

MOAJE Reading Session 2020

SELECTING CHARTS FOR READING AND PERFORMANCE

1. Presenting a variety of styles to read (and perform) is always the goal, but not every style can possibly be included in every performance or session. For instance, in this year's reading session, we do not have a jazz waltz.
 - a. Educate yourself about the wide variety of styles available, particularly all the so called "latin" styles. Use your resources and find out how the different grooves should work.
 - b. Whether to include "pop" tunes is a question, because some are well arranged and others are not. Often they do appeal to your students, and offer an opportunity to introduce a different style.
2. Publishers are offering lots of good grade 2 and grade 3 charts.
 - a. Tunes by jazz masters (i.e., Joe Henderson) are arranged for less experienced ensembles, but are very usable by even advanced bands.
 - b. Good arrangements of the best jazz standards, and tunes from the Great American Songbook, are also frequently available.
 - c. Some of the top arrangers are contributing to the series for young bands.
3. Don't overlook free charts available through Essentially Ellington and Jazz Educators Network (JEN).
4. Experiment with a variety of ensembles.
 - a. There are some great "little" big band charts available from publishers, who have their top arrangers write tunes for smaller ensembles.
 - b. Use expanded instrumentation to include players who don't play "traditional" big band instruments, and encourage them to start learning the style. They may one day be a key part of your top jazz ensemble!
5. There are lots of charts by Gordon Goodwin, Mark Taylor, Mike Tomaro, et al, in publishers' libraries, but continue to look for the fantastic charts by other great arrangers (i.e., Kim Richmond), for the classic reissues some publishers offer, for archive editions of the most iconic big band charts, and for composers/arrangers whose music should not be forgotten (i.e., Gerald Wilson).