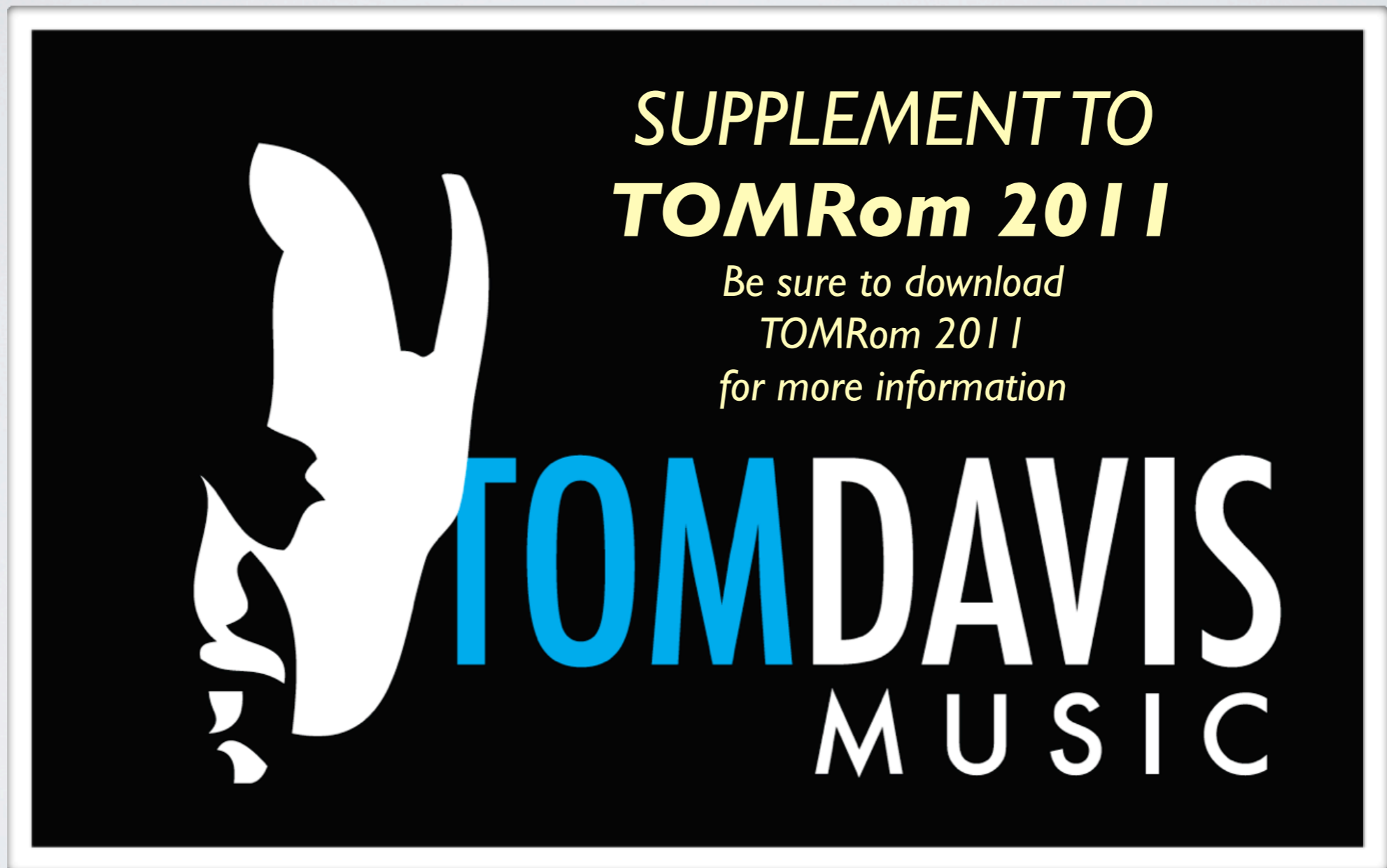


TOM DAVIS MUSIC PUBLICATIONS

2012 SITE CONTENT AND RESOURCES

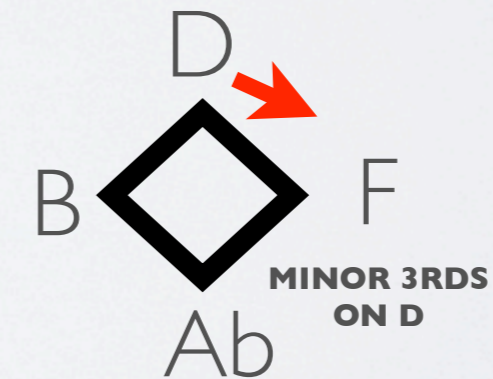
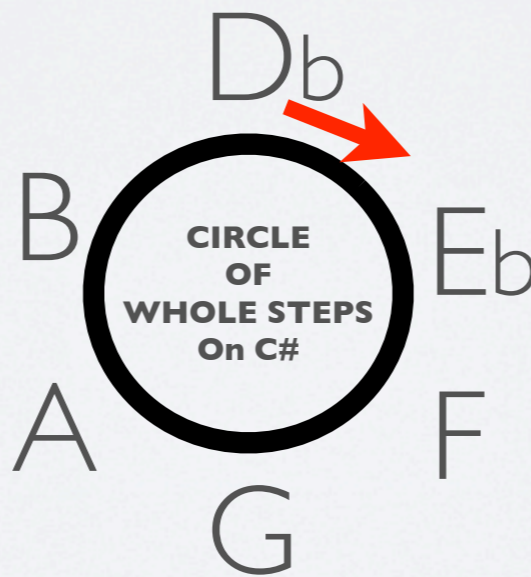
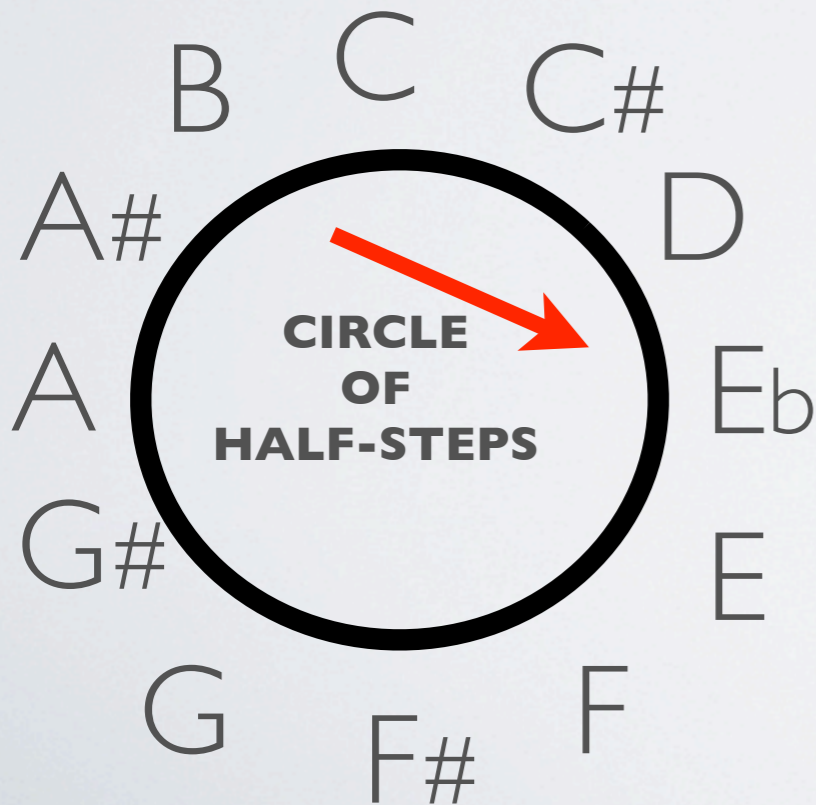
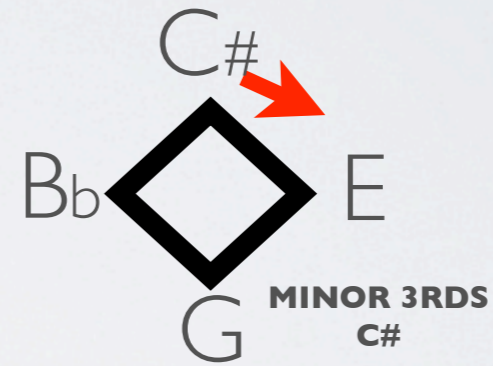
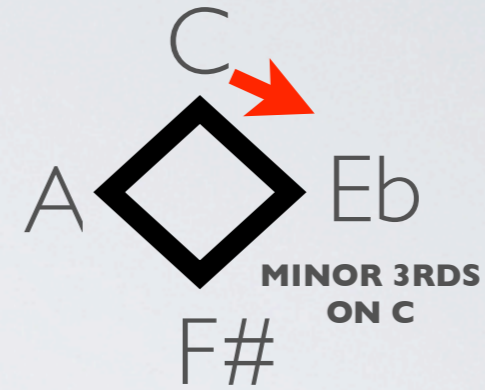
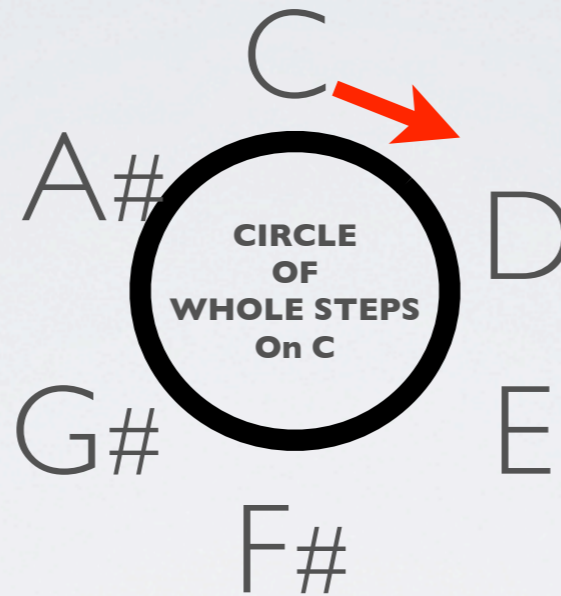
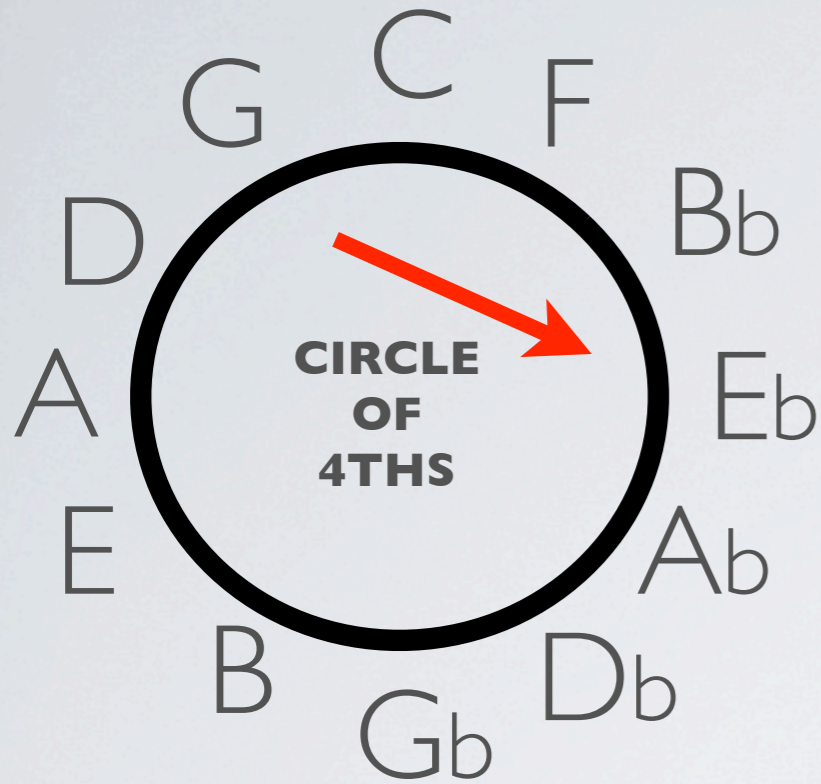


SUPPLEMENT TO
TOMRom 2011

*Be sure to download
TOMRom 2011
for more information*

TOM DAVIS
MUSIC

CIRCLES AND CYCLES FOR PRACTICING IMPROVISATION



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tom@tomdavismusic.com



IDEAS FOR USING THE CIRCLES AND CYCLES

There is so much to say about the circles and cycles and their application that it would be impossible to include EVERYTHING in this download. However, here is a brief outline of some of my thoughts on their origins and use. Please feel free to contact me at tom@tomdavismusic.com at any time for clarification, discussion, and to share ways that YOU have found them beneficial.

USE THE CIRCLES AND CYCLES TO DEVELOP THEORETICAL UNDERSTANDING

- Scale practice with significant root movements
- Triads
- Develop recognition of Melodic Intervals
- Identification of 7th chords
- Understanding Modes
- Digital Patterns

THESE CIRCLES ARE DERIVED FROM FACTORING THE CHROMATIC SCALE

- A chromatic scale has 12 steps
- The factors of 12 are 1, 2, 3, 4, 6, 12
- 1 chromatic step is a 1/2 step = Chromatic Circle
- 2 chromatic steps is a whole step = Circle of Major Seconds (or whole-tone scale)
- 3 chromatic steps is a minor 3rd = Circles of minor 3rds (or diminished triads)
- 4 Chromatic steps is a Major 3rd = Circle of Major 3rd (or Augmented triads)
- 6 Chromatic Steps is a Tritone (not used in this circle)

HOW ARE THEY SIGNIFICANT?

- They represent advanced harmonic language.
- Each can be explored at very simple, or very complex levels
- The circles move with the same root movement as most common chord changes

APPLICATION

- Use to increase vocabulary
- Learn color tones of simple triads (6,7, 9, 13, #11 etc)
- Transposition of transcribed solo ideas in all keys
- Practice moving ideas in important root relationships
- Practice manipulating advanced structures and relationships BEFORE theoretical understanding needed. (circles are based on Chromatic and Whole tone scales, as well as Augmented and diminished triads)
 - EXAMPLE: The circles of minor 3rds introduces the player to the 4 related dominants in advance of performance application

PRACTICE IDEAS

- Use a metronome
- There are two tempos you must use
 - FIRST practice at the speed of THINKING
 - slowly – see the music in some way while playing
 - THEN practice at the speed of KNOWING
 - fast – just do it
- If you don't get it right – GO SLOWER
- At all times – Time and Tone are critical.
- Play the notes only alone or in a call and response setting
- Imitating rhythms played by a teacher or from a master recording
- Think about notes in terms of SCALE NUMBERS.
 - Scale NUMBERS are transferrable to all keys and aid in transposition
- Thinking the note NAME around each circle while playing a pattern is practice reading or thinking in terms of chord symbols.

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TOM DAVIS MUSIC PUBLICATIONS - 2012 SITE CONTENT AND RESOURCES - SUPPLEMENT

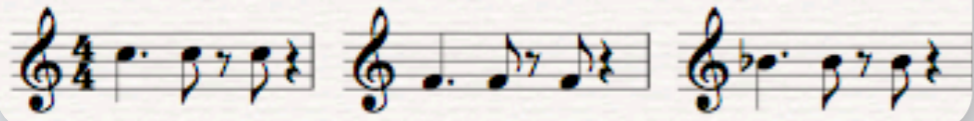


SAMPLE EXERCISES - CIRCLES AND CYCLES

Remember that there are many many variations on these exercises. They are presented here to inspire the imagination. Feel free to share your exercises and I will in turn share them with others (properly cited, of course!)

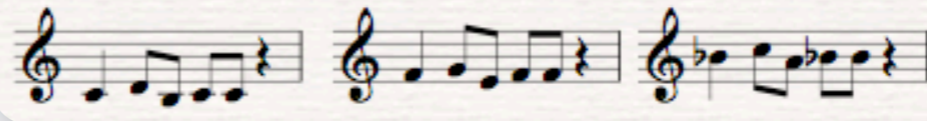
1 JAZZ RHYTHMS

1a Teach the order of the Circles and cycles

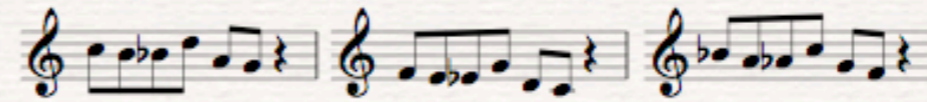


3 VOCABULARY DEVELOPMENT

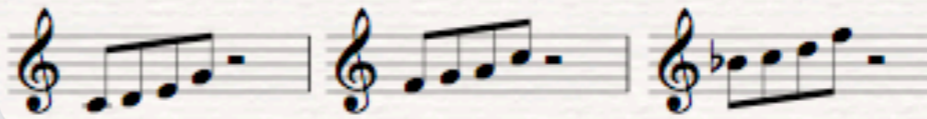
3a Surround-Tone examples



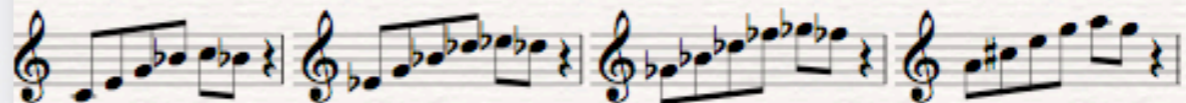
3b Jazz Cliches



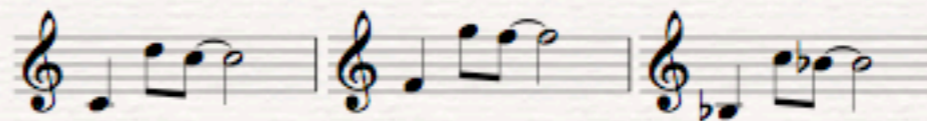
3c Digital Patterns



3d Four related Dominants (around the circle of minor 3rds on C)

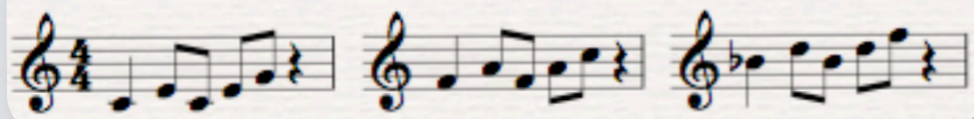


3e Color Tone Leaps

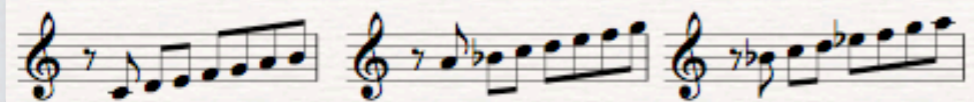


2 THEORETICAL KNOWLEDGE

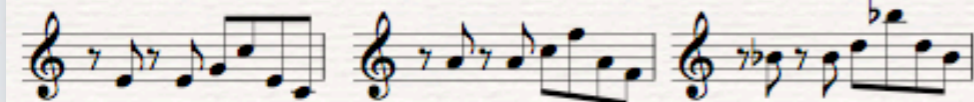
2a Triads



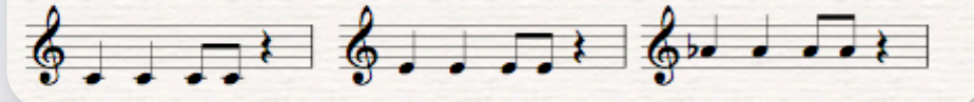
2b Scales



2c Starting on a note other than the CHORD NAME



2d Major and Minor 3rd circles teach diminished and augmented chords easily (Single pitches Circle of Major 3rds on C)

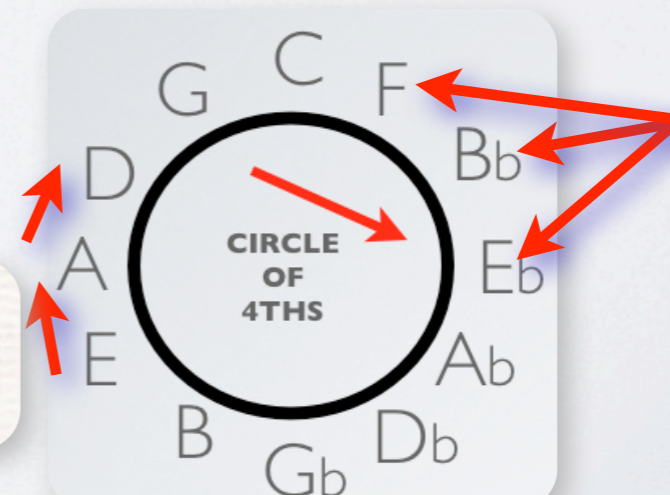
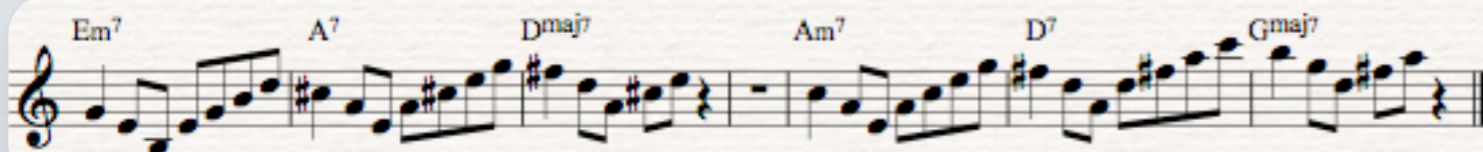


4 SIMPLE PROGRESSIONS - GROUPS OF 3

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4b ii7 V7 I - Consecutive 3's
 Emi7 A7 Dmaj7

THIS CONCEPT OPENS UP SO MANY "NEW" DOORS



4a Blues - Cluster of 3
 Bb Blues (simple)
 4 ms Bb7
 2ms Eb7
 2ms Bb7
 1ms F7
 1ms Eb7
 2ms Bb7



THE COMPOSITION LESSON pg. 1

THE FOLLOWING MATERIALS WERE CREATED AS PART OF AN iChat COMPOSITION LESSON WITH AN ADULT STUDENT IN COLORADO - THE MATERIAL WAS GENERATED AND SENT TO HIM AFTER LESSON 1. A FEW WEEKS LATER HE SCHEDULED LESSON 2 AND THE RESULTS WERE EXCEPTIONAL.

TO SCHEDULE AN iChat or SKYPE LESSON CONTACT ME AT tom@tomdavismusic.com

TOM DAVIS, Composer (ASCAP)

Pete's melody consisted of these pitches in this order:



The intervals are:

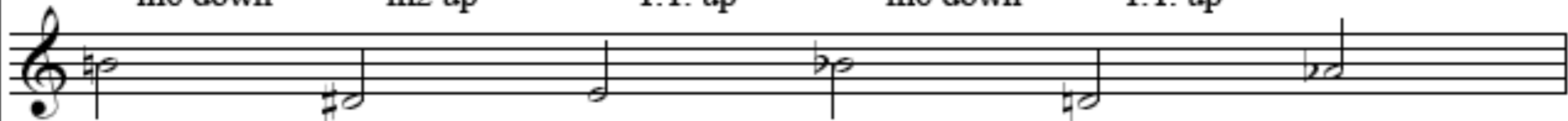
m6 down

m2 up

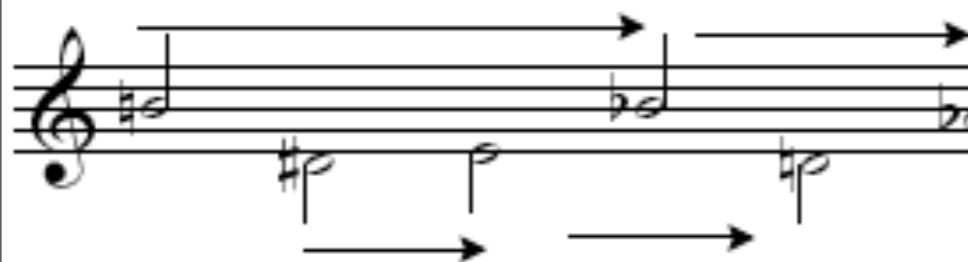
T.T. up

m6 down

T.T. up



The Line has interesting "outer" structures



Cell "a"

That could be regrouped into three note cells as follows

Cell "b"

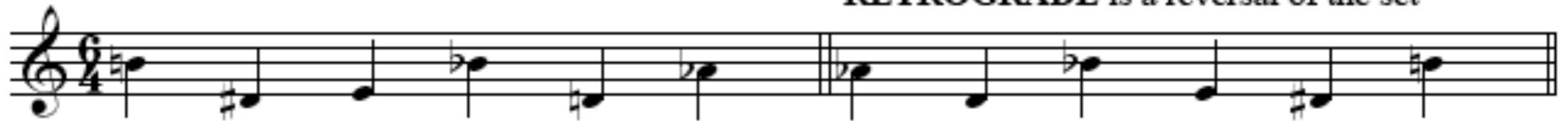


THE COMPOSITION LESSON pg. 2

TRANSFORMATIONS

The original pitch set is labeled **PRIME**

RETROGRADE is a reversal of the set



The reversal of interval direction is called **INVERSION**

The reversal of the inverted set is called **RETROGRADE INVERSION**



THE COMPOSITION LESSON pg. 3

THREE NOTE "CELLS"

2 There are many interesting 3 note cells that begin to define the POTENTIAL character of the piece based on the original pitch set
There are more...

The image displays two musical staves, each containing four three-note cells. The first staff is in 3/4 time and the second staff is in 4/4 time. The cells are labeled as follows:

- Row 1: P''a'', R''a'', I''a'', RI''a''
- Row 2: P''b'', R''b'', I''b'', RI''b''

Each cell consists of three notes: a quarter note, an eighth note, and a quarter note. The notes are connected by a slur. The first staff uses a treble clef and a key signature of one flat (Bb). The second staff uses a treble clef and a key signature of two flats (Bb, Eb).

THE COMPOSITION LESSON pg. 4

A "PRE-COMPOSITION" Exercise 1

Freely Compose multiple melodies to each of the forms of the pitch set
(Prime, Retrograde, Iversion, Retrograde inversion)

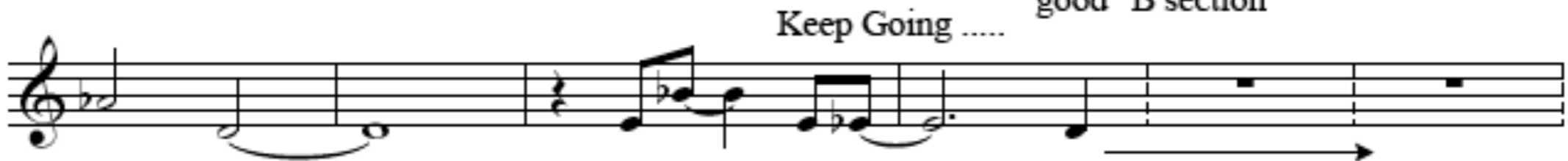
EXAMPLE 1 Based on PRIME



EXAMPLE 2 Based on PRIME



EXAMPLE 3 Based on RETROGRADE



NOTE: Remember to Label
Good Ideas. This one might make a
good "B section"

EXAMPLE 4 Based on INVERSION



THE COMPOSITION LESSON pg. 5

A 6 by 6 Matrix is
one way to organize the many
transpositions, transformations and
3 note sets in a pitch set.

Limited Transpositions and Transformations of Prime

	INVERSION						
	v						
	v						
	v						
PRIME >>	B	D#	E	Bb	D	Ab	<<<RETROGRADE
	G	B	C	F#	A#	E	
	F#	A#	B	F	A	Eb	
	C	E	F	B	D#	A	
	Ab	C	Db	G	B	F	
	D	F#	G	C#	F	B	
	^						
	^						
	^						
	RETROGRADE INVERSION						

P on the note b
 P(g)
 P(f#)
 P(c)
 P(g#)
 P(d)



THE COMPOSITION LESSON pg. 6

The 6 by 6 Matrix

is simply a stacking (in chart form) of the pitch sets that begin with notes of the **INVERSION** of **PRIME**

P on the note b



P(g)



P(f#)



P(c)



P(g#)



P(d)



THE COMPOSITION LESSON pg. 7

- 4 **"PRE-COMPOSITION" Exercise 2**
Freely Compose multiple melodies to PAIRS of Pitch sets
Use common tones to "hinge" the sets together

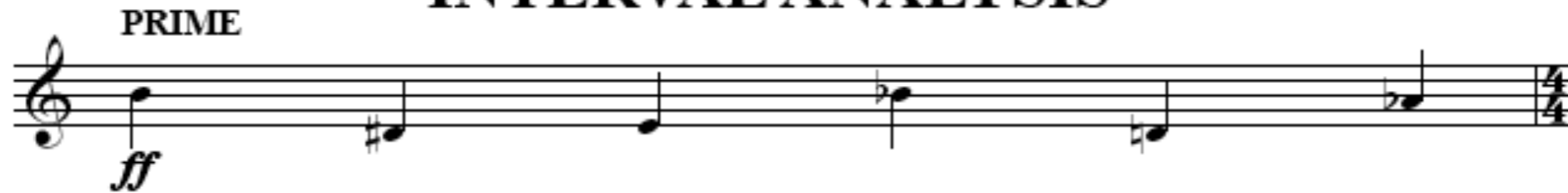
Example 1
P(b) + P(g)

The musical notation is on a single staff in 4/4 time. It shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Brackets above the staff group the first four notes (G4-A4-B4-C5) as P(b) and the last four notes (B4-A4-G4-F4) as P(b). A bracket below the staff groups the first six notes (G4-A4-B4-C5-B4-A4) as P(g). The notes G4, A4, and B4 are common to both P(b) and P(g). The notation ends with a double bar line and a fermata over the final note, C4.

THE COMPOSITION LESSON pg. 8

INTERVAL ANALYSIS

PRIME



STEP 1: Re-order the pitch-set iso that the first and last notes are the smallest melodic interval



STEP 2: Organize new sets into sets that contain the greatest number of m2, M2, m3, M3, P4, T.T. P5



GENERATING HARMONIC STRUCTURES

5

PRIME

1 2 3 4 5 6 1 (repeat) 2 3 4 5 6

Organize the Row into 3-note
HARMONIC STRUCTURES

Remember that these can be derived from
Retrograde, Inversion, Retrograde Inversion

Mixing and Matching these structures - one upper - one lower -
from a variety of pitch sets can create some colorful sonorites
as well as a wide range of consonant and dissonant sonorites.

Many may be the same but there will be enough variety to create a range of colors related to **PRIME**

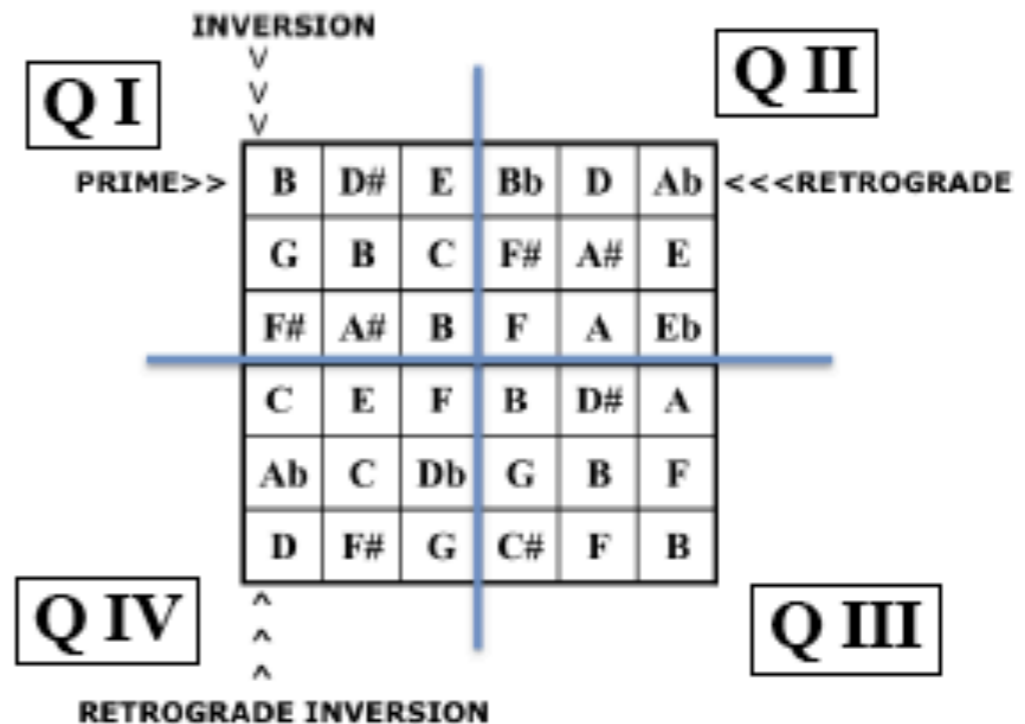
1 2 3 2 3 4 3 4 5 4 5 6 5 6 1 6 1 2

6

EXTENDING AND COMBINING PITCH SETS FROM THE MATRIX

There are 4 Quadrants in the matrix derived from the **PRIME** Pitch Set. Each transformation within the matrix has unique properties while at the same time is related to **PRIME**.

Limited Transpositions and Transformations of Prime



THE COMPOSITION LESSON pg. 11

EXERCISE 1: Unravel each QUADRANT

Q I
B | D# | E
G | B | C
F# | A# | B



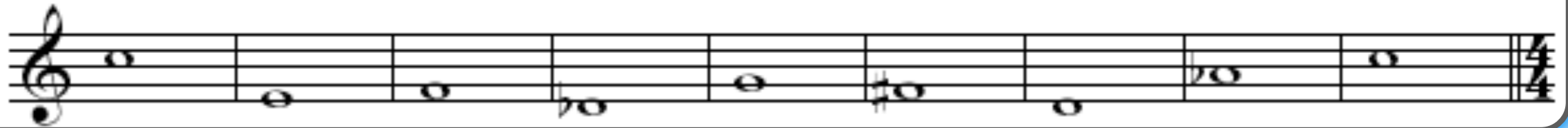
Q II



Q III



Q IV



THE COMPOSITION LESSON pg. 14

NOTE: These harmonic structures and relationships are important as they are derived directly from the pitch material of the PRIME pitch set

EXERCISE 1: Combine pairs of 3 note harmonic structures and take note of their relative consonance and dissonance.

Number the level of dissonance as follows:

1. *Very Consonant*
2. *Mild Dissonance*
3. *Moderate Dissonance*
4. *Intense Dissonance*
5. *Extreme Dissonance*

EXAMPLE 1 What is the relative intensity of these pairs of 3-Note pitches?

E ^{maj7}	E ^{maj7}	E ^{maj7}	E ^{maj7}	E ^{maj7}	E ^{maj7}	E ^{maj7}	E ^{maj7}
C ^{maj7}	B ^{maj7}	F ^{maj7}	D ^b maj7	G ^{maj7}	D ^b Lydian	C Lydian	A ^b Lydian

EXERCISE 2: Add bass notes from the matrix to create additional color and vary the intensity of 6 note structures

SUMMARY OF EXPLORATORY EXERCISES

- **REDUCE** the melody to a 6-note pitch set
- **EXPLORE** and take note of the pitch set's unique qualities
- **IDENTIFY** 3-note cells
- **TRANSFORM** the prime set into Retrograde, Inversion, and retrograde inversion forms
- **EXPLORE** the uniqueness of each transformations 3-note cells
- **FREELY COMPOSE** Melodies on each transformation - Note the qualities of these new melodies
- **CREATE** a 6 by 6 matrix from the transpositions of the pitch set based on the INVERSION of PRIME
- **FREELY COMPOSE** many melodies to pairs of pitch sets from the matrix. Use common tones of half steps as "hinges" that join pitch sets.
- **PERFORM** and INTERVAL ANALYSIS of select sets, organizing the set into the most consecutive occurrences of m2, M2, m3, M3, P4, TT and P5
- **GENERATE HARMONIC STRUCTURES** by organizing 3-note sets from select rows of the matrix
- **EXPLORE** THE QUALITIES OF EACH QUADRANT of the matrix
 - UNRAVEL EACH QUADRANT
 - FREELY COMPOSE to each unraveled quadrant
 - PERFORM and INTERVAL ANALYSIS of each Quadrant
- **UNRAVEL** THE ENTIRE MATRIX (outside to in or inside to out)
- **EXPLORE** the harmonic implications of 3 note structures of each quadrant
- **COMBINE** Pairs of 3 note structures - label the level of dissonance of each pair
- **EXPERIMENT** by adding bass notes from the matrix to 3-note pairs for additional color and intensity

THE COMPOSITION LESSON pg. 16

To schedule an iChat lesson or clinic contact me at:

tom@tomdavismusic.com

THE LOCUST GROVE PROJECT 2011 pg. 1

One of the most fulfilling projects to date was a collaboration with Mr. Justin Bell, Director of the Locust Grove High School Band and myself. Please read Mr. Bell's letter. *It is important on many many levels.* Feel free to contact me if a project such as this interests you.

The Tom Davis Experience

What initially began as a simple investigative curiosity for me, in Tom Davis' educator's packet, eventually developed into an unexpected dream come true experience. The outcome of this experience has positively impacted my high school band and the way I teach music. This, heretofore, unimagined experience resulted from my efforts in attempting to improve upon the two primary considerations for my program—time efficiency and instructional materials.

Time is the most valuable asset to an educator. As with most music educators in the public schools, my lunch periods, planning periods and other moments of “non instruction” are, necessarily, actually used for instruction. I utilize these blocks of time to assist students individually with any problems they may be experiencing--either with the fundamentals or their assigned parts.

In regard to the second most valuable asset, the materials, I routinely exercise a great discernment when selecting appropriate materials with the potential to improve my craft, and to afford maximum opportunities and benefits to the students.

In pursuit of this latter quest, I became interested in the possibility of assistance from Mr. Tom Davis. I therefore visited Tom's website to view his credentials and past accomplishments. Subsequently, it became very apparent that his packet would be a valuable resource for consideration for the unique Locust Grove educational situation.

Subsequently I obtained one of Tom's educator's packets and began to familiarize myself with the overall scope and nature of his work, and then conducted an evaluation and analysis of his material as to the appropriateness for my particular educational situation.

Tom presented the information in a clear and succinct manner. It is definitely refreshing to find one in the field of music, who has the ability to clearly communicate musical concepts free from the all too familiar mystical “mumbo jumbo” that seems to have permeated our field. In fact, Tom's packet was so lucidly presented that it was possible for me to immediately use the information from his education and experience



in my very next rehearsal. I presented the information exactly as I read it and my students responded positively and had a much greater understanding of a particular subject that I had been attempting to reinforce for the previous two months.

Customarily, whenever I am the recipient of a gift (especially of value) from some one, I take special care to express appropriate gratitude. Therefore, after the aforementioned rehearsal, I sent Tom a brief email to express my thanks for the educator's packet which was already proving it to be invaluable to our program. At that time, I was just anticipating a simple reply email stating, “You are welcome.” However, to my surprise and dismay, Tom's return email to me displayed his genuine concerns and his caring personality. Not only did he ask as to how his packet helped our ensemble in order to find and forward more information, but he also inquired about our program.





I am in charge of a very small, rural Oklahoma band program with only eleven members in the high school band. As one could imagine, the challenges my ensemble faces are considerably different than those of a large 5A or 6A program. In developing our program, I outlined the challenges we were trying to overcome, as well as the goals I had for our ensemble and individual players. The particular goals established for the ensemble are very lofty, especially considering the unique challenges we face.

Therefore, some responses to this program by various peers and colleagues in the music field have been, perhaps, to view those goals as less than “typical” or “ordinary.”

Because of this, I was expecting Tom’s response to be somewhat similar; however I was very pleasantly surprised! I shall never forget Tom’s response to my email when I wrote “...this sounds crazy but I want to make these kids world class musicians.” Tom replied, “...it’s not crazy, you can, you should and I’m going to help you.”

Tom wasn’t kidding! He took a very proactive role in

THE LOCUST GROVE

PROJECT 2011 pg. 2

asking questions and offering many suggestions from his vast experience with all types of music, ensembles, and programs which were very pertinent to my situation. What transpired next gave my ensemble a purpose and a challenge which totally transformed them and the high school program. Tom evaluated my goals, inquired about every player in the ensemble, and then made the decision to write a piece of music specifically for the Locust Grove band program.

With great excitement and anticipation about the project, I visited Tom’s website and listened to clips of his compositions to get an idea of what to expect. I was impressed with his work! And, I felt confident that the music specifically composed for us, would definitely prove to be inspirational and of enormous value, and that was what our program so desperately needed at that given moment in history.

Quite typically, those of us with smaller ensembles tend have a dismal selection of music which, I find to be very unfortunate in an educational environment; it is also, in my opinion, “un-musical and “un-inspiring.”

This type of music may be labeled as...”bandy.” And, from the viewpoint of a progressive educator, there is much in the category of “bandy” music

that may be fairly considered as quite loathsome.

From a philosophical point of view, how is it possible for band directors to expect their students to take music seriously, considering that the literature available for them to play is two levels below a freshman theory assignment? This is a definite conundrum in which many directors with a small program find themselves. Unfortunately, there is a very dismal selection of music available for small ensembles.



THE LOCUST GROVE PROJECT 2011 pg. 3

MEETING JASON STONE AT THE WILLARD STONE MUSEUM



JASON CONTINUES HIS FATHERS WORK WITH GREAT SKILL

Interestingly, prior to Tom's actual composing our music, he researched the history of our community. One of the particular highlights that he discovered was a Native American sculptor by the name of Willard Stone, who actually lived and worked in Locust Grove. I think this was key, as Tom instinctively knew that he had to write something that would form an instant connection between the music and the students. As the semester progressed, this proved to be a very wise insight, because it gave the ensemble a sense of identity and stimulated motivation. This sense of motivation caused us to feel as if we were working not for ourselves, but for the community and Willard Stone. As a consequence, we felt obligated to produce a musical product that reflected the artistic merit of Mr. Stone.

After what seemed to be a brief time in waiting and anticipating, Tom sent his composition to us. It was entitled, "With the Grain." "With the Grain" is a beautiful three movement piece that definitely fit our ensemble, musical, and intellectual goals to a tee! I

couldn't have been more pleased with the results.

However, after carefully listening to the sound files and scrutinizing the score, it was obvious to me that we had our work cut out for us. But we were excited, motivated, and determined to begin with a commitment and focus that would lead to nothing less than success. I was thrilled to see a wonderful piece of music that had been written specifically for each of our players.

My students loved the fact that they were experiencing something that the great bands like Ellington and Kenton experienced, in that the composer knew the skill level and strengths of each player, and wrote with that in mind. No longer were the students playing just a part assigned to them, rather they were playing their part! Progress was soon quite obvious. In fact, the project was going so well, we were compelled to invite Tom out to clinic the band!

Tom did an amazing job connecting with the students, not to mention that the composer himself was now

running rehearsal! My students loved it! They were given an opportunity to ask questions about stylistic interpretation and to get specific details regarding how to communicate to the listener, in the exact manner that Tom had intended when he wrote the individual parts!

Have your students had this opportunity? Are we as musicians trying to communicate something to our audience? Of course, we as directors can read about the piece of music, listen, and study; but how can we truly convey to our students what was in the heart of the composer? It was a rare opportunity for the students to interact with the actual composer of the music. It was fantastic to see my students thinking and asking questions that I would have never thought to ask. This was the finishing touch in making the music very personal to each student.

At that point in our progress, we had all the necessary tools to fully begin our work towards performing the piece in public, and also recording the music towards the end of the semester. When one undertakes a project such as this, not only is it challenging for the students, but for the director as well.

Mr. Davis was very proactive in initiating contact throughout the semester, making himself available to me for any questions or assistance. As a result of meaningful and constructive communication with Tom on a regular basis throughout the semester, I most certainly grew as a musician, band director.

Finally, when May 7th arrived, it was the moment of truth for our ensemble. We loaded up the bus to Michael Block's recording studio in Tulsa, Oklahoma where we began the recording session at 12:00 P.M. This proved to be another landmark experience! There we were in all of our musical glory! The students possessed a composition that been written specifically for them, they had diligently worked throughout the semester to achieve a quality musical product, and now they were in the recording studio!

At the end of a productive day, I was eager to have Mr. Davis receive the

[FOR THE ON-LINE ARTICLE CLICK HERE:](#)

sound files in order to process through the final mixing. Quite naturally, I had many questions, such as: What would the final mix sound like? Would it be a quality product that my students would be proud of? Would it give my students a sense of accomplishment?

In a timely manner, Tom sent an email to let me know that the final mix had been completed. What a great day to remember—from the moment I clicked the “play” button I was absolutely blown away!!! I spent the entire night listening to the recording on the repeat mode! Quite understandably, my friends and colleagues received copious ecstatic texts and emails from me inviting them to listen. I simply can't believe how superb the final project turned out! While that was months ago, I just cannot stop listening to it! I feel that my words are inadequate in describing the elation my students and I felt, as each of us listened to the final product! In fact, I doubt if even the best reporter could find the words to explain the excitement and sense of accomplishment we are yet feeling as we listen to this recording.

Significant history has been made in our small community, and for my students and me. “With the Grain” is a recording which would rival that of a professional ensemble! This is the realization of a goal we had set for ourselves as an ensemble, but it would

The screenshot shows a news article on the NewsOn6.com website. The page header includes the NewsOn6 logo, the text 'Oklahoma's Own', and a navigation menu with categories like NEWS, WEATHER, VIDEO, SPORTS, SHARE, RECIPES, LIFESTYLE, and CONTESTS. The article title is 'Locust Grove High School Band Gets Once-In-A-Lifetime Opportunity'. Below the title, there are social media sharing options (Email, Share, Facebook, Print) and a 'Recommend' button showing 29 recommendations. The article is dated May 09, 2011. A video player is embedded in the article, showing a photograph of the school band performing in a recording studio.

not have come to complete fruition without the rare opportunity given to us by Tom Davis. The composition, the guidance, the mixing, and the valuable inspiration was exactly what my group of students needed. Tom Davis was the missing link in our quest for improvement and success. I am very pleased and extremely grateful that we found him! He stepped to center stage and provided nothing less than an authentic class performance, but he also put us in our own special and very favorable lime light!

THE LOCUST GROVE

PROJECT 2011 pg. 5

Tom is one of the most innovative, creative, and caring individuals that I have had the good fortune to meet in my life. Keep in mind that I hold many acquaintances in life! I can not emphasize enough how Tom graciously assisted us in all areas of our needs. No matter what problem sprouted up, Tom came up with a solution. For example, whether it was making special mallets from scratch in order to get a specific sound on the congas or providing rehearsal techniques to help my students, Tom had the answers in every situation.

Mr. Davis, I cannot thank you enough for providing this opportunity for my students. In all reality, I simply do not have the skill set that you possess! It would have been impossible that I could have created a project like this for my students, especially resulting in a quality product as the end result.



EXODUS : THE WILLARD STONE MUSEUM



JUSTIN BELL - JASON STONE

You have given each one of my students something that they can take with them and cherish in fond memory for the rest of their lives. This project was something that was just seemingly a little out of reach for us, but fortunately you lifted them to a much higher musical level than they could have even imagined. You accurately recognized the capacity and potential of my students, and knew that they would achieve exactly what you set forth for them! I believe that any group you work with will have a similar growth experience as what we realized and enjoyed. I sincerely hope that band directors, regardless of the size of their program or regardless of their past accomplishments, will consider giving their students the opportunity to experience the Tom Davis phenomenon. And, through this experience, the true capacity and potential of their students will no doubt become abundantly evident.

Tom, if you have anyone that would like to contact me about what an amazing experience and opportunity you provided for us, please direct them to my available lines of communication. This has been such a remarkable and positive experience, that my desire is for other directors to experience it also. They deserve the fulfillment of realizing what their students are capable of when guided by an outstanding professional whose knowledge, experience, creativity, resources, and commitment will assure the highest standard of performance.

Thank you again!
Sincerely,
Justin Bell
(940) 594-0396
bellssuperlube@yahoo.com



MR HOLLIS WITH CUSTOM MALLETS



THE LOCUST GROVE PROJECT 2011 pg. 6

LISTEN TO:

<http://tomdavismusic.com/albuminfo.aspx?ID=980>

YOU WILL BE PLEASE AND SURPRISED!

WITH THE GRAIN - THREE SCULPTURES OF WILLARD STONE

I - Buffalo Bulls

Based on Buffalo Bulls



II - Exodus of Tears

Based on Exodus



III - Atomic Lady

Based on Lady of Spring



To order the suite or individual
movements contact:
tom@tomdavismusic.com

CASTON HIGH SCHOOL BAND

FULTON INDIANA

-THREE CLIMATES PROJECT-

WHAT SETS TOM DAVIS APART FROM OTHERS IS HIS WILLINGNESS TO SHARE

I was entering my 14th year as a music educator and had just completed my Masters in Music Education from Ball State University when I met Mr. Davis. I am always looking for ways to improve my teaching. Mr. Davis obliged. Together through sharing recordings and videos of my band we changed the daily warm-up routine of my students and as a result, my students are beginning to perform at a level I would have never imagined.

As a COMPOSER, Mr. Davis sought to involve my students in the compositional process by asking them questions about their playing and letting them contact him through his [ON-LINE BLOG](#). As a result they were able to learn about the compositional process as well as develop a greater ownership in the final piece; they wanted to make Mr. Davis proud of their performance!

Throughout the year Tom Davis worked with my band via ICHAT. It is an amazing experience to learn about the piece from the composer himself. My student's performance level improved as a result of each of these sessions. Tom Davis is a great communicator and educator, yet my student's personal connection with Mr. Davis gave them desire to raise their performance level.

In a society where sharing is becoming scarce, it is refreshing to work with a composer whose norm is sharing.

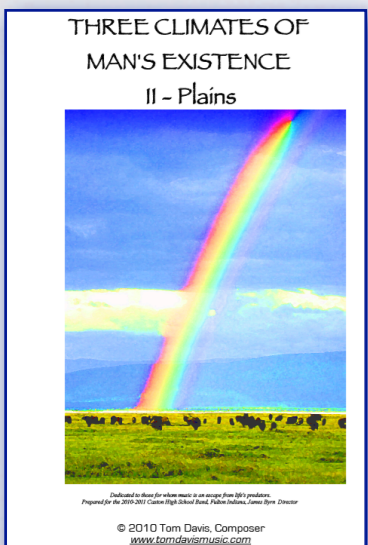
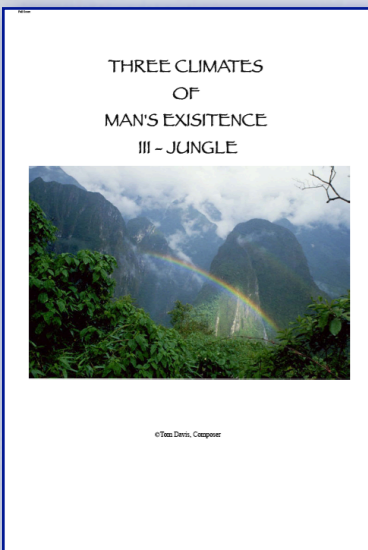


INTERNET CONNECTION: James Byrn, Caston instrumental music teacher, conducts the students in the Caston High School concert band. To the right, composer Tom Davis can be seen on a television screen via iChat. This is the first year the school has worked with Davis, but the second it has used Internet technology for instruction. (1 of 2)

[FOR THE ON-LINE ARTICLE CLICK HERE:](#)

When Stephen Melillo introduced us he told me that "my life just got richer" now that I knew Tom Davis."

- James Byrn, Director of the Caston High School Band, Fulton Indiana.



JAZZ COMPOSITION

Presentation Notes
Composition Lecture
Presented at University of
North Carolina at Wilmington
July 2011

TOM DAVIS

www.tomdavismusic.com



INTRO

OVERVIEW OF LECTURE

VALUE TO THE JAZZ MUSICIAN
HOW IT RELATES

COMPOSING VS ARRANGING

IMPORTANT COMPOSERS

LARGE ENSEMBLE

Ellington

Count Basie

Charles Mingus

Gerry Mulligan

Clare Fischer

Bob Brookmeyer

MARIA SCHNEIDER

John Hollenbeck

IMPORTANT COMPOSERS

JAZZ SMALL BAND

Thelonious Monk

Miles Davis Groups

IMPORTANT COMPOSERS

"CLASSICAL"

Mozart

Beethoven

Wagner

Schoenberg

Stravinsky

Louis Andreeesen

David Lang

Morton Feldman

Earl Brown

IMPORTANT COMPOSERS

WORLD MUSIC GENRES

India

Bali

Asia

West Africa

IMPORTANT COMPOSERS

PERSONAL EXAMPLES

KALAMA

MARTIN LUTHER KING SPEECH

WITH THE GRAIN

HOME AGAIN

FILM - DEMO REEL

FILM - TEARS

AREAS OF CONTINUAL STUDY: MUSICAL

Harmony

Form

Style

Development

Orchestration

Counterpoint

AREAS OF CONTINUAL STUDY: LIBERAL ARTS

History

Visual Art

Nature

Math

Science

Philosophy

Religion

Culture

Literature

Film

AREAS OF CONTINUAL STUDY: LIBERAL ARTS

WHATS ON MY IPAD

WHATS ON MY BOOKSHELF

TOOLBOX

TOOLS

PAPER PENCIL EAR OR PIANO

DAW:DP7 EAST WEST VI'S Sibelius

BOOKS

Berklee Series

Barry Harris Workshop Videos

Bill Dobbins

Fred Sturm: Evolution of Change

Inside the Score Rayburn Wright

TRANSCRIPTIONS

COMPOSER THINKING EXAMPLE 2

Cna yuo raed tihs? "Tihs is
bcuseae the huamn mnid
deos not raed ervey lteter by
istlef, but t he wrod as a
wlohe."

*Composers live in a vocabulary "soup" of transformations,
transpositions, pitch sets, rotations, arrays, sequences*

COMPOSER THINKING EXAMPLE 3

PROCESS OUTLINE

COMPOSER THINKING

EXAMPLE 3

5 Questions

1. Purpose
2. Forces
3. Length
4. Micro Material
5. A Vision of the high point

COMPOSITION

PURPOSE

Focus

COMPOSITION

FORCES

Resources

COMPOSITION

LENGTH

FORM

COMPOSITION

MICRO MATERIAL

Source of melody and harmony

COMPOSITION

HIGH POINT

Proof of your purpose

COMPOSITION PROCESS

After selecting purpose, forces
and length spend a good deal
of time generating micro
material

COMPOSITION

**Any purpose can be express
with the initial selection of
any three notes**

COMPOSITION

Thinking Exercises

White note exercises

- single line
- with 4ths
- with major 7ths

Matrix Generation

Formal Imagination

COMPOSITION

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REHEARSAL TIPS

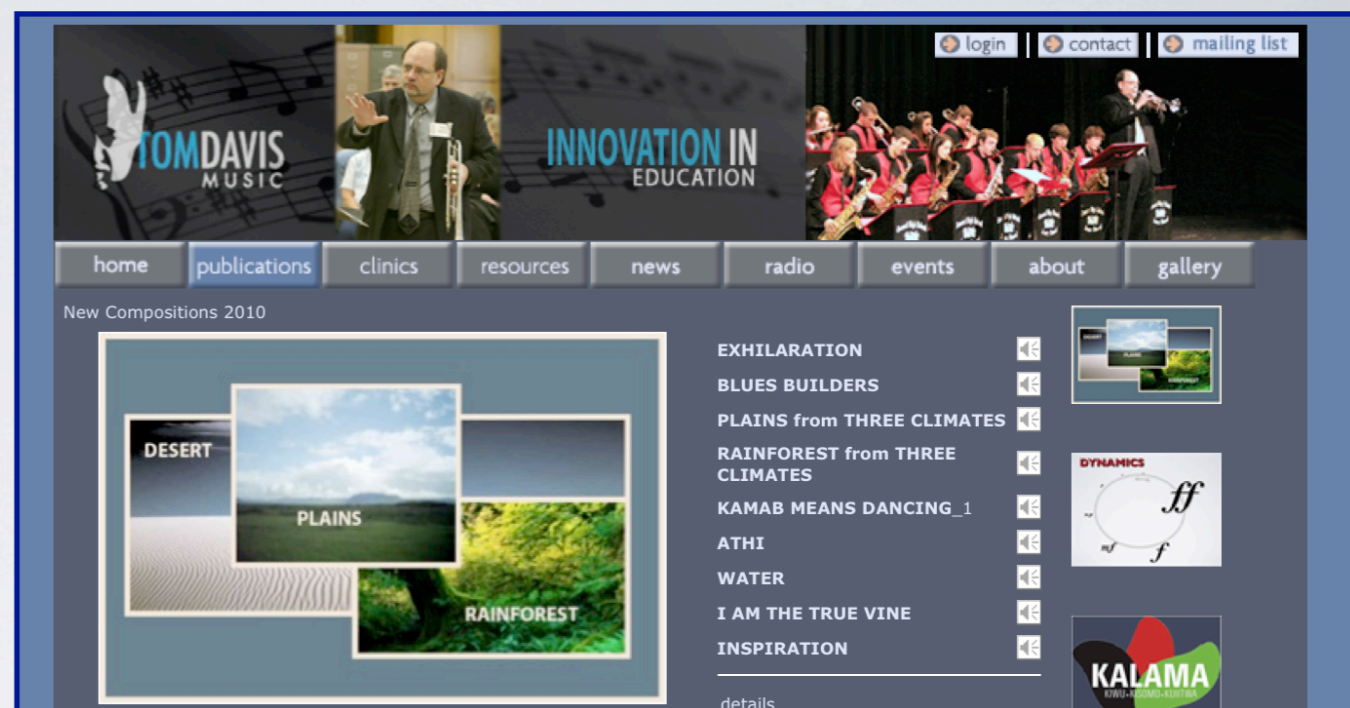
Daily Rehearsal Values

I am in the habit of taking time out with my school Jazz Ensemble after every concert to listen and form a plan for improvement. Several years ago we developed this “mission” statement of sorts and it has been proven to be very helpful in focusing our efforts and reminding us of what we are trying to accomplish on a daily basis. Since following our own advice – I have repeatedly walked off the stage feeling like we have just had another one of those “wow” performance that connects with the audience and the art form. After an experience like that - everyone wants more – and rehearses in a way that will recreate the experience.

- Respect the silence in the room. It is the canvass that we put our good sounds
- Our sound is an extension of our personality – treat it with respect.
- Always think creatively – look for ways to communicate with each other.
- We must tune and balance chords and melodies EVERY DAY
- We must play dynamics that have their references point at *pp* rather than *ff*.
- Improvisation is the central core of this music
- An undeniable urge to get up and dance must be at the core of the music
- Everything must swing! (Yes – everything – rock – ballads – *figures it out!*)
- There are times that each section must be clearly defined as a section – trumpets must sound like trumpets etc.
- Take the time to listen to professionals do what you are trying to do
- Listen everyday to something that inspires you.
- Explore the drama of the music and communicate that to the audience.
- Have fun with the music – not in spite of it
- Make progress in EVERY REHEARSAL!
- If an individual cannot play something they have the responsibility to get help and/or practice the part!
- If an individual cannot play something you have the responsibility help them.

NEW WORKS FOR 2012

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JAZZ ENSEMBLE

SOMETIME I FEEL LIKE A MOTHERLESS CHILD (MODERATE)

A beautiful setting of the traditional spiritual.

JOSHUA (CHALLENGING)

A high energy chart based on the traditional spiritual.

BLUES BUILDERS (EASY)

For young jazz ensemble - commissioned by the Phelps Clifton Springs, NY JH Jazz Ensemble

A great blues and swing trainer!

INSPIRATION (MODERATE)

A light Latin inspired ballad. Very colorful and exotic orchestration.

BILLY BOY (MODERATELY EASY)

A bright Latin groove with brushes designed to teach the Seven Skills of Jazz Improvisation. For young AND experienced bands!

KIWU FOR KALAMA SUITE (CHALLENGING)

A 5 movement suite of music inspired by the people of Kalama Kenya. This recording is of a live performance at a Katania Celebration for the new well built by the people of Kalama Kenya.

MAKIN COFFEE

FOR BAND

PLAINS - FROM THREE CLIMATES SUITE

Orchestrated for Concert Band

RAINFOREST - FROM THREE CLIMATES SUITE

An indigenous rock composition for Jazz Ensemble

Soon to be orchestrated for Concert Band

THREE LAMENTATIONS

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**KEEP CHECKING THE RESOURCES PAGES
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AS THERE IS MUCH MORE MUSIC TO BE UPLOADED SOON**

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2	CD (CLICK FOR INFO)	Title	General Style	Length	Program Time	Difficulty*	Price	Copies	Order
3	Flowers For Algernon	85 on 96 at 12	Bright Swing	6:00		4	\$50.00		\$0.00
4	Flowers For Algernon	Flowers For Algernon Suite - I Nice Not Nice	Moderate Ballad	3:00		3	\$50.00		\$0.00
5	Flowers For Algernon	Flowers For Algernon Suite - II Inkblot No 1	20th C/Fusion	1:30		3	\$15.00		\$0.00
6	Flowers For Algernon	Flowers For Algernon Suite - III Amazed	Bright Swing	4:00		3	\$50.00		\$0.00
7	Flowers For Algernon	Flowers For Algernon Suite - IV Inkblot No 2	20th C/Fusion	3:00		5	\$30.00		\$0.00
8	Flowers For Algernon	Flowers For Algernon Suite - V It Just Ain't Right	Moderate Funk	6:00		3	\$50.00		\$0.00
9	Flowers For Algernon	Flowers For Algernon Suite - Complete	Mixed	17:30		3,4,5	\$150.00		\$0.00
10	Flowers For Algernon	Eeros' Dream	Moderate Rock/Latin	5:30		4	\$50.00		\$0.00
11	Flowers For Algernon	3 Climates of Man's Existence- I - Desert	Indigenous Rock	6:00		4	\$50.00		\$0.00
12	Flowers For Algernon	Chloe's Tears - I A Storm Has Plan You Don't Get At First	Moderate Rock	2:00		4	\$50.00		\$0.00
13	Flowers For Algernon	Chloe's Tears - II A Tear Has a Story To Tell Long After It Is Gone	Moderate Latin	2:30		4	\$50.00		\$0.00
14	Flowers For Algernon	Chloe's Tears - III The Tearful Things The Wind Has to Say Should Be Better Understood	Moderate Latin	3:00		4	\$50.00		\$0.00
15	Flowers For Algernon	Chloe's Tears - IV Hope is a Red Petal Wondering What All the Fire is About	Bright Swing	2:45		4	\$50.00		\$0.00
16	Flowers For Algernon	Chloe's Tears - V We Shall Always Be Able to Say Soon	Moderate Rock/Latin	4:00		3	\$50.00		\$0.00
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21	Lake Songs	Earth Song	3/4 Funk Rock	3:20		4	\$50.00		\$0.00
22	Lake Songs	Lake Songs 1 Swingin on a Swing in the Spring	Bright Swing	3:00		2	\$50.00		\$0.00
23	Lake Songs	Lake Songs 2 Slopes and Dots	Ballad	2:00		4	\$50.00		\$0.00
24	Lake Songs	Lake Songs 3 Duckssss	Bright Funk	5:40		4	\$50.00		\$0.00
25	Lake Songs	Lake Songs- Complete	Mixed	10:40		4	\$125.00		\$0.00
26	Lake Songs	Inspector 43	Moderate Swing	5:30		4	\$50.00		\$0.00
27	Lake Songs	Quiet Song	Moderate Latin	4:00		4	\$50.00		\$0.00
28	Lake Songs	Spaces	20th Swing Ballad	3:45		3	\$50.00		\$0.00
29	Lake Songs	Vertigo	Bright Swing	4:30		4	\$50.00		\$0.00
30	Lake Songs	Lake Songs CD	NA	-		NA	\$12.00		\$0.00
31	New Works For Jazz Ensemble	Payback	Moderate Swing	3:19		2	\$50.00		\$0.00
32	New Works For Jazz Ensemble	Pier Rats	Moderate Funk	4:18		3	\$50.00		\$0.00
33	New Works For Jazz Ensemble	Circuit Breaker	Bright Swing	5:00		4	\$50.00		\$0.00
34	New Works For Jazz Ensemble	Lullaby For Lucia	Moderate Ballad	4:52		3	\$50.00		\$0.00
35	New Works For Jazz Ensemble	Island of Introspection	Bright Latin	4:54		5	\$50.00		\$0.00
36	New Works For Jazz Ensemble	Exhilaration	Bright ECM Fusion	5:52		5	\$50.00		\$0.00
37	New Works For Jazz Ensemble	A Tale of Two Tonys	Moderate Swing	5:19		5	\$50.00		\$0.00
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43	NEW 2010	Exhilaration - (For Concert Band)	Bright ECM Fusion	5:30		5	\$175.00		\$0.00
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48	NEW 2010	3 Climates of Man's Existence- II - Plains	Indigenous Rock	3:00		4	\$50.00		\$0.00
49	NEW 2010	3 Climates of Man's Existence- III - Rainforest	Indigenous Rock	5:00		4	\$50.00		\$0.00
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51	NEW 2010	Kiwu For Kalama Suite - II - Athi	Contemporary Ballad	3:00		4	\$60.00		\$0.00
52	NEW 2010	Kiwu For Kalama Suite - III - Water	Contemporary Fusion	4:00		4	\$60.00		\$0.00
53	NEW 2010	Kiwu For Kalama Suite - IV - The Vine	Kenyan Inspired Dance	4:30		4	\$60.00		\$0.00
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59	1 - Very Easy								



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www.tomdavismusic.com

"Tom's music is sophisticated, smart and fun and his compositions provide a fantastic bridge between the educational and professional music worlds. If I was leading a younger band, I would stock my library full of his music!"

- Maria Schneider

With music degrees from Ithaca College and The Eastman School of Music, Tom Davis has been an educator for 28 years at the high school level. He has studied trumpet with Herb Mueller and Vincent DiMartino and has studied jazz improvisation and/or composition with Bill Dobbins, Rayburn Wright, Ramon Ricker, John LaBarbera, Steve Brown, Samuel Adler, Robert Morris, and Dana Wilson.

In addition to performing with a local jazz quintet, "Exit 41", Tom has performed with Tom Harrell, Bill Dobbins, Slam Stewart, and Slide Hampton and has composed for the New Orleans Brass Quintet, Jim Pugh, Sir Roland Hanna, and Wynton Marsalis.

His ensembles have hosted guest artists and clinicians Jim Pugh, Barry Harris, Tom Christiansen, Jeff Jarvis, Bob Thompson, John Fedchock, Dave Mancini, Dennis DiBlasio, Willy Thomas, David Glasser, and Jon Faddis. The Canandaigua Academy Jazz Ensemble (under Davis' direction) was a finalist in the Essentially Ellington High School Jazz Ensemble Competition hosted by the Lincoln Center Jazz Ensemble and Wynton Marsalis.

Tom currently has over 120 jazz and concert band compositions published by Educational Programs Publications (EPP), Heritage Jazz Works (a division of Lorenz), Kendor Music, Warner Brothers (now Alfred) Publications - in addition to his current company - Tom Davis Music Publications. He has been commissioned by schools to write original compositions for their programs including New Trier High School, Winnetka Illinois; Conard High School, West Hartford, Connecticut; The UNCW Jazz Ensemble, Wilmington North Carolina, St. Louis Metropolitan District Eight honors Jazz Ensemble, and most recently the Arkansas Tech University in Russellville, Arkansas.

Tom has been active as a conductor and clinician, conducting Honors Ensembles including the Connecticut Eastern Regional Junior High Jazz Ensemble. He has been a clinician for Heritage Festivals (Salt Lake City, Utah) and has adjudicated festivals in New York, New Jersey, Florida, Connecticut, Illinois, North Carolina, and Missouri. Davis is currently the K-12 Music Supervisor of the Canandaigua City School District – Canandaigua, NY – A National Blue Ribbon School and listed as one of the AMC's top 100 music programs in the US.

His newest release, Flowers For Algernon, features many new commissions and is scheduled for release May of 2009. In 2007 Tom released his debut CD of new compositions - Lake Songs - on his own label.

CLINICS AND WORKSHOPS

"Tom's music ...provides a fantastic bridge between the educational and professional worlds"

— *Maria Schneider*



PERFORMANCE TOPICS

The Plunger Mute Brass Players of the Duke Ellington Orchestra

- *Transcriptions, Analysis and Techniques*

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- *Tips Collected from the Masters of Jazz*

Legends of Jazz

- *Iconic Trumpet Players*

Perfect Intonation

- *The Math Behind the Perception*

Independent Study Project Development

- *Notebook Models for Self-Directed Students*

COMPOSITION TOPICS

Composition 101

- *The 5 Questions a Composer Must Answer Before Beginning to Compose a New Work*

Composition 102

- *Micro Material Brainstorming*

Composition 201

- *Compositional Form Expressed as a Ratio of time*

Composition 202

- *Composing within a Serial Matrix*

Composition 301

- *Harmonic Foundations Derived from Sequences*

Composition 302

- *Limit Your Choices and Overcome Writers Block*

Composition 401

- *Individual or Small Group Composition lessons*

Composition 402

- *Orchestration*

Math and Music

- *Alternative Developmental Techniques*

Film Scoring for High School Students

- *Learning to Tell a Story Through Music*

Composing for String Orchestra



CLINICS AND WORKSHOPS

EDUCATION TOPICS

Principles and Values

- *Selecting Quality Jazz Ensemble Literature*

Sustaining a Jazz Program with Limited Instrumentation

- *Let The Big Band Paradigm go to grow your program*

Guiding Principles

- *The Implementation of Technology in Music Education*

9 Core Values

- *Effective Jazz Ensemble Rehearsal*

Perfect Intonation

- *The Math Behind the Perception*

Independent Study Project Development

- *Notebook Models for Self-Directed Students*

The New Teacher Interview

- *What you should be prepared to answer*

"Tom Davis brings that rare combination to his music of vitality and playability. Tom has incredible insights into what young players are capable of, while also challenging them with great writing and fresh and exciting ideas."

— Dana Wilson –Composer, Ithaca College School of Music



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- *Creating Arrangements From Lead Sheets in Rehearsal*

Call and Response

- *Teaching Improvisation by Example and By Ear*

Jazz Improvisation

- *Morphing Armstrong into Parker*

Jazz Improvisation

- *Everything is I (unless its V)*

Principles and Values

- *Selecting Quality Jazz Ensemble Literature*

