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Some Suggested Jazz Recordings

Jazz Ensembles

Count Basie, *Basie Straight Ahead, April in Paris*
Duke Ellington, *The London Concerts*
Bob Florence, *With All the Bells and Whistles*
Gordon Goodwin, *Swingin' for the Fences*
Woody Herman, *The Three Herds*
Bill Holman, *A View from the Side*
Thad Jones/Mel Lewis, *A Touch of Class*
Quincy Jones- Sammy Nestico, *Basie and Beyond*
Bob Mintzer, *Incredible Journey*
Bill Watrous, *A Time for Love*
Patrick Williams, *Sinatraland*

Jazz Combos

Art Blakey, *Art Blakey and the Jazz Messengers*
Chick Corea, *Light as a Feather*
John Coltrane, *John Coltrane and Johnny Hartman, Giant Steps*
Miles Davis, *Kind of Blue, Seven Steps to Heaven*
Bill Evans, *Bill Evans and Tony Bennett*
Ella Fitzgerald, *anything by this master*
Dexter Gordon, *Go*
Oscar Peterson, *The Trio*
Charlie Parker, *Yardbird Suite*
Wayne Shorter, *Speak No Evil, JuJu*
Weather Report, *Heavy Weather*

Saxophone Section Basics

Obviously, all saxophonists are integral to the section and yet each has an assortment of roles that are uniquely challenging. The main mission in sectional playing is homogeneous sound. Section players must assimilate and match the stylistic concepts, tone, attacks, releases, articulations, dynamics, and other elements of musicality set by the lead player.

The **lead alto** player is generally the strongest and most influential player in the section. The mission of this player is to direct the section in stylistic concepts, set the standard for pitch, articulation and phrasing, and establish a connection with the brass and rhythm sections.

The **second alto** supports the lead and sometimes replaces the lead. Being a good listener and unselfish are important traits for second alto. Intonation is especially critical with this part, as well the ability to adapt to variations from the lead alto player.

The **lead tenor** is generally the strongest soloist, and may get opportunities to lead some soli sections. Blending is obviously vital, as with all chairs, but some lead tenor players have a tendency to be strong and need to adjust accordingly.

The **second tenor** is a very demanding and challenging seat. This player helps support the band on the bottom of the chord structures, sometimes gets solo opportunities, sometimes doubles the lead, and often plays rather difficult lines.

The **baritone** sax player is a chameleon: a fifth voice in the reed section playing color tones, roots, doubling the lead, teaming up with the bass bone or tuba, teaming up with the bass, or playing a solo part. A bari player should be fearless yet flexible.

Selecting Music – Grade 3

Grade 3 is a great level to encourage and emphasize “swing and shuffle” styles. This is a very special level because it’s where most directors at the high school level begin to have a chance to share the joy of jazz music with their students. With younger high school and middle school students we can certainly use music they know as a starter to get them comfortable and then introduce them to the jazz concepts. Music used for that purpose should include shuffle, an excellent bridge, since students at this age hear it often on TV and radio. Obviously funk, rock, and Latin can fill a similar bill in bringing the student into jazz. This is also a great time to use ballads, particularly ones for which you have the words. The students are ready to understand how they can convert the phrasing of lyrics into instrumental phrasing.

The Classic Jazz Standards

Although jazz is only about one hundred years old, we are fortunate to have accumulated an enormous body of standards or classic jazz compositions and arrangements. In this way, jazz parallels the orchestral field where the richness of the proven “classic” literature contrasts with the more recent compositions. While the classic literature has proven the test of time, many of the more recent compositions will soon become classics as well.

Taking advantage of this same approach in selecting jazz music for performances will not only enrich the art form of jazz but will also expand the horizons of all of our students as well as listeners. This is another way to keep jazz history alive, and it is equally importantly as an effective teaching tool for jazz educators.

For example, there is certainly much to be learned from the way the Count Basie Orchestra interpreted “Basie Straight Ahead.” The original arrangement is available for advanced students; however, younger students playing a simplified arrangement of the same tune will gain much as well.

GRADE 3

Swing/Shuffle

Jazz Ensemble Classics

Alexander's Ragtime Band - Dave Wolpe - WB
April in Paris - Dave Barduhn - HL
Autumn Leaves - Peter Blair - HL
Basie-Straight Ahead - Sammy Nestico - Kendor
Birth of the Blues - Sammy Nestico - WB
Blue Rondo a la Turk - Calvin Custer - WB
Blues in Hoss's Flat - Mark Taylor - WB
C Jam Blues - Dave Wolpe - WB
Cute - Calvin Custer - WB
Days of Wine and Roses - Mike Lewis - WB
Do Nothin' 'Til You Hear From Me - Joe Jackson - WB
Fly Me to the Moon - Mark Taylor - HL
Four - Mark Taylor - HL
Four Brothers - Peter Blair - HL
Georgia - John Clayton - UNC
Groovin' High - Greg Yasinitsky - WB
Groovin' High - Mark Taylor - WB
I Got Rhythm - Mike Lewis - WB
I'm Beginning to See the Light - Mark Taylor - HL
It Don't Mean a Thing - Mark Taylor - HL
It Had to Be You - Tom Davis - WB
Ja-Da - Sammy Nestico - HL
Jumpin' at the Woodside - Mike Lewis - WB
Just Friends - Joe Jackson - WB
Killer Joe - John Higgins - HL
Leap Frog - John Berry - WB
Lester Leaps In - Mark Taylor - HL
Lullaby of Birdland - John Denton - WB
Mack the Knife - Dave Wolpe - WB
Mack the Knife - Sammy Nestico - WB
Moanin' - Mark Taylor - HL
Moonlight in Vermont - Dave Wolpe - WB
Moten Swing - Ernie Wilkins - Sierra
Moten Swing - Sammy Nestico - HL
My Funny Valentine - Dave Wolpe - WB
Night and Day - Dave Wolpe - WB
St. Louis Blues - Tom Davis - HJW
St. Thomas - Mike Lewis - WB
Satin Doll - Frank Comstock - WB
Satin Doll - Mark Taylor - HL
Sing, Sing, Sing - Roy Phillippe - WB
Splanky - Calvin Custer - WB
Splanky - Sammy Nestico - WB
Stolen Moments - Mark Taylor - HL
Stompin' at the Savoy - Roy Phillippe - WB
Straight No Chaser - Mark Taylor - HL
Strike Up the Band - Ralph Ford - WB
Summertime - Frank Mantooth - WB
Sweet Georgia Brown - Mike Sweeney - WB
Take Five - Dave Wolpe - WB
Take the "A" Train - Dave Barduhn - HL
Tenderly - Mark Taylor - HL

Swing/Shuffle

Other Suggested Arrangements

Anything Goes - Frank Mantooth - WB
Blue Note Special - Mike Tomaro - Kendor
Bluebari - Kevin McElrath - Kjos
Blues for Kapp - Marty Paich - Sierra
The Heat's On - Sammy Nestico - WB
Hot House - Jack Cooper - WB
Hog-Squeelin', Rip-Snortin', Belly-Achin' Blues - Mike Sweeney - HL
Hot Dog - Greg Yasinitsky - Kendor
Low Down, Nitty Gritty - Mike Tettebaum - HJW
The Messenger - Paul McKee - UNC
No Scuffle Shuffle - Dominic Spera - Barnhouse
Orange Sherbert - Sammy Nestico - HL
Slam Dunk - John Edmondson - Queenwood
Tweak It - John Edmondson - Queenwood
We're Off to See the Wizard - Jack Cooper - WB
Work Song - Geoff Keezer - Sierra

Ballads

Jazz Ensemble Classics

A Child is Born - Thad Jones - Kendor
Embraceable You - Roy Phillippe - WB
Here's That Rainy Day - Dave Barduhn - HL
I Remember Clifford - Mike Vax - HL
I'm Getting Sentimental Over You - Dave Wolpe - WB
It Ain't Necessarily So - Victor Lopez - WB
Lil' Darlin' - Neil Hefti - WB
My Funny Valentine - Dave Wolpe - WB
My Funny Valentine - Sammy Nestico - HL
My Romance - Mark Taylor - HL
Naima - Manny Mendelson - Kendor
Quiet Night of Quiet Stars (Corcovado) - Mark Taylor - WB
'Round Midnight - Dave Barduhn - WB
'Round Midnight - Victor Lopez - WB
Spring Can Really Hang You Up the Most - Frank Mantooth - Kendor
Stardust - Dave Wolpe - WB
When Sonny Gets Blue - Dave Barduhn - HL

Ballads

Other Suggested Arrangements

Cerulean Blue - Greg Yasinitsky - Kendor
Closin' Time - Howard Rowe - Barnhouse
Emily - Bob Washut - UNC (jazz waltz, trombone solo)
Firstborn - Dean Sorenson - Kjos
It Had to Be You - Tom Davis - WB
Kelly's Theme - Bob Curnow - Sierra
Only Forever - David Caffey - UNC
A Penthouse Dawn - Oliver Nelson - Sierra
Send in the Clowns - Dave Wolpe - WB
That Warm Feeling - Sammy Nestico - Kendor

Latin/Rock

Jazz Ensemble Classics

Mercy, Mercy, Mercy - Paul Jennings - HL
A Night in Tunisia - Roger Holmes - WB
One Note Samba - Jerry Nowak - WB
One Note Samba - Frank Mantooth - WB
Quiet Night of Quiet Stars (Corcovado) - Mark Taylor - WB
St Thomas - Mike Lewis - WB

Latin/Rock

Other Suggested Arrangements

A Night in Havana - Victor Lopez - WB
The Chicken - Kris Berg - WB
Children of the Sun - Bob Curnow - Sierra
Children of Sanchez - Dave Wolpe - WB
Cross Currents - Ellen Rowe - Sierra
El Taco Loco - George Shutack - Kendor
Engine #9 - Les Hooper - Barnhouse
Everytime It Happens - Dave Eshelman - Kjos
Horsepower - Fred Sturm - HJW
Mambo Hot - Victor Lopez - WB
Mr. Papi - Victor Lopez - WB
MWA (Musicians With Attitude) - David Benoit - WB
Night of the Living Chili Pepper - George Shutack - Kendor
Night in Havana - Victor Lopez - WB
Reunion in Rio - Peter Blair - HJW
Santo Sencillo - Bob Washut - UNC
Skydance - Dan Gailey - UNC
Smooth - Mike Lewis - WB

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Special

Blue Bones - Dominic Spera (trombone section feature)
Bones Tones - Dean Sorenson - Kjos (trombone section feature)
Christmas Classics Vol. 1 - Peter Blair - HJW (seasonal)
Emily - Bob Washut - UNC (jazz waltz, trombone solo)
I'll Be Home for Christmas - Greg Yasinitsky - WB
I Only Have Eyes for You - Frank Mantooth - UNC (fusion)
Salsa Caban - Neil Finn - UNC (contemporary)
St. James Infirmary - Tom Davis - WB (traditional jazz)
Tunes From 'Toons - Roy Phillippe - WB (cartoon favorites)
When the Saints Go Marchin' In - Dean Sorenson - Kjos (traditional)

J. RICHARD DUNSCOMB

J. Richard Dunscomb is recognized throughout the United States and internationally as one of the leading experts in the field of jazz music and jazz education. Active as a clinician, author, guest conductor, adjudicator, and consultant, Dunscomb created and designed the jazz program at Florida International University where he was Professor of Music and Director of the Jazz Performance program. The program, its all-star faculty, students and jazz ensembles, has been recognized through many performances at national and international jazz festivals and educational events.

Throughout his career, Dunscomb has been recognized with many honors and awards. He was elected to the International Association of Jazz Educators (IAJE) Hall of Fame in 1992, and was awarded the prestigious Medal of Honor by The Midwest Clinic, an international band and orchestra clinic, in 1999. The following year he was presented a Lifetime Achievement Award by the Elkhart (IN) Jazz Festival. He has received numerous awards for his outstanding teaching, conducting and service from his university and the state of Florida.

Currently, Dunscomb is the international coordinator for the 10,000-member International Association for Jazz Education and has served as its president. In addition, he is on the board of directors for the Midwest Clinic, an annual event with more than 12,000 worldwide participants. His work with IAJE and other agencies has taken him to Australia, Europe, Canada, Sweden, Japan, and South America on several occasions to assist jazz education programs, present jazz clinics and guest conduct.

Dunscomb has more than 200 publications to date. His most recent projects include co-authoring with Dr. Willie L. Hill, Jr. *Jazz Pedagogy; The Jazz Educator's Handbook and Resource Guide*; a publication designed to provide a foundation and structure to plan and implement a successful jazz program for the novice as well as the experienced jazz educator. He is serving as the lead jazz author for *Jazz Expressions*[™], a new jazz ensemble method. Both of these are Warner Bros. Publications. He regularly reviews new music, writes articles, and oversees the international column for the *Jazz Education Journal*, the official magazine of IAJE.

Dunscomb was the North America coordinator for the Montreux International Jazz Festival for 18 years. Throughout his career Richard Dunscomb has developed award winning jazz groups at all levels. His musical degrees are from Millikin University in Decatur, Illinois, USA.