



# PROVIDING JAZZ RESOURCES FOR IOWA'S EDUCATORS

## JEI President's Message



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*Synergy Jazz*  
FOUNDATION

Welcome to the fall newsletter of the Jazz Educators of Iowa. It is our goal to provide jazz resources for all of Iowa's jazz educators, and I hope this issue of the newsletter is helpful and educational to all of our members – both old and new alike. It is a bit of a throwback issue, in fact, but more on that in a minute.

The newly elected executive board met earlier this fall, and I'm pleased to be working with such a great group of educators. We had an excellent meeting, and talked about the focus and direction for the future of JEI. Many thanks to (now) past-president Chris Merz (UNI) for all of the work he did during his two-year tenure. Also, I'd like to personally thank Rod Pierson (past-president), Myron Peterson, treasurer, and Jeff Schafer, secretary, for their years of service to the organization. All of these fine gentlemen were involved in JEI since its inception and successfully laid the groundwork for the future of the organization.

I'm pleased to welcome three new members to the executive board: President-elect Wayne Page (Waukee), treasurer Jeff Robilliard (Johnston), and secretary Jennifer Tiede (Lisbon). All three bring a wealth of experience in education and performance to the executive board, and are great resources for the state. Continuing on as web master will be Nick Mixdorf (Cedar Falls), who is a close friend, a great professional web designer, and a former band director.

Finally, thanks to Steve Shanley for continuing to serve on the executive board, back again in his role as Vice-President. He was the first president of JEI, and his institutional memory of the organization prevents us from re-inventing the wheel. Additionally, his perspective as a performer, composer, and educator at all levels bring a balanced approach to all of our discussions as we work to decide on our course of action for JEI.

So, back to my original statement about this issue being a bit of a throwback... "Throwback Thursday" is far from a new concept in online social media, but it served as an inspiration for this issue. The sheer number of outstanding articles and resources contributed in the previous newsletters are worth remembering, so to help with that we've created an index of articles. And, because it's one of the most frequently asked questions, we have included a throwback to a pdf from our *Resources* tab on the website titled "Teaching Improvisation" by Dr. Bob Washut. He presented a clinic at IBA in 2008 which had a lot of excellent comments and ideas for how to get everyone to improvise, and it is worth a repeated look. I hope this look back at the past history of JEI can help all of our members in their future teaching.

Sincerely, Kyle Engelhardt  
President, JEI

## All-State Jazz Band Etudes

Check the JEI website in November for audition materials and requirements. The deadline for submission of All-State audition cds will be March 1, 2015. Be sure to give yourselves and your students plenty of time to prepare and record the best audition possible. JEI values authentic jazz style (including demonstration of appropriate rhythm section techniques), tone quality and improvisational abilities highly. These should be your primary consideration in recording your audition cd.

### *All-State Jazz Conductors for 2015:*

The jazz students of Iowa have an incredible opportunity to work with three outstanding educators at the all-state jazz festival. All three of this year's directors have Iowa ties and are excellent teachers. The conductors of each band are:



- 1A/2A – Mr. Bob Long, Professor of Saxophone and Jazz Studies at Missouri Western State College. Prior to his current appointment, Mr. Long ran the highly successful jazz program at West Des Moines Valley High School for 12 years, directing five big bands and three combos at the school. Bob received both his BME and MA from Truman State University in Kirksville, MO, and has pursued

further graduate studies at the University of Missouri-Kansas City Conservatory of Music.



- 3A – Dr. Anthony Williams, Professor of Trombone at the University of Northern Iowa. Dr. Williams has been a guest soloist, clinician, and adjudicator at many Iowa jazz festivals, and earned his MM degree from UNI before going to the University of Memphis to get his DMA.



- 4A – Mr. Paul McKee, Professor of Jazz Trombone and Jazz Composition and Arranging at the University of Colorado-Boulder. Paul's ties to Iowa include completing his undergraduate degree at UNI, then going to the U. of Texas at Austin to get his MM in composition. Paul McKee has also been commissioned to write an original work for big band, with the premiere to be at the All-State Jazz concert at IBA in May.

Encourage  
your students  
to audition for  
the All State  
Jazz Band



## Check out the archives of past newsletters

### Index of Articles

Over the years, JEI has asked numerous educators and experts in the field of jazz education to write a variety of articles. Since the very first issue of the JEI newsletter, these timeless articles have offered rookies and veterans alike helpful hints and guidance in how to better their teaching. And, true to the mission of JEI, all of the newsletters are available for free as a public, archived resource on our website. For the first time, an index has been created as a way to identify specific articles for jazz educators.

For example, having trouble getting the rhythm section going? Check out the tips and tricks in Issue 3. Or, looking for a great Latin chart at any grade level? Look at Issue 10. Have a great drummer that isn't so great at jazz? Have them check out Issue 9 for some great listening ideas. Want some advice from Steve Shanley about how to pick tunes? Check out Issues 7, 10, and 11. Take some time to explore the past articles and issues on our website and continue to learn from the resources within JEI.

#### Issue 1:

- Exec. Board Thoughts
- JEN News – Larry Green
- Mentorship – Steve Shanley
- Teaching Jazz in the Elem Music Classroom – Jason Pentico
- Issue Focus – Warming Up
  - Jr. High/MS Jazz Warmups and Best Practices – Colleen Hecht
  - Warm-up/Tuning Techniques for HS Jazz Ensemble – Mike McMann

#### Issue 2:

- Exec. Board Thoughts
- Issue Focus: Rhythm Section
  - Rhythm Section at the Jr. High Level – Colleen Hecht
  - Rhythm Section Checklist – Compilation of Tips – Steve Shanley
  - Simple bass line construction - Handout
  - Basic jazz piano chord reading - Handout
- Vocal Jazz Choir Tips – Linda Vanderpool and Joel Foreman
- JEN – Larry Green
- Synergy Jazz – Bill Bergren
- Jazz on the Air – Dennis Green
- Jazz Events Calendar
- JEI Meeting Minutes

#### Issue 3:

- Exec. Board Thoughts
- Summer Camp Listings
- JEN – Larry Green
- Mentorship – Steve Shanley
- Guided Listening – Mike McMann
- Elementary Jazz – Jason Pentico
- Summer Jazz on the Air – Dennis Green
- Vocal Jazz Choir and Vocal Jazz All-State – Linda Vanderpool

#### Issue 4:

- Exec. Board Thoughts
- JEN info – Larry Green
- Choosing Literature for Your HS Jazz Ensemble – Mike McMann
- Choosing Jazz Literature at the MS Level – Colleen Hecht
- Teaching Jazz to All Ages – Erin Wehr
- Sharpen your Jazz Listening Skills – Dennis Green
- Vocal Jazz Choir Ideas – Linda Vanderpool
- Synergy Jazz info by Bill Bergren

#### Issue 5:

- Exec. Board Thoughts
- Spotlight on Campus – Chris Merz
- Summer Camp Offerings
- The Complete Jazz Experience (developing jazz fluency) – Mike McMann
- Jazz at the MS level – Colleen Hecht
- Gettin' Down in the Elem Music Classroom – Erin Wehr
- Developing a Vocal Jazz Choir – Jeremy Fox
- Synergy Jazz Info – Bill Bergren

#### Issue 6:

- Summer Jazz Camp Listings
- Student Direction over the summer – Mike McMann
- Jazz at the MS Level – Colleen Hecht
- Resources for Elem. Jazz Backgrounds – Erin Wehr
- Vocal Jazz Champs results – Linda Vanderpool
- Synergy Jazz info – Bill Bergren
- Jazz on the Air – Dennis Green
- Iowa Jazz History – James Sherry

Issue 7:

- Exec board thoughts
- Suggestions on How to Pick Jazz Literature – Steve Shanley
- Jazz Festival listings
- Classroom resources for MS Jazz – Colleen Hecht
- Learning the Language – Elem. Jazz – Erin Wehr

Issue 8:

- Exec Board Thoughts
- Food for thought on Jazz sound, and Competition vs. Festival – Mike McMann
- Vocal jazz creating – Joel Foreman
- Jazz Festivals at the Jr. High Level: tips for success – Colleen Hecht
- Elem Jazz Instrumental Activities using SmartMusic – Wehr
- Backstage Pass - volunteering for a summer jazz festival – Dennis Green

Issue 9:

- Exec. Board Thoughts
- Issue Focus: Listening
  - Inspiring Writing – Chris Merz
  - Jazz Piano Recommendations – Steve Shanley
  - Jazz Trumpet Listening – Kyle Engelhardt
  - Great Jazz Saxophone Playing – Rodney Pierson
  - Trombone Listening – Joel Nagel
  - Five Essential Recordings for MS and HS Drummers – Tom Giampietro
  - Suggested Listening for Bassist – David Dunn
  - Educational Resources: Transcribing – Mike McMann
  - Listening for Language – Vocal Jazz – Joel Foreman

- Focused Listing with Younger Students – Colleen Hecht
- Developing Jazz/Blues Vocab on Harmonica – Erin Wehr
- Summer Camp listing

Issue 10:

- Exec Board Thoughts
- Issue Focus: Recommend Literature
  - Lesser-known composers – Chris Merz
  - Latin Chart Recommendations – Bob Washut
  - Top Tunes in Swing Style – Dick Redman
  - Literature Selection is our Curriculum – Steve Shanley
  - Big Band Lit for the Whole Ensemble – Kyle Engelhardt
  - Selecting Features – Rodney Pierson
  - Core/Classic Repertoire – Mike McMann
  - Selecting Middle School Jazz Band Literature – Jeff Schafer
- Vocal Jazz All-State Info – Joel Foreman
- A Sound Before Sign Approach – Erin Wehr

Issue 11:

- Exec. Board Thoughts
- Issue Focus: Jazz Festivals
  - Tips for a Successful Clinic Experience – Chris Merz
  - Five Quick and Dirty Festival Tips – Steve Shanley
  - Jazz Festival Feedback – Kyle Engelhardt
  - Focusing Student Performance – Rodney Pierson

- Easy Steps toward a better bass guitar sound – Jonathan Schwabe
- Taking the Competition out of Jazz Competitions – Jeff Schafer
- MS/Jr. High Jazz Contest Participation – Colleen Hecht
- Why We Need Girls – Gender issues in Jazz – Erin Wehr

Your Iowa Jazz  
resource



### **Programming Suggestions for Jazz Ensemble from IJC**

If one of the most frequently asked questions is “How do you teach improvisation,” then probably the second most popular question is “Do you have any literature suggestions for...” and then we’re off, trying to find tunes that fit.

Well, special thanks go to Jason Pentico (Pella), one of the co-chairs of the Iowa Jazz Championships, for surveying all of the directors who

participated in the 2014 IJC in Des Moines. He gathered info from all 60 bands and asked them to submit what they were planning to perform, in hopes of providing other directors across the state with some suggestions for programming. We are pleased to share this resource as part of our newsletter this fall. Hopefully you can find some interesting new literature, or composers to check out in your quest to find music your band might enjoy.

School	First Selection	Composer/Arranger	Second Selection	Composer/Arranger	Third Selection	Composer/Arranger	Fourth Selection	Composer/Arranger
Abraham Lincoln	Pyramit	Ellington/Berger	Liberango	Piazzolla/Mossman	Skylark	Carmichael/Mercer	Fourth Selection	Composer/Arranger
Algonia	Live at Five	Howard Rowe	Autumn in Rome	Cham, Weston & Cicognini	City Mass	Jeff Jarvis	Cycle	Steve Spiegel
Alta-Aurelia	Hunk O' Funk Junk	Tom Kubs	Georgia On My Mind	Hoagy Carmichael/Nestico	City Dock	Scott Ragsdale	Samba del Crow	Frank Mantooth
Audubon	Hunk O' Funk Junk	Bill Liston	Revenge of the Chili Pepper	Beach & Shulak	I Remember Clifford	Back Bone	Back Bone	Thad Jones/Carulla
Cedar Falls	Ms. Garvey, Ms. Garvey!	Jason Marshall	Cubana	Michael Philip Mossman	August Dreams	Thomas Maita	Roll 'Em	Mary Lou Williams
Cedar Rapids Prairie	Doxy	Rollins/Martin	The Star-Crossed Lovers	Ellington/Berger	North Shore Morning	Matt Harris	Your Cent	Tyler Gilmore
Central Decatur	From Burner	Sammy Nestico	Bluesbird of Peahi	Billy Strayhorn	Maikr/Whitpope	arr. Thad Jones	Your Cent	
Central Lyon	Blues For The Cap	Rick Stitzel	She's Gone Away	Ralph Gangster	Valero	Jim Swearingen	500 Miles High	Corea/Taylor
Clear Creek Anama	Impressions	John Coltrane/Taylor	Mood Indigo	Reid Ellington/Berger	Jerry Roll	Wingus/Sy Johnson	Count Budba	Goodwin/Multha
Dallas Center-Grimms	Autumn Leaves	Kosmobiarr	Samantha	Nestico	Your Not the Bossa Me	Alan Baylok	Madrid	Eric Morales
Denver	Lou's Lips	David Springfield	Back in Time	Metheny/Curnow	Two Seconds to Midnight	Benny Carter	Hey Pachuco	J. Achor, D. Dorame, E. Nichols
Des Moines Christian	Last Night of the Bengal	Peter Blair	Blue and Sentimental	Count Basie/Roy Phillippe	Vine Street Rumble	Robert W. Lane	Lets Face the Music and Dance	
Dowling Catholic	18th Circle	Dave Mills	Brass Machine	Mark Taylor	Eulogy for Mark	arr. Quincy Jones		
Earlham	Count Budba	Gordon Goodwin	Of Courage and Spirit	Bob Washut	I Left My Heart in San Francisco	Mike Dana		
Eddyville Bakesburg	Work in Progress	Gordon Goodwin	Missing You	Fred Stride	True North	Mark Taylor		
Garnier-Hayfield	Choose Your Blues	Rick Stitzel	Stormy Weather	Keither/Taylor	Samba Tl Kaye	Mark Taylor		
Gethen Catholic	The Bombers	Andy Farber	Blue	Bobby Shriver/Sisler	The Peanut Vendor	Simons/Berger	Jive's License	Howard Rowe
Glenwood	Another Look At The Diminished Chord	Bill Liston	Living in A Dream	Doug Beech	A Samba For All Seasons	Wayne Horvitz	Who Mier?	Foster/Carulla
GMG	Along For The Ride	Rick Stitzel	Back in Time	Pat Metheny/Curnow	Watermelon Man	Harcock/Kamuf	The Raider Returns	Michael Phillip Mossman
Hartan	Larry Neeck	Larry Neeck	After Sunset	Larry Neeck	New Waltz	Bob Washut		
Hudson	Take the Plunge	Rick Stitzel	Sunset Glow	Benny Carter	Valermillion Man	Charles Mingus/Johnson	Festival	Rick Stitzel
Independence Jazz Ensemble	Trojazz Blues	Mark/Mark Taylor	Europa	Santana/Licor Lopez	Fables of Faubus	Bob Washut	C-Jazz Blues	Ellington/Mark Taylor
Independence Jazz Orchestra	Straitjait No Chaser	Mark Taylor	Goodbye My Heart	Mike Smukal	Comin' Home Baby	Charles Mingus/Johnson	C-Jazz Blues	Fred Sturm
Iowa City High	Blue Sesame	Andrew Neiu	Now Playing	Bob Florence	Or Courage and Spirit	Roger Holmes	Cellic Aire	
Iowa City West	Told You So	Bill Holman	Goodbye My Heart	Woods/Maita	Or Courage and Spirit	Daniel Berry	Tissues Aren't For Cats	
Johnston	From There To Here	Jeremy Levy	Goodbye My Heart	Woods/Maita	Nature Boy	Eden Ambez/Vandenberg		
Lamoni	Any Diddell Do	Bill Holman	Spela Panorama	Duke Ellington	Catch Me If You Can	Rick Hirsch		
Lewis Central	Lucky Stars	Lennie Nelhaus	Harlem Nocturne	Sammy Nestico	The Fulton Files	Steve West	Yardbird Suite	Charlie Parker/Taylor
Lin-Mar	Cystal Cove	Patty Darling	Bad Or Blues	Mike Carulla	Bridge Over Troubled Water	Alan Baylock	Dance Like No One's Watching	Paul Clark
Lisbon	Tal Cotton	Sammy Nestico	Oclua	Duke Ellington/Berger	Bridge Over Troubled Water	Bob Washut	At-Their's Freedom	Thad Jones
Lynnville-Sully	The Last Lap	Bret Zvacek	Little Sunflower	Fredde Hubbard/Karnut	El Palatinio	Paul Clark		
Mid-Prairie	Lester Laps in	Lester Young	Misty	Erolf Garner	Danns Like No One's Watching	Larry Barton		
MOC-Floyd Valley	Silver Saddle	Horace Silver/Bryan Kidd	That Sunday That Summer	Joe Sherman/Mark Taylor	Area 51	Andy Farber		
Mt. Pleasant	Hayburner	Sammy Nestico	Istahan	David Berger	At the Oasis	arr. Bob Washut	St. Louis Blues	Art V. Goines
Newell-Fonda	Day By Day	Cathy Taylor	Over The Rainbow	Ateri/Russo	Song For My Father	Michelangelo	Michelangelo	Piazzolla/Sturm
North Limn	Front Burner	Sammy Nestico	Round Midnight	MontySmukal	Gandy Dancer	Jeff Jarvis		
North Mahaska	Vamoose Your Caboose	Bob Washut	After Sunset	Larry Neeck	Birdland	Zawinull/opez		
Okoboji	Deja Blues	Scott Stanton	Until I Met You	arr. Mark Taylor	Since I Fell For You	arr. Dave Wolpe		
Pella	It is What It is	Andy Farber	Satin n Glass	Sammy Nestico	Jack The Bear	Duke Ellington	Muy Caliente	Scott Stanton
Prairie Valley	Lady Bird	Tadd Dameron/Strickland	Miss Missouri	Benny Carter	Jack The Bear	arr. Dave Wolpe	500 Miles High	Chick Corea/opez
Roland-Story	Fantasm	Duke Ellington	Cystal Silence	Chick Corea/Tomaro	Swain In Time	Sammy Nestico	Samba de los Gatos	Mike Steinel
Sibley-Ocheyedan	Choose Your Blues	Rick Stitzel	Nicole	Bob Curnow	Journey To The Shadow Lands	Kris Berg	Riverscape	Fred Sturm
Sioux City East	Pickles	Steve Wright	Promise of Dreams	Bob Curnow	Alianza	Erik Morales		
Sioux City North	Bird Count	Maria Schneider	I hope in Time a Change Will Come	Oliver Nelson	Cool School Dropout	Les Hopper	The Chicken	Kris Berg
Solon	Blue Shoo	Will Swindler	Dam That Dream	Jimmy Van Heusen/Washut	Honey Boy	arr. Bob Washut	Groovin' High	Dizzy Gillespie/McConnell
South Central Calhoun	Secret Love	Fanfare/Wolpe	A Penthouse Dawn	Aten/Baylock	Mueve los Huesos	Ellington Goodwin	Sing Sing Sing	Louis Prima
Southeast Polk	Doxy	Rollins/J. Martin	Nancy Jo	O. Nelson	The Mooche	Gordon Goodwin	Shoeborn Shuffle	Frank Mantooth
Southwest Webster Grand	Sepla Panorama	Ellington/Berger	Summer Never Ends	Gerald Wilson	And Now You Know	Mike Dana	Have You Heard	Pat Metheny/Bob Curnow
Spencer	18th Circle	Dave Mills	I Hope in Time A Change Will Come	Bill Liston	Tiger of San Pedro	arr. Paul Lavender	The Chicken	arr. Paul Lavender
St. Edmund Catholic	Mazzellan	Carl Strommen	Send in the Clowns	Oliver Nelson	Bill Bailey	Mike Dana		
Storv Lake	Ethnic/Japan Blues	Nelson/Hornes	Then & Now	Sondheim/Wolpe	Black Pearls	Mis	Birdland	Zawinull/opez
Treyvor	Choose Your Blues	Rick Stitzel	Cystal Silence	Steve Spiegl	Afro Blue	Mongo Santamaria		
Underwood	Big Dipper	Jones/Carulla	Pure Imagination	Corea/Tomaro	Trofeo de Bolos	Shleffingon		
Waukee	Da Dere	Timmons/Morales	The Quintessence	Newley/Skeffingon	Birk's Works	Gleispele/Tomaro		
West Branch	Sus It Out	Jeremy Levy	Angel Eyes	Quincy Jones	So What	Miles Davis/Al Barbera	A Night in Tunisia	
West Des Moines Valley	Big Mama Cass	Don Sebasty/Andy Clark	Lack The Bear	Matt Dennis/Alan Honey	Running of the Bulls	Doug Beach & George Shulack	Too Much Of A Good Thing	Andrew Neu
Winfield-Mt. Union	Blues for the Cap	Duke Ellington	Round Midnight	arr. Paul Nickae	A Night in Tunisia	Dizzy Gillespie	Blue Miles	
Winter set	Sweet Georgia Brown	Sammy Nestico	In Her Family	Thad Jones/Monty/Washut	Happy Go Luck Local	arr. Rickie		
Woodbury Central	S Wonderful	Gershwin/Baker		Metheny/Cuenow	Strutin' With Stevie B.	Dallas Burke		Chick Corea/Washut

## Clinic Throwback: Teaching Beginning Jazz Improvisation

### Teaching Beginning Jazz Improvisation

Iowa Bandmasters Association May 9, 2008

Robert Washut

University of Northern Iowa

#### I. Philosophical Issues

- A. Can everybody really learn to improvise?
  - 1. Differences in ability levels
    - a. challenge those with superior aptitude and more experience
    - b. encourage the efforts of others
      - 1. avoid letting one or two kids play all the solos
    - c. reward those who put forth the effort with opportunities to solo
  - 2. Get the students while they are young-jr. high
    - a. students are less inhibited at a younger age
    - b. jazz phrasing concepts can be developed ahead of technical skills
- B. Think long term when teaching improvisation
  - 1. Don't always expect immediate results: adopt a "long term" mentality
    - a. think of your job as laying the groundwork or "pointing the students in the right direction"
      - 1. encourage students to work on their own and private study
    - b. encourage the creative act of improvising in a positive environment
      - 1. don't discourage students' efforts (see section III-J)
      - 2. try to demystify the process of improvisation (see section III-I, "right brain stuff"--this type of activity helps to bring students out of their shells)
  - 2. Problems with overemphasis of competition/performance preparation
    - a. rehearsal time devoted only to ensemble performance
    - b. directors writing out solos while discouraging experimentation
      - 1. instead, as a point of departure, have students aurally transcribe their own solos
        - a. more educationally sound, but not an end--only a means
      - 2. encourage embellishment and paraphrase of aurally transcribed (or written out) solos

#### II. Practical suggestions for common problems

- A. Director's inexperience with the idiom
  - 1. Attend workshops/clinics--as a student
    - a. work on improvising yourself-- keep your horn up--strive to be a role model: you're a better teacher if you can improvise a little because you are more aware of the problems involved and can diagnose students' problems easier
    - b. the ability to provide authentic aural modelling is the best way to teach jazz
  - 2. Bring in clinicians (college students, etc.)
  - 3. Develop a basic jazz record library: listen to the music and share it with your students, both formally and informally (*Double-Time Jazz Catalogue*)
- B. Time constraints
  - 1. Incorporate improvisation concepts into the regular rehearsal time (see III)
    - a. As a "Warm-up"
      - 1. call-response, etc. (refer to Ellis: "Warming up to the Blues")
      - 2. John Rinaldo method (refer to attached description)
    - b. Repertoire: To an extent, learning to improvise jazz is about learning jazz tunes--so emphasize charts from the jazz repertoire
      - 1. jazz classics (vs. TV themes and pop "top-40" tunes)
      - 2. arrangements of standards & jazz standards (refer to list of Lance Strickland arrangements)
      - 3. teach "head" charts aurally (or have students make them up)
        - a. blues tunes and "rhythm" tunes
        - b. vamp tunes
  - c. Use your jazz band music to teach elements of melody and form:
    - 1. have all students learn melody to jazz band charts, preferably by ear

2. write out the chorus form and, while a recording (or rhythm section) is playing, point to the chord changes as they change
  - a. have students sing/play melody as you point to changes
  - b. have students clap at the top of each chorus; or at the bridge, etc.
2. Designate specific rehearsals for work on improvisation and listening
  - a. If this is not practical:
    - 1) make time available to coach those students who are genuinely interested (or those who have the solos--this is no different than coaching solo and ensemble performances);
    - 2) make materials available for students to work on their own (methods, play-alongs, etc.)
  - b. If rehearsal time can be allocated, see activities in section III below.

### III. Activities for Teaching Jazz Improvisation Fundamentals

- A. Students must develop a concept (learned by listening and imitating)
  1. jazz is a language ("you are what you listen to")
    - a. teachers should play jazz records for students at every opportunity
    - b. refer to the basic discography
  2. Demonstration: How To Teach Listening Skills (see "Listening To Jazz" article and refer to the listening guide)
- B. Encourage basic ear-training and the development of aural skills (vs. too much theory) Note: see methods listed below (Rinaldo, Pickens, LaPorta, et al.)
  1. matching pitch
  2. playing by ear (familiar nursery rhymes, pop tunes on radio, etc.)
  3. basic transposition to other keys (patterns, phrases, melodies, etc.)
  4. sing/finger/play
    - a. try to sing/finger improvised phrases (vs. playing them on instruments)--then play to check for accuracy
  5. aural transcription ("lifting" licks, phrases, and solos off of records)
- C. Emphasize time-feel and phrase-feel vs. theory (Bergonzi)
  1. work with a metronome (see attached article "Time Is The Bottom Line")
    - a. internalizing beats two and four
    - b. subdividing
    - c. legato triplet feel ("doo-dul-ah")
  2. call-response method
    1. using only one pitch, two pitches, etc
    2. using a scale (tonality)-use basic chord-scales: major, mixolydian, and dorian
  3. play along with records (not play-along records)
- D. Playing off of melody (See article "Melody: The Lost Art?")
  1. embellishing/paraphrasing of nursery rhymes and any tunes learned by ear
  2. thinking (internally hearing) of the melody while improvising helps the student not lose his/her place in the tune
  3. melodic embellishment is especially effective for developing a lyrical solo ballad concept
- E. Demonstration: The Blues as a vehicle for teaching improvisation concepts
  1. Horizontal vs. Vertical (in-the-key vs. in-the-chord)
    - a. horizontal: ingrain tonality of blanket scale
      1. call-response using minor pent./blues scales (plus added 2nd & 6th scale degrees)
    - b. vertical: guide tones, chordal articulation
    - c. combination
  - d. Aebersold procedure: Practice learning the (blues) progression by playing along with a play-along track using this order: chordal roots, 1-2-3, 1-2-3-4-5, 1-3-5-7, and chord-scales
  - e. emphasize time-phrase feel and simplicity (i.e., hearing what your playing)
- F. Harmonic analysis of improvisation sections of jazz band charts
  1. For chord progressions used for improvisation sections in jazz band charts:
    - a. analyze chord progressions and their relationship to the key (tonic)



- b. consolidate all key areas
  - 1. find "blanket" scales (horizontal: key areas vs. individual chords)
- c. find harmonic lines (guide tones, more vertical)
  - 1. use guide tones (chordal 3rds & 7ths) as goal tones
- d. Aebersold procedure (listed above: III-E-3)
- e. encourage playing progressions at the piano (2-,3-,4-note voicings)
- G. Consonance-Dissonance Spectrum: the chromatic scale (see III-J-1&2)
  - 1. Of the 12 chromatic tones:
    - a. 4 function as basic chord tones at any given time (1-3-5-7)
    - b. 3 function as scale tones or extensions (tensions) of the chord (2-4-6 or 9-11-13, depending on your point of view)
    - c. 5 (chromatic) notes remain: they function best as non-harmonic or decorative tones, and reside only a 1/2 step away from consonant tones.
- H. Jazz as communication: aspects of coherence and pacing
  - 1. storytelling and speech as analogies to improvising solos (see "Jazz & the Art of Storytelling")
    - a. Listen to great orators and speakers-how do they maintain your interest? Listen for aspects of: phrase structure/relationships; use of range, dynamics and inflections; pause/pacing
    - b. coherence: keep to the point (w/o a lot of digressions) by limiting the material used
    - c. Demonstration: M.L. King's "I Had A Dream" speech
- I. Right brain stuff (see [The Listening Book](#))
  - 1. improvising from pictures, images, feelings, graphs, etc.
  - 2. group interaction improvisation
  - 3. improvise with restrictions imposed
    - a. use anything in the room but your instrument
    - b. use your instrument but only unconventionally (e.g., w/o the mouthpiece, etc.)
- J. Encouraging words for those students who are afraid to improvise:
  - 1. "Don't be afraid to play a 'wrong' note--remember, there are no bad notes, just bad resolutions. You're only a half-step away from a 'right' note."
  - 2. "Hey, there are only 12 notes."
  - 3. "If you play a mistake, play it with conviction...like you meant to play it. Then play it again so the listener thinks you meant to play it. Miles Davis made an art out 'mistakes'."
  - 4. "You've got to be able to walk before you can run!"

#### IV. Resources

- A. Jamey Aebersold, "Anyone Can Improvise" (video tape)
- B. John Rinaldo, [Jazz Beginnings](#) (method for jazz band)
- C. Willie Pickens, [Ear-Training Tips](#)
- D. Jerry Coker, [Listening to Jazz](#)
- E. W.A. Mathieu, [The Listening Book](#)
- F. Willie Thomas, [Jazz Anyone?](#)



Membership Form

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\*\* If no change you, do not need to fill out the information below.

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What topics would you appreciate JEI addressing?

What areas of expertise would you be willing to share with JEI and its membership?

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I stole everything that I heard, but mostly I stole from the horns.

Ella Fitzgerald

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The JEI Newsletter is edited by Michael Omarzu