JEI President’s Message

Greetings! Jazz bands have started up, winter is here, and things are swinging towards the holidays. I hope you are all able to look through the articles enclosed and find a few things worth checking out to make teaching easier through this busy time of year.

This issue has a focus on the basics for jazz students, and should serve as a good review for seasoned directors and a starting point for new directors. I’m especially excited to share a review of a great new book/teaching guide, by James Dreier, titled “Latin Jazz Guide.” Check out the interview, and also be sure to look online at the amazing things Dreier has put together to help us make our Latin jazz performances more authentic and meaningful.

Other highlights from this issue: Steve Shanley has written an article for your beginning jazz pianist, Chris Merz has contributed an article on getting a combo going, and I shared some ideas from a beginning improvisation roundtable we hosted in Cedar Falls during our professional development time.

All-State Jazz Etudes just went out on the website (jeiowa.org), and I’ve shared an article with three years’ worth of audition data, along with some ideas for help and advice in recording students. We have three great conductors coming to work with the groups, and have again decided to work to commission a new composition for a world premiere at IBA. This year’s commission will be written for the 1A/2A Jazz Band.

In other “basics” news, I’m really pleased to share that due to the hard work of JEI Treasurer Jeff Robilliard, we are now fully compliant with current tax laws and have official IRS approval as a recognized non-profit organization. He spent some time with a tax attorney this summer and has updated all of our books and records to be compliant.

Finally, if there’s anything we can do to help you or your students for jazz, don’t be afraid to reach out to any board member on the website for help or guidance. This is a friendly, Iowa-focused jazz educator coalition, and we will continue to work to develop more resources for students and directors at all levels.

Sincerely, Kyle Engelhardt
President, JEI

www.jeiowa.org
All-State Jazz Band Etudes

Make Recording an All-State Jazz CD a Priority for You and Your Students
Submitted by Kyle Engelhardt
kyle.engelhardt@cfschools.org

When I first started teaching, I never thought my students were good enough to make recordings for All-State Jazz. I'd heard how the bands had evolved, and thought there was no way I could ever get students in there. As it turns out, though, making recordings and getting students involved in the All-State Jazz process was really beneficial to the jazz program, to the students, and to me as a teacher.

It forced me to look at teaching improvisation better, and it also forced me to work with kids one-on-one on making a recording and trying to get it done at a high level in a timely manner. I started sending in recordings for students, and once we finally figured out the timing of things and how to make a good recording, good things started happening.

After the first year when I had two students make it, they came back from the experience and raved to their friends about how fun it was, how it was great to work with the other students from different schools, and to work with some awesome guest conductors. Since then, we've averaged 5-6 submissions per year, and it's really benefitted the group.

Now, in my 2nd term as president, I've had the opportunity to see the process help many people across the state. A former student from CF is now a band director and had a student from their school make it for the first time in school history last year. She was so excited that her enthusiasm carried over to the rest of the jazz band from their small town, and they sent 4 kids to jazz camps this summer to work on improvisation and to have a better shot at making a great CD.

In the interest of total transparency, I've included the three year trends in audition applications for all classes. Last year's submissions represented a total increase of 34% from the previous year, which is a huge improvement. The deeper the talent pool, the better the bands. The better the bands are, the better the experience will be for all involved. That being said, however, there are a couple of numbers that really stick out. For example, in Class 1A/2A, nobody has submitted a piano CD for the past two years. I know we can do better there, right? If you're a teacher in 1A/2A, encourage your pianist to learn the 1 page etude and record them. If you're judging in that class, encourage any good pianists to give it a shot and send in something.

If you have any questions about the all-state jazz recording process, please don’t hesitate to send me an email or give me a call. It’s a great experience, and one that I’m proud to play a part in. There are also resources available on our website (jeiowa.org/resources), including a “Tips and Tricks for Recording an all-state Jazz Audition” as well as scale sheets and ii-V7-I licks to use with your kids. Give it a shot – you’ve got nothing to lose!

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Reading Chords: A First Step for Pianists
By Steve Shanley
(Coe College)
JEI Vice-President

Directors often ask me how they can help pianists read the chord changes found in jazz band charts. The bad news first: Learning to convincingly interpret chord symbol notation requires a significant investment of time, and there are no shortcuts. The good news: Any band director who understands major scales can help his or her jazz pianists learn the first step necessary for reading chords. Interpreting chord notation is almost entirely a theoretical endeavor, so a band director does not necessarily need to demonstrate the concepts on a piano. This also means that if the student strongly dislikes theory, he or she will not especially enjoy the process of learning to read chord changes!

Jerry Coker’s *Jazz Keyboard* (Alfred) is my favorite book for beginning jazz pianists. However, it is not organized as an easy-to-follow method book, and it progresses rather quickly. Also, *Jazz Keyboard* (and many other beginning jazz piano texts) assumes the student already has a solid comprehension of scale theory. Your piano students probably learned how to play at least a few major scales in band or piano lessons. However, to read chord changes, a student must understand the theory behind how a major scale is constructed. Simply remembering that E Major has four sharps, for example, is not enough. I suggest showing them the formula of whole steps and half steps (whole, whole, half, whole, whole, whole, whole, half), using the C Major scale as a model, and then applying the formula to other keys. Explain that, in addition to note names, we use scale degree numbers to identify pitches. So when playing an F-Major scale, it is important students can use “A” and “3” interchangeably (or “C” and “5”, or “E” and “7”, etc.).

**Being able to quickly associate scale degree numbers with pitches is the foundation for reading chord symbols** (think of this as the equivalent of addition in mathematics). At this point, students do not necessarily need to play scales fast, with both hands, or with correct fingerings. The main focus of this is endeavor understanding the theory behind how major scales work. You can help students solidify these concepts by encouraging them to write and say note names and to write the scales out using accidentals (not key signatures) with scale degree numbers labeled above each pitch. It is helpful for students to learn all 12 major scales, but will still be useful only working through three or four sharps and flats.

Once students understand major scale construction and scale degree numbers, if you are comfortable, you can help them figure out root position major and minor triads, followed by root position major seventh, dominant seventh, and minor seventh chords. You may have already experimented with some of these ideas and discovered that your student does not sound like a convincing jazz pianist with this approach. The reason is that traditional jazz interpretations of chord symbols will stack the notes in different orders to provide better voice leading, make use of the richest register of the piano (the notes closest to Middle C), and utilize both hands. *Jazz Keyboard* is an excellent resource to help develop those next steps once they understand the basics of scale theory, root position triads, and root position seventh chords. Jumping straight to the “real” jazz voicings, however, would be similar to learning multiplication without first comprehending addition. Please feel free to contact me at sshanley@coe.edu with any questions!
Thoughts On Improvisation
Chris Merz
JEI Past President

I was recently invited to visit with a group of educators in the Cedar Falls school district about improvisation (thanks for the invite, Kyle!), and a question emerged—how do we continue to challenge the strongest and most interested/invested students while offering an improvisation experience for everyone that desires it? One possible answer can be found in the working world of the professional jazz musician. Combos offer an excellent enrichment opportunity for your most diligent students, and will no doubt strengthen the big band as well.

While the school jazz experience focuses on large ensembles (for the very good reason of getting as many students as possible involved), the working jazz world is primarily populated with small groups. Combos offer a much greater opportunity for students to explore improvisation and a broader repertoire not driven by the demands of the marketplace. Other than time, little is required in the way of additional resources. The school could invest in a few fake books (the Real Easy series by Chuck Sher is an excellent place to start), but a combo offers an excellent opportunity for students to learn music by ear. Student composition and the workshopping of original material should likewise be encouraged.

The combo experience also provides the additional benefit of strengthening your big band as the rhythm section gets to spend more time together, learning how to support a soloist and shape an improvisation. Your soloists likewise will grow, and possibly inspire others to invest more time in learning how to improvise.

A few points to consider:

• Resist the temptation to add too many players. This should be an enrichment experience for those who want it most. Treat it as a completely different experience from the big band, with an emphasis on creative playing and exploration.

• Keep arrangements simple. Try to do as much ear learning as possible.

• Work with the rhythm section to get them interacting with the soloists, feeding them rhythmic and harmonic information.

• Let the students take ownership of the repertoire as much as possible. There have been excellent modern jazz treatments of current and recent pop hits. Check out The Bad Plus, Herbie Hancock (The New Standard), the Matt Wilson Quartet, and the Adam Kromelow Trio (“Krom”), to list a few. Remember, the “Great American Songbook” was at one time the pop music of the day.

• Encourage the students to self-evaluate. What worked? What didn’t? Why?

• Let the group rehearse without you once in a while. They may be more willing to take risks without you in the room.

• When they are ready, help them find performance opportunities. It’s great to rehearse, but it’s more fun to PLAY! And making a little money can be good motivation as well.
Steve Shanley, Guest Conductor
1A/2A Iowa All-State Jazz Band

Steve Shanley, professor of music at Coe College, coordinates the music education and jazz studies programs, teaches music education courses, and directs the jazz band. He is also the music director and conductor of the Cedar Rapids Municipal Band, a professional ensemble that performs 18 concerts each summer.

Prior to his full-time appointment to Coe, Professor Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. Groups under his direction earned over 40 Division I ratings at concert band, jazz band, marching band, orchestra, and show choir festivals, and over 75 of his students were selected for the Iowa All-State Band and Jazz Band. Professor Shanley directed five high school ensembles in performances at the Iowa Bandmasters Association conference (jazz band in 2006 and 2009 and concert band in 2003, 2007, and 2010), and his band was also selected to perform in the prestigious Music for All National Concert Band Festival in Indianapolis, IN (2008). His jazz bands qualified for the Iowa Jazz Championships every year—placing in the top six each of the last nine years. Students in his Advanced Placement Music Theory classes consistently earned high scores on the AP exam each year.

Professor Shanley earned a Bachelor of Music Education (with jazz emphasis) degree from the University of Northern Iowa, Master of Education in Music Education degree from the University of Minnesota, and a Master of Arts in Educational Leadership degree from the University of Iowa. He is currently completing coursework towards a Ph.D. in Educational Leadership at the University of Iowa. He is licensed in Iowa as a K-12 Music Master Educator, PK-12 Principal, PK-12 Supervisor of Special Education, and Evaluator.

In addition to teaching, Professor Shanley frequently plays keyboard for touring Broadway shows, local theatrical productions, jazz ensembles, symphony orchestras, rock bands, and other ensembles. He is the music director, arranger, and keyboardist for Funk Stop (11-piece funk band) and the pianist and arranger for the Rod Pierson Big Band. Shanley has an active schedule as a guest conductor, clinician, adjudicator, and accompanist, and he is also in demand as a composer and arranger. Over 1,000 of his works have been performed by marching bands, jazz bands, concert bands, orchestras, brass bands, and choirs throughout the United States, Asia, and Europe. Professor Shanley is an exam reader for College Board Advanced Placement Music Theory, is co-chair of the Iowa Jazz Championships, and was the founding president of the Jazz Educators of Iowa.
Steve Sveum, Guest Conductor

3A All-State Jazz Band

Steve Sveum is the Director of Bands at Sun Prairie High School in Sun Prairie, Wisconsin. His duties include teaching the Wind Ensemble, Concert Band, Jazz Ensemble I and coordinating the annual Sun Prairie Jazz Festival, Big Band Dance, jazz combos as well as the Chamber Music program.

Mr. Sveum’s jazz ensemble has performed at the Midwest Clinic in Chicago, Illinois with Wynton Marsalis and has performed numerous times at the Wisconsin State Music Convention and other special performances. They have been a 9 time finalist at the “Essentially Ellington” jazz festival and completion, placing 3rd three times. The band has also hosted and performed with numerous guest artists including Clark Terry, Arturo Sandoval, Richard Davis, Bobby Shew, James Williams, Ed Thigpen, Tony Williams and many more.

Mr. Sveum has been a faculty member of the Summer Music Clinic at the University of Wisconsin-Madison and directed honor jazz ensembles in Wisconsin and Illinois. He has been a faculty member for the Jazz at Lincoln Center Band Director Academy as well as a regional EE clinician. Mr. Sveum is currently a jazz session faculty member of the Birch Creek Music Performance Center in Egg Harbor, Wisconsin. He has been the Wisconsin Honors Jazz coordinator and president of the Wisconsin Chapter of the International Association of Jazz Education. Mr. Sveum has contributed study guides to the “Teaching Music Through Performance in Jazz” series published by GIA and was one of the 2014, Downbeat magazine, “Jazz Education Achievement Award” recipients.

Sveum earned his BME-Music Education from the University of Wisconsin – Eau Claire and a MME – Music Education from the University of Wisconsin – Madison.

Dan Gailey, Guest Conductor

4A All-State Jazz Band

Dan Gailey, saxophonist/composer/arranger, is the Director of Jazz Studies and Professor of Music at the University of Kansas, where he directs Jazz Ensemble I and Jazz Combo I and produces the annual KU Jazz Festival. Dan is the recipient of the 1996 IAJE Gil Evans Fellowship, an annual award which identifies an emerging jazz composer from an international field of candidates. Under his direction, the KU Jazz Studies Program has been the recipient of 19 DownBeat Student Music Awards, including Jazz Ensemble I’s award as Best College Big Band in the United States or Canada in 1997, Jazz Ensemble I have appeared under his direction at IAJE Conferences in New York City, Atlanta and Boston, the 1992 Mid-West Band and Orchestra Clinic in Chicago, and the 2006 Montreux Jazz Festival in Switzerland.

Dan holds a Bachelor of Music degree from Pacific Lutheran University and a Master of Music degree in Theory/Composition from the University of Northern Colorado. His compositions can be heard on numerous professional and college big band albums and are published exclusively through UNC Jazz Press. What Did You Dream?, his debut CD with the Dan Gailey Jazz Orchestra, was released in July 2010 on Origin/OA2 Records and features all original compositions.

Dan has been active as a freelance saxophonist in Seattle, Denver and Kansas City, performing with Kevin Mahogany, Eric Marienthal, Red Richards, Claude "Fiddler" Williams, and many others, and has appeared as a guest artist/clinician throughout the United States and Canada, and in Sweden. He is an original member of the UNC/Greeley Jazz Festival All-Star Big Band, and has been commissioned twice to write new compositions for the band. Dan has directed numerous festival honor groups, including all-state jazz ensembles in California, Colorado, Washington, Nebraska, Oklahoma, Arkansas and Minnesota, and the 1996 NBA National Honors Jazz Ensemble.
Improvisation Basics and Tips –
Getting them started and going in the right direction.

Our music department in Cedar Falls recently had the opportunity to sit down for about 75 minutes during our professional development time on a Monday morning with Mr. Chris Merz, Director of Jazz Studies at the University of Northern Iowa. The following is a summary from our “round table” discussion with Chris. We thought it would be valuable to share with everyone and present the top questions and ideas from our discussion.

Big Takeaway: We mostly start to teach by telling them what notes to use, but that is misguided. Convincing style and rhythm (time) is more important than right notes. So, how do we revise our methods and teach differently?

How do we teach style and rhythm?

- Listening. It’s never been more available to students.
- Guided listening is the key to all of this – help a student pick a tune and a solo, listen to a tune, three times a day, really focus on that song for that week’s lesson. Pick one tune and get deep with it. Too often, we get the whole album and have it playing in the background. Focused listening is key to absorbing the style.
- It’s not just about listening to your own instrument. Listen to the bass, listen to the comping patterns in the piano, and listen to the style and rhythm of the combo.

Teaching style by transcribing:

- Transcribing – it just means playing by ear. Play and learn familiar songs by ear. Learn melodies instead of improvisation – things like Christmas tunes, could be commercial melodies on the tv – find something your student likes, and meet them there to start.
  - Then move on to jazz standards. Learn the melodies by ear – not as difficult as it first sounds, because there is often repetition.
- Steps for transcribing:
  - Be able to sing the solo – that’s critical. Can you sing it with the recording? Then, can you sing it without the recording? Singing is important.
  - Learn it first by ear, and then teach it to your fingers. Music is for the ears, not the fingers.
  - “I don’t make kids notate it; I’d rather them learn more music.”
  - After the solo is in the ear, then think about moving to learning the harmonies to the jazz standards. Learn the changes, the bass movement, and the harmonic structure. Western music is usually predictable, right? Helps students learn tunes quickly.
  - Once you’ve got that, then move on to the mechanical by teaching arpeggios.
    - 1-3-5-7 root position.
    - Then other inversions.
    - 1-3-5-7 up the ii chord, then come down the V chord 3-1-7-5.
  - It’s better to play in time than at tempo. Slow down, learn the harmonics in time.
  - Don’t let students wander aimlessly in “the garden of the blues scale.”
    - Repetition through the ii-V progression working 7-3/3-7 resolutions is very helpful.

Further development of the Improvising student:

- Use the Vol. 3 CD of the Aebersold series to learn all 12 keys, keep coming back to that first track. It works incredibly well to allow students to develop ideas through all of the keys.
- Pick and learn tunes that have ii-V-I’s in one key or two keys – focus kids on that concept while learning the tune, and apply the vocab and skills they’ve developed. Suggestions:
  - Blue Bossa
  - Pent-up House
  - Oye Como Va (ii-Vs)
  - Tune-Up (intermediate)
- iRealPro App:
  - Great compose function, all the tunes are there.
  - Can get 1300 tunes for free from the iRealPro forums – matches all real books.
  - Can loop and sequence phrases.
• Book suggestion: “How to Improvise” – by Hal Crook.
  o Doesn’t focus on harmony, focuses on: Phrase, Space, Intensity, Tension-release, Concepts of playing across the changes, Talks about one thing at a time.
  o Gives students ideas on how to practice.

How to learn a tune with students (after working it out by ear):
• Write out the chord tones, color in guide tones if you want.
• Improvise using only the chord tones.
  o Forces students to deal with the resolutions
• Then start a phrase and end a phrase on a guide tone using only the scale tones.
• Keep it simple. One obstacle at a time.
• ½ step approach tones, then delve into further ideas beyond chord tones (chromaticism, etc.)

Rhythm and Time while improvising:
• 80-20 rule:
  o 80% off the beat, 20% on when starting phrases.
  o 80% shorter valued notes, 20% long within solos; solo phrase endings sound better when they end shorter with space after them. Ending on tied whole notes just takes away space and interest from the rhythm section.
• “It’s not your solo – it’s you making something with the rhythm section.”
• Drummers can learn phrasing, space, and density on the drum set and should be aware and engaged in the improvisation activities. You have to support their creativity.
• Think about trying something free- but not totally free.
  o One chord vamps
  o No chord vamps but tempo
  o Have two soloists play together.

Charts in beginning improvisation/beginning jazz band:
• Find tunes for soloists first. Sophisticated tunes usually have sophisticated solo changes…are your kids ready for both?
  o Please don’t alter solo sections of tunes to make them easier – pick appropriate tunes and let the structure and format of the solo changes reflect the composer’s intent. Changing a 16 bar form to a 12 bar blues is a no-no, but we’ve all heard directors attempt to get away with it.
• Start with the solo section in mind first, and then evaluate the ensemble stuff.
• Look at some Fred Sturm tunes – sounds sophisticated, but often have easier changes.
  o Other composers to check out for sophisticated sounds yet have playable options:
    ▪ Rick Hirsch
    ▪ Bob Washut
    ▪ Matt Harris
    ▪ Patti Darling
• Look at modal tunes, although teaching students to solo in a modal tune is tricky at first because it requires them to count and know where they are in relation to that chord (16 bars of Eb minor, then 8 bars of F minor, then 8 bars back to Eb minor…)
  o Merz prefers to teach the melody for 8 bars, then have a student solo for 8 bars. Then come back to the melody, then solo. Then chord change with the melody, then solo with the new chord. Loop/cycle different sections to focus student on one goal at a time.
  o Modal Tunes to check out:
    • Milestones
    • So What
    • Little Sunflower
    • Write a tune that explores modalism.
What other challenges are you encountering – questions from the peanut gallery

- Kids committing time to become jazz players – they are there to be in an elite group, but not necessarily in it to be jazz players. Solutions?
  - Encourage the kids that want the opportunity to go further to explore a combo.
  - Play with other students in the area
- Kids scared to play wrong notes
  - Take away the obstacles, and then add them back one at a time.
    - For example:
      - Rhythm only on one note
      - Rap music – only rhythm on a harmonic drone
      - Play a text to a poem you like.
  - There are no wrong notes – you have to learn the functionality of the notes that you’re playing, but everything is “resolve-able.”
I recently spoke with Dreier after purchasing a copy of his book for our school (highly recommended!!!), and asked him a few questions about how the book came to be, and the steps taken to get this into the hands of Iowa educators to make it relevant and useful.

KE: How did you decide on the layout of the book? I like how you can just go right to the section you need without reading the whole book — so, a quick reference guide for the busy band director, and also an in-depth study for those that want to look more.

JD: I had a professional designer in California do the final project layout and formatting, but the look and design evolved into a very “educator-friendly” design over time. It’s been a project that I’ve been working on for about seven or eight years. I started with a test book for Ed East and Bob Washut, and then that evolved some more. About three and a half years ago, I had a prototype that I sent out to about eight educator friends, and they were band directors in local jr. highs, high schools, and colleges. They all used the book for about a year and then they gave me some pretty specific feedback.

KE: What were some of those requests?

JD: Well, for example, Bill Pringle, a junior high band director in Iowa City, reminded me that I should make it as easy as possible for busy band directors to find what they needed right away. He basically said to make it so a director could be able to access the info he or she needed about 10 minutes before rehearsal. So, I changed the layout to reflect those needs. Each section starts with a “Basic Percussion Solutions Score,” which has a suggested drum set pattern for the beginning level jazz drummer. There are additional layers that can be added if you have additional players. Then, then next page has an “Advanced Percussion Solutions Score,” and includes a more advanced pattern for more experienced players. These pages allow the busy director a quick reference guide for their players, and then more information is available about each style at the end of the chapter. Things like performance notes, rhythm section play-alongs,
performance tips, background and history, and listening examples are at the end of the chapter. It makes it realistic for students and directors to quickly find authentic performance practices in an efficient manner.

KE: The online video component (www.latinjazzguide.com) is really well done – you have some great videos of drum set (overhead and close-up of the hands), as well as piano, bass, guitar, and all auxiliary parts. What was that like to put together?

JD: Well, it was a ton of work, but I’m happy with how it turned out. I hired a professional videographer, had the audio professionally mixed, and hired a web designer to get it to look right. I really wanted to do a website instead of a CD/DVD. The idea is that band directors, group leaders, students can all access these materials. For example, say you’re working on a mambo in jazz rehearsal and your student isn’t sure what to do. You can give them the password to the site, they can look it up on their phone/tablet/laptop, and you have an instant clinician right there. Or you could assign it to the student to look ahead of time, and they can practice along with their portable device at home. There are videos and pdf scores for both beginning and advanced players, so it makes perfect sense to the student and the teacher.

The other cool thing about the online component is that it allows things to be updated and edited. I hope a lot of people can use the website over the years, which also an online discussion forum. If you have a latin/jazz question, you will get a response. Throw it out there and take advantage of it as resource.

For more information, please contact the author, James Dreier, at mudrums@yahoo.com or 319-621-6002.

Dreier is an Iowa native and a graduate of the Berklee College of Music (B.M.) and the University of Iowa (M.A.). He has taken frequent research trips to Brazil and Cuba, and is a founding member of the Latin Jazz/Salsa group “Orchesta Alto Maiz.” He is a full-time lecturer in jazz studies at the University of Iowa, where his duties include directing the “UI Latin Jazz Ensemble.” He currently leads his own Latin jazz band, “Ritmocano.”

The next few pages contain samples from James Dreier’s book Latin Jazz Guide. Enjoy!
# Rumba Checklist

- This tune really is a rumba and from the Cuban, Clave-based Sphere, from score/part indications, bass part, piano parts, etc., (see p. 14).
- Original versions of this tune and/or similar reference tunes have been made available to all musicians in the ensemble (see p. 61).
- The clave type is “rumba clave,” the direction (3:2 or 2:3) has been checked to see if the music shifts from one side of the clave to the other within the arrangement (see p. 153).
- All musicians in the ensemble understand the indicated rumba clave pattern, can clap it and know how it affects their own parts (see p. 51).
- Only Cuban instruments, and those associated with rumba are being used in the percussion section (see pp. 23 and 51).
- All tunable Latin percussion instruments are tuned and set up properly (see p. 158).
- The percussionists know the basics of playing authentic parts correctly and in clave (see pp. 53–54).
- The bass player is able to play the part with correct rhythm and feel (see p. 59).
- Piano/guitar player can play the suggested rumba patterns, when used, in the proper clave “direction” and with the correct rhythm (see p. 59).

## Notes

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Basic Percussion Solutions Score

**Rumba**

*Cuban, Clave-based (presented here in 3:2 rumba clave)*

- Suggested drum set part with no extra percussion
  
  ![Drum Set Diagram](image)

- Suggested parts with percussion added (in order)
  
  ![Drum Set Diagram](image)

  ![Drum Set Diagram](image)

  ![Congas Diagram](image)

  ![Claves Diagram](image)

  ![Shékere Diagram](image)

  *Shékere can start on whole notes, then move to half notes.*

**NOTE:**

Bass drum parts in parenthesis can be left out once the drummer is comfortable with the pattern.
Latin Jazz Guide

Advanced Percussion Solutions Score

Rumba

Cuban, Clave-based (presented here in 3:2 rumba clave)

• Suggested drum set part with no extra percussion

Drum Set
(no extra perc.)

• Suggested parts with percussion added (in order)

Drum Set variation

Congas
(two drums)

Claves

Shékere

Wood Block

NOTE:
Bass drum parts in parenthesis can be left out once the drummer is comfortable with the pattern.
Rhythm Section Practice, Play-Along Score

Rumba
Cuban, Clave-based

\[ \text{\( \frac{3}{2} \) Rumba Clave} \]

\[ \text{Cm9} \quad \text{G7b9} \]

\[ \text{Cm9} \quad \text{G7b9} \]

\[ \text{Cm9} \quad \text{G7b9} \]

\[ j = 112 \]

**NOTE:**
- Guitar and piano parts presented here can be played together or separately. The rumba approach is a more open one than some of the son clave styles. It can have a jazzier and nuanced comping application.
- As always, clave can be 3:2 (as shown here), or 2:3.

These score parts represent typical (but not exclusive) rhythm section parts for this style, and can be played with the corresponding “Percussion Solutions Scores” for practice purposes. See www.latin-jazzguide.com for video play-along clips and more information.
**LATIN JAZZ GUIDE**

**Rumba Brief Background**

Rumba, in its folkloric form, is a drum/percussion-based secular style originated by Black dockworkers in the port cities of Cuba in the late 1800s. There are three types of folkloric Rumba, each with its own musical personality, performance-practice and function:

- Rumba Guaguancó: a playful couple's-dance
- Rumba Yamby: an elegant, mature couple's-dance
- Rumba Columbia: a vehicle for solo dancers, traditionally male, to exhibit their skills

Adding yet another layer of complexity, each one of these rumba styles have regional sub-styles from Havana, Matanzas and even Santiago. However, the most common rumba style found in jazz music is rumba guaguancó from Havana. This folkloric version of *rumba guaguancó* is shown in the example below, with the conga melody indicated.

Example 2–23: Havana Rumba Guaguancó Folkloric Percussion Score

![Rumba Percussion Score](Image)

The signature "melody" between the lower-tuned conga (salidor) and the medium-sounding conga (tres golpes), as shown with connecting lines in the example above, is the most identifiable characteristic of rumba guaguancó from Havana. In a typical jazz performance setting, one drummer plays this combined conga part on two congas (as written in the "Percussion Solutions Scores" for rumba, found in this section).
While the scenario presented in the example above is considered authentic, there are numerous examples, especially in jazz and ensemble applications, where the conga melody is sounding in unison with the clave on the 3-side, instead of being in counterpoint on the 2-side. While there are many reasons for this, including musical context and just plain ignorance, the example given here is considered the correct model.

There are some legendary folkloric rumba groups from Cuba who have recorded and toured extensively through the years. More and more of their recordings are being made available through Internet services. Any recording by these groups will yield high-level examples of all the folkloric rumba styles from various regions in Cuba. Go directly to the source for stellar examples of the folkloric roots of jazz rumba.

- Los Muñequitos de Matanzas
- Grupo Afro Cuba de Matanzas
- Conjunto Clave y Guaguancó
- Grupo Folklórico de Cuba

### Jazz Rumba Guaguancó Listening Examples

<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>RECORDING ARTIST</th>
<th>ALBUM / LABEL / DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Serengeti” (small group Latin jazz)</td>
<td>Mark Levine and the Latin Tinge</td>
<td>Serengeti Left Coast Clave Records / 2001</td>
</tr>
<tr>
<td>“Justo’s Trane Ride” (big band Latin jazz)</td>
<td>Jazz on the Latin Side All-Stars</td>
<td>The Last Bullfighter Saungu Records / 2004</td>
</tr>
<tr>
<td>“Soy la Rumba” (Cuban rumba-pop)</td>
<td>Aramis Galindo</td>
<td>La Rumba Soy Yo… Bis Music / 2000</td>
</tr>
<tr>
<td>“Para Los Rumberos”</td>
<td>Tito Puente</td>
<td>Para Los Rumberos Cargo / 1972</td>
</tr>
<tr>
<td>“Que Viva la Musica”</td>
<td>Ray Barretto</td>
<td>Ray Barretto Live Atlantic Records / 1976</td>
</tr>
<tr>
<td>“Caribeño”</td>
<td>John Santos</td>
<td>Ten Years on the Edge Machetazo! Bembe Records / 1998</td>
</tr>
<tr>
<td>“Timbalaye” (folkloric example)</td>
<td>Carlos Embale</td>
<td>Afro-Cuba, A Musical Anthology Rounder / 1993</td>
</tr>
</tbody>
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### Membership Form

- No change to contact information.
- **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?**

Send annual dues of $20 payable to Jazz Educators of Iowa to:

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Renew your membership by clicking [here](http://www.jeiowa.org).

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