

# MO-IAJE

## *2007 Summer Newsletter*

### ***MO-IAJE is taking giant steps to help you...***

*There are 45 jazz titles in this article. How many can you find? Answers later...*

Greetings Missouri educators! Summertime is here and early autumn is just around the corner. At last, a new school year is here and blue skies will provide a backdrop for the autumn leaves that will wave in the warm breeze. It won't be long before your first classroom crisis. That's when you think you got it bad, but it ain't necessarily so. Lucky for you, IAJE exists to assist you at a moment's notice. Our mission is to provide you with assistance by making valuable information, resources, and materials available through our website. This is our invitation to you to log on and see what IAJE can do for you. If you've never checked out the website, ya gotta try. There's no time like the present.

[www.moiaje.org](http://www.moiaje.org)

Soon you'll be able to countdown the weeks before the District and State Jazz Auditions will take place. Your District Coordinators and Jazz Vice Presidents will be communicating specific dates and times with you. The list of materials and requirements can be found on the website, including the links to copies of the audition excerpts of the MOIAJE commissioned chart to be premiered by the 2008 Missouri All State Jazz Ensemble. We are pleased that Antonio J. Garcia has been commissioned to write this year's chart. If anyone has been concerned about the etudes being posted in a timely way, well you needn't worry anymore. This year's etudes will be on the website by July 4. MOIAJE has made this a priority after many members left us with impressions that purchasing the chart was not a viable option. Things ain't the way they used to be with the audition material! Step by step we've altered the material to what it is now, and we've survived the stormy weather of change. The executive board hopes that after four years, the new format will encourage more participation and aid in the development of improvisation skills.

With all the things you are required to do at the beginning of the year, now's the time to select your music, unless you want to be playing all blues charts this year, or worse yet,

be without a song. Go to the website and follow the link titled “Suggested Works”. Mike Parkinson has researched traditional and contemporary big band charts of many styles and levels of difficulty. His list, Basie, Ballads, Bebop, and Blues, has recently been updated and could keep your band playing quality literature until your retirement. Now that’s a plenty! Log on and take five minutes to see what’s new for your group.

Somethin’ else on the MOIAJE website we hope you’ll find useful is the “**Jazz Directory**”. This list of educators, clinicians, and musicians has been compiled to provide you with access to professionals in specific areas of performance. They are just friends and members of IAJE who would like to help you in any way, and have a fun time doing so. Should you be in the mood for someone to run a sectional, clinic, or adjudicate your festival, we hope that you will find the Jazz Directory useful time after time.

We have received confirmation that Michael Philip Mossman will be the director and clinician for the 2008 Missouri All State Jazz Ensemble. MOIAJE is certain that Michael will capture the imagination and intrigue of the Missouri All-State Jazz Ensemble members. You may read more about Michael Mossman later in this newsletter, or visit his website at:

[www.mossmanjazz.com](http://www.mossmanjazz.com)

At long last, we come to the end of this caravan of tunes. The MOIAJE website has been one of the milestones for our unit. We intend for it to be our source of communication and assistance for everyone, members and non-members alike. If you support jazz education in your school and what this organization is doing, we ask that if you are not a member, you’ll consider a membership. So what are the benefits of joining? You will receive issues of the Jazz Educators Journal that you won’t be throwing out the window, but most of all, you’ll sign on your support for jazz education at the local, regional, national, and worldwide levels. Becoming a member or renewing a membership is a decision you will not lament. You may enter the website for the national level of IAJE and join at:

[www.iaje.org](http://www.iaje.org)

Now what can be hotter than that?

Sincerely,



Jeff Melsha

## ***In this Issue...***

**2007-08 STATE JAZZ BAND AUDITIONS**

**2008 STATE JAZZ BAND CLINICIAN**

**NEW MOIAJE EXECUTIVE BOARD**

**SELECTING QUALITY LITERATURE FOR YOUR BAND**

**APPROACHES TO "RECORDING THE JAZZ BAND"**

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## **2007-08 State Jazz Auditions**

We are only a couple of months away from the District and State Jazz Auditions. Your District Coordinators and Jazz Vice Presidents will be communicating specific dates and times with you. The list of materials and requirements can be found on the website, including the links to the audition excerpts of the MOIAJE commissioned chart written by Antonio J. Garcia. We are using set 4 this year! The commission will be premiered by the 2008 Missouri All State Jazz Ensemble at the Missouri Music Educators Conference on January 26, 2008.

The State Jazz Auditions will be held at Columbia Hickman High School on Saturday, December 1, 2007. Your District Jazz Vice-President will contact you with details regarding your district auditions.

If you need additional copies of the Dave Aaberg audition etudes, check with your music stores. Most of them have chosen to stock the CD-ROM that contains all four sets of etudes.

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## Meet the 2008 State Jazz Band Director

### MICHAEL PHILIP MOSSMAN

A fine hard bop trumpeter with a wide range, Michael Mossman has proven to be an asset to many swinging sessions. A flexible player, he toured Europe in 1978 with an orchestra led by Anthony Braxton and played on two tours with Roscoe Mitchell. But Mossman was in more logical surroundings when he was with Lionel Hampton (1984) and during the one month he played with Art Blakey's Jazz Messengers. He played with Machito and Gerry Mulligan in 1985 and then toured and recorded with Out of the Blue (OTB). Mossman played lead trumpet with Toshiko Akiyoshi's Jazz Orchestra, was in Horace Silver's group (1989-1991), and was a member of Gerry Mulligan's Rebirth of the Cool Band (1992). In addition, he toured with Dizzy Gillespie's United Nation Orchestra, the Philip Morris Superband, and Slide Hampton's Jazz Masters Orchestra. He has also played with the Latin jazz bands of Michel Camilo, Mario Bauza, and Eddie Palmieri. Michael Mossman co-led sessions for EGT and Red and had a 1995 release on Claves. ~ Scott Yanow, All Music Guide



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## New MOIAJE Executive Board

The Missouri Unit completed the election process in June. Finishing a six-year executive board commitment to the organization is John Hahn. John was president-elect, president, and past-president through a time when our organization made many changes. Congratulations and thanks to him for his guidance and vision he shared with MOIAJE.

**The MO-IAJE Executive Board 2007-09**

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# Selecting Quality Literature for Your Band

Choosing the right materials for your band can be difficult and challenging. Whenever I have the chance, I ask my colleagues about arrangements and difficulty levels. Here is your chance to check out Mike Parkinson's **Basie, Ballads, Bebop, and Blues**. Dr. Parkinson refers to this as his "labor of love". I call it very helpful. He has researched hundreds of tunes in various styles and levels of difficulty. You can find his research on the MOIAJE website under "Suggested Works".

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## Approaches to "Recording the Jazz Band" by Scott Harris of "Shhh" Productions"

Over the years, many directors have contacted me to either come and record their Jazz Band or, offer advice on how to do it themselves. Of course I want their business however, I'm always willing to give some pointers using the equipment the director already has to his/her disposal. There are many things to consider when recording a Jazz Ensemble. This article contains some fundamental things to consider before the actual recording takes place.

**1] Venue** - Is the band recorded in the Band Room? Perhaps an auditorium with a large stage and nice acoustics. Is this a "Live" performance in the gymnasium? The **BEST** place to record the band is usually a nice auditorium or even an acoustically treated rehearsal facility. If your school has neither of these, then perhaps you can contact a local community center or even other directors in your area who might have a suitable location. Recording "**Live**" is okay but you only get "**One Shot**" at each of the tunes.

**2] Condition of the Rhythm Section Instruments** - A lot of things can be done with the advances in technology to make "Bad instruments sound Better" however, it is best to have the instruments in "Top" playing condition. New drum heads make an average trap set sound as good as the more expensive kits. A set of new strings on the Bass (upright or electric) can bring out a much richer tone. Amplifiers can be a problem due to the type of equipment and the many adjustments made by students and director over the course of the year. I suggest using quality equipment that was manufactured for specific electronic instruments. Each amplifier should contain at least (1) 12 inch or 15 inch speaker. The smaller amps sound very thin and "Boxy". Also beware of the Guitarist with effects pedals. If they are using pedals, they really need only two. One with mild Chorus and Distortion and the other as a "WA-WA" effect. If you have access to a Grand Piano, Congratulations! If you have an Upright, you can still get a good sound but it will require a different method of microphone placement. **TUNE THE PIANO!** If you are using a Keyboard, make sure it has quality Piano sounds.

**3] Recording Devices** -Over the last 20 years, I have recorded groups to Cassette, Reel to Reel, VCR (using a Pulse Code Modulator), DAT (Digital Audio Tape), 2 channel Hard Drive and 24 channel Multi-Track Hard Drives. I personally am not a big fan of recording directly to a PC or Laptop due to “Glitches” that tend to occur because of all the other operating applications that continuously run on the computer. There are many choices out there in regards to the type of recording device one can use. You must decide what your budget will allow and purchase accordingly. Obviously the 24 channel Multi-Track unit would be the best. It gives you a lot more freedom when it comes to the Final Mix. Many schools today have either a 2 Channel digital recorder in their Band Room or one located in their performance hall. Most of these work just fine as long as a qualified person is monitoring the recording. The most important aspect of making a recording is to make sure the final product sounds just like it did on stage. The person with the best “Ears” and knowledge of the equipment, will produce the better recording.

There are three different types of 2 channel recorders on the market today. The first is the “Stand Alone” recorder with built in microphone inputs, a CD burner and built in speakers for playback. These devices work okay however in my opinion, the preamps (where the microphones plug in) are weak and quite noisy or “Hissy”. The solution to this problem is to incorporate a separate Mixer from the microphones to the machine. Most midgrade mixers will have better preamps than the recorder. The second type of recorder is a Rack Mountable unit consisting of a 2 channel hard drive along with a built in CD burner. This unit requires a separate mixer because there are no powered inputs on the recorder itself.

Multi track recorders come in a variety of set-ups such as 4,8,12,16 and 24 channel options. The smaller units ( up to 8 channels ) have built in microphone preamps that work quite well and also allow you the possibility of “Bouncing” tracks to create up to 16 channels of audio. A 24 channel unit requires at least a16 channel mixer (with direct outputs) however, a 24 channel mixer would allow you the full capabilities of the machine.

**4] Microphones** -There are so many choices in today’s market with new companies emerging every day. There is also a variety of combinations of different types used in the industry as well. Any of the following recommendations I make are simply that, (Recommendations). These are microphones that I have used over the years and feel that would be suitable to most limited budgets. Most PA microphones can be used as recording microphones however, if the budget allows, try to purchase some mics for recording purposes only.

**(Example 1) 2 Microphone Set-up:** If your situation only allows you to record directly to a 2 channel recorder, I recommend 2 Large Diaphragm mics with suspension baskets. The mics should be placed approximately 12 inches apart on a single boom stand with a cross bar. If you put the mics in the area in front of the stage, the rhythm section and soloists will not come through as well. The best place to put the stand is right up on stage with the stand placed about 6 feet in front of your 1st Tenor sax. If possible, have your horn soloists come to the front of the stage and play towards the mics. This setup will also bring out the Piano and Guitar. Have the Bass player lower their volume slightly to make sure the recording does not sound “Boomy”.

**(Example 2) Multiple Microphones with Mixer:** If you have the capabilities to have a qualified engineer monitor the recording, this method works very well. Please remember, he or she is in control of the entire mix. You will not have the option of adjusting the balance after the recording. Here's where it is very nice to have an individual with good "EARS". Place 2 Large Diaphragm microphones on a tall adjustable stand on the floor in front of the stage. These microphones should be approximately 3 to 6 feet above the director's head. Place 3 cardioid or condenser microphones on boom stands in front of the sax section. You can mic the piano with a single SM58 vocal microphone however it will tend to sound "Tinny". I like to use 2 condenser mics (1 for high 1 for low). The base can be incorporated via a direct line from the amplifier itself or with the use of a Direct Box. Mic the guitar with a SM57 pointed slightly off center to the speaker cone. All soloists can use standard SM58's either in their sections or, place a couple up front.

I like to use a condenser on both Vibes and Auxiliary percussion. I tend to mic the vibes from the bottom of the instrument. If needed you can place a pair of condenser mics on a boom stand in front of the trombones to bring out a little more of the overall brass sound.

**5] Miscellaneous Equipment and Supplies** -If the Budget is limited from year to year, try to supply your recording closet with quality equipment a little bit at a time. Why spend \$1,000 on a recorder and then purchase a \$150 mixer. A good console should start at \$400 to \$600. Buy metal mic stands instead of the cheaper plastic ones. They are more durable and will last a long time. Buy quality microphone cables and teach the students how to properly wrap the cables. Improperly wrapped cables will degrade and stop functioning over time. Purchase at least 2 quality Direct boxes (for bass and Elect. Piano). A good direct box will run about \$75.00. Make sure you have a good microphone storage case. The gym bag just won't protect the mics. A good 100' SNAKE is also a good idea if your performance venue does not have inputs built into the stage.

If you have any questions regarding additional information on recording your Jazz Band, feel free to send me an email at [shhhprod@aol.com](mailto:shhhprod@aol.com). You can also reach me at 636-464-6099. Good luck with your future recording projects.

Thank you for all you do for Music Education!!

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## ***Jazz titles in the lead article:***

*Giant Steps*

*Summertime*

*Early Autumn*

*At Last*

*Blue Skies*

*Autumn Leaves*

*Wave*

*Warm Breeze*

*Crisis*

*You Got it Bad*

*It Ain't Necessarily So*

*Moments Notice*

*Invitation*

*Ya Gotta Try*

*There's No Time Like the Present*

*Soon*

*Countdown*

*Well You Needn't*

*Impressions*

*Things Ain't the Way They Used to Be*

*Step by Step*

*Stormy Weather*

*Four*

*All the Things You Are*

*Now's the Time*

*All Blues*

*Without a Song*

*That's a Plenty*

*Take Five*

*What's New*

*Somethin' Else*

*Just Friends*

*Fun Time*

*In the Mood*

*Time After Time*

*Confirmation*

*Imagination*

*Intrigue*

*At Long Last*

*Caravan*

*Milestones*

*So What*

*Out the Window*

*Lament*

*Hotter than That*