra, Bing Crosby, Sarah Vaughan, and more. Not surprisingly, Sammy has had a major impact in television as well, arranging specials for numerous big names as well as programs such as The Grammy Awards and The Tonight Show.

Nestico authored a textbook entitled *The Complete Arranger* which was published in 1993. Sammy is most proud of the fact that he has published nearly 600 works for students in the schools of America and counting (Nestico, n.d.; Myers, 2010).

Figure 4.1 Sammy Nestico



Credit: <http://www.jazzwax.com/2010/01/interview-sammy-nestico-part-1.html>

Table 4.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
1 88 Basie Street	Basie	Fenwood/Kendor	Advanced	1981
2 After the Rain	Swing	Fenwood/Kendor	Advanced	1981
3 After You've Gone	Swing	Fenwood/Kendor	Advanced	2001
4 Ain't Nobody Gettin' Younger	Swing	Fenwood/Kendor	Advanced	2005
5 Anitra's Dance	Swing	Dedrick Bros	Medium	1965
6 Another Lazy Day	Ballad	Fenwood	Medium	1971
7 Back Street Blues	Blues	Fenwood/Kendor	Easy	1986
8 Bashful Albert	Swing	Fenwood/Kendor	Easy	2002
9 Basie Straight Ahead	Swing	Banes	Medium	1968
10 Basie Straight Ahead (prof.)	Swing	Banes/Kendor	Advanced	1968
11 Blue Samuel	Swing	Fenwood/Kendor	Advanced	2010
12 The Blues Machine	Blues	Banes/Kendor	Advanced	1983
13 Brasilia	Bossa	Dedrick Bros	Med-Easy	1963
14 Carnaby Street	Rock	Dedrick Bros	Medium	1968
15 Celebracion	Samba	Fenwood/Kendor	Advanced	1991

16 Charlie the Whale	Funk	Fenwood/Kendor	Advanced	2003
17 Christmas the Joy & Spirit	Carols	Kendor	Easy	1982
18 Comin' Through the Rye	2-beat	Almitra	Medium	1970
19 A Cool Breeze	Rock	Fenwood/Kendor	Advanced	2002
20 D'Ann	Bossa	Fenwood/Kendor	Medium	2010
21 Dance of the Sugar Plum Fairy	Swing	Dedrick Bros	Medium	1966
22 Danse Arabe	Bossa	Almitra	Medium	1969
23 Dimensions In Blue	Swing	Fenwood/Kendor	Med-Adv	1995
24 Doc's Holiday	Swing	Dedrick Bros	Med-Adv	1967
25 Early Morning	Bossa	Fenwood/Kendor	Medium	1973
26 Easin' Along	Swing	Fenwood/Kendor	Easy	1983
27 Endless Summer	Swing	Fenwood/Kendor	Advanced	2006
28 Fancy Pants	Blues	Fenwood/Kendor	Medium	1984
29 Footloose	Swing	Fenwood/Kendor	Easy	2002
30 The Four of Us	Basie	Fenwood/Kendor	Advanced	2011
31 Freckle Face	Swing	Kendor	Advanced	1975
32 Free Flight!	Swing	Fenwood/Kendor	Advanced	2001
33 Fun Time	Basie	Fenwood/Kendor	Med-Adv	1967
34 Good News!	Swing	Fenwood/Kendor	Easy	2002
35 The Heat's On!	Swing	Banes/Kendor	Advanced	1979
36 Hay Burner	Swing	Banes	Medium	1968
37 High Five	Shuffle	Kendor	Advanced	n.d.
38 How Sweet It Is	Blues	Banes/Kendor	Advanced	1981
39 It's Oh, So Nice	Swing	Banes	Medium	1968
40 Ja-Da	Basie	Fenwood/Kendor	Medium	1994
41 Jamie	Ballad	Banes	Easy	1971
42 Katie	Straight	Fenwood/Kendor	Medium	1977
43 Ki-Ji Takes a Ride!	Swing	Fenwood/Kendor	Advanced	2002

44 Li'l Ol' Blue Note	Swing	Fenwood/Kendor	Advanced	2005
45 Lisette	Ballad	Fenwood/Kendor	Med-Adv	2011
46 A Little Blues Please	Swing	Fenwood/Kendor	Easy	1986
47 Loch Lomond	Swing	Dedrick Bros	Medium	1965
48 London Bridge	Swing	Dedrick Bros	Medium	1965
49 Londonderry Air	Ballad	Dedrick Bros	Medium	1965
50 Lonely Street	Ballad	Banes	Easy	1968
51 Loose Change	Swing	Fenwood/Kendor	Easy	2002
52 Lost Star	Straight	Fenwood/Kendor	Easy	1982
53 Love Theme From Scheherazade	Ballad	Dedrick Bros	Medium	1968
54 Magic Flea	Swing	Banes	Advanced	1968
55 Marguarite	Samba	Fenwood/Kendor	Advanced	1985
56 A Minor Affair	Swing	Fenwood/Kendor	Advanced	2001
57 A New Day!	Swing	Fenwood/Kendor	Advanced	2008
58 Nicole	Straight	Fenwood/Kendor	Easy	1982
59 Night Flower	Straight	Fenwood/Kendor	Easy	1983
60 No Time Like the Present	Swing	Fenwood/Kendor	Advanced	2011
61 Nobody's Perfect	Swing	Banes/Kendor	Med-Adv	1974
62 Orange Sherbert	Swing	Fenwood/Kendor	Easy	1995
63 Orchids and Butterflies	Samba	Fenwood/Kendor	Medium	2010
64 Out of the Night	Samba	Fenwood/Kendor	Advanced	2000
65 A Pair of Aces	Ballad	Fenwood/Kendor	Advanced	2011
66 Peppermint Tree	Straight	Fenwood/Kendor	Easy	2002
67 Pleasin'	Swing	Kendor	Advanced	n.d.
68 The Queen Bee	Blues	Kendor	Medium	1968
69 The Queen Bee	Orchestra	Kendor	Medium	1964
70 The Queen of Schmooze	Swing	Fenwood/Kendor	Medium	2002
71 Rachael	Ballad	Fenwood/Kendor	Medium	1996

72 Rare Moment	Waltz	Fenwood/Kendor	Advanced	1977
73 Reachin' For A Rainbow	Swing	Fenwood/Kendor	Easy	2002
74 Reverie	Ballad	Dedrick Bros	Medium	1965
75 Samantha	Ballad	Fenwood/Kendor	Medium	1981
76 Satin 'N Glass	Ballad	Fenwood/Kendor	Medium	1981
77 Scott's Place	Rock Blues	Banes	Medium	1971
78 Smack Dab In the Middle	Swing	Fenwood/Kendor	Advanced	1985
79 Small Talk	Swing	Banes/Kendor	Med-Adv	1969
80 Softly From My Window	Ballad	Fenwood/Kendor	Easy	1981
81 A Song for Sarah	Ballad	Fenwood/Kendor	Medium	2010
82 Sorry, Wrong Number	Swing	Fenwood/Kendor	Advanced	2003
83 The Spin Doctor	Swing	Fenwood/Kendor	Advanced	1983
84 The Spirit Is Willing	Swing	Banes	Med-Adv	1971
85 Standing in the Rain	Swing	Fenwood/Kendor	Medium	2010
86 A Study in Contrasts	Quartet	Kendor	Medium	1964
87 Sugar Valley	Swing	Fenwood/Kendor	Easy	1982
88 Sweets	Swing	Fenwood/Kendor	Easy	2002
89 Swingin' on the Orient Express	Swing	Fenwood/Kendor	Medium	2000
90 Switch In Time	Blues	Banes	Medium	1968
91 That Warm Feeling	Ballad	Kendor	Easy	n.d.
92 This Is the Moment	Basie	Kendor	Advanced	n.d.
93 Time Stream	Swing	Fenwood/Kendor	Advanced	1987
94 Veronique	Ballad	Fenwood/Kendor	Advanced	2004
95 Very Best of Christmas	Brass Choir	Kendor	Medium	1965
96 Volga Boat Song	Swing	Dedrick Bros	Medium	1968
97 A Warm Breeze	Swing	Fenwood/Kendor	Advanced	1981
98 Ya Gotta Try...Harder	Swing	Banes/Kendor	Advanced	2000
99 You 'N Me	Swing	Banes	Medium	1969

This is an incomplete list of works for school/college bands via the Kendor Music Publishing website.

Table 4.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
1 Dark Orchid	Dark Orchid	Unknown	1981
2 Night Flight	Sea Breeze Jazz	Unknown	1985
3 The Cleveland Jazz Orchestra with Sammy Nestico – <i>Swinging Together</i>	Not on label	None	1998
4 Big Band Favorites of Sammy Nestico	Summit Records	DCD 230	1998
5 This Is The Moment	Fenwood Music Inc.	None	2002
6 Sammy Nestico and The SWR Big Band – <i>No Time Like The Present</i>	Hänssler Classic	CD 93.118	2004
7 Sammy Nestico and The SWR Big Band – <i>Basie Cally Sammy – The Music of Count Basie and Sammy Nestico</i>	Hänssler Classic	CD 93.123	2005
8 Sammy Nestico and The SWR Big Band – <i>Fun Time</i>	Hänssler Classic	CD 93.247	2009
9 Sammy Nestico and The SWR Big Band – <i>Fun Time and More Live</i>	Hänssler Classic	CD 93.271	2010
10 Sammy Nestico with Leon Breeden and The North Texas State Lab Band – <i>The Swingphonic Sounds of Sammy Nestico</i>	Mark Records	MES 32244	Unknown
11 A Portrait of Sammy – Sammy Nestico (comp.)	Fenwood Music Inc.	None	2005

Source: <http://www.discogs.com/artist/179057-Sammy-Nestico>

Unit II. Composition

Not much is available about the specific history of *Hay Burner*, however, there is much to know about Nestico’s life and what led him to compose this piece.

During Sammy’s military years, he learned that music was being published especially for students and decided to take a new approach in his compositions. He sent some letters and

arrangements to publishers and one decided to work with him: Kendor. That began Nestico's career as a composer/arranger of school music (Myers, 2010).

Then in 1967, Sammy's cousin Sal suggested that he write for the Count Basie Orchestra. Sammy immediately said he wasn't good enough to write for Basie but sent him a chart anyway. A couple of months later, a trombonist in the Basie band named Grover Mitchell called Nestico and said, "Chief likes 'em! Write some more" (Nestico, n.d.).

After Nestico was discharged from the military the following year, he moved to Hollywood where Basie recorded *Basie Straight Ahead* (1968), an album of Nestico's arrangements including standards like *Basie-Straight Ahead*, *It's Oh, So Nice*, *The Queen Bee*, *That Warm Feeling* and *Hay Burner*. When the album was complete, Nestico realized that he had a chance to do something really inspiring. Basie and Nestico started a corporation and marketed the music to school kids by publishing sheet music of the charts Sammy had composed. It was a great success and Basie became an even bigger name (Myers, 2010).

Teachers are still using Nestico's material today because of how well it is written – it's a great vehicle in teaching students to swing. *Hay Burner* is a quintessential Basie chart written very much in the Basie style. It opens with a short piano solo followed by a laid-back trumpet/lead alto duet of the primary melody. The rest of the ensemble gradually adds in and there are several twists and turns dynamically with big ensemble hits. This piece also employs a saxophone soli and leaves no room for individual improvisation. Ranges are all appropriate for high school students and the tempo is at an accessible medium level with quarter note = 132. This chart requires the standard big band instrumentation with five saxophones, four trombones, four trumpets and four rhythm section members.

Basie – Straight Ahead

Basie recorded his famous album in October of 1968 at TTG Studios in Hollywood, California. This album marked the beginning of a long relationship between Nestico and the Count whom he affectionately called, "Bill." Nestico composed and conducted all of the charts on this album, all of which were in the swing vein.

This album included some iconic musicians from the Count Basie Orchestra. They include Count Basie (piano), Sonny Cohn (trumpet), Gene Coe (trumpet), Oscar Brashear (trumpet), Al Aarons (trumpet), Grover Mitchell (trombone), Richard Boone (trombone), Bill

Hughes (trombone), Steve Galloway (trombone), Marshal Royal (alto saxophone), Bobby Plater (alto saxophone), Eric Dixon (tenor saxophone), Eddie “Lockjaw” Davis (tenor saxophone), Charlie Fowlkes (baritone saxophone), Freddie Green (guitar), Norman Keenan (string bass), and Harold Jones (drums) (Basie Straight Ahead, 2015).

The track listing is as follows:

1. *Basie – Straight Ahead*
2. *It’s Oh, So Nice*
3. *Lonely Street*
4. *Fun Time*
5. *Magic Flea*
6. *Switch in Time*
7. *Hay Burner*
8. *That Warm Feeling*
9. *The Queen Bee*

Unit III. Historical Perspective

Hay Burner was published in 1968 and it was a very interesting time in our national history as well as in the jazz world. Times were very uncertain and America was going through some of the most controversial times in its history.

The start of the 1960’s were a lot like the 50’s. Jazz was very popular and the greats were really churning out the charts – especially those with big bands like Count Basie and Duke Ellington. In the mid-1960’s, saxophonist John Coltrane brought popularity back to jazz as it had been struggling with the television becoming mainstream and rock-and-roll acts like The Beatles garnering enormous followings.

Two types of jazz gaining motion during the mid-to-late 60’s were Latin jazz and fusion jazz. While the Afro-Cuban movement began in the 50’s, Brazilian jazz was the flavor of the 60’s. Names like Tito Puente and Arturo Sandoval were main parts of the scene with the bossa nova being a popular go-to style. Additionally, jazz musicians began to experiment with ways to incorporate some of the rock into their jazz since it had gained so much popularity. This movement was entitled “fusion jazz.” The most notable album of this movement was the *Bitches*

Brew recording by trumpeter Miles Davis. It was the spring board for the style and Davis acquired a celebrity status.

A turbulent America was hard to understand and jazz was a coping mechanism for some. The country had elected John F. Kennedy and watched him be assassinated as was civil rights leader Martin Luther King, Jr. The war in Vietnam had America at odds. The entire country was unstable and no one knew when that would change. Music was always part of this wild time, however - a unifying force in many ways (“Jazz timeline,” n.d.)

Unit IV. Technical Considerations

Hay Burner is straight-ahead swing tune with a tempo marking of quarter note = 132 beats per minute. The first challenge of this piece is working with a condensed score. A condensed score is the only type of score that is published for this piece. It makes rehearsal a challenge at times. One positive about this is that it makes it very easy to give your vibraphonist a score to play from. In my band, I have two percussionists that rotate between drumset and other instruments like vibraphone. *Hay Burner* didn’t have a vibraphone part but it made sense to have the vibraphone highlight the melody throughout the piece and the condensed score really made that task simple.

When kicking off a swing tune, make sure to snap on beats 2 and 4 and give the ensemble a two bar count-in. This will help to set up the swing style which involves emphasis on beats 2 and 4.

Measures 1-8 are an introduction and it has a two-beat feel. The piece begins with a sparse piano solo in the Count Basie style, accompanied by the bass and some high-hat work by your drummer. Keep in mind that most bass/drumset material is not notated in the score. The Basie style is the most challenging aspect of this solo. The solo requires a lot of light, laid-back playing. The solo must ride on the back part of the beat while the hat and bass are in the center. This coordination is crucial and listening to the recording will help develop this. The piano solo is also notated to be played in both hands – the right hand is playing melodic ideas while the left hand is doubling the bass. It is typically in the best interest of the group to have the bass guitar be the only instrument that is playing the bass line – occasionally bass lines are doubled by a bass trombone or bari sax, but they are typically short-lived and they are part of two different sections (rhythm vs. winds) and it works out a bit better. Two rhythm section members playing

the same line usually doesn't lead to a very stable rhythm section which is the reason for eliminating the left hand of the piano solo.

Measures 9-16 consist of an 8 bar phrase in which a primary melody is introduced in duet form by the lead alto and a muted (straight) 2nd trumpet. The tendency can be to play this melody too loud and heavy. Keeping it light will not only be in the style but allow the lead alto to hear the trumpet. If that happens, they will have the opportunity to play in tune. The grace notes within this melody are often difficult to place. Have the duet practice without the grace notes and then have the trumpet player experiment with different ways of trying them. Choose the approach in which both of them can execute comfortably. The rhythm section should remain light and really sit in the pocket.

The following phrase in measures 17-24 is a continuation of the first. All trumpets and altos are now on the melody and the trombones have entered as backgrounds. The trumpets and altos need to agree on the grace notes. Trombones should be careful not to overplay and to keep it crispy. Accents should be no more than forte and everything else should be well below that. The rhythm section can turn up the volume a bit and the drumset player should feather the bass drum on all four counts. He/she should also help to set up/highlight the hits in the trombone section. The + of 4 in measure 17 should be highlighted by the bass drum. Those hits in measure 20-21 should involve interplay between bass and snare drums.

Finally, leading into letter C, we finally have the straight ahead/non-two-beat feel. The trombone and rhythm sections provide us with a dramatic crescendo that leads into full ensemble. The brass are divided in sections providing backgrounds/hits while the saxophones are playing a unison melody unlike the previous phrases (measures 25-32). The main concern is that the ensemble isn't "letting it all hang out" here as the major impact points of the piece are yet to come. The second concern is that the brass stay well under the saxophones in terms of volume. The bass is now in a walking style and the ride cymbal should now be used instead of the hat.

The next phrase (33-42) brings back the calmer feel, like the beginning. It is short-lived, however, as starting in measure 42 the entire ensemble plays the same line. The concern here is that the ensemble must be unison not just in pitch (sometimes), but also in style and approach. Length of quarter notes can be of concern. Since the dynamic level is forte, the tendency is to rush the 8th notes as well. Try first to have the first trumpet model the style and then have all

lead players really line it up. Have this happen with just the hi-hat playing on 2 and 4 – do not allow the full rhythm section to play. This allows all to listen and for the players to really do the work. Once the lead players have a grip on it, allow it to filter down. When that happens, it's time to put the full rhythm section in and take the lead players out – they can take some time to listen to their sections. Additionally, the section players need to be able to feel comfortable not relying on the lead player. About halfway through this phrase, the brass and saxophones split up. The saxophones have a “whiny” melody where grace notes and scoops are the main technical concern. The very last note of the saxophone line is in unison and very problematic – take time to work on tuning/listening here. Trumpets use plunger mutes – make sure to discuss how to hold and move the mute as well as the speed in which it opens/closes. The recording will be a good reference in how the trumpet section sounds with plungers in. There is a short two-and-a-half bar piano solo prior to the saxophone soli which begins just before letter F (measure 59).

The saxophone soli (measures 59-81) is not for the weak. While rhythmically/stylistically unison, each saxophonist has their own line and responsibilities. There are a few exceptions where there are sustained notes held in unison. These are in measures 75 and 79-81. Spend time tuning/listening to these in and out of context. These need to feel like landing points in the soli. The triplets in the soli can tend to rush so be weary of that. Off-beat tonguing is essential in making this section swing hard. Toward the end of the soli, the brass add and the last measure is ensemble unison (81).

A bombastic 5-beat drum solo brings us to the shout chorus of the piece. The drum solo should have a big beat 1 in measure 83 that allows the ensemble to come in strong on beat 2. The wind ensemble is unison rhythmically/stylistically during the shout chorus and the rhythm section should be providing its strongest foundation here. The shout chorus temporarily ends in measure 92. Measure 91-92 provides us with a motif that is then repeated by smaller sections of the group in 93-94 and again by the piano in 95-96. The motif requires that attention be paid to the second eighth note in the pair which tends to land too soon in the beat. The piano is back in with a short Basie-style solo in measures 95-99 before the band recoils for a second impact point. The trombones and trumpets are in a back-and-forth here with backgrounds and the saxophones are playing a soaring line above it all. By measure 108, we are back down to the calmer, relaxed style with the trombones responsible for backgrounds.

During the last two bars of the piece, some attention to be paid to the sixteenth notes. They need to be very tight and together. Try using the words “spit-it” to get the desired inflection. Spend time tuning the last chord and allow your drummer to do a crash with the fermata, followed by a fill. On the release, the drummer should grab ringing cymbals and hit the bass drum simultaneously.

Unit V. Stylistic Considerations

The most important stylistic consideration for *Hay Burner* is the fact that it is a swing tune. Most students will not have had as much experience on this style as other styles. The feel is a major component of jazz and competition.

Only eighth notes are affected when performing a swing tune. Please refer to figure 4.4 below. This is a great graphic to draw on the board for students. The straight eighth notes that they are used to appear in the swing chart but it’s important to illustrate that they are no longer 50/50 in terms of length. In a swing chart, the triplet feel is part of the style. When this is applied to 8th notes, this visual illustrates that the first two triplet eighth notes are tied together making that first eighth note 66.6% of the beat and the remaining eighth note 33.3%. Syllables to use in order to help with feel are the following: “doo-doo-LAH.” Students can repeat these, emphasizing the “LAH” more than the “doo’s.” The rhythm section can accompany this exercise to provide a foundation.

In many older jazz charts, articulations were not very specific. That is true with *Hay Burner* – some articulations are correct and make sense while others are implied. When there are more than a pair of eighth notes grouped together in the piece, one strategy to use in order to swing harder is the idea of off-beat tonguing. Simply put, you would tongue lightly all off beats and slur them to the eighth notes on the beat. Once this is executed properly, the idea is to then make it as smooth as possible. This is appropriate in many places in this chart, but especially in the saxophone soli in measures 58 through 81.

Other articulation concerns in terms of style are many. All quarter notes should be played short unless marked with a legato. When short quarter notes are in succession as in measure 48, it’s important for the triplet subdivision to remain part of the feel otherwise the figure will tend to rush. The drummer can help by providing the off beats on the snare drum between the quarter notes. Any note just before a rest should be played extra short and all

releases should be planned and deliberate. Emphasis should always be felt on the off beats (+’s of the beat). All accents should jump out of the texture a great deal. In order to make the accents as dramatic as needed, all unaccented notes should be well-below “accent volume.” The style should be as light and easy as possible except during the big impact points.

Figure 4.2 Swing Style Divisions



Unit VI. Musical Elements

Much of what is required to perform this selection in an expressive manner has to do with mastering the swing style and the style of Count Basie. During the introduction, the piano has a solo accompanied by very light and seemingly relaxed figures in the rhythm. Any good rhythm section will make this sound easy, but it is in fact somewhat difficult. The feel must lay back in the piano and really be on the backside of the beat. The hat and bass must set a solid pulse/groove while not overpowering the light touch of the pianist. The drumset player’s most challenging part of the piece may very well be the first eight bars. Mastering interesting hi-hat figures that swing hard but aren’t loud or heavy is incredibly challenging. Encourage the drumset player to listen carefully to recordings of the tune and experiment with the specific hi-hat that will be used with performance. The cymbal thickness, weight and diameter will affect the drummer’s facility on the instrument. It is best to have a thinner set of hats where lighter figures can be easily performed. In the recordings, a set of 14” Sabian HHX Groove Hats were the preferred choice. The pianist in the role of Count Basie should also listen to recordings a great deal. If the rhythm section can really set the style in the first eight bars, the winds will be able to adopt it. The reverse is also true.

While the score doesn’t notate dynamics much at all, they are highly important to the integrity of the style and the piece. See Figure 4.5 to view the first page of the score. Figure 4.6 is the guitar part. This was randomly chosen as a part to reference the lack of dynamic markings for the performers.

Even though the parts lack notation dynamically speaking, any and all recordings are not bland. They are full of vital and important emphases throughout. The director should listen to the recordings more than anyone. Mark the dynamics in the score as much as possible and if possible, the lead parts. The lead players can then convey to their sections. Tweaks to these markings are then much easier made in rehearsal rather than trying to convey everything by word of mouth.

Count Basie is known for his light, laid back feel. It's important that not anything feels extremely complicated or forced. It's easy and fun, even the parts that are more difficult technically. Even loud volumes should lack the feeling of over-aggressiveness.

After carefully listening to several recordings, the overall dynamic levels for each section are as follows (using rehearsal letters):

Introduction: *p*

A: *mp*

B: *mf* with *mp* trombone backgrounds

C: *f*, but don't overdo it

D: *mf* with *mp* brass hits

E: *f*, until piano solo (*mp*)

F: *f*, backgrounds underneath soli

G: *mf+*, *f* drum solo

H: *ff* until m. 92 (*mf*)

I: *ff* saxophones, *f* brass

J: *f* with *mf* brass hits

There are, of course, many crescendos and decrescendos at transition points. But overall, this outline depicts the overall rise and fall of the piece. The loudest volumes should be heard in section H and by saxophones in section I. All of these dynamic levels should be supported by the rhythm section and can vary greatly throughout. Exceptions to the rule may be certain accents. Those can be pointed out in rehearsal. Measure 81 is in the *mf* region, however, the accent must be louder than that and there should be a slight crescendo to measure 82. Of course it's also highly recommended to decide what interpretations you'll glean from the recordings and which to make your own (within reason, of course). That's the beauty of making music.

Figure 4.3 Hay Burner Score

HAY BURNER

CONDUCTOR'S GUIDE *Allegro* by SAMMY NESTICO

$\text{♩} = 132$

Piano Solo *mf*

A **Muted Trp., 1st Alto** *(Vivace)*

B **TRPTS. - Alcos**

C **Sxs.**

TRBS. **TRPTS.**

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Figure 4.6 Hay Burner Guitar Part

MUSIC DEPARTMENT
Cedar Rapids, Iowa

HAY BURNER

by SAMMY NESTICO

GUITAR

$\text{♩} = 132$

$F^6 \quad B\flat \quad B^{\circ} \quad F^6 \quad D^7 \quad G^7-9 \quad C^7 \quad F \quad F^7 \quad B\flat \quad B\flat m^6$

mf

$F \quad D^7 \quad G^7-9 \quad C^9 \quad \textcircled{A} \quad F \quad A_m \quad B\flat \quad G_m^7 \quad C^7 \quad D_m \quad A_m \quad E\flat \quad C^7$

mf

$F \quad A_m \quad G_m^7 \quad B\flat \quad A_m^7 \quad D_m^7 \quad G^7-9 \quad G_m^7 \quad F \quad B\flat \quad A_m \quad G_m^7 \quad \textcircled{B} \quad F \quad A_m$

$B\flat \quad G_m^7 \quad C^7 \quad D_m \quad A_m \quad E\flat \quad C^7 \quad F \quad A_m \quad G_m^7 \quad B\flat \quad A_m^7 \quad D_m^7$

$G^7-9 \quad G_m^7 \quad F^6 \quad F^9 \quad \textcircled{C} \quad B\flat \quad B^{\circ} \quad F^6 \quad F^7 \quad B\flat \quad B^{\circ} \quad F^6 \quad F^7$

$B\flat \quad B^{\circ} \quad F^6 \quad D^9 \quad G^{13(+11)} \quad G_m^7 \quad \textcircled{D} \quad F^6(\text{alt}) \quad A_m^7 \quad B\flat^6 \quad G_m^7 \quad C^7$

$D_m \quad A_m \quad E\flat^6 \quad C^7 \quad F \quad A_m^7 \quad G_m^7 \quad B\flat^6 \quad A_m^7 \quad D_m^7 \quad G^9 \quad G^7-9 \quad G_m^7$

mf

$F^6 \quad D^7(+9) \quad A\flat^9 \quad G^9 \quad G^7-9 \quad G_m^7 \quad F^6 \quad G_m^7 \quad C^7 \quad \textcircled{E} \quad F^6 \quad A_m^7 \quad B\flat^6 \quad B_m^7-5 \quad G_m^7 \quad C^7$

f

$D_m^7 \quad A_m^7 \quad E\flat^6 \quad C^7-5 \quad F^6 \quad A_m^7 \quad B\flat^6 \quad A_m^7 \quad G_m^7 \quad G^{13(+9)} \quad G^9 \quad G_m^7 \quad C^7$

$F^6 \quad G_m^7 \quad B\flat^6 \quad G_m^7 \quad F^{maj7} \quad F^6 \quad B\flat^6 \quad B^{\circ} \quad F \quad D^7-5 \quad G^7-9 \quad C^7-9$

$F^6 \quad F^7 \quad B\flat^6 \quad B\flat m^6 \quad F^6 \quad D^7 \quad G^7(-9) \quad C^7 \quad F^6 \quad F^7 \quad \textcircled{E} \quad B\flat^9 \quad B^{\circ}$

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Unit VII. Form and Structure

- M. 1-8: Introduction; rhythm section only
- M. 9-16: First statement of melody A in muted trumpet and 1st alto saxophone
- M. 17-24: Second statement of melody A by all trumpets and alto saxophones
- M. 25-41: Melody B in saxophones; supporting hits by brass
- M. 42-51: Full ensemble; tutti section
- M. 56-58: Short piano solo
- M. 58-81: Saxophone soli
- M. 82-99: Shout chorus; full ensemble, tutti
- M. 100-107: Melody B in saxophone section; brass countermelodies
- M. 108-119: Melody A in muted trumpet and 1st alto saxophone; brass hits
- M. 120-121: Coda; fill

Unit VIII. Suggested Listening

- A Warm Breeze by Sammy Nestico
- C Jam Blues by Duke Ellington
- Corner Pocket by Count Basie
- Don't Get Around Much Anymore by Duke Ellington and Bob Russell
- In A Mellow Tone by Count Basie
- It Don't Mean A Thing (If It Ain't Got That Swing) by Duke Ellington
- Orange Sherbert by Sammy Nestico
- The Queen Bee by Sammy Nestico
- Shiny Stockings by Count Basie

Unit IX. Seating Chart and Acoustical Justification

The jazz band seating chart is set up in two parts. On the stage right side is the rhythm section and on the stage left side is the wind section. The rhythm section instruments are labeled while the wind section is labeled on the bottom part of the graphic according to rows.

The wind section is set up in a vertical way to help achieve balance. Notice that the trombones are in the windows of the saxophones and that the trumpets are directly behind the saxophones. All lead parts are lined up, all second parts are lined up, so on and so forth. The lowest members of the wind section are the furthest stage left.

In the saxophone section, lead alto is in the middle. The lead trumpet is directly behind the lead alto so they can agree on articulations and style, etc. The second alto is to the right of the first. Typically, the second alto line is either in unison with the first or is providing the harmony to the first alto part. The saxophone closest to the rhythm section is tenor 1. This is because this saxophonist is likely your best and most frequent soloist within the section. The tenor 2 and bari sax parts are often either most alike and/or match frequently with trombone 3 and the bass trombone parts.

The trombone section is in the windows of the saxophone section. It functions much the same way the saxophone section does in terms of balance. The second trombone is likely the most frequent soloist. The bass trombone furthest stage left is behind the baritone sax as they commonly have the same part along with the bass guitar. If there are sections where brass are together, the trombone parts are directly in front of the trumpet parts that correspond.

In the trumpet section, the lead trumpet is vital for placement. Wherever the lead trumpet is in any seating chart, the other lead parts must be directly in front of him or her. The lead trumpet dictates all things including but not limited to style, articulation, dynamic levels/changes and other musical inflections.

The trumpet section does not have anyone behind them so they are relying on instruction for balance purposes. Those on either side of the lead trumpet must listen inward. The trombones must listen inward to the lead trombone and the lead trombone must always be listening back to the lead trumpet. The other trombones should also listen backward, especially if the brass have hits together for example.

The saxophone section should listen in to the lead alto and back as much as possible. Many times, altos and trumpets have the same lines and tenors and trombones have the same lines. The baritone sax and bass trombone often have the same line along with the bass guitar. Because of that concept, when sight-reading or getting to know a piece for the first time, those instrumentalists are moved closest to the rhythm section so that those three musicians have an

opportunity to align themselves. Once the bass lines are solid, they will return to this performance seating chart.

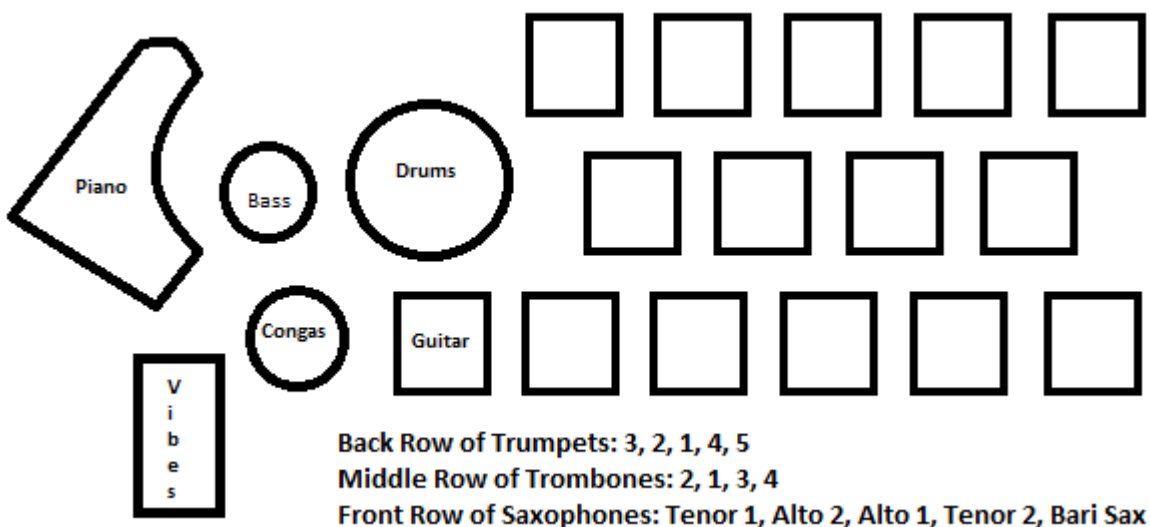
The primary timekeeper is closest to the rhythm section. This is closest to the wind section. The hi-hat should essentially be in the trombone row and fairly close to the second trombonist. The band has the best opportunity to hear the hi-hat if the drums are closest to the wind choir.

The bass belongs between the piano and the drums. If the ride cymbal, bassist and pianist can be in a line of sight, that would be ideal. It's important that the drummer can watch and see the bassist's fingers as they move and it's also important that the bassist is close to the timekeepers which include the ride cymbal and hi-hat. The bassist and the drummer must always be "in the pocket" of time and so it's necessary to keep them as close as possible in proximity.

Those who provide the chord foundation for the wind players are essentially in a trio outside of the timekeepers. The grand piano opens to the ensemble while the vibraphone faces inward toward the director. Typically, the vibraphone is the most difficult to hear over the ensemble so it's important to have the vibes closer to the audience. Typically, the guitarist is part of the saxophone row. All three "comping" instruments must also be in communication about the function of their part at the time, especially during solo sections.

Any auxiliary percussion may depend on the function of the instruments during the performance. The congas should be between the drums and bass as they, too, are timekeepers. The congas are also featured on a tune later in the program.

Figure 4.4 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – October 27, 2014

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Listen to recordings of the piece2. Sightread through piece under tempo3. Rehearse introduction to try to get style correct	<ol style="list-style-type: none">1. Garnering different interpretations by listening was well-received by the students2. Saxophone soli and other more rhythmic areas struggled during read-through3. Count Basie style was improved only a little

Rehearsal Plan – Rehearsal #2 – November 17, 2014

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Work the introductory groove2. Have the lead alto and second trumpet work in a side room together3. B-C main melody, soloists join4. B-C trombone backgrounds	<ol style="list-style-type: none">1. Using Dr. Beat helps bass stay on time; piano must be behind the beat and drums with beat2. Two soloists at A are now playing together in tune3. Everyone trying the melody helps4. Backgrounds are more secure

Rehearsal Plan – Rehearsal #3 – December 1, 2014

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Saxophone lick at letter C2. Drumset opens up at letter C3. Brass backgrounds at C	<ol style="list-style-type: none">1. All sections were more aggressive at letter C2. There are still rhythm issues in backgrounds3. Articulations are not always together4. Saxophones must work out 16th note areas in practice

Rehearsal Plan – Rehearsal #4 – December 8, 2014

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
<p>1. Ensemble tutti, measure before E to measure before F; plungers in trumpets</p>	<p>1. Articulations for tutti sections marked in. 2. Plunger technique taught 3. Rhythm section has a better idea of landscape here</p>

Rehearsal Plan – Rehearsal #5 – January 12, 2015

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
1. Saxophone soli	1. Saxophones still struggling; worked each chunk very slowly and put inflection in certain areas 2. Rhythm section has a better idea on the “holes” to fill to help the saxophones in their fight 3. Trombones still have issues with counting their rests/backgrounds

Rehearsal Plan – Rehearsal #6 – January 19, 2015

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
1. Tutti section; measure before H-J	1. Articulations are marked and executed. Winds tend to rush the tempo. 2. Dynamic levels tend to be too loud frequently. Important to find places to play softer. 3. Letter I still has issues with the offset brass. Saxophones executing I with little issue.

Rehearsal Plan – Rehearsal #7 – January 26, 2015

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. J – end2. Saxophone soli	<ol style="list-style-type: none">1. J is like the beginning so it’s okay. Intonation and togetherness between soloists is improving greatly.2. Last four bars lack conviction; using syllables “spit-it” for sixteenth notes in last two bars.

Rehearsal Plan – Rehearsal #8 – February 2, 2015

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Bridge: G-H2. Triplets/glisses in saxophone soli3. Last four bars4. Intro	<ol style="list-style-type: none">1. Lead trombone should speak through and does2. Brass backgrounds should come out more3. Triplets tend to rush in the saxophones; they are better now4. Last four are better with syllables5. Hi-hat can be too splooshy; need to keep it a little tighter and focus on not getting behind the beat

Rehearsal Plan – Rehearsal #9 – February 9, 2015

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
1. Increase tempo to performance tempo; quarter = 132	1. Major issues in soli and loud areas a. Both tend to rush b. The laid back swing style sometimes gets lost when at tempo

Rehearsal Plan – Rehearsal #10 – February 16, 2015

Ensemble: XJBO

Announcements: First competition Saturday

Literature: Hay Burner

Time: 20 minutes

Title	Evaluation
1. Repetition	1. Repetition of tune; focus on shorter notes and not rushing

Rehearsal Plan – Rehearsal #11+ - Friday’s were always spent on soloists

Ensemble: XJBO

Announcements:

Literature: Hay Burner

Time: 12 minutes

Title	Evaluation
1. Hay Burner a. Repetition of solos/solo areas/solis	1. Improving

CHAPTER 5 - A Child Is Born by Thad Jones

Unit I. Composer

Thad Jones was born in Pontiac, Michigan, on March 28, 1923. Around the age of 13, he taught himself trumpet and soon after he was performing professionally in his brother's band (Hank Jones). In the summer as a youth, he would frequently perform with Sonny Stitt and Big Nick Nicholas.

Jones was in the Army bands from 1943-1946 where he gained overseas experience. Upon his return, he toured with several dance/show bands and eventually landed a permanent (1950-1953) tour with Billy Mitchell's quintet in Detroit. It was just after that time that Jones made recordings with Charles Mingus.

Jones began his long tenure in the Count Basie Orchestra in 1954. This went on for the next nine years. As a result of being in Basie's band, Jones was able to do some arrangements and eventually became a busy freelance writer after 1963. After leaving the Count Basie Orchestra, Jones toured with George Russell in Paris for a short while and upon his return to the states, joined Gerry Mulligan's band. It was in Mulligan's band where Jones met Mel Lewis.

In December of 1965, the 18-piece Jones-Lewis band was formed and they began performing regularly at the Village Vanguard in New York on Monday nights. This occurred for over 10 years. It was through this band that Jones was able to exercise all of his creative musical outlets as an arranger, composer, conductor and trumpet/flugelhorn soloist. Later on, the group tour several venues and worked with several famous artists. It was in this group that *A Child Is Born* made its debut.

Jones was an outstanding musician. He played cornet in the bop style with dissonances and a crisp tone. All of his works had many solo opportunities and have become a staple in the community of jazz. Jones wrote in many different styles including swing, blues, shuffle, waltz, bossa nova, samba, ballads and others.

1979 was a tumultuous year for Jones, injuring his lip (and as a result, started on the valve trombone) and ending his relationship with Lewis. Jones also moved to Copenhagen, Denmark, during this year. During his time in Denmark, he formed the Thad Jones Eclipse big band which made some recordings.

Upon Count Basie's death, Jones returned to New York and was the leader of the band until 1986. Thad Jones died on August 20, 1986, in Copenhagen, Denmark (Kernfield, 2002).

Mel Lewis

Thad Jones and Mel Lewis were superstars in the jazz world for a long time and created a unique and wonderful musical offering. Lewis was born on May 10, 1929, in Buffalo, New York.

Lewis is one of jazz history's definitive big band drummers. He started playing professionally at the young age of 15, much like his counterpart Jones. He toured with several well-known acts, receiving a lot of recognition for his work with Stan Kenton. The Thad Jones-Mel Lewis Orchestra was one-of-a-kind.

After Jones decided to leave the orchestra, Lewis continued the gig at the Vanguard up until his death. One of the most exciting things about the Lewis Orchestra was the emphasis on soloists. Lewis also spent time teaching at the New School for Social Research in New York and the occasional drum clinic.

Lewis was diagnosed with melanoma in the late 80's. He received several treatments and each time he thought he was cured. It kept up with him, though, and his final performance occurred in January 1990, at the IAJE Convention in New Orleans. Lewis died on February 2, 1990 (Mattingly, n.d.; Yanow, n.d.).

Figure 5.1 Thad Jones



Credit: http://www.rochesterjazz.com/press_room/artist_photos/2011/4.ThadJones.jpg

Figure 5.2 Mel Lewis



Credit: <http://www.pas.org/About/the-society/halloffame/LewisMel.aspx>

Table 5.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
1 About Time	Swing	Little Pumpkin Music	Advanced	2014
2 Ahunk Ahunk	Blues	Kendor	Med-Adv	1974
3 Back Bone	Swing	Unknown	Advanced	1973
4 The Biddle-De-Bop Samba	Samba	Kendor	Advanced	1982
5 Big Dipper	Blues	Kendor	Advanced	n.d.
6 Blues For A Workshop	Blues	Kendor	Advanced	1980
7 Blues for the Wee One	Blues	Kendor	Med-Adv	1982
8 Can't We Be Friends	Swing	Jazz Lines	Medium	n.d.
9 Central Park North	Rock Ballad	Kendor	Advanced	1972

10 Cherry Juice	Swing	Kendor	Advanced	1977
11 A Child Is Born	Ballad	Kendor	Easy	1973
12 Consummation	Ballad	Kendor	Advanced	1973
13 Dedication	Bright Swing	Kendor	Advanced	1973
14 Don't Git Sassy	Bright Shuffle	Kendor	Advanced	1972
15 Don't Min-U's	Swing	Jazz Lines	Medium	n.d.
16 Don't Stop Now	Swing	Jazz Lines	Med-Adv	n.d.
17 Evol Deklaw Ni	Swing	Kendor	Advanced	1981
18 The Farewell	Shuffle Blues	Kendor	Advanced	1975
19 Fingers	Fast Bebop	Kendor	Advanced	1974
20 Fools Rush In	Swing	Jazz Lines	Medium	n.d.
21 Forever Flower	Ballad	Kendor	Medium	1981
22 A Good Time Was Had by All	Bright Swing	Kendor	Advanced	n.d.
23 The Great One	Funky Rock	Kendor	Advanced	n.d.
24 Greetings and Salutations	Blues Rock	Kendor	Advanced	1977
25 Groove Merchant	Shuffle	Kendor	Difficult	1967
26 How Am I to Know?	Swing	Jazz Lines	Medium	n.d.
27 Interloper	Swing	Kendor	Med-Adv	1981
28 Kids Are Pretty People	Ballad	Kendor	Advanced	1977
29 Letter From Home	Swing	Jazz Lines	Advanced	n.d.
30 Little "J"	Bossa Nova	Kendor	Advanced	n.d.
31 Little Pumpkin	Waltz	Kendor	Advanced	1981
32 Little Rascal on a Rock	Swing	Kendor	Advanced	1978
33 Low Down	Swing	Kendor	Med/Adv	1980
34 Mean What You Say	Bright Swing	Kendor	Advanced	1980
35 Meetin' Place	Funky Rock	Kendor	Advanced	1975
36 More Than Once	Ballad	Jazz Lines	Medium	n.d.

37 My Centennial	Fast Samba	Kendor	Advanced	1976
38 Once Around	Fast Swing	Kendor	Advanced	1979
39 Only For Now	Ballad	Kendor	Advanced	1975
40 Quiet Lady	Waltz Ballad	Kendor	Advanced	1981
41 Quietude	Swing	Jazz Lines	Medium	n.d.
42 Rejoice	Bright Shuffle	Kendor	Advanced	1981
43 Return Journey	Bossa Nova	Kendor	Advanced	1981
44 Ritual	Funk Rock	Kendor	Advanced	1981
45 Second Race	Blues	Kendor	Advanced	1980
46 The Summary	Ballad	Kendor	Med-Adv	1975
47 Three and One	Bright Swing	Kendor	Advanced	1979
48 Tip Toe	Swing	Jazz Lines	Advanced	n.d.
49 Tip Toe	Swing	Kendor	Advanced	n.d.
50 To You	Ballad	Kendor	Advanced	n.d.
51 Tribute to A Statesman	Bossa Nova	Kendor	Advanced	n.d.
52 Us	Funk Rock	Kendor	Advanced	n.d.
53 The Waltz You “Swang” For Me	Waltz	Kendor	Advanced	1973
54 With Bells On	Swing	Unknown	Advanced	n.d.

This is an incomplete list of works from the following websites:

www.kendormusic.com and www.ejazzlines.com

Table 5.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
1 The Fabulous Thad Jones	Debut Records	Unknown	1954
2 Jazz Collaborations, Vol. 1 Charles Mingus, Thad Jones	Debut Records	DLP-17	1955
3 The Magnificent Thad Jones	Blue Note	Unknown	1956

4 Detroit-New York Junction	Blue Note	Unknown	1956
5 The Magnificent Thad Jones Volume 3	Blue Note	Unknown	1956
6 Mad Thad	Period Records	Unknown	1957
7 After Hours	Prestige	Unknown	1957
8 Olio	Prestige	Unknown	1957
9 Motor City Scene	La Voix De Son Maître	Unknown	1959
10 Stitt Goes Latin	Roost, Royal Roost	Unknown	1963
11 Imagination	Realm, Realm Jazz	RM 127	1963
12 A Little Lucy	Philips	Unknown	1964
13 Double Mint Jazz	Ember Records	Unknown	1972
14 Greetings and Salutations	Four Leaf Records	Unknown	1975
15 Rhoda Scott Orchestra Under the Direction of Thad Jones Special Guest Mel Lewis – Rhoda Scott In New York	Barclay	90.068	1976
16 Thad and Aura	Four Leaf Records	Unknown	1977
17 By Jones, I Think We've Got It	Metronome	MLP 15629	1978
18 A Tribute to Monk and Bird	Tomato	Unknown	1978
19 A Good Time Was Had By All	Metronome	Unknown	1979
20 Eclipse	Metronome	Unknown	1980
21 The Way-Out Basie	Philips	32JD-160	1987
22 A Prayer Ceremony In Jazz	Jonny Records	Unknown	2008

Not listed: Singles, Compilations

This listing is incomplete.

Source: <http://www.discogs.com/artist/271154-Thad-Jones?page=1>

Unit II. Composition

A Child Is Born is a jazz ballad composed and arranged by Thad Jones in 1969. The Thad Jones-Mel Lewis Orchestra recorded this tune on the album “Consummation.” This is one of the most accessible charts for high-school-aged big bands that Jones composed.

Instrumentation is for a standard big band. It is a straight-eighth ballad that is marked quarter = 68 with rubato throughout.

The chart begins with an extensive piano solo that lasts for around a minute. The phrase is 30 bars long. About a fourth of the way through the piano solo, the bass joins in. At letter B, the drums join in under the piano solo. Both the bass and drums are meant to be sparse and simple. On the second time through letter A (the beginning), the trumpet or flugelhorn soloists takes over. It isn't until the second time at bar 30 that we begin to hear from the band as a whole. At measure 31, the saxophones (which may also be doubled on flutes), take over the melody. The brass provide backgrounds. This continues for most of the rest of the piece.

In the section from E to G, there are different impact points provided first in the brass at measure 54 and then by the saxophones in measure 55. At letter G, there is essentially a saxophone choir providing all of the melodies/chord structures. A fermata in 67 is held by the saxophone section. The last note of the piece on the downbeat of measure 68 is played by the trombones and rhythm section. It is marked marcato and pianissimo.

While visually this tune is not very rhythmic or difficult-looking, there are more challenges than meet the eye. Intonation will serve as a main focus.

Unit III. Historical Perspective

1969 was a very poignant time in American history. Many historical events took place and it's likely that many turned to music for a refuge. Notable historical items include the following:

- Neil Armstrong becomes the first man to land on the moon.
- The Woodstock music festival is held in New York.
- Mario Puzo's *The Godfather* is published.
- Richard M. Nixon becomes president.
- The U.S. draft was established.
- The Vietnam War was in full swing and anti-war protests are staged.

Just the year before, Martin Luther King Jr. was assassinated (see Figure 5.2) as well as Presidential candidate Robert Kennedy. Racial violence was at an all-time high and so were discussions on the Civil Rights Movement. Riots broke out in several major cities and with that, the rise of the “Black Power” effort.

Jazz in the 1960’s involved some of the most notable names in the entirety of jazz history. This was the age of experimentation and innovation. Many noteworthy artists include (in no particular order): Miles Davis, John Coltrane, Max Roach, Cecil Taylor, Charles Mingus, Art Blakey, Dizzy Gillespie, Thelonius Monk, Ornette Coleman, Oliver Nelson, Herbie Hancock, Lee Morgan, Freddy Hubbard, Horace Silver, Wayne Shorter, with Thad Jones and Mel Lewis among many others. The Count Basie and Duke Ellington bands were also active at the time. There were jazz influences from every direction and in every style.

Also in 1969, composer Gunther Schuller completes the first critical study of the origins of jazz entitled, “Early Jazz.” Jazz was no longer new but well-developed. It was the music of the people who faced tremendous day-to-day challenges. The country was having some major growing pains and jazz was a coping mechanism (“Jazz timeline,” n.d.).

Figure 5.2 Martin Luther King Jr. waves to crowd in Washington D.C.



Credit: https://tavaana.org/sites/default/files/tavaanaimages/image4_8.jpg

Unit IV. Technical Considerations

Of all the pieces in this collection, *A Child Is Born* is the least demanding in terms of musical markers like range, articulation, rhythm, key signature, style, etc. It's clearly the most simple in terms of all those measures. However, it is likely the most difficult when it comes to musical sensitivity and emotional involvement. Most high school students find this chart to be under their level for these reasons (except perhaps the piano soloist) and need to be pointed in the right direction as far as what's important in this piece.

This ballad is very straight forward. It has a metronome marking of quarter = 68 bpm. There are basically three distinct sections of the piece. Measures 1-30 outline the solo sections of the piece (Letter A-2 measures shy of Letter C). This will be referred to as section one. The second section involves measures 31-62 (Letters C-G). The band is tutti here with the saxophones having the melody and the brass providing harmonic movement and backgrounds. The third section is measures 63-68 (Letter G to the end) and is essentially a coda or conclusion.

The piano solo at the beginning provides us with a lush statement of the melody with some gorgeous harmonies during the first go at Letter A. It lays down the main melody which is really the only melody used frequently in the piece. The trumpet/flugelhorn then follows on the second time around at letter A. The soloists set the phrases at 30 measures in length. The bass and drums enter at different times during the piano solo and stay constant throughout the piece. Brushes are necessary for the drummer and finding a good snare head with some coating will certainly help the band hear the time being kept.

The saxophones then take over, providing us with the same melodic content but as a section. The saxophones remain in unison for almost the entire piece. The brass provide backgrounds and some countermelodies. The syncopated backgrounds disappear at 2 measures prior to letter D for the trumpet section. It is at that area where trumpets give us the first countermelody of the piece. It is somewhat odd but is written in complete unison for the section. Intonation will be the main consideration of the trumpets here. The trombones are still providing us with syncopated background rhythms. They finally join the trumpets in more melody content for a few bars, measures 45-48.

At measure 49, the brass help intensify the suspense at this section with more syncopated backgrounds. They come to an impact point at measure 54 with a nice glissando and crescendo into the downbeat. The saxophones then follow with their high point in the register on the downbeat of measure 55. It's a very nice tradeoff. Some interesting dissonances and countermelodies occur in the brass from this point until letter G. The saxophones are in unison until measure 63 (Letter G).

At Letter G, the saxophone section takes over all roles by essentially forming a saxophone choir. This is the first time they are not in unison. The first alto has the melody while the inner saxophones have countermelodies. The baritone saxophone has the bass line, of course. The second tenor part is the most moving of the lines. It's important to notate that and let the performer know to bring their line out. The drumset player is providing some ornamental cymbal rolls at this time while the bassist is simply bowing the concert Bb. The saxophones hold a fermata in 67 before the trombones and rhythm section give us a short and punctuated ending on a concert Bb in the last measure. This ending is a little odd unless you can find a way to make it sound a little less harsh than is natural.

Unit V. Stylistic Considerations

There are several musical ideas to consider when performing this piece. The piece is a straight-forward straight-eighth slower ballad in 3/4. These ideas are rather simple to the high-school-aged student. From a rhythmic standpoint, the piece is simple.

However, students can sometimes have difficulty learning to divide the measure internally so to keep from rushing through the lines. Pushing the tempo can be quite the issue, especially as the notes/rhythms are quite accessible to the age of student. Listening to the rhythm section is obviously essential to achieve any kind of togetherness. Encouraging those who are playing straight quarter notes to be as deliberate as possible is necessary. It's too easy to rush those, especially count 3 to count 1.

Musical sensitivity is one of those techniques that high school students sometimes have a difficult time reaching. The idea that one must grasp some sort of emotional connection to the musical line is generally somewhat foreign or even embarrassing to the high school student. In other words, occasionally they are afraid to really take some chances. Encouraging students to

allow themselves to be enveloped by the emotional aspect of the piece will only have a positive effect on the quality of the performance.

Generally speaking, brass must be extra sensitive to the backgrounds and stay behind the melody. It's easy to jump out of the texture on the syncopated backgrounds and over-accentuate the entrances. The main goal is to not overdo anything dynamically. There is only one place in the piece where the brass get to play a true forte. This occurs at the downbeat of measure 54. It's fleeting however, as they immediately yield the line to the saxophones who take over the line at measure 54 and have their pinnacle on the downbeat of measure 55. Starting at letter E (measure 49), the entire band is gaining momentum to these moments. Prior to letter E and immediately following, dynamic levels should remain rather soft.

Unit VI. Musical Elements

There are two major considerations from a musical standpoint: identifying phrases and understanding dynamics/balance between the sections.

Understanding where breaths belong is key to having appropriate phrase structures, especially in the melodic sections. The soloists will be the first performers responsible for setting the appropriate phrases. The pianist must decide where to pause at phrase endings and the horn soloist must decide where to breathe. The soloists, however, are not definitive as they do have a right to be creative and adjust some phrases if they decide. As the saxophones take over the melodic line in measure 30, they must be all in agreement as to where the phrase ends. Jones creates a 30 bar phrase, with several sub-phrases in between. The saxophone section should breathe at the ends of the following measures: 33 (rearticulate the start of measure 34 as lightly as possible), 37, 40, 45, 48, 53, 57 (after dotted quarter), 62, and at the rests or ties during the "saxophone choir" ending. The trumpets should breathe in measures 42 and 49 (after the half note), and at the eighth rest on the downbeat of measure 49. The 3rd and 4th trumpets should plan a breath after their half note in measure 60. Otherwise, the trumpet line offers logical eighth rests with which to plan a breath. Similarly, trombonists have several opportunities to snag a breath during rests. One planned breath is necessary at the end of measure 57. It is highly essential that all trombone players breathe together just prior to the very last note in measure 68 or one risks an entrance that is not together.

Secondly, following the natural rise and fall of each line is crucial. The tendency is that the brass will overplay the reeds. The rhythm section must always play a supporting role, never becoming too dominant. Listening to several recordings of this will help to determine where the rise and falls are. The score does not really give a director a great picture of the impact points of the piece.

The rise and fall of the line isn't just about dynamics, but it's all about the lines having a direction or a goal in mind. Each time an impact point is reached, great care must be taken in how it's handled. Again, this piece requires expressive sophistication from everyone. Even the forte's are within a controlled and unforced vein. Generally speaking, the higher the range the more impact the line has in this piece. The melodic line is constantly moving up and down in the register and one of the bigger moments of the piece (in the tutti section) first comes at measure 47. Immediately following that, the section at letter E provides us with some tension as it gradually builds to the two impact points. The brass have a nice crescendo to the downbeat of measure 54 and then the saxophones follow on the downbeat of measure 55. It's critical to have this nice ebb and flow. If the students focus on "not disturbing the sleeping baby" no matter where you are dynamically, this piece will keep the sensitive personality it requires.

Unit VII. Form and Structure

M. 1-30: Piano solo; bass enters at M. 9 and drums enter at M. 17 (A section)

M. 1-30: Flugelhorn/trumpet solo; piano joins rhythm section. Bass/drums continue. (A')

M. 31-62: Saxophones have unison melody, brass with backgrounds and countermelodies. (B section)

M. 63-68: Saxophone choir; short ending. (Coda)

Unit VIII. Suggested Listening

Afternoon by Pat Matheny, arr. Bob Curnow

Ambiance by Marian McPartland and Jerry Dodgion

Another Lazy Day by Sammy Nestico

Back In Time by Pat Matheny, arr. Bob Curnow

Consummation by Thad Jones
Lazy Day by Bob Mintzer
Maids of Cadiz by Gil Evans
Prayer Meetin' by Matt Harris
Transience by Toshiko Akiyoshi

Unit IX. Seating Chart and Acoustical Justification

The jazz band seating chart is set up in two parts. On the stage right side is the rhythm section and on the stage left side is the wind section. The rhythm section instruments are labeled while the wind section is labeled on the bottom part of the graphic according to rows.

The wind section is set up in a vertical way to help achieve balance. Notice that the trombones are in the windows of the saxophones and that the trumpets are directly behind the saxophones. All lead parts are lined up, all second parts are lined up, so on and so forth. The lowest members of the wind section are the furthest stage left.

In the saxophone section, lead alto is in the middle. The lead trumpet is directly behind the lead alto so they can agree on articulations and style, etc. The second alto is to the right of the first. Typically, the second alto line is either in unison with the first or is providing the harmony to the first alto part. The saxophone closest to the rhythm section is tenor 1. This is because this saxophonist is likely your best and most frequent soloist within the section. The tenor 2 and bari sax parts are often either most alike and/or match frequently with trombone 3 and the bass trombone parts.

The trombone section is in the windows of the saxophone section. It functions much the same way the saxophone section does in terms of balance. The second trombone is likely the most frequent soloist. The bass trombone furthest stage left is behind the baritone sax as they commonly have the same part along with the bass guitar. If there are sections where brass are together, the trombone parts are directly in front of the trumpet parts that correspond.

In the trumpet section, the lead trumpet is vital for placement. Wherever the lead trumpet is in any seating chart, the other lead parts must be directly in front of him or her. The lead trumpet dictates all things including but not limited to style, articulation, dynamic levels/changes and other musical inflections.

The trumpet section does not have anyone behind them so they are relying on instruction for balance purposes. Those on either side of the lead trumpet must listen inward. The trombones must listen inward to the lead trombone and the lead trombone must always be listening back to the lead trumpet. The other trombones should also listen backward, especially if the brass have hits together for example.

The saxophone section should listen in to the lead alto and back as much as possible. Many times, altos and trumpets have the same lines and tenors and trombones have the same lines. The baritone sax and bass trombone often have the same line along with the bass guitar. Because of that concept, when sight-reading or getting to know a piece for the first time, those instrumentalists are moved closest to the rhythm section so that those three musicians have an opportunity to align themselves. Once the bass lines are solid, they will return to this performance seating chart.

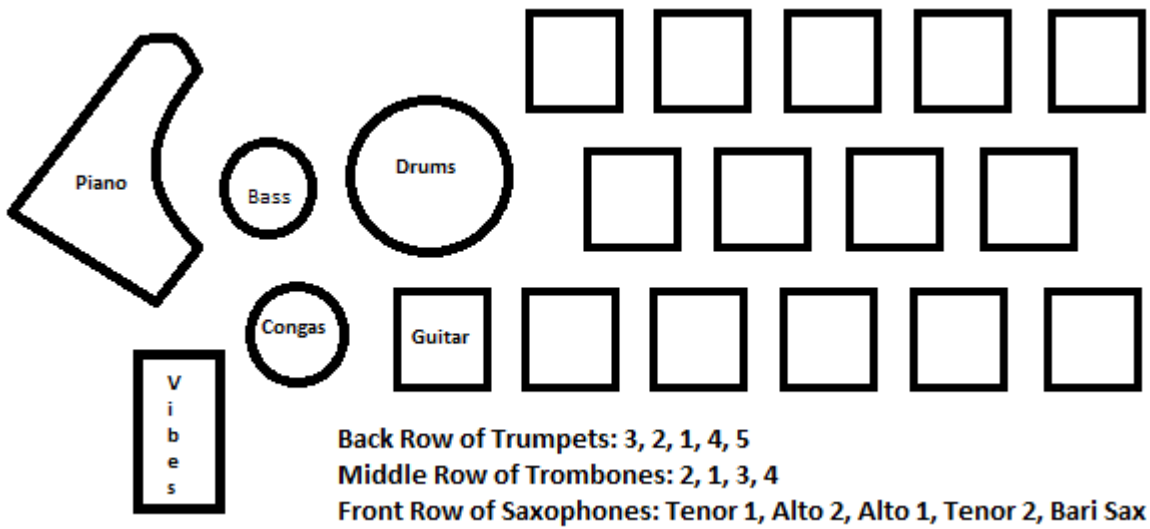
The primary timekeeper is closest to the rhythm section. This is closest to the wind section. The hi-hat should essentially be in the trombone row and fairly close to the second trombonist. The band has the best opportunity to hear the hi-hat if the drums are closest to the wind choir.

The bass belongs between the piano and the drums. If the ride cymbal, bassist and pianist can be in a line of sight, that would be ideal. It's important that the drummer can watch and see the bassist's fingers as they move and it's also important that the bassist is close to the timekeepers which include the ride cymbal and hi-hat. The bassist and the drummer must always be "in the pocket" of time and so it's necessary to keep them as close as possible in proximity.

Those who provide the chord foundation for the wind players are essentially in a trio outside of the timekeepers. The grand piano opens to the ensemble while the vibraphone faces inward toward the director. Typically, the vibraphone is the most difficult to hear over the ensemble so it's important to have the vibes closer to the audience. Typically, the guitarist is part of the saxophone row. All three "comping" instruments must also be in communication about the function of their part at the time, especially during solo sections.

Any auxiliary percussion may depend on the function of the instruments during the performance. The congas should be between the drums and bass as they, too, are timekeepers. The congas are also featured on a tune later in the program.

Figure 5.3 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – October 27, 2014

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Listen to recordings of piece2. Sightread piece (piano right-hand only until solo is over)	<ol style="list-style-type: none">1. Students appreciated recordings2. Sightreading went rather well; went through it twice<ol style="list-style-type: none">a.Brass backgrounds were not counted correctly

Rehearsal Plan – Rehearsal #2 – November 17, 2014

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 516 674 548">1. Rhythm section groove<li data-bbox="327 570 884 602">2. Saxophones starting at m. 30 w/melody	<ol style="list-style-type: none"><li data-bbox="1045 516 1766 548">1. Brush technique is getting better; bass is subdividing<li data-bbox="1045 570 1839 602">2. Intonation issues between saxophones and flutes (doubles)

Rehearsal Plan – Rehearsal #3 – December 1, 2014

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ul style="list-style-type: none">1. E-G<ul style="list-style-type: none">a. Crescendo, glisses, sax triplet	<ul style="list-style-type: none">1. Brass tend to play too aggressive/loudly2. Saxophones are still struggling with intonation3. Students aren't comfortable with dissonances

Rehearsal Plan – Rehearsal #4 – December 8, 2014

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 516 823 548">1. M. 31-Letter D; brass backgrounds<li data-bbox="327 570 865 602">2. Trumpet counter line starting in M. 39	<ol style="list-style-type: none"><li data-bbox="1045 516 1717 602">1. Brass still have issues being light but precise; it's improving<li data-bbox="1045 623 1829 709">2. Trumpet counterline just needs repetition since it's a little odd

Rehearsal Plan – Rehearsal #5 – January 12, 2015

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Tune chords in brass throughout2. Have saxes work together on their own in a sectional format	<ol style="list-style-type: none">1. Intonation much improved2. Saxophone intonation are improving, too

Rehearsal Plan – Rehearsal #6 – January 19, 2015

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. G – end2. Beginning – 30<ol style="list-style-type: none">a. Soloists have been practicing; they get a shot with rhythm section now	<ol style="list-style-type: none">1. Last note still needs work; timing an issue2. More dynamics needed in saxophone choir3. Soloists much improved

Rehearsal Plan – Rehearsal #7 – January 26, 2015

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Re-voice trumpet chord in m. 612. Isolate and determine pace of crescendo in section E	<ol style="list-style-type: none">1. Re-voicing is better for those who can't play a high G at all or in tune2. Brass tend to over play and now it's better3. Saxophones understand that their impact point is one measure after the brass a little better

Rehearsal Plan – Rehearsal #8 – February 2, 2015

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Add ornamental things to the intro piano solo (brushes on cymbals)2. Work on staying at tempo (not fluctuating)	<ol style="list-style-type: none">1. Ornamental items add another layer of interest2. Tempo steadiness is better

Rehearsal Plan – Rehearsal #9 – February 9, 2015

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
1. Run the piece; focus on intonation	1. Soloists need to practice this repetition; it's helping

Rehearsal Plan – Rehearsal #10 – February 16, 2015

Ensemble: XJBO

Announcements: First competition on Saturday

Literature: A Child Is Born

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Listen to recordings to get a fresh perspective2. Run piece	<ol style="list-style-type: none">1. Listening definitely helped center this piece for us; it helps to hear it performed in an unaggressive manner

Rehearsal Plan – Rehearsal #11+ - Friday’s were always spent on soloists

Ensemble: XJBO

Announcements:

Literature: A Child Is Born

Time: 12 minutes

Title	Evaluation
1. Repetition of solos/solo areas/solis	1. Improving

CHAPTER 6 - The Next Chapter by Patty Darling

Unit I. Composer

Patty Darling is a contemporary jazz educator and composer who was born in Milwaukee, WI, on November 13, 1962. Darling attended Lincoln High School in Manitowoc, WI, after moving there around the age of five. As a youth, she studied piano at the Holy Family Conservatory in Manitowoc with Sister Alberta and performed in the youth symphony there. Darling also cites her choir teacher/track coach for inspiring her to continue playing piano by inviting her to accompany the choirs (P. Darling, personal communication, July 25, 2015).

Later in life, she had two great influences on her career. First was John Harmon. She studied jazz piano in high school with John. She used to drive two hours there and back just to make the lesson. In college, Darling first met Fred Sturm as a student at Lawrence University from 1981-1985. Darling cites Sturm as the greatest single influence on her musical career and assisted her in her transition to Lawrence just before he passed away. Darling was part-time at Lawrence in 2007 and taught commercial arranging for many years before becoming full-time. Darling received a Bachelor's Degree in Music Theory and Composition from the Lawrence Conservatory and did work toward a master's degree at the University of Minnesota where she was a TA in electronic music (P. Darling, personal communication, July 25, 2015).

She continues to compose for a wide array of mediums including works for orchestra, wind ensemble, chamber groups, jazz ensembles and numerous instrumental soloists. As many current educators do, she serves as a clinician and adjudicator at jazz festivals and other events throughout the country. CITE

The Lawrence University (Appleton, WI) Jazz Ensemble is under the direction of Patty Darling. In addition to this assignment, she also teaches classes in jazz composition, arranging and functional jazz piano. While pursuing an advanced composition degree at the University of Minnesota, she assisted in the electronic music department. She has garnered over 15 years of experience in the creation, recording and production of original soundtracks. These soundtracks are for broadcast and corporate multimedia events and have been distributed worldwide (Darling, n.d.).

Additionally, Darling has worked on the Radiohead Jazz Project by Sierra Music. This project asks arrangers to orchestrate tunes by the modern band Radiohead for the standard jazz ensemble. Those tunes with an asterisk down below in table 6.1 are Radiohead arrangements. There are several other composers/arrangers who have also been part of this project. According to the description on the Sierra Music website, Darling's arrangement of Idioteque has served as a model for those other arrangers.

Darling has received many awards for her compositions and arrangements. The most prestigious awards are from Down Beat Magazine, the Presser Foundation, the Eastman School of Music, the International Association for Jazz Education and the Wisconsin Arts Board. Sierra Music publishes her most recent compositions (Darling, n.d.).

Figure 6.1 Patty Darling



Credit: <https://www.lawrence.edu/mw/styles/large/mw/bxqsfbvlfr.jpg?itok=dAUL88m7>

Table 6.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
1 Cool Cat Carl	Medium Rock	Sierra Music	Very Easy	2012

2 Crystal Cove	Medium Latin	Sierra Music	Med-Easy	2013
3 Extensions	Funk/Fusion	Sierra Music	Med-Adv	2012
4 Idioteque*	Rock/Fusion	Sierra Music	Med-Adv	2000
5 The Next Chapter	Light Rock	Sierra Music	Med-Easy	2014
6 Optimistic*	Fusion/Rock	Sierra Music	Med-Adv	2015
7 Urban Strut	Fusion	Sierra Music	Med-Adv	2012
8 Vortex (Endless Winter)	Swing	Sierra Music	Med-Adv	2015

This table is a list of jazz compositions as found when searching the J.W. Pepper and Sierra Music websites.

Unit II. Composition

The Next Chapter was composed last year, in 2014. Patty Darling was and still is employed at Lawrence University in the music department. Because of the contemporary nature of this piece, not much is known on the background.

Darling has a knack for making pieces sound fresh and innovative. *The Next Chapter* is a medium tempo rock chart that explores many things including the human voice. This is a neat touch that Patty builds into the piece, beginning at measure 5. Measures 1-8 serve as a quasi-introduction that is very light and peaceful in nature with the piano as a soloist. The main theme keeps building at measure 9 with tenor saxophones and trombones. Those on “voices” pick up their instruments and help the build into measure 25 which results in a half-time heavy groove. At measure 25, there is a very interesting interplay between all three sections. There are tutti sections which tend to be sparse. Saxophones and trumpets tend to have the more melodic lines. At measure 41, we return to the light feel and the voice parts return. This section sets up the saxophone feature solo which begins at measure 44. This feature continues through the solo section which runs from measure 57-72. At measure 73, the whole ensemble is back in with a half-time feel, but not as heavy as before. I would describe this section as the shout chorus of the piece. The heavier half-time groove returns at measure 91 but it doesn’t stay for long. At measure 99, the lighter rock and voices take over which takes us to the end of the piece. The alto soloist finishes with some cadenza-like riffs at the end.

This tune is very playable by a less experienced group. Ranges are accessible and the concepts are straight forward. The parts are simple, especially if you have a lead alto player who wants a bit of a challenge. In this case, we used this tune to balance out some of the more difficult tunes in our program. It also helped us access different styles that weren't apparent in the other selections we performed.

Unit III. Historical Perspective

Jazz artists today are basically going in one of the following directions: traditional, contemporary mainstream, or “anything goes” (“Jazz today,” n.d.)

Those who write and perform as traditionalists are performing styles such as blues, swing, bebop, and hard bop. Wynton Marsalis and the Lincoln Center Jazz Orchestra are still performing traditional jazz. (Refer to figure 6.2 to view a photograph of the Lincoln Center Jazz Orchestra. They set up and perform much like the school jazz ensembles of today.) They are not performing any type of free jazz or fusion. Contemporary/mainstream jazz composers and artists are influenced by the hard bop movement. Hard bop tends to push the technical proficiency and expanded harmonies. The emotional depth is also tested in this type of music. Terrance Blanchard is one of today's prominent contemporary/mainstream artists. The “anything goes” camp is a free-for-all. These writers and musicians will fuse many different types of music together including those types of music styles that are not jazz. Classical and world music are often included. Trumpeters Dave Douglas and Roy Hargrove are considered the ultra-modern musicians of the jazz world today (“Jazz today,” n.d.).

The Next Chapter is in the contemporary/mainstream vein. When writing for the school jazz band, pushing the limits has a limit. However, this tune explores expanded harmonies and technical concepts for the age level it is written for. It also requires the student be emotionally connected to the piece, especially when singing or as the alto soloist.

Figure 6.2 Lincoln Center Jazz Orchestra with Wynton Marsalis



Credit: <http://www.allaboutjazz.com/media/medium/c/1/b/ac5e092ca4a66272dd3ea1f7ca454.jpg>

Unit IV. Technical Considerations

The Next Chapter is a fairly straight forward rock tune. The chart is in 4/4 and is marked at a medium tempo with quarter note equaling 113 beats per minute. For our purposes, we preferred the tune slightly faster at quarter note equaling 120 beats per minute.

The light introduction begins with a piano solo that is simple in nature. At measure 5, only a few instrumentalists are asked to use their horns. Those include alto 2, tenor 1 and trombone 1. The rest are asked to verbalize/sing on “Ay” and “Ahh” on the same pitch. This thick sound is very fun to hear. That continues through the end of the introduction and into the next phrase, with more and more horns being added as we go. We hear a little bit from our solo alto saxophone over the top of the group here.

Darling begins with what I’ll call the A section at measure 9. This is where we first feel a slightly more straight-forward pulse in the ride cymbal. Tenors and trombones 1 and 2 introduce a melody here while the rest of the horns are continuing the statement from introduction, either on their horns or by singing. At and after measure 17 the trumpets and altos enter with melodies that complement and overlap the current melodic structure. As this groove gets going, it’s important that the rhythm section feels the eighth note pulse. Bass and vibes are alike in parts and guitar is slightly more elaborate. The piano is mirroring all melodic rhythm section parts.

The halftime rock feel first occurs at measure 25 (B section). The winds, are for the most part, tutti in writing which is somewhat unlike the A section. Extra time has to be spent in this section determining the length of the different accents. There are many accents marked marcato. It's important that students more about these accents having excessive weight but not to play them too short. Pitch and balance are essential. There are also many instances of staccatos on short riffs by the trumpets and saxophones. They generally occur just following or on a pair of sixteenth notes. These staccatos should not be emphasized and should be extra short to allow for a sliver of space between that and the next riff. Generally, staccatos in this piece should be performed lightly and very short.

We return to an A like section at measure 41. This lighter feel comes back along with the singing. We also hear from the solo alto saxophone for his/her solo feature. This feature might be the most challenging part of the piece and it really is not all that challenging. A G major scale can be used with the occasional Bb during the D7sus chords. The feature continues through the solo sections. All backgrounds should come in the second time and remain soft and contained until the crescendo into the tutti section at measure 73. This is the first time where the whole band can really dig in and be a little bit more aggressive. The lead trumpet can take the upper octave on measures 77-80 to add some sparkle to the dense but clean texture. The slur in 77 may be an issue but they have two beats for breath just prior. The upper octave in the lead trumpet is also an option at measures 83-84. This includes a D above the staff. Practice trumpets in octaves here for tuning as the wide intervals in the trumpets can be problematic.

On the way out, the B section returns (halftime feel) followed by another section of the singing and light rock. It's important to not let anything feel too heavy unless there are marcato accents.

Throughout, intonation might be the only real technical concern. There are many unisons including low D's in the trumpets which require third valves as well as areas where cluster chords are used. Trombones 1 and 2 are oftentimes a major second apart. It's important to let them know to keep some space between their two notes and to not try to match – trying to match pitch when there is dissonance is a common tendency, especially at the high school level. Students are generally less comfortable with dissonance. Measures 87 and 88 are interesting for the trombone section as far as their intervals/intonation goes. The 3rd and 4th parts start a minor sixth apart with the 2nd and 3rd parts being a major second apart. The 1st part is a perfect fourth

above the 2nd part. Much of the same occurs in measure 88. Spending time listening to these chords alone will help to get the students used to locking in on their specific pitch.

Unit V. Stylistic Considerations

There are two major areas of concern in this chart when speaking about style. Articulation is one of them and dynamic contrasts are the same. Overall, things like rhythm, pitch, range, etc., are not of major concern in this tune. Darling does an exceptional job of making this piece sound more difficult than it actually is.

As mentioned in the previous section, differentiating between the staccato marking, the traditional accent and the marcato accent will be a primary focus. Throughout the piece, all staccatos should be performed as lightly as possible while keeping them as short as possible. Students should not use the tongue to stop the staccato, either. This will make it sound heavier than indicated. Many students will interpret the staccato like the syllable “tut.” Stressing the syllable “tuh” without any punch will work just fine and also allow the staccato to breathe before moving on to the next note. Many times these staccatos are on off-beats prior to articulating a note on the beat. It’s important to not let them run into each other. Space is key. The accents are more weighted than the staccatos. The traditional accent does not require space between it and the following note. The marcato accent does require a lot of weight and space between it and the following note. The marcato and traditional accents should be easy to differentiate, especially in the halftime section. If they are not, try speaking the syllables. I use “dey” for the traditional accent and “DAHT” for the marcato accent. Using a simple rhythmic exercise with these syllables should clear up weight issues. Once they are cleared up, add the “tuh” syllable in which represents the staccatos. Refer to figure 6.4 for an example rhythmic syllable exercise. Tempos can be increased or decreased based on ability. Record these exercises to be played back to the ensemble.

Figure 6.3 Articulation Exercise



Unit VI. Musical Elements

There are three important aspects to develop musically while rehearsing and performing this piece.

First, you must have an alto soloist who is comfortable and able to perform over the entire group and will work on this solo. If that isn't in your band, I would suggest not performing this piece for competition, at least. While the solo changes are rather easy, the feature is for a considerable amount of time with some additional time on the front and back ends of the chart.

The soloist should strive for a brighter sound. Any professional mouthpiece will aid in this, however, a cost-effective and optimal option would be a Fobes Debut mouthpiece for alto sax. In the beginning of the tune, the soloist is asked to interject a few ideas between the band's statements. These ideas should be freer, getting slightly more noteworthy on the last interjection. This same idea should be applied toward the end of the piece. The last few bars of the solo should be in the upper register of the horn and notes should become more rapid. My alto soloist typically ended on a B or a D above the staff. The soloist should also use vibrato on any sustained notes.

Secondly, all articulations must be closely followed. This aspect was also highlighted in earlier sections, however, much can be made for those articulations that hide within the texture and those that do not. Many times the lack of attention to texture/environment with regard to articulation will cause one of two things: that either lines get lost or they are simply too overbearing. Lead players in the wind section must learn to agree on style of articulations at each volume. This can then be communicated to the rest of the section(s). Also, the rhythm section must understand this same concept, especially the bass, guitar and piano instrumentalists.

Finally, the dynamic markings must be closely followed in addition to the musical interpretation of what is written. Darling did a fantastic job of orchestrating exactly what she intended the chart to sound like all the while allowing room for the students to use their skills as musicians.

The vocal/singing parts are easy enough as far as pitch goes (concert Bb), but I would suggest having the choir teacher come in and just explain to the students how to create quality sound with the oral cavity. This can also help with their wind instruments. We also decided to use the glottal attack on the syllable “ay” when it began the phrase. This helped us start together. Unless you have a lot of students in choir, this may be scary at first. However, I found that the students actually enjoyed this different aspect and really had fun creating this texture.

At the end of each phrase there tends to be either a crescendo or a decrescendo. It’s vital that these musical markings are observed as written. There are basically two feels within this piece. One is the light, sparse rock which is more peaceful in nature. The other is a halftime heavy rock which is more aggressive. The ends of phrases typically spur us on to one or the other. Without this, the new section will sound illogical. The impact point of the piece is where the entire ensemble is performing is at measure 73. This is where they can really let loose and be aggressive, within the style of course.

Another note within musical markings is that many times, wind lines are marked with slurs. It’s very important that even though the idea is to remain connected that the rhythmic vitality is not compromised. Syncopated rhythms tend to get lost when they’re under a slur. If possible, have students put a breath accent on the syncopated rhythms under a slur. This will help them to remain clear.

Above all else, it’s important that the rhythm section drives the bus as far as dynamics go. The drummer, specifically, has a lot of responsibility here. Even when it’s on the light or more sparse side, the hands (hi-hat/ride cymbal) of the drummer must be heard by everyone in the entire ensemble. The hands dictate not only volume level but rhythmic integrity as well. If the hands are too light, the ensemble will not be together. If they are too much, the ensemble will overplay unnecessarily. Spend time working with your drummer on the specifics. A discussion about which cymbal (hat or ride) to use and when has to be decided early in the process (the ride cymbal pattern may also be used on other types of cymbals to vary the color). Once this is decided, a discussion on dynamics and leading the changes can be helpful.

Unit VII. Form and Structure

- M. 1-8: Introduction; piano solo and vocalizations, alto solo interjections
- M. 9-24: A section; light, sparse rock. Melody in trombones and tenors.
- M. 25-40: B section; heavy, halftime feel
- M. 41-56: A'; much of the same qualities as before but with the alto feature beginning
- M. 57-72: Formal solo section for the alto feature; backgrounds second time through with an important crescendo to the tutti section
- M. 73-90: C section; halftime feel but with longer lines and melodies. Tutti.
- M. 91-98: A restatement of the B section
- M. 99-108: A restatement of the A section
- M. 109-115: Coda; new chords introduced, alto solo with cadenza

Unit VIII. Suggested Listening

- The Beautiful One by Chris Merz
- Bloom by Radiohead, arr. James Miley
- Brother Mister by Christian McBride, arr. Mike Kamuf
- Hang Gliding by Maria Schneider
- High and Dry by Radiohead, arr. Bob Washut
- A Hymn for Her by Fred Sturm
- Journey Home by Maria Schneider
- Lighthouse by Ryan Middagh
- Reverend Jack by Bob Washut

Unit IX. Seating Chart and Acoustical Justification

The jazz band seating chart is set up in two parts. On the stage right side is the rhythm section and on the stage left side is the wind section. The rhythm section instruments are labeled while the wind section is labeled on the bottom part of the graphic according to rows.

The wind section is set up in a vertical way to help achieve balance. Notice that the trombones are in the windows of the saxophones and that the trumpets are directly behind the

saxophones. All lead parts are lined up, all second parts are lined up, so on and so forth. The lowest members of the wind section are the furthest stage left.

In the saxophone section, lead alto is in the middle. The lead trumpet is directly behind the lead alto so they can agree on articulations and style, etc. The second alto is to the right of the first. Typically, the second alto line is either in unison with the first or is providing the harmony to the first alto part. The saxophone closest to the rhythm section is tenor 1. This is because this saxophonist is likely your best and most frequent soloist within the section. The tenor 2 and bari sax parts are often either most alike and/or match frequently with trombone 3 and the bass trombone parts.

The trombone section is in the windows of the saxophone section. It functions much the same way the saxophone section does in terms of balance. The second trombone is likely the most frequent soloist. The bass trombone furthest stage left is behind the baritone sax as they commonly have the same part along with the bass guitar. If there are sections where brass are together, the trombone parts are directly in front of the trumpet parts that correspond.

In the trumpet section, the lead trumpet is vital for placement. Wherever the lead trumpet is in any seating chart, the other lead parts must be directly in front of him or her. The lead trumpet dictates all things including but not limited to style, articulation, dynamic levels/changes and other musical inflections.

The trumpet section does not have anyone behind them so they are relying on instruction for balance purposes. Those on either side of the lead trumpet must listen inward. The trombones must listen inward to the lead trombone and the lead trombone must always be listening back to the lead trumpet. The other trombones should also listen backward, especially if the brass have hits together for example.

The saxophone section should listen in to the lead alto and back as much as possible. Many times, altos and trumpets have the same lines and tenors and trombones have the same lines. The baritone sax and bass trombone often have the same line along with the bass guitar. Because of that concept, when sight-reading or getting to know a piece for the first time, those instrumentalists are moved closest to the rhythm section so that those three musicians have an opportunity to align themselves. Once the bass lines are solid, they will return to this performance seating chart.

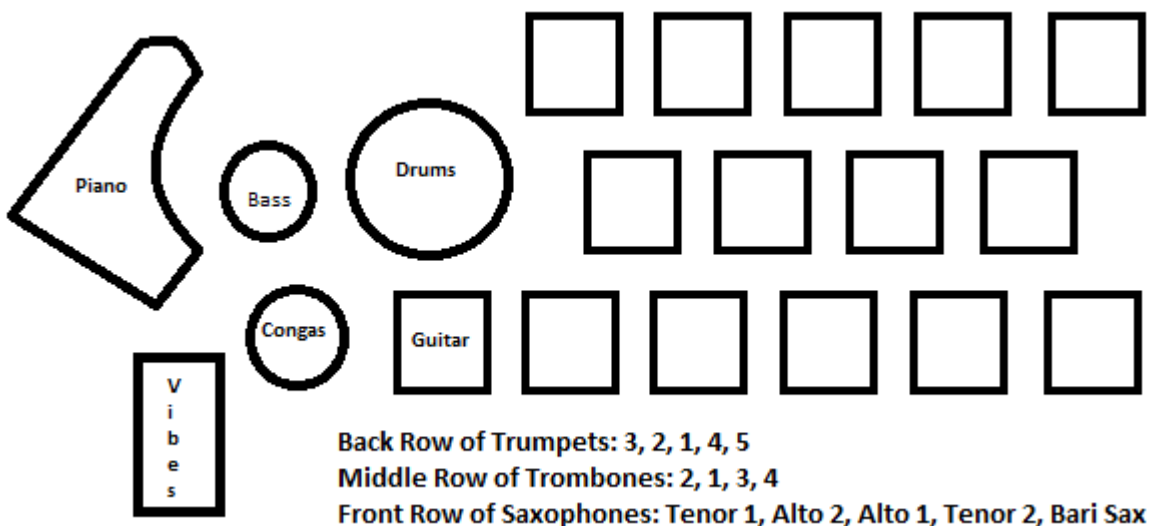
The primary timekeeper is closest to the rhythm section. This is closest to the wind section. The hi-hat should essentially be in the trombone row and fairly close to the second trombonist. The band has the best opportunity to hear the hi-hat if the drums are closest to the wind choir.

The bass belongs between the piano and the drums. If the ride cymbal, bassist and pianist can be in a line of sight, that would be ideal. It's important that the drummer can watch and see the bassist's fingers as they move and it's also important that the bassist is close to the timekeepers which include the ride cymbal and hi-hat. The bassist and the drummer must always be "in the pocket" of time and so it's necessary to keep them as close as possible in proximity.

Those who provide the chord foundation for the wind players are essentially in a trio outside of the timekeepers. The grand piano opens to the ensemble while the vibraphone faces inward toward the director. Typically, the vibraphone is the most difficult to hear over the ensemble so it's important to have the vibes closer to the audience. Typically, the guitarist is part of the saxophone row. All three "comping" instruments must also be in communication about the function of their part at the time, especially during solo sections.

Any auxiliary percussion may depend on the function of the instruments during the performance. The congas should be between the drums and bass as they, too, are timekeepers. The congas are also featured on a tune later in the program.

Figure 6.4 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – October 29, 2014

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Listening to recording2. Sightread piece	<ol style="list-style-type: none">1. Recording is excellent; gives helpful info2. Sightreading went well; actually ran through it twice

Rehearsal Plan – Rehearsal #2 – November 19, 2014

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 mintues

Title	Evaluation
<ol style="list-style-type: none">1. Discuss the technique of singing; practice2. Help alto soloist discover a blanket scale3. Work intro	<ol style="list-style-type: none">1. Singing is comfortable now2. Alto soloist is still shy but has some tools in the box, so-to-speak3. Intro is solid; drummer still needs a stronger right hand at m. 9

Rehearsal Plan – Rehearsal #3 – December 3, 2014

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Work transition M. 24-252. Clean articulations M. 25-40; work halftime feel	<ol style="list-style-type: none">1. The pickups into 25 are improved; crescendo is helping2. Articulations are still muddy in some areas

Rehearsal Plan – Rehearsal #4 – December 10, 2014

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="281 673 865 760">1. ID staccatos and make sure they are being played short<li data-bbox="281 784 926 927">2. Determine where ride, hat or something else is being played by drummer and when the phrase changes; repetition	<ol style="list-style-type: none"><li data-bbox="1045 673 1738 708">1. Staccatos were being overlooked. Much improved.<li data-bbox="1045 732 1562 766">2. Phrasing by drummer is much better.

Rehearsal Plan – Rehearsal #5 – January 14, 2015

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
1. Work on the logistics of the solo section	1. Backgrounds are improving 2. Build up lacks intensity toward the end; part of this is soloist and the other part is the rhythm section

Rehearsal Plan – Rehearsal #6 – January 21, 2015

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Isolate trombone backgrounds M. 69-722. Work on ‘shout chorus,’ M. 73-88; transition in and out of it	<ol style="list-style-type: none">1. Trombones were playing an incorrect rhythm; it’s fixed now and the are more confident2. Drummer was playing too reserved. When he played with more drive the ensemble instantly improved. Lead trumpet is taking upper octave when applicable.

Rehearsal Plan – Rehearsal #7 – January 28, 2015

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="281 673 659 706">1. M. 89-90; work transition<li data-bbox="281 727 835 760">2. Review articulations in halftime groove	<ol style="list-style-type: none"><li data-bbox="1045 673 1465 706">1. M. 89-90 is still a little rough<li data-bbox="1045 727 1514 760">2. Articulations are tight from most

Rehearsal Plan – Rehearsal #8 – February 4, 2015

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
1. Repetition of solo section	1. All need to just get used to phrase changes and be confident in the transitions/backgrounds

Rehearsal Plan – Rehearsal #9 – February 11, 2015

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review introduction and layering2. Review solo section3. Review different styles (light sparse v. heavy halftime)	<ol style="list-style-type: none">1. All items have improved greatly

Rehearsal Plan – Rehearsal #10 – February 18, 2015

Ensemble: XJBO

Announcements: First competition on Saturday

Literature: The Next Chapter

Time: 20 minutes

Title	Evaluation
1. Run piece twice	1. Very solid run-throughs

Rehearsal Plan – Rehearsal #11+ - Friday’s were always spent on soloists

Ensemble: XJBO

Announcements:

Literature: The Next Chapter

Time: 12 minutes

Title	Evaluation
1. Repetition of solos/solo areas/solis	1. Improving

CHAPTER 7 - Uchibeng Wow-Wow by Michael Philip Mossman

Unit I. Composer

Michael Philip Mossman was born on October 12, 1959, in Philadelphia, Pennsylvania, and made a name for himself as a trumpeter first having taught himself the instrument at a young age. Mossman attended Oberlin College and Rutgers eventually studying arranging with Don Sebesky. He toured and recorded professionally starting in 1978 and moved to Chicago in 1982 to study with Vincent Cichowicz of the Chicago Symphony Orchestra. In Chicago, he also performed with Jazz Members Big Band, the Chicago Chamber Orchestra, Roscoe Mitchell's Sound Ensemble and Bill Russo.

After spending time in Chicago he moved to New York City where he worked with the prestigious Art Blakey's Jazz Messengers and Lionel Hampton, among others. He performed with several groups and led some of his own. He was also affiliated with the Count Basie Orchestra, Mercer Ellington's Orchestra, Toshiko Akiyoshi Orchestra and Dizzy Gillespie's United Nation Orchestra and many more.

During the 1990's, Mossman got his first big Latin gig under the direction of Mario Bauzá and Tito Puente serving as a trumpeter and arranger. In this capacity, Mossman wrote arrangements for the Mingus Big Band and the United Nation Orchestra under the direction of Paquito d'Rivera.

Mossman is also very well-versed on the classical side of his playing and frequently performs on instruments other than trumpet including piano, drums, piccolo trumpet, flugelhorn and trombone (Kennedy, 2002).

In 1997, he was named the Director of Jazz Studies at the Aaron Copland School of Music at Queens College/CUNY – a position he holds today (“Michael Mossman,” n.d.). *Uchibeng Wow-Wow* was written in 2014.

Figure 7.1 Michael Philip Mossman as a Bandleader



Credit: <http://i.ytimg.com/vi/knVkpziMziE/maxresdefault.jpg>

Table 7.1 List of compositions

* = an arrangement, not original composition

Name	Genre	Publisher	Difficulty	Date Published
1 Afro Blue (Combo)*	Afro-Cuban	Hal Leonard	Medium	n.d.
2 Afro Blue*	Afro-Cuban	Hal Leonard	Medium	n.d.
3 Agua de Beber*	Samba	Hal Leonard	Medium	n.d.
4 A Mis Abuelos*	Flamenco	Hal Leonard	Med-Adv	n.d.
5 Autumn in Rome*	Bolero	Hal Leonard	Medium	n.d.
6 The Blues Walk*	Mambo	Hal Leonard	Med-Adv	n.d.
7 Brazil*	Samba	Hal Leonard	Medium	n.d.
8 C-Jam Blues (a la Mambo)*	Mambo	Hal Leonard	Medium	n.d.
9 The Chacha What Gotcha	Cha-Cha	Hal Leonard	Med-Easy	n.d.
10 Cubano Chant*	Mambo	Hal Leonard	Medium	n.d.

11 Con Alma*	Cha- Cha/Bembe/Swing	Hal Leonard	Advanced	n.d.
12 Cubauza!	Afro-Cuban	Hal Leonard	Advanced	n.d.
13 Dance of Denial	Afro-Cuban/Cha- Cha	Hal Leonard	Medium	n.d.
14 Evil Ways*	Cha-Cha	Hal Leonard	Med-Adv	n.d.
15 Finya Wulo	Bembe	Hal Leonard	Advanced	n.d.
16 Freddie Freeloader* (Combo)	Swing	Hal Leonard	Med-Easy	n.d.
17 Goomba Boomba*	Latin	Hal Leonard	Medium	n.d.
18 Hour of Darkness	Ballad/Bolero	Hal Leonard	Medium	2007
19 I Love Lucy*	Popular	Hal Leonard	Med-Easy	n.d.
20 I've Told Ev'ry Little Star*	Cha-Cha/Mambo	Hal Leonard	Medium	n.d.
21 La Fiesta*	Afro-Cuban	Hal Leonard	Med-Adv	n.d.
22 Libertango*	Tango	Hal Leonard	Medium	n.d.
23 Little Flamenco*	Flamenco	Hal Leonard	Med-Adv	n.d.
24 Little Red-Haired Girl*	Cha-Cha	Hal Leonard	Medium	n.d.
25 Mambo*	Mambo	Hal Leonard	Medium	n.d.
26 Mambo Inn*	Latin	Hal Leonard	Medium	n.d.
27 Mia's Lamplight Foxtrot	Swing	Hal Leonard	Med-Adv	n.d.
28 Momcat Mambo	Mambo	Hal Leonard	Med-Adv	n.d.
29 Nica's Dream*	Unknown	Hal Leonard	Medium	n.d.
30 A Night In Tunisia*	Latin	Hal Leonard	Med-Adv	n.d.
31 Nova Bossa	Bossa Nova	Hal Leonard	Medium	n.d.
32 Oclupaca*	Afro-Cuban	Hal Leonard	Medium	n.d.
33 Oye Como Va*	Latin	Hal Leonard	Medium	n.d.
34 Papiro	Mambo	Hal Leonard	Medium	n.d.
35 Partido Blue	Choro/Partido	Hal Leonard	Advanced	n.d.

	Alto/Samba			
36 The Raider Returns	Latin	Hal Leonard	Medium	n.d.
37 Ran Kan Kan* (Combo)	Latin	Hal Leonard	Medium	n.d.
38 Samba Kinda Mambo	Mambo	Hal Leonard	Medium	n.d.
39 Sir Duke*	Pop	Hal Leonard	Medium	n.d.
40 Smoke Gets In Your Eyes*	Swing	Hal Leonard	Med-Adv	n.d.
41 A Song for Horace	Cha-Cha	Hal Leonard	Med-Adv	n.d.
42 Soul Sacrifice*	Latin	Hal Leonard	Medium	n.d.
43 Spanish Fire	Rumba Flamenco	Hal Leonard	Advanced	2007
44 St. Thomas*	Latin	Hal Leonard	Med-Adv	n.d.
45 Tanganova	Tango/Bossa Nova	Hal Leonard	Medium	n.d.
46 Tijuana Gift Shop*	Latin	Hal Leonard	Med-Adv	n.d.
47 Trouble in Taipei	Swing	Hal Leonard	Medium	n.d.
48 Tutu*	Fusion	Hal Leonard	Med-Adv	n.d.
49 Una Mas*	Latin Boogaloo	Hal Leonard	Medium	n.d.
50 Uchibeng Wow-Wow	Cha-Cha	Hal Leonard	Medium	2014
51 Venus de Milo* (Combo)	Mambo	Hal Leonard	Medium	n.d.
52 Vierd Blues (aka Trane's Blues)*	Blues	Hal Leonard	Med-Adv	n.d.
53 Wave*	Latin	Hal Leonard	Medium	n.d.
54 Winds Out of the East	Mambo	Hal Leonard	Advanced	n.d.
55 Yesterdays*	Bolero	Hal Leonard	Med-Easy	n.d.

Information compiled from www.jwpepper.com and www.halleonard.com

Incomplete list.

Table 7.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
1 The Orisha Suite	Connector Music	59872-2	2007
2 Mambo Nights	Connector Records	59886-2	2009

Source: http://www.discogs.com/artist/451999-Michael-Philip-Mossman?filter_anv=0&subtype=Albums&type=Releases

This is an incomplete listing. Discrepancies exist. Many more recordings as an artist than a leader.

Unit II. Composition

Uchibeng Wow-Wow is a cha-cha (straight eighths) marked at quarter note = 136-140. (We tended to learn toward the quicker side.) It is in 4/4 and is in Concert C with simple changes during the solo section. It is written for a standard jazz ensemble and has extended parts for a conga/Latin percussion feature. We used this piece to feature a guest artist at a local festival on the congas. It is very versatile.

Michael Philip Mossman has been around the Afro-Cuban/Latin jazz scene for quite some time and has a knack for writing professional level tunes. Clearly he has arranged several charts for the school band scene but some would be out of reach for even a medium level band. However, *Uchibeng Wow-Wow* is at a nice level for the group that has a medium amount of experience in the Latin jazz realm. It is masterfully arranged and scored, even though it is in a key that is not often seen by students in jazz band.

This is one of the charts in the set where being aggressive is a necessary trait. Like *Hay Burner*, articulation is one of the most important aspects of performing this piece. Latin jazz requires nice and tight articulations and releases. Everything is extremely precise and there is very little room for error.

The lead trumpet player probably has the most responsibility on this piece in terms of setting the articulations and style. He or she must define the length of each articulation and it's the responsibility of the wind section to match that. He or she also defines the time for the wind section.

The rhythm section has its own set of unique responsibilities. Mossman does a good job of notating the drumset part, however we substituted a hi-hat for the cha-cha bell. The cowbell

was utilized on the rare occasion as notated in the part and the bass drum was used at certain impact points. The guitar has some bluesy solo riffs at the beginning and they can be as distorted and fun as possible. The part is fairly repetitive and simple for the student who doesn't have a lot of experience. The piano part is highly repetitive and generally highlights the main rhythm of the piece that the wind usually plays. The bass part has a fun groove that keeps the bassist busy throughout the entirety of the piece. The most difficult part of the bass line is the ties. It's essential that the performer really feels the pocket and locks in with the hi-hat in order to preserve the integrity of the groove. At the conga solo section, we trimmed down the bass part the first time through to allow the conga player to really get some free reign. The second time through, the bass part was as written.

Overall, this is a fun tune that should make the audience feel like dancing. Plentiful energy is necessary to make this piece really shine. It also is a great tune to balance out the other tunes in this grouping.

Unit III. Historical Perspective

The origin of the cha-cha (dance) dates back to the early 1950's. It is a combination of the danzon, danzonette and danzon-mambo and it is a 4/4 time signature. Enrique Jorrín was a composer during this era and noticed that the dancers were having trouble with the syncopated rhythms of the three previously listed dances. He decided to start composing tunes where the melody was on the first downbeat and as a result, was less syncopated. The sound the dancers made when dancing to this specific rhythm produced a "cha-cha-cha"-like sound. In 1953, two compositions of Jorrín's were released and these were the very first two cha-cha's ever recorded. Please see Figure 7.2 for the basic cha-cha rhythm ("Cha-cha-cha," 2015).

Latin jazz in America has an extensive history as well. Essentially, it was one of the first forms of fusion as it combines American and Cuban music styles. Around the turn of the 20th century, Latin American music influenced the early jazz style in New Orleans by giving a distinct syncopated character. Jelly Roll Morton referred to this Latin influence as the "Spanish tinge," of jazz. One of the first noted Cuban influences within an American composer's work was the habanera rhythm in W.C. Handy's "St. Louis Blues," written in 1914.

Of course as time went on the Cuban influence continued throughout America. A major Cuban influence in America was Mario Bauzá. Bauzá was born in Havana, Cuba, in 1911 and

studied music. He was the first composer to use the clave in jazz. Eventually he moved to New York City and directed Machito and his Afro-Cubans. Michael Philip Mossman was greatly influenced by Mario Bauzá as referenced earlier (“Latin jazz,” n.d.)

Uchibeng Wow-Wow has a relatively short history having been published in 1914. It is a great vehicle for teaching students about the cha-cha and it’s a very fun and exciting piece to perform.

Figure 7.2 Basic Cha-Cha Rhythm



Unit IV. Technical Considerations

This piece offers many technical challenges for the students to sink their teeth into. Every section is stretched and challenged. The main challenges are the groove/ensemble togetherness and improvisation.

The groove is primary to the character of the piece. It is the engine that fuels the bus and without it, the piece will not be a success. The rhythm section must lay down the groove extremely well prior to adding the winds on top of it. The drums and bass must first get together. The drumset player is encouraged to look at the right hand of the bassist in order to lock in as much as possible. Those two must also practice together without the distraction of the ensemble. It is incredibly crucial that they lock tempo and do not fluctuate. The conga player would sit in the groove with them and should highlight the clave feel. The congas should be on the ground and the conga player should be seated. The piano player is essentially a wind player in this piece. They are the first to really sit on top of the groove with any sort of melodic content. The first three bars of the piece are really the most difficult in terms of the groove. Measures 5-7 are a repeat of the first three bars but with the winds on top. Overall, drilling and repeating the groove is really going to be the only way to make it precise enough for the winds to play over. Then once the rhythm section has a good groove going, the winds must too, take a lot of time listening and subdividing to make the groove sit in the pocket.

A Latin chart is also a very good vehicle for improvisation. As this chart is a conga feature, the percussionist will get some solo time. However, there is also a very accessible solo

section in which to get many wind players who are otherwise not featured involved in the solo process. A pentatonic scale can be used to simplify the changes and certain color notes can be added as the soloist becomes more comfortable. One tactic to fit even more students in to the improvisation section is to pair them up in a dual-format where they share the solo section. It can be quite fun for them and as a result, each student is responsible for less solo time but is also giving it a try and learning.

Unit V. Stylistic Considerations

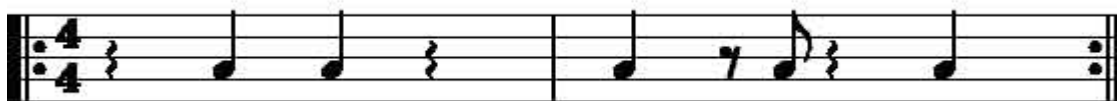
Many of the important stylistic considerations are also technical considerations. Articulation is the main component for the winds in this style. The rhythm section must master the cha-cha groove so that the winds of the opportunity to be as precise as possible with the articulations.

Since this is a modern piece, articulations are precise and intended. In a Latin jazz piece such as this, the articulations are abundant, appearing on nearly every note. Rehearsal time must be spent on defining note weight, style and length. Understanding the differences between the markings is important to the integrity of the style. We used the syllables in Figure 6.4 as tools in this piece as well. One important aspect with accents to cover is that if all accents are in fact accented, they all sound as if they are the same volume and none of them seem emphasized on their own. So, we spent time defining which accents were supposed to be out of the texture and which weren't. Any accent with a legato under received the most weight and accents on off-beats were more noted than those on the downbeats. Any note prior to a rest was always treated as a short note. Generally speaking, the winds are often times tutti so the articulations must be identical across the wind section. Having the winds play without the rhythm section will aid in listening skills. Having them rehearse in smaller cross-sections is also helpful.

The clave (rhythm pattern) is extremely important to any Latin jazz groove and it's what great arrangers like Mossman bass their arrangement on. There are different types of clave rhythms and for this particular piece we use what's called the 2-3 Son clave. Please see figure 7.4 that illustrates this particular rhythm. If you were to simply clap this rhythm during this tune, it would fit in very nicely. In fact for our purposes, we decided to have a handful of students clap the 2-3 Son clave rhythm during the conga solo to add some extra flavor and interest. The

clave is where all emphases should be placed by anyone performing a melodic line. So, when looking at all those accents it becomes a little discernable as far as which accents to bring out above all others.

Figure 7.3 2-3 Son Clave Rhythm



Unit VI. Musical Elements

Because the band is tutti so frequently, it's easy for things to get rather muddled and unclear. That is the first challenge of the group – clarity. This comes with repetition and understanding that everyone must play with a controlled sense and understanding of who has the lead voices and who does not. The lead trumpet should be in control above all else. He or she should be in charge of setting the style and outlining the rise and fall of the musical line. If the lead trumpet isn't performing at the moment, the lead voice is the lead voice of whichever section is performing at the time. All other voices are secondary. The lead trumpet is also in charge of playing the groove with the rhythm section so that others may fall in line. The lead trumpet always has a lot of responsibility in a Latin chart.

In a piece like this, it's always important to find places to play softer. This will add musical interest and help the band show contrast. Some measures where the band could play in the piano region are: 23-24, 25-32, 33-40 (with some backgrounds at a higher level), 47, very soft on beat one of 48, backgrounds during the extended solo section beginning at 58 and during the conga solo section at 90. We also altered the dynamic level at 74 to help fuel the direction toward the tutti two measures at 88-89. Our dynamic was *mf* at 74 and each time the brass reentered, it was just slightly louder. It finished at *f* in measure 86. The saxophone soli mimicked this crescendo and it helped to give direction to that section. Under the conga solo, we trimmed the bass line so that it was less rhythmic and sparse. We had the guitarist drop out the first and second times, the piano out the first time and the drummer only on the cowbell the first time. A handful of students clapped the 2-3 Son clave rhythm to help provide some interest and make this section even more fun. The second time through the drummer went to the hi-hat and

the piano joined in. The “clave clappers” kept on. The conga soloist should provide a nice crescendo to the two measure extension before the D.S.

One issue that hasn’t been addressed in this section yet is the singing that’s required in this piece. The great part about the singing is that it’s fun and in an easy register of the voice. If there are students in band who have a difficult time matching pitch, they have the notes written in so they can actually hear it and practice it. We enjoyed singing this with some attitude and performing it as a traditional Cuban cha-cha group might.

Unit VII. Form and Structure

M. 1-8: Introduction; groove established, guitar solo riffs

M. 9-16: Extended introduction; saxophones extend initial melody

Part A-M. 17-24: Tutti wind section; first melodic statement by band

M. 25-40: Trombone section offers a restatement of the melody as a section

M. 41-48: Bridge to solo section

Part B-M. 49-57: Solo section

M. 58-73: Extended solo section (last soloist in initial section continues)

M. 74-89: Saxophone soli

M. 90-97: Conga solo section

M. 98-99: Extension to D.S. (M. 25)

M. 100-101: Coda

Unit VIII. Suggested Listening

Calle Ocho by Jeff Jarvis

Dance of Denial by Michael Philip Mossman

El Ritmo de Vida by Bob Washut

Funky Cha Cha by Arturo Sandoval, arr. Eddy

Horn of Puente by Gordon Goodwin

I’ve Told Ev’ry Little Star by Jerome Kern, arr. Michael Philip Mossman

Let My People Go by Spiritual, arr. Rick Hirsch

Red Clay by Freddie Hubbard, arr. Mike Crotty

Unit IX. Seating Chart and Acoustical Justification

The jazz band seating chart is set up in two parts. On the stage right side is the rhythm section and on the stage left side is the wind section. The rhythm section instruments are labeled while the wind section is labeled on the bottom part of the graphic according to rows.

The wind section is set up in a vertical way to help achieve balance. Notice that the trombones are in the windows of the saxophones and that the trumpets are directly behind the saxophones. All lead parts are lined up, all second parts are lined up, so on and so forth. The lowest members of the wind section are the furthest stage left.

In the saxophone section, lead alto is in the middle. The lead trumpet is directly behind the lead alto so they can agree on articulations and style, etc. The second alto is to the right of the first. Typically, the second alto line is either in unison with the first or is providing the harmony to the first alto part. The saxophone closest to the rhythm section is tenor 1. This is because this saxophonist is likely your best and most frequent soloist within the section. The tenor 2 and bari sax parts are often either most alike and/or match frequently with trombone 3 and the bass trombone parts.

The trombone section is in the windows of the saxophone section. It functions much the same way the saxophone section does in terms of balance. The second trombone is likely the most frequent soloist. The bass trombone furthest stage left is behind the baritone sax as they commonly have the same part along with the bass guitar. If there are sections where brass are together, the trombone parts are directly in front of the trumpet parts that correspond.

In the trumpet section, the lead trumpet is vital for placement. Wherever the lead trumpet is in any seating chart, the other lead parts must be directly in front of him or her. The lead trumpet dictates all things including but not limited to style, articulation, dynamic levels/changes and other musical inflections.

The trumpet section does not have anyone behind them so they are relying on instruction for balance purposes. Those on either side of the lead trumpet must listen inward. The trombones must listen inward to the lead trombone and the lead trombone must always be listening back to the lead trumpet. The other trombones should also listen backward, especially if the brass have hits together for example.

The saxophone section should listen in to the lead alto and back as much as possible. Many times, altos and trumpets have the same lines and tenors and trombones have the

same lines. The baritone sax and bass trombone often have the same line along with the bass guitar. Because of that concept, when sight-reading or getting to know a piece for the first time, those instrumentalists are moved closest to the rhythm section so that those three musicians have an opportunity to align themselves. Once the bass lines are solid, they will return to this performance seating chart.

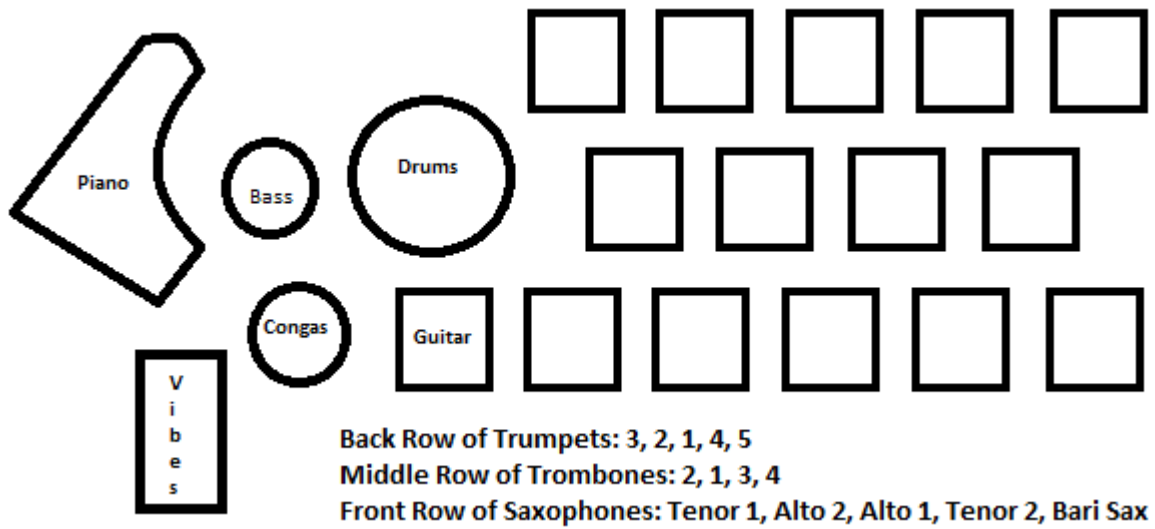
The primary timekeeper is closest to the rhythm section. This is closest to the wind section. The hi-hat should essentially be in the trombone row and fairly close to the second trombonist. The band has the best opportunity to hear the hi-hat if the drums are closest to the wind choir.

The bass belongs between the piano and the drums. If the ride cymbal, bassist and pianist can be in a line of sight, that would be ideal. It's important that the drummer can watch and see the bassist's fingers as they move and it's also important that the bassist is close to the timekeepers which include the ride cymbal and hi-hat. The bassist and the drummer must always be "in the pocket" of time and so it's necessary to keep them as close as possible in proximity.

Those who provide the chord foundation for the wind players are essentially in a trio outside of the timekeepers. The grand piano opens to the ensemble while the vibraphone faces inward toward the director. Typically, the vibraphone is the most difficult to hear over the ensemble so it's important to have the vibes closer to the audience. Typically, the guitarist is part of the saxophone row. All three "comping" instruments must also be in communication about the function of their part at the time, especially during solo sections.

Any auxiliary percussion may depend on the function of the instruments during the performance. The congas should be between the drums and bass as they, too, are timekeepers.

Figure 7.4 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – October 29, 2014

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Listen to recording2. Sightread piece	<ol style="list-style-type: none">1. Listening helped to get students excited about the piece2. Sightreading was very rough

Rehearsal Plan – Rehearsal #2 – November 19, 2014

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<p>1. Send wind players into sectionals; work only on rhythm section groove</p>	<p>1. Very productive. Rhythm section can actually play the groove now, albeit slowly. Even if the wind players got nothing accomplished (highly unlikely) having the rhythm section understanding the groove will lead to great productivity in the future.</p>

Rehearsal Plan – Rehearsal #3 – December 3, 2014

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Isolate bass/bari sax line throughout<ol style="list-style-type: none">a. Move Bari sax over by the bass2. Work intro	<ol style="list-style-type: none">1. This will lead to a much better foundation. Improvement noticed.2. Articulations still loud and undefined.3. Congas need to be coached on pattern

Rehearsal Plan – Rehearsal #4 – December 12, 2014

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Saxophones from M. 9-152. Discuss different types of articulations throughout 17-24	<ol style="list-style-type: none">1. Quarter notes are more defined in terms of articulation2. Instead of accenting nearly everything as it says in many places, we rehearsed areas that emphasis should really be placed

Rehearsal Plan – Rehearsal #5 – January 14, 2015

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ul style="list-style-type: none">1. M. 25-40<ul style="list-style-type: none">a. Trombones in unisonb. Sax/Trumpet backgroundsc. M. 40 = stop time	<ul style="list-style-type: none">1. Trombones are playing great in unison; releases are more together2. Backgrounds are together3. Bass guitarist has to have a little bit more conviction in M. 40 as no one else is playing

Rehearsal Plan – Rehearsal #6 – January 21, 2015

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Work bridge; M. 41-48<ol style="list-style-type: none">a. Especially dynamic twists	<ol style="list-style-type: none">1. A lot of tutti work, here. Improved. Inner parts must back off dynamically so that articulations do not get muddy.2. M. 47, 48 require much softer initial attacks

Rehearsal Plan – Rehearsal #7 – January 28, 2015

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Discuss and rehearse solo section2. Help soloists find their blanket scale and some color notes to use within it	<ol style="list-style-type: none">1. A lot of soloists are interested, so that's good. Anybody can try out.2. Logistically, some items to work out still in rhythm section to help change the mood as the soloist changes.

Rehearsal Plan – Rehearsal #8 – February 4, 2015

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review solo section; spend time soloing again2. Have volunteer continue solo throughout M. 58-73. Do not do optional repeat.<ol style="list-style-type: none">a. Work backgrounds in this area, too.	<ol style="list-style-type: none">1. All items improved greatly. Soloists are getting comfortable.2. Backgrounds still need work as far as timing and not getting too loud too fast.

Rehearsal Plan – Rehearsal #9 – February 11, 2015

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Saxophone soli w/ brass response2. Review solo section into saxophone soli3. Conga solo section<ol style="list-style-type: none">a. Rhythm section, much of it out during solob. Clave claps added	<ol style="list-style-type: none">1. M. 81, 83 still issues for saxophones2. Adjusted brass dynamic levels to be softer at the start of soli and gradually increase3. Conga solo section is solid

Rehearsal Plan – Rehearsal #10 – February 18, 2015

Ensemble: XJBO

Announcements: First competition on Saturday

Literature: Uchibeng Wow-Wow

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Practice D.S.2. Practice last two bars3. Run piece a couple of times with designated soloists	<ol style="list-style-type: none">1. D.S. may be scrapped later to allow for less repetition and to meet time constraints at competitions2. Last two bars are solid. Can always get softer on the downbeat of 100.3. Run through(s) are improving.

Rehearsal Plan – Rehearsal #11+ - Friday’s were always spent on soloists

Ensemble: XJBO

Announcements:

Literature: Uchibeng Wow-Wow

Time: 12 minutes

Title	Evaluation
1. Repetition of solos/solo areas/solis	2. Improving

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