

If You Want to Play Jazz in High School and College:

-If you have the chance to take a music theory or music history class in high school, take it. You are very fortunate to have the opportunity, so don't miss out.

-If you have the chance to study with a professional musician, take it. Don't study with anyone that doesn't have an excellent reputation as a teacher, have a degree in music, or who isn't playing regularly (more than once a week) for good money. The choice of a teacher is not to be taken lightly. They can waste your time just as easily as they can improve you. Ask for references. You should be taking private lessons. Period.

-Everyone should be able to play a chromatic scale the full range of their instrument, and you should know all of your Major scales and corresponding key signatures. There are only twelve, well actually 15, but who's counting? You all should know how to spell Major, Minor, Half-diminished, and Diminished Chords on any note. Yes, even drummers.

-You Should Know How to Sight-Read music written specifically for your instrument. Not necessarily at a fast tempo, but accurate at a fairly slow tempo. Keeping your place and having rhythmic accuracy are most important. Play with a full tone at all times.

-Guitarists and Pianists should be able to comp from written changes. Be able to walk bass lines over written changes. All musicians should have access to the Real Book.

-Drummers should have some experience with big band charts. Learn how to set up written kicks.

-All rhythm section players should double on one of the other rhythm section instruments. Keys, Bass, Guitar, Drums, Hand Percussion, yes even Accordion counts. (but not Bagpipes)

-Drummers: be able to play a Bossa Nova, Samba, Funk, Rhumba, a Real Swing Feel, Something in $\frac{3}{4}$ and $\frac{5}{4}$, and a convincing Shuffle beat.

-Bassists should play electric and upright. Buy an amp. Play standing up.

-Saxophonists should have a mouthpiece/reed/ligature combination that they use for concert band, and another for jazz ensemble. You should be able to play in the lower register using a subtone or a regular tone.

-Saxophonists should study flute and clarinet, any of these can be the major instrument.

-Trumpets and Trombonists should own a straight and plunger mutes at least. Trumpets get a harmon and a cup mute. Trombonists get a good tenor bone. F attachments are nice, and then again, they are overrated when playing lead in a section.

-All should be able to play with a convincing swing feel, ie accents on beats two and four, with a triplet subdivision of the beat, and jazz “da-dee-ya-dee-yah” 1/8th note articulation.

Jazz Listening:

-Saxophonists be very familiar with John Coltrane, Michael Brecker, Dexter Gordon, Charlie Parker, Cannonball Adderley. and Stan Getz.

-Trumpeters be very familiar with Louis Armstrong, Dizzy Gillespie, Clifford Brown, Freddie Hubbard, Art Farmer, and Miles Davis.

-Trombonists be very familiar with Carl Fontana, Frank Rosolino, Slide Hampton, Bill Watrous, and J.J. Johnson.

-Bassists be very familiar with Ron Carter, Ray Brown, John Clayton, Neils-Henning Orsted Pedersen, and Jaco Pastorious.

-Guitarists be very familiar with Joe Pass, Freddie Green, Pat Metheny, Kurt Rosenwinkle, and John Scofield.

-Hornists be very familiar with David Amran, Tom Bacon, Alex Brofsky, Mark Taylor, and Peter Gordon

-Drummers be very familiar with Philly Joe Jones, Elvin Jones, Jack DeJohnette, Buddy Rich, and Jeff Hamilton.

-Pianists be very familiar with Bill Evans, Tommy Flanagan, Keith Jarrett, McCoy Tyner, and Kenny Barron.

-Violinists be very familiar with Stephane Grappelli, Regina Carter, Mark O’Connor, Stuff Smith, Jean-luc Ponty

-Low Brass be very familiar with Rich Matteson, Kiane Zawadi, (Bernard McKinney), Tommy Johnson, and Tony Underwood

-Flutists be very familiar with Frank Wess, Joe Farrell, Nicola Stilo, James Moody, Hubert Laws, and Lew Tabackin.

-Clarinetists be very familiar with Benny Goodman, Artie Shaw, Ken Peplowski, Eddie Daniels, Matry Erlich, and Don Byron.

Classic jazz recordings you should own:

Small Group:

Kind of Blue – Miles Davis

Time Out – Dave Brubeck

Blue Train – John Coltrane

Headhunters – Herbie Hancock

Getz-Gilberto – Stan Getz and Joao Gilberto

Saxophone Colossus – Sonny Rollins

A Love Supreme – John Coltrane

Jazz at Massey Hall – Charlie Parker and Dizzy Gillespie

Ellington at Newport – Duke Ellington

Mingus Ah Um – Charles Mingus

Concert by the Sea – Errol Garner

Bitches Brew – Miles Davis

Moanin – Art Blakey

Soul Station – Hank Mobley

Somethin’ Else – Cannonball Adderley

Clifford Brown and Max Roach – Clifford Brown

Speak No Evil – Wayne Shorter

Relaxin’, Steamin’, Cookin’, Workin’ – Miles Davis

Maiden Voyage – Herbie Hancock

Go – Dexter Gordon

At Carnegie Hall – Thelonious Monk and John Coltrane

Out to Lunch – Eric Dolphy

Blues and the Abstract Truth – Oliver Nelson

Big Band:

Count Basie – Chairman of the Board

Thad Jones/Mel Lewis – Consummation

Woody Herman – Swingin’est Big Band Ever – 1963

Clayton/Hamilton Jazz Orchestra – Shout Me Out

Bob Mintzer Big Bang – Live at the MCG

Buddy Rich – Big Swing Face

Duke Ellington – Never No Lament