

Guidelines for Directing a Jazz Combo

JB Dyas, PhD

Equipment Case (please bring to each rehearsal)

- two long extension cords (each with multi plugs); power strip; two patch cords (at least 12 ft. in length); amp power cord; duct tape
- white board markers; white board cleaner; chalk; eraser
- pencils (enough for each member of the combo); sharpener; notebook
- iPod or other playback device with connector (adapter) to plug into a regular guitar amplifier; charger
- guitar picks (heavy/teardrop); guitar strap; set of guitar strings; set of electric bass strings; drumsticks & brushes; hi-hat clutch
- cork grease; valve oil; small tool kit (screwdrivers, pliers, Allen wrenches, etc.); nail clipper; batteries (double A, triple A, 9-volt)
- lead sheets (concert, Bb, Eb, and bass clef) and other handouts
- tuner; drum key

Combo Set Up

Set the combo up like a baseball diamond: bass at home plate, piano at first base (facing the bassist), drums at third base, horns at second base (facing the rhythm section). Everyone should be close to one another, easily able to see one another (see combo setup diagram on p. 5).

Suggested Order of Events (do in the following order for each tune)

1. Arrive early, start on time (even if not everyone is present), pass out lead sheets (C, Bb, Eb, and bass clef parts).
2. Listen to the definitive recording together in class, identifying the key players and insisting your students memorize their names and respective instruments. Then teach, discuss and have the students memorize the form (e.g., AABA, ABAC, 16-bar tune, 12-bar blues, etc.). Play the definitive recording again, pointing out the sections as they go by and having the students say *aloud* where they are on the first beat of each section (e.g., “top - second A - bridge - last A”) chorus after chorus throughout the entire recording. Point out what is happening during each chorus (e.g., playing the head in unison, piano solo, tenor sax solo, etc.).
3. Memorize the root movement, have students play roots along with definitive recording (including drummer on vibes) – see examples 1 & 4.
4. Memorize chord qualities, teach/show voicings to pianist and guitarist, teach bass lines to bassist; have horn players (and pianist, bassist, and guitarist if able) play the arpeggios with the definitive recording as follows (see examples 2 & 5):

- 1 3 5 7 9 for chords lasting two bars (have the 9th sustain for the second bar)
- 1 3 5 7 for chords lasting one bar
- 1 3 for chords lasting two beats
- for II V I's in major, play:*

R b3 5 b7 3 R 3 5 b7 3 R 3 5 7 9

- for II V I's in minor, play:*

R b3 b5 b7 3 R 3 #5 b7 #9 b9 5 R b3 5 b7 9

* You may also have the final 7th in the penultimate measure resolve to the 6th in the last measure (i.e., practice ending the line on both the 9th and 6th)

5. Memorize scales, have students play them in eighth notes along with definitive recording as follows: for chords lasting one bar, just play the scale; for chords lasting two bars, have the 9th sustain for the second bar; for chords lasting two beats, just play 1 2 3 4 (see examples 3 & 6).
6. Memorize the head, play with definitive recording.
7. Head arrange the chart (include intro, outro, backgrounds, trading fours or eights, etc.).
8. Rehearse the combo, paying particular attention to the rhythm section; make sure the drummer delineates the form via fills, changing cymbals for different soloists, etc.
9. Keep everyone involved throughout (playing backgrounds, saying where they are in the form, etc.).
10. Teach improvisation, beginning with simple jazz phrases based on chord tones only, then include scale tones and more; emphasize jazz rhythms and space. Have each student improvise, utilizing what they just learned.
11. Transcribe phrases from definitive recording, showing students how you do this. Teach students those phrases.
12. Have students improvise again, this time incorporating phrases transcribed from definitive recording.
13. Re-rehearse intros and endings.
14. Have a student talk down the arrangement (pick a different student each time).
15. Play entire tune without stopping.

Song For My Father

(Form: AAB)

Example 1-Roots

F- Eb7 Db7 G-/C F-

Eb7 F- Eb7 Db7 G-/C F-

Example 2-Chords

F- Eb7 Db7 G-/C F-

Eb7 F- Eb7 Db7 G-/C F-

Example 3-Scales

F- Eb7

Db7 G-/C F-

Eb7 F-

Eb7 Db7 G-/C F-

Blue Bossa

(Form: 16-bar tune)

Example 4-Roots

C- F- D \emptyset G 7 alt. C-

E \flat - A \flat 7 D \flat maj 7 D \emptyset G 7 alt. C- D \emptyset G 7 alt.

Example 5-Chords

C- F- D \emptyset G 7 alt. C-

E \flat - A \flat 7 D \flat maj 7 D \emptyset G 7 alt. C- D \emptyset G 7 alt.

Example 6-Scales

C- F-

D \emptyset G 7 alt. C-

E \flat - A \flat 7 D \flat maj 7

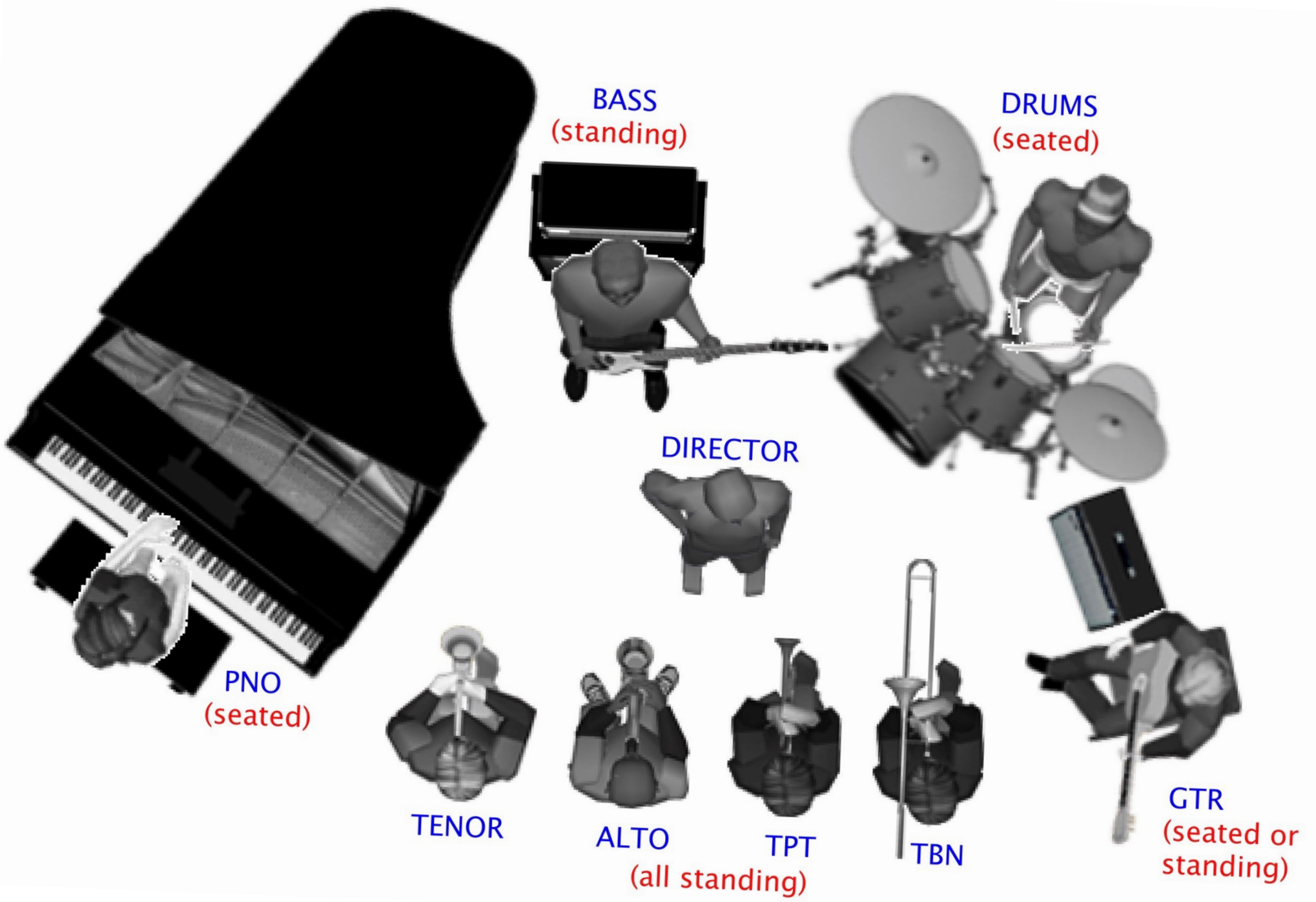
D \emptyset G 7 alt. C- D \emptyset G 7 alt. C-

General Tips

- Meticulously tune up the band before every session, beginning with tuning by ear and then checking each instrument one after another with an electric tuner. Emphasize the importance of good intonation throughout rehearsal, insisting your students intensely listen to each other and adjust their embouchures as need be.
- *Play* with the group as much as possible; demonstrate (mostly what would/could be playable by the students).
- Encourage your drummer to clearly delineate the form of each tune by playing small fills between sections, big fills between choruses and bigger fills between soloists. He or she can further delineate by changing cymbals for each new soloist, playing the bridge differently (e.g., dropping in a cross stick on the snare drum rim on beat four of each bar), using brushes for the piano solo, etc.
- Provide students with a lead sheet of the tune they'll be doing at the next rehearsal; ask them to download the definitive recording and memorize at least the root movement before the next rehearsal.
- Spend no time pontificating on how the students need to be more disciplined and practice more, or philosophizing. Use the entire session for getting something *accomplished*. The progress your students make is far more likely to inspire them to practice on their own accord than any sermonizing you might do.
- Regarding improvisation, urge your students to utilize phrases of the masters that they've transcribed on previous tunes when soloing on subsequent tunes, transposing where need be. Also, encourage them to quote from heads they know, increasing their understanding of jazz vocabulary all the while.
- On each tune, encourage each student to DEVELOP his/her solo, i.e., start somewhere (fewer notes, lower register, less intensity) and take it somewhere (more notes, higher register, more intensity), climaxing the solo on the penultimate bar of the last chorus, winding it down for the last couple of measures and ending the solo on the first or second bar of the next chorus on a color tone of the chord, letting it sustain.
- When soloing, encourage your students to refer to (quote) the melody of the tune he/she is playing, dropping it in from time to time as “organically” as possible (so it doesn't sound contrived).
- Before teaching a contrafact, that is, a jazz tune utilizing the same chord progression as an extant tune, teach the “source” tune first so your students learn from whence the contrafact came. This would include such jazz standards as *Oleo* (from *I Got Rhythm*), *Donna Lee* (from *Back Home Again in Indiana*), and *Groovin' High* (from *Whispering*). Encourage your students to quote from the source tunes when soloing on their contrafacts and vice versa.
- Always be as encouraging as possible and never, *ever* demeaning. Be upbeat, dynamic, educative, and entertaining. Use humor.
- If you want to know how well a jazz musician plays, listen to him or her play; if you want to know how well a jazz musician *teaches*, listen to his or her *students* play.

Ten Most Common Chord Scales

<u>Chord</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C</u>
CΔ	Major	major scale	C D E F G A B C
C7	Mixolydian	major scale with a b7	C D E F G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C Db Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7#5	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C



Order of Tunes for Sequential Teaching and Learning

Following is a list of 25 tunes arranged from easy (but still GREAT must-knows) to more difficult. This is an excellent place to start as every subsequent tune on the list utilizes something (e.g., chords) from the previous tune(s). Beginning with easier tunes on which to improvise, they are sequenced in a logical order of chord/scale theory knowledge and improvisation skill acquisition. The list also includes **must-know** staples like blues in Bb and F, minor blues, and rhythm changes.

Learning the tunes in the following order will provide constant reinforcement of skills/knowledge attained on the previous tune(s) while acquiring new skills/knowledge on each subsequent tune. Most of the tunes on the list can be found in Jamey Aebersold Play-Along Volumes 54 (*Maiden Voyage*) and 70 (*Killer Joe*).

Title	Aebersold Play-Along Volume *
1. <i>Watermelon Man</i> (only 3 chords)	54 (Maiden Voyage)
2. <i>Song For My Father</i> (only 4 chords)	54 (Maiden Voyage)
3. <i>Cantaloupe Island</i> (only 3 chords)	54 (Maiden Voyage)
4. <i>So What</i> (only 2 chords)	54 (Maiden Voyage) and 50 (Magic of Miles Davis)
5. <i>Impressions</i> (only 2 chords)	54 (Maiden Voyage)
6. <i>Maiden Voyage</i> (only 4 chords)	54 (Maiden Voyage)
7. <i>Afternoon in Paris</i> (II V I's descending in whole steps)	70 (Killer Joe)
8. <i>Satin Doll</i> (II V's in 5 keys)	54 (Maiden Voyage) and 12 (Duke Ellington)
9. <i>Blue Bossa</i> (II V I's in both major & minor)	54 (Maiden Voyage)
10. <i>Summertime</i> (II V I's in both major & minor)	54 (Maiden Voyage)
11. <i>Autumn Leaves</i> (II V I's in both major & minor)	54 (Maiden Voyage)
12. <i>Tenor Madness</i> (Bb blues)	8 (Sonny Rollins) and 1 (How to Play Jazz)
13. <i>Now's the Time</i> (F blues)	54 (Maiden Voyage), 1 (How to Play Jazz), and 6 (All Bird)
14. <i>Mr. PC</i> (minor blues)	70 (Killer Joe)
15. <i>Footprints</i> (minor blues with a twist)	54 (Maiden Voyage)
16. <i>Take the A Train</i> (has a dom7 b5 chord/WT scale)	12 (Duke Ellington) and 65 (Four and More)
17. <i>Lady Bird</i> (II V I's, a bVII7 to I, and Lady Bird turnaround)	70 (Killer Joe)
18. <i>St. Thomas</i> (Latin groove)	8 (Sonny Rollins)
19. <i>Sugar</i> (II V I's in minor & dom7#4 chord)	70 (Killer Joe)
20. <i>Girl from Ipanema</i> (II7 to IIm7 & tritone sub)	70 (Killer Joe)
21. <i>Sweet Georgia Brown</i> (dominant 7 cyclic movement)	70 (Killer Joe)
22. <i>Doxy</i> (has a diminished chord & dom 7 cyclic movement)	54 (Maiden Voyage)
23. <i>Caravan</i> (diminished scale workout & dom 7 cycle movement)	59 (Invitation)
24. <i>I Got Rhythm</i> (rhythm changes)	51 (Night and Day) and 47 (Rhythm Changes)
25. <i>Oleo</i> (rhythm changes)	8 (Sonny Rollins) and 47 (Rhythm Changes)

* To download play-along recordings (99 cents each):

1. go to <http://jazzbooks.com>
2. Click on "Aebersold Play-Along Digital Downloads" (it's blue, on the left)
3. Input the song title into the search engine (i.e., where it says "Search Within"), then press the green GO button
4. Click on the tune title, then click on *Add to Basket*, and check out

Definitive Recordings

Watermelon Man

Herbie Hancock from the album, "Takin' Off" – <https://www.youtube.com/watch?v=ZbHJHPTikQA>
 Freddie Hubbard (tpt), Dexter Gordon (ts), Herbie Hancock (p), Butch Warren, (b), Billy Higgins (d)

Song for My Father

Horace Silver from the album, "Song for My Father" – <https://www.youtube.com/watch?v=CWeXOm49kE0>
 Carmell Jones (tpt), Joe Henderson (ts), Horace Silver (p), Teddy Smith (b), Roger Humphries (d)

Cantaloupe Island

Herbie Hancock from the album, "Empyrean Isles" – <https://www.youtube.com/watch?v=8B1oIXGX0Io>
 Freddie Hubbard (tpt), Herbie Hancock (p), Ron Carter (b), Tony Williams (d)

So What

Miles Davis from the album, "Kind of Blue" – <https://www.youtube.com/watch?v=ylXk1LBvIqU>
 Miles Davis (tpt), Cannonball Adderley (as), John Coltrane (ts), Bill Evans (p), Paul Chambers (b), Jimmy Cobb (d)

Impressions

John Coltrane from the album, "Impressions" – <https://www.youtube.com/watch?v=-mZ54FJ6h-k>
 John Coltrane (ts), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (d)

Maiden Voyage

Herbie Hancock from the album, "Maiden Voyage" – <https://www.youtube.com/watch?v=hwmRQ0PBtXU>
 Freddie Hubbard (tpt), George Coleman (ts), Herbie Hancock (p), Ron Carter (b), Tony Williams (d)

Afternoon in Paris

Sonny Stitt from the album, "Sonny Stitt/JJ Johnson/Bud Powell" – <https://www.youtube.com/watch?v=3IoA99EXXms>
 Sonny Stitt (as), JJ Johnson (tb), John Lewis (p), Nelson Boyd (b), Max Roach (d)

Satin Doll

- Duke Ellington from the album, "Duke Ellington and his Famous Orchestra" – <https://www.youtube.com/watch?v=ruewfx57GQA>
 Duke Ellington Orchestra; Duke Ellington (p), Wendall Marshall (b), Butch Ballard (d)
- Wes Montgomery from the album, "The West Montgomery Trio - A Dynamic New Sound" – <https://www.youtube.com/watch?v=WwEfX1v3soc>
 Wes Montgomery (g), Melvin Rhyne (org), Paul Parker (d)

Blue Bossa

Joe Henderson from the album, "Page One" – <https://www.youtube.com/watch?v=U7eOs51ERww>
 Kenny Dorham (tpt), Joe Henderson (ts), McCoy Tyner (p), Butch Warren (b), Pete La Roca (d)

Summertime

Miles Davis from the album, "Porgy and Bess" – <https://www.youtube.com/watch?v=5FAYe2N4yRI>
 Gil Evans Orchestra – Gil Evans (arr), Miles Davis (tpt), Paul Chambers (b), Philly Joe Jones (d)

Autumn Leaves

Cannonball Adderley (with Miles Davis) from the album, "Somethin' Else" – <https://www.youtube.com/watch?v=pfxosTobxII>
 Miles Davis (tpt), Cannonball Adderley (as), Hank Jones (p), Sam Jones (b), Art Blakey (d)

Tenor Madness

Sonny Rollins' from the album, "Tenor Madness" with John Coltrane – <https://www.youtube.com/watch?v=3MkUvZUTFUc>
 Sonny Rollins (ts), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (d)

Now's the Time

Charlie Parker from the album, "The Savoy Recordings Master Takes" – <https://www.youtube.com/watch?v=c1n4yr4SmA4>
 Miles Davis (tpt), Charlie Parker (as), Dizzy Gillespie (p), Curly Russell (b), Max Roach (d)

Mr. PC

John Coltrane from the album, "Giant Steps" – https://www.youtube.com/watch?v=Jv5j_Lx2R4g
 John Coltrane (ts), Tommy Flanagan (p), Paul Chambers (b), Art Taylor (d)

Footprints

- Wayne Shorter from the album, "Adam's Apple" – <https://www.youtube.com/watch?v=3XvJFW0DHbU>
 Wayne Shorter (ts), Herbie Hancock (p), Reggie Workman (b), Joe Chambers (d)
- Miles Davis from the album, "Miles Smiles" – <https://www.youtube.com/watch?v=XoLY-Bm0QL8>
 Miles Davis (tpt), Wayne Shorter (ts), Herbie Hancock (p), Ron Carter (b), Tony Williams (d)

Take the A Train

Duke Ellington from the album, "Never No Lament - the Blanton Webster Band" – <https://www.youtube.com/watch?v=r2G1fKYFgVU>
 Ray Nance (tpt), Fred Guy (gtr), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (d)

Lady Bird

Tadd Dameron Sextet from the album, "The Complete Blue Note and Capitol Recordings of Tadd Dameron and Fats Navarro" – <https://www.youtube.com/watch?v=chJgX7Kzx1A>
 Fats Navarro (tpt), Wardell Gray (ts), Tadd Dameron (p), Curley Russell (b), Kenny Clarke (d)

St. Thomas

Sonny Rollins from the album, "Saxophone Colossus" – <https://www.youtube.com/watch?v=Z4DySQyteRI>
 Sonny Rollins (ts), Tommy Flanagan (p), Doug Watkins (b), Max Roach (d)

Sugar

Stanley Turrentine from the album, "Sugar" – <https://www.youtube.com/watch?v=oLaIrVB1av4>
 Freddie Hubbard (tpt), Stanley Turrentine (ts), George Benson (gtr), Lonnie Liston Smith (p), Ron Carter (b), Billy Kaye (d)

Girl from Ipanema

Stan Getz from the album, "Getz/Gilberto" – <https://www.youtube.com/watch?v=c5QfXjsoNe4>
 João Gilberto (gtr, v), Astrud Gilberto (v), Stan Getz (ts), Antônio Carlos Jobim (p), Tommy Williams (b), Milton Banana (d)

Sweet Georgia Brown

- Brother Bones and his Shadows' from the album, "Globetrottin' with Bones" – <https://www.youtube.com/watch?v=QaNhdA5pjBA>
Freeman Davis (tb), Herb Kern (novachord)
- Django Reinhardt and Coleman Hawkins from the album "All Star Sessions" – <https://www.youtube.com/watch?v=GTzy7hfaPFE>
Coleman Hawkins (ts), Benny Carter (tpt), Andre Ekyan (as), Alix Combelle (cl), Stephane Grappelli (p), Django Reinhardt (gtr) Eugene d'Hellemmes (b), Tommy Benford (d)

Doxy

Miles Davis from the album, "Bag's Groove" – <https://www.youtube.com/watch?v=XpueyrkcMyQ>
Miles Davis (tpt), Sonny Rollins (ts), Horace Silver (p), Percy Heath (b), Kenny Clarke (d)

Caravan

- Duke Ellington from the album, "Caravan" – <https://www.youtube.com/watch?v=jMfOGxGPSiQ>
Juan Tizol (tb), Cootie Williams (tpt), Duke Ellington (p), Billy Taylor (b), Sonny Greer (d)
- Art Blakey and the Jazz Messengers from the album, "Caravan" – <https://www.youtube.com/watch?v=HDbgLJt50ss>
Freddie Hubbard (tpt), Wayne Shorter (ts), Curtis Fuller (tb), Cedar Walton (p), Reggie Workman (b), Art Blakey (d)

I Got Rhythm

- John Pizzarelli – https://www.youtube.com/watch?v=OZ5KYc_s4bE
John Pizzarelli (gtr), Martin Pizzarelli (b)
- Count Basie from the album, "America's #1 Bane - The Columbia Years" – <https://www.youtube.com/watch?v=L25KrgluGjo>
Harry "Sweets" Edison (tpt), Lester Young (ts), Vic Dickenson (tb), Freddie Green (gtr), Count Basie (p), Walter Page (b), Jo Jones (d)
- Benny Goodman from the album, "Carnegie Hall Jazz Concert (1938)" – <https://www.youtube.com/watch?v=tE4ACIZSIFI>
Benny Goodman (clarinet), Lionel Hampton (vibes), Teddy Wilson (p), Gene Krupa (d)
- Django Reinhardt from the album "Swing from Paris" – <https://www.youtube.com/watch?v=RWrBSLDdosA>
Stephane Grappelli, (vln), Django Reinhardt (gtr), Joseph Reinhardt (rhy gtr), Pierre Joseph Ferret (rhy gtr), Louis Vola (b)

Oleo

Miles Davis from the album, "Bag's Groove" – <https://www.youtube.com/watch?v=9IY29EZb1pl>
Miles Davis (tpt), Sonny Rollins (ts), Horace Silver (p), Percy Heath (b), Kenny Clarke (d)

Suggested Resources

1. Piano
 - a. Jazz Piano Voicings Mnemonics (JB Dyas)
<https://jazzday.com/media/Jazz-Piano-Voicings-Mnemonics-JB-Dyas-Phd-Revised-2020..pdf>
 - b. *Jazz Piano Voicings for the Non-Pianist* (Mike Tracy) *
 - c. Jamey Aebersold Play-Along Volumes 1, 54, and 70 *
2. Bass
 - a. “Linear Bass Line Construction” (JB Dyas), DownBeat
<https://jazzday.com/media/Linear-Bass-Line-Construction-Part-1-JB-Dyas-PhD-Revised-2020.pdf>
 - b. “Linear Bass Line Construction, Part 2” (JB Dyas), DownBeat, August, 2007
<https://jazzday.com/media/Linear-Bass-Line-Construction-Part-2-JB-Dyas-PhD-Revised-2020.pdf>
3. Drums
 - a. Volumes 54 and 70 Maiden Voyage Drum Styles and Analysis (Steve Davis) *
 - b. *The Ultimate Play-Along for Jazz Drummers* (Steve Davis) *
4. Guitar
 - a. *Easy Jazz Guitar - Voicings and Comping* (Michael DiLiddo) *
5. Tune Learning
 - a. “Methods for Fighting the Epidemic of Tune Illiteracy” (JB Dyas), DownBeat
http://www.downbeat.com/digitaledition/2010/DB201005/single_page_view/114.html
 - b. “Methods for Fighting the Epidemic of Tune Illiteracy, Part 2” (JB Dyas), DownBeat
http://www.downbeat.com/digitaledition/2010/DB201008/single_page_view/82.html

* Can be ordered online at <http://www.jazzbooks.com>