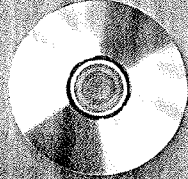


ALTO SAXOPHONE

ESSENTIAL ELEMENTS FOR **JAZZ** ENSEMBLE

**A COMPREHENSIVE METHOD FOR
JAZZ STYLE AND IMPROVISATION**

BY MIKE STEINEL



**CD
INCLUDED**



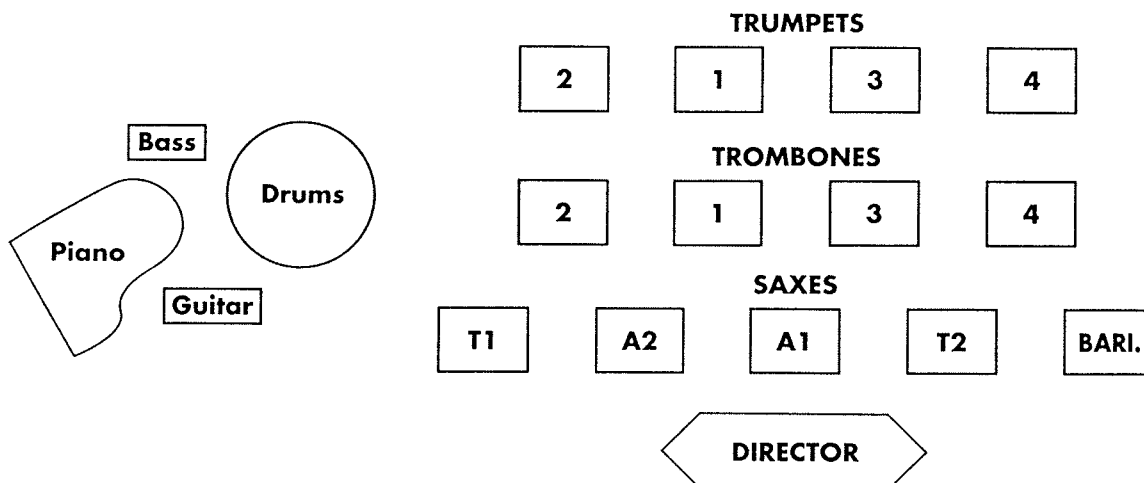
JAZZ IS...

- AMERICAN MUSIC that originated at the beginning of the 20th century
- A BLEND of many influences:
 - African melodies, rhythms, and instruments
 - European melodies, harmonies, and instruments
 - Early American musical styles such as Blues, Work Songs, Spirituals and Hymns, Ragtime, and Marches
 - More Recent Styles such as Rock, Afro-Cuban, and other Latin styles
- HIGHLY RHYTHMIC MUSIC, having historical connections with movement and dance
- MOSTLY IMPROVISED — jazz musicians don't rely completely on written parts

THE JAZZ ENSEMBLE

- CAN VARY IN SIZE
 - From Small Combos – usually three to nine pieces with individual instruments
 - To Large Ensembles – made up of “sections” (brass, reeds, rhythm, and strings)
- EVERY PART IS IMPORTANT
 - Unlike Concert Bands and Orchestras which may have many players on a part, Jazz Ensembles usually have one player on each part.
- HAS A RICH TRADITION
 - The original “jazz” bands were marching bands that played for social events.
 - Throughout the 20th century the instrumentation of jazz bands grew:
 - Jelly Roll Morton's Band in 1926 had 7 pieces
 - Duke Ellington's Band in 1942 had 17 pieces
 - Stan Kenton's Neophonic Orchestra in 1955 had 23 players
 - The standard instrumentation of the jazz band today is:
 - 4 trumpets, 4 trombones, 5 saxes, piano, guitar, bass, and drums

Traditional Set-up



IMPROVISATION

- IMPROVISATION IS COMPOSING AND PERFORMING MUSIC AT THE SAME TIME
 - Jazz is usually improvised within the structure of a song or song-form
 - Music was improvised by the Greeks as early as 400 BC
 - Musicians of all cultures improvise to some degree
- IS JAZZ IMPROVISATION DIFFICULT?
 - Like learning a new language, it takes a little time but soon gets easier
 - The key: to start and not be afraid to make mistakes (a natural part of learning)
 - Everyone can learn to improvise with practice and help from a teacher
- HOW DO I START?
 - By listening to great jazz artists
 - By imitating the sounds you hear (and writing them down)
 - By developing good technique so you can play the sounds you hear in your head
 - By jumping in and giving it a try!

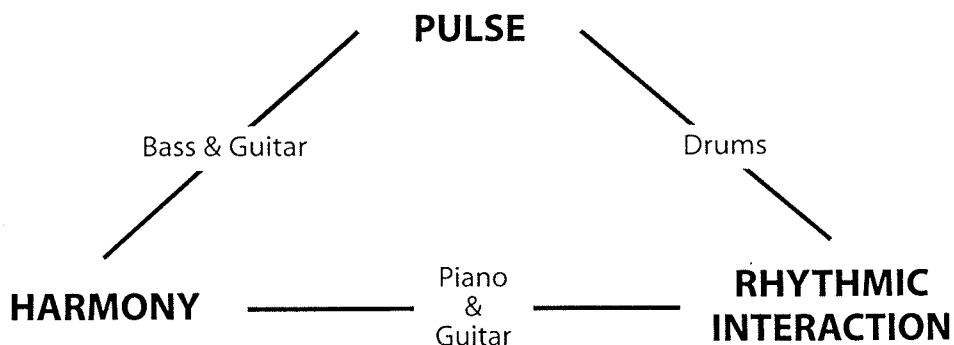
THE RHYTHM SECTION

All Jazz musicians need to understand the unique roles of the RHYTHM SECTION. Normally made up of piano, bass, guitar, and drums, it provides three of the basic elements of jazz performance:

- PULSE — steady time keeping
- HARMONY — playing the chords, providing harmonic accompaniment for melodies and improvisations
- RHYTHMIC INTERACTION — playing the rhythmic accompaniment for melodies and improvisations

Like a good conversation, jazz relies on interaction and communication.

All three elements are needed for jazz: Pulse, Harmony, and Rhythmic Interaction. But no one player in the rhythm section does all three jobs — they are divided among the players. If you map out the relationships, it would look like a triangle:



THE BASICS OF JAZZ STYLE

Attacks and Releases

In traditional music (Concert Band and Orchestra) you use a "Tah" articulation to begin a note and taper the note at the end.

Traditional
Tah

Jazz
Doo - - - it

In jazz it is common to use a "Doo" attack (soft and legato) to begin a note. It is also common to end the note with the tongue. This "tongue-stop" gives the music a rhythmic feeling.

1. ATTACKS AND RELEASES

Traditional
Tah

Jazz
Doo - - - - - it

Accenting "2 and 4"

For most traditional music the important beats in 4/4 time are 1 and 3. In jazz, however, the emphasis is usually on beats 2 and 4. Emphasizing "2 and 4" gives the music a jazz feeling.

Traditional
1 2 3 4

Jazz
1 2 3 4

2. ACCENTING 2 AND 4

Traditional

Jazz

Playing Doo and Bah (Full Value Notes)

In jazz, notes marked with a dash (tenuto) or an accent are played full value with a soft legato articulation. The scat (vocal) syllables "Doo" and "Bah" will help you hear the sound of these articulations. Remember in jazz it is important to play full value notes with a legato articulation.

Tenuto
(full value)
Doo

Long Accent
(full value, accented)
Bah

Note: The "Bah" articulation is used only when vocalizing the scat syllables. "Bah" helps demonstrate the appropriate amount of accent. When articulating on your instrument use the syllable "Dah."

3. DOO AND BAH

Traditional
Tah Tah Tah Tah Tah

Jazz
Doo Doo Doo Bah Doo Doo - - - it

Playing Dit and Dot (Short or Detached Notes)

In jazz, notes marked with a staccato or a roof top accent are about half of full value. The scat syllables "Dit" and "Dot" will help you hear the sound of these articulations.

Staccato
(short, unaccented)
Dit

Roof Top Accent
(short, accented)
Dot

4. DIT AND DOT

Traditional
Tah Tah Tah Tah Tah

Jazz
Dit Dit Dit Dot Dit Dot Dot

5. DOO, BAH, DIT, AND DOT

Doo Doo Doo Bah Doo Bah Dit Dit Dit Dot Dit Dot Dot

Swing 8th Notes Sound Different Than They Look

In swing, the 2nd 8th note of each beat is actually played like the last third of a triplet, and slightly accented. 8th notes in swing style are usually played legato.



6. SWING 8TH NOTES *Sing the scat syllables of each exercise before you play it.*

Traditional *Jazz*

Tah Tah Tah Tah Tah Tah Tah Tah Tah Tah Doo Bah Doo Bah Dot Doo Bah Doo Bah Dot

Quarter Notes

Quarter notes in swing style are usually played detached (staccato) with accents on beats 2 and 4.

Dit Dot Dit Dot

7. QUARTERS AND 8THS

Dit Dot Dit Doo Bah Doo Bah Dot Dit Dot Dit Doo Bah Doo Bah Dot

8. MORE QUARTERS AND 8THS

Dit Dot Dit Dot Doo Bah Doo Dot Dit Dot Doo Bah Doo Bah Doo Bah Doo Dot

Important Tip: Notes at the ends of phrases are usually played short and accented.

Jazz Articulation Review

These are the four basic articulations in jazz and the related scat syllables for each.

Tenuto
(full value)
Doo

Staccato
(short, unaccented)
Dit

Long Accent
(full value, accented)
Bah

Roof Top Accent
(short, accented)
Dot

Quarter Notes

Quarter notes in swing style jazz are usually played staccato.

Staccato *Legato*

Dit Dot Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah

Swing 8th Notes

8th notes in swing style jazz are usually played legato.

9. SWINGIN' THE SCALE

Doo Bah Doo Bah Doo Bah Doo Bah *continue sim.* Doo Bah Doo Bah Doo

10. MOVIN' AROUND

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Doo Bah Doo Bah Dit Dot Doo Bah Dit Doo

11. RUNNIN' AROUND

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo

12. TRADIN' OFF

Trumpets *Saxophones*

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo

Trombones *All Sections*

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo

13. JA-DA

Bob Carleton

Dit Doo Dit Doo Doo Bah Doo Bah Dit Dot Dot Dit Doo Dit Doo

Doo Bah Doo Bah Dit Dot Dot Doo Bah Doo Bah Dit Dot Doo Bah Dit Doo

Doo Bah Doo Bah Dit Dot Doo Bah Dit Doo Dit Doo Dit Doo

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Dit Dot Dot

20. READING SWING RHYTHMS

To play the correct rhythm with a good jazz feel, think (or feel) the basic 8th note pulse and the jazz syllables.

() () () () *To play the correct **rhythm** think of the underlying 8th note pulse.* () () () ()

Doo Bah Doo Dot Doo Doo Dot Doo Bah Doo Dot Doo Dot

*To play the correct **feel** think of the jazz syllables.* () () () () () () () ()

Doo Bah Doo Dot Doo Bah Doo Bah Doo Dot Doo Dit Dot

21. SWING RHYTHM WORKOUT #1

() () () () () () () () () () () ()

Dit Dot Doo Bah Doo Dot Dit Dot Doo Doo Dot Dit Dot Doo Dot

() () () () () () () () () () () ()

Dit Dot Doo Bah Dit Dot Doo Dit Dot Dit Dot Doo Dit Dot

22. SWING RHYTHM WORKOUT #2

Doo Bah Doo Bah Dot Dit Doo Dot Doo Bah Doo Bah Dit Dot Doo Dot

Doo Bah Doo Bah Dot Doo Bah Dot Doo Bah Doo Bah Dot Doo Dit Dot

Doo Bah Doo Bah Dit Doo Bah Doo Dot Doo Bah Doo Bah Doo Bah Doo Dit Dot

23. SWING RHYTHM WORKOUT #3

Remember to keep the 8th note pulse going in your head.

() () () () () () () () () () () () () () () ()

Dit Doo Bah Doo Bah Doo Bah Doo Dit Bah

24. SWING RHYTHM REVIEW

"Jazzin' Up" the Melody with Syncopation

Syncopation is the first step to improvising in a jazz style. Early jazz musicians syncopated all types of music, including marching band tunes, hymns, and blues songs. They called it raggin' the melody.

25. "JAZZIN' UP" A-TISKET A-TASKET

Original Melody

Jazzed Up (syncopated) Melody

Dit Doo Dit Doo Bah Dit Doo Bah Dot Dit Doo Bah Dit

Dit Dot Dit Doo Bah... Dot Doo Dit Dot Dit Doo Bah Dot

"Jazzin' Up" the Melody by Adding Rhythms

Adding rhythms to a melody is another easy way to improvise in a jazz style. Start by filling out long notes with repeated 8th and quarter notes. Remember to swing the 8th notes (play legato and give the upbeats an accent).

26. "JAZZIN' UP" JINGLE BELLS

Original Melody J. Pierpont

Jazzed Up Melody (rhythms added)

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo Bah

Doo Bah Doo Bah Dit Dot Doo Bah Dot Dit Doo Bah Doo Bah Doo Bah Dit Doo Bah

MAKE UP YOUR OWN (IMPROVISE)

27. LONDON BRIDGE

Complete the melody in your own "jazzed up" way. Use only the notes shown in parentheses. Slashes on the staff indicate when to improvise.

Original Melody

Jazzed Up Melody

Band Solo Band Solo

Band Solo - complete the melody

Helpful Hint: Using The Melody Is Never Wrong

When starting to improvise, keep the melody in your mind. It is a helpful guide for beginning improvisers.

Swingin' With Jack

28. RHYTHM WORKOUT

Sometimes quarter notes are long.

Doo Bah Doo Bah Dit Dot Doo Doo Dot Doo Bah Doo Bah Dit Doo Bah Doo Doo Dot

Doo Bah Doo Bah Dit Doo Bah Doo Dit Dot Doo Bah Dot Doo Bah Dot Doo Bah Doo Bah

Doo Bah Doo Bah Dit Dot Doo Dit Bah Dit Dot Dit Dot Doo Bah Doo Dot

29. MELODY WORKOUT

30. SWINGIN' WITH JACK - Full Band Arrangement

Arr. by Mike Steinel

Style Review - Swing

- Use a soft "doo" attack rather than a "tah" attack
- Play quarter notes detached (staccato) unless otherwise marked
- Play notes followed by a rest staccato and accented
- Play 8th notes connected (legato) unless otherwise marked
- Play 8th notes with a triplet subdivision
- Accent 8th notes on the upbeats (the "and" of the beat)
- Accent quarter notes on beats "2" and "4"
- Use the scat syllables "doo," "bah," "dit," and "dot" to suggest the sound of each jazz articulation

37. BLUES WORKOUT - Roots and Sevenths

38. BLUES WORKOUT - Roots, Thirds, and Sevenths

39. MAKE UP YOUR OWN - 2-Bar Solos using Roots, Thirds, and Sevenths

Building the Dominant Scale

You can build a "dominant scale" by inserting notes between the chord tones of the Dominant Seventh Chord. This scale "fits" (sounds like) the Dominant Chord.

40. BLUES WORKOUT - Dominant Scale

41. BLUES WORKOUT - Scale steps 1, 2, and 3

42. BLUES WORKOUT - Scale steps 1 through 5

43. BLUES WORKOUT - Scale steps 1 through 5, and b7

Helpful Hint: When you improvise, keep it simple. Don't try to play too many notes. Use occasional repeated notes and try to think of interesting rhythms.

44. MAKE UP YOUR OWN - 2-Bar Solos

PERFORMANCE SPOTLIGHT

45. OUR FIRST BLUES - Full Band Arrangement with Solos

Mike Steinel

Solo Section (use notes from the scales shown)

St. Louis Blues (Composed by W.C. Handy)

46. RHYTHM WORKOUT

47. MELODY WORKOUT

W. C. Handy, often called "The Father Of The Blues," was a famous composer, bandleader, and music publisher. He was one of the first musicians to recognize the commercial potential of African/American folk music and he worked to incorporate these influences into the arrangements for his nine-piece orchestra.

Harmony Review

In Ex. 36 we learned about the blues progression in B \flat concert. Our version of St. Louis Blues uses a similar chord progression but in a different key: D (F concert).

48. LISTEN TO THE CHORDS FOR ST. LOUIS BLUES

49. BLUES WORKOUT FOR ST. LOUIS BLUES – Roots, Thirds, and Sevenths

50. BLUES WORKOUT FOR ST. LOUIS BLUES – Scale steps 1 through 5, and $\flat 7$

Improvisation Review

On page 9 we learned how to improvise by using syncopation (jazzin' up the melody) and by adding rhythms. The melody to St. Louis Blues is already syncopated but we can add rhythms to make it "jazzier".

51. "JAZZIN' UP" ST. LOUIS BLUES – Adding Rhythms

52. ST. LOUIS BLUES – Add Your Own Rhythms

In the sections marked "Solo," take turns making up your own rhythms using only a single pitch (D).

Early Jazz

Jazz developed in the southern United States at the beginning of the 1900's. This new music, which wasn't even named "jazz" until 1917, borrowed elements from nearly all other styles of music: ragtime, European classical music, spirituals, hymns, work songs, field hollers, the blues, marching band music, and music from minstrel shows.

New Orleans was the center for jazz in the early years and New Orleans musicians such as Buddy Bolden, Joe "King" Oliver, Jelly Roll Morton, and Sidney Bechet were considered the finest performers of their time. "New Orleans Jazz" (or "Dixieland Jazz") focused on "group" improvisation with the trumpet, clarinetist, and trombonist often improvising at the same time over a steady accompaniment from a rhythm section made up of piano, banjo, drums, and occasionally bass.

After the first jazz recordings were made in 1917, the popularity of jazz grew rapidly. Jazz musicians traveled north to New York, Kansas City, and Chicago and then abroad. By the mid 1920's jazz was being performed throughout the world.

Louis Armstrong

Cornetist, Trumpeter, Vocalist

Louis "Satchmo" Armstrong (1900–1971) was born in New Orleans. Armstrong became famous playing with the bands of "King" Oliver and Fletcher Henderson before starting his own band in the mid 1920's. In addition to being a great trumpeter, he was a great singer as well and invented a style of singing using nonsense syllables which is known as "scat". He traveled the world many times in his long career and became the most famous jazz musician of his day.



Improvising on the Melody

Jazz musicians often improvise "on" or "around" the melody of a song. There are many ways to change a melody to create an improvisation.

53. ST. LOUIS BLUES - Original Melody

Two staves of musical notation in G major, 4/4 time. The first staff contains the original melody with various rhythmic values and accents. The second staff continues the melody with similar rhythmic patterns and accents.

54. ST. LOUIS BLUES - Changing Rhythms

Two staves of musical notation in G major, 4/4 time. The first staff shows the original melody with some rhythmic changes. The second staff continues the melody with different rhythmic patterns, including eighth and sixteenth notes.

55. ST. LOUIS BLUES - Repeating Parts of the Melody

When there are pauses in the melody, repeat notes or groups of notes.

Two staves of musical notation in G major, 4/4 time. The first staff shows the original melody with some notes repeated. The second staff continues the melody with repeated notes and groups of notes.

56. ST. LOUIS BLUES - Filling in the Skips

Skips in the melody can be filled in with the scale steps.

Two staves of musical notation in G major, 4/4 time. The first staff shows the original melody with some skips. The second staff continues the melody with scale steps filling in the skips.

57. ST. LOUIS BLUES - Adding "Wrong" Notes (Chromatic Ornamentation)

A "wrong" or dissonant note (usually a half step off) can create a great jazz effect if it leads into a "good" melody note.

Two staves of musical notation in G major, 4/4 time. The first staff shows the original melody with some chromatic ornamentation. The second staff continues the melody with chromatic ornamentation, including a double sharp sign.

PERFORMANCE SPOTLIGHT

58. ST. LOUIS BLUES - Full Band Arrangement

W. C. Handy
Arr. by Mike Steinel

INTRO 4 5 DIV.

(19) D7 SOLOS 19 20 21 22 23 24 25 26 27 28 29 30

Play 1st time only

▲ Solo starts here (use the melody as a guide for improvisation)

D7 A7 G7 D7

31 FULL ENSEMBLE (DIXIE-STYLE)

DIV.

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

D7 G7

D7 A7 G7 D7

(D7) G7

D7 A7 G7 D7

Building the Blues Scale

The *Blues Scale* is a 6-note scale often used with the *Blues Progression*. Compare this scale with the major scale. The lowered (or flatted) notes are called "blue" notes and should be played with a bluesy feeling.

60.

Musical notation for Exercise 60. The first staff shows the G Major Scale (G, A, B, C, D, E, F#, G) with notes numbered 1 through 8. The second staff shows the G Blues Scale (G, A, Bb, C, D, Eb, F, G) with notes numbered 1, b3, 4, b5, 5, b7, 8.

61. THE BLUES SCALE - With the Blues Progression

Musical notation for Exercise 61. The first staff shows the G7 chord (G, B, D, F) and the C7 chord (C, Eb, G, Bb). The second staff shows the blues scale (G, A, Bb, C, D, Eb, F, G) with the G7, D7, C7, and G7 chords indicated above the notes.

62. BLUES WORKOUT - Blues Scale (1, b3, and 4)

Musical notation for Exercise 62. The first staff shows the G7 chord (G, B, D, F) and the C7 chord (C, Eb, G, Bb). The second staff shows the blues scale (G, A, Bb, C, D, Eb, F, G) with the G7, D7, C7, and G7 chords indicated above the notes.

63. BLUES WORKOUT - Blues Scale (1, b3, 4, and b5)

Musical notation for Exercise 63. The first staff shows the G7 chord (G, B, D, F) and the C7 chord (C, Eb, G, Bb). The second staff shows the blues scale (G, A, Bb, C, D, Eb, F, G) with the G7, D7, C7, and G7 chords indicated above the notes.

64. BLUES WORKOUT - Blues Scale (1, b3, 4, b5, 5, and b7)

Musical notation for Exercise 64. The first staff shows the G7 chord (G, B, D, F) and the C7 chord (C, Eb, G, Bb). The second staff shows the blues scale (G, A, Bb, C, D, Eb, F, G) with the G7, D7, C7, and G7 chords indicated above the notes.

65. MAKE UP YOUR OWN - 2-Bar Solos

Musical notation for Exercise 65. The first staff shows the G7 Band (G, B, D, F) and the C7 Band (C, Eb, G, Bb). The second staff shows the G7 Solo (G, B, D, F) and the C7 Solo (C, Eb, G, Bb). The notation includes a 2-bar solo section with a slash indicating improvisation.

Riffs and Licks

Riffs and licks are short melodies that jazz musicians use when improvising. Riffs and licks often are built using the notes of the blues scale. In solos and songs they are often repeated two or three times. It is important that beginning improvisers memorize common riffs and licks.

66. RHYTHM WORKOUT #1

Two staves of music in G major (one sharp). The first staff has a 4/4 time signature. The notes and syllables are: Doo (quarter), Doo Bah (quarter), Doo (quarter), Doo Bah (quarter), Doo Bah (quarter), Doo Bah (quarter). The second staff continues: Doo (quarter), Dit (quarter), Dot (quarter), Doo Bah (quarter), Dit (quarter), Doo Bah (quarter).

67. RHYTHM WORKOUT #2

Two staves of music in G major. The first staff has a 4/4 time signature. Notes and syllables: Doo (quarter), Dit (quarter), Doo Bah (quarter), Doo Bah (quarter), Doo Dot (quarter). The second staff continues: Doo Bah Dot (quarter), Dit (quarter), Doo Bah Dot (quarter), Dit (quarter), Doo Bah Dot (quarter), Dit (quarter), Doo Bah (quarter), Doo Dot (quarter). Accents (^) are placed over several notes.

68. COMMON RIFFS - Using Notes of the Blues Scale

Four staves of music in G major. The first staff starts with a G7 chord and shows a blues scale riff. The second staff continues with D7 and C7 chords. The third staff has a circled '13' and shows a more complex blues scale riff. The fourth staff continues with G7, D7, and C7 chords.

69. MORE COMMON RIFFS - Using Notes of the Blues Scale

Four staves of music in G major. The first staff starts with a G7 chord and shows a blues scale riff. The second staff continues with D7, C7, and G7 chords. The third staff has a circled '13' and shows a more complex blues scale riff. The fourth staff continues with D7, C7, and G7 chords, including a b9 chord.

70. THE MAJOR BLUES SCALE This is another type of blues scale and is made up of the 1, 2, $\flat 3$, 3, 5, and 6 of a major scale.

G Major Scale *G Major Blues Scale*

71. COMPARE THE BLUES SCALES

G Blues Scale *G Major Blues Scale*

Jazz Expression – Bends and Scoops

72. THE BEND – Start the note on pitch, lower it momentarily, then return to the original pitch. Bends can be executed with the embouchure or the fingers or a combination of both.

73. THE SCOOP – Slide into the note from below pitch. Scoops can be executed with the embouchure or the fingers or a combination of both.

74. MAKING THE BLUES SCALES SOUND "BLUESY" – To sound authentic, certain notes of the blues scales are usually "scooped" or "bent". Bending and scooping these "blue notes" gives these scales a sad emotional quality.

The minor blues scale has three blue notes.

The major blues scale has two blue notes.

75. COMMON RIFFS – Using Notes of the Major Blues Scale

76. MORE COMMON RIFFS - Using Notes of the Major Blues Scale

Musical notation for exercise 76, showing four staves of music in G major. The notation includes various chords (G7, D7, C7, b7) and rhythmic patterns (quarter notes, eighth notes, and rests). A circled number '13' is present in the second staff.

Improvising with Questions and Answers (Call and Response)

Playing jazz is like having a conversation. The riffs and licks of a blues song or improvisation often sound like questions and answers. Usually, the "Question Riff" is played twice followed by a contrasting "Answer Riff" which is played one time. This "Question and Answer" way of playing music is called "Call and Response".

77. QUESTIONS AND ANSWERS

Musical notation for exercise 77, illustrating call and response. It features two main riffs: a "G7 Question Riff" and a "D7 Answer Riff". The notation includes labels such as "C7 Question Riff Repeated" and "Question Riff Repeated". A circled number '13' is present in the third staff.

78. TRADING OFF - Questions and Answers

Musical notation for exercise 78, showing trading off between different instruments. It includes labels such as "G7 Trumpets Play Question Riff", "C7 Band Repeats Question Riff", "Saxophones Play Answer Riff", "G7 Trombones Play Question Riff", and "Saxophones Play Answer Riff". A circled number '13' is present in the third staff.

79. MAKE UP YOUR OWN ANSWER WITH THE BLUES SCALE

G7 Band Plays Question *C7 Band Repeats Question*

Make Up Your Own Answer with a Riff

13 *G7 Band Plays Question* *C7 Band Repeats Question*

Make Up Your Own Answer with a Riff

80. MAKE UP YOUR OWN QUESTION WITH THE MAJOR BLUES SCALE

G7 Make Up Your Own Question with a Riff *C7 Repeat Your Own Question with a Riff*

D7 Band Plays Answer *C7*

13 *G7 Make Up Your Own Question with a Riff* *C7 Repeat Your Own Question with a Riff*

D7 Band Plays Answer *C7*

The Swing Era

In the 1930's and 40's, the orchestras of Duke Ellington, Count Basie, Benny Goodman, Glenn Miller, and Fletcher Henderson created a new type of dance music called swing. The strong beat and smooth "big band" sound made swing the most popular music of the time.

Edward Kennedy "Duke" Ellington (1899–1974) grew up in Washington, D.C. and led a band nearly all of his life. Although Duke was a gifted pianist, he is most remembered for his compositions and orchestrations. It is estimated that he wrote over one thousand works. Ellington is considered by many to be the most important jazz composer of the 20th century.

Duke Ellington



Count Basie



William "Count" Basie was born in Red Bank, New Jersey (1904), but his style of big band music is associated with Kansas City. In the early 1930's, Basie joined the Bennie Moten Orchestra, a "riff" styled band that specialized in playing the blues and performed primarily in the midwest. When Moten died in 1935 the "Count" took over the band, and under his leadership it became one of the most popular jazz bands of the era. Even after Basie's death in 1984, The Count Basie Orchestra continued to tour and please jazz audiences around the world.

Bebop

In the early 1940's, musicians began experimenting with a new kind of music which they called Bebop. Bebop was often much faster than swing music and its melodies and harmonies were much more complex. Swing bands played music primarily for dancing and focused on "ensemble" playing while the Bebop combos played for listening and emphasized improvisations.

83. RHYTHM WORKOUT

Two staves of music in 4/4 time, key of D major. The first staff contains a rhythmic pattern of eighth notes with accents. The second staff contains a similar pattern with triplets and accents.

84. MELODY WORKOUT

Three staves of music in 4/4 time, key of D major. The first staff contains a melodic line with a slur and a fermata. The second and third staves contain more complex melodic lines with triplets and accents.

Theory Review – The Dominant Scale (The Mixolydian Mode)

On page 12 we learned that the dominant scale can be built by inserting notes between the tones of a dominant chord. The dominant scale is also known as the mixolydian mode ("mode" is another name for "scale").

A single staff of music showing the D Dominant Seventh Chord (D7) and the D Mixolydian Mode. The chord is shown as a block of notes, and the mode is shown as a scale of notes.

85. MIXOLYDIAN WORKOUT – Scale Steps 1-5

Two staves of music in 4/4 time, key of D major. The first staff contains a melodic line with a D7 chord above it. The second staff contains a similar melodic line with D7 and A7 chords above it.

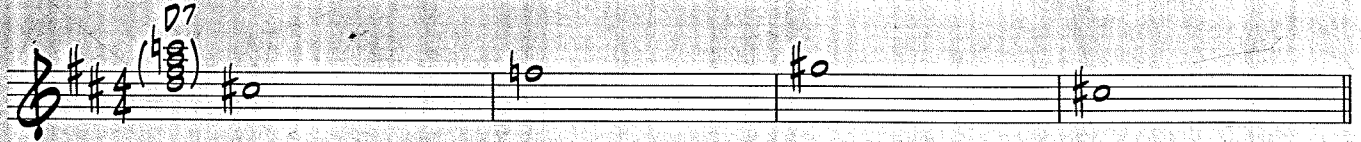
86. MIXOLYDIAN WORKOUT – Scale Steps 1-7

Two staves of music in 4/4 time, key of D major. The first staff contains a melodic line with a D7 chord above it. The second staff contains a similar melodic line with D7 and A7 chords above it.

Bebop Uses "Wrong" Notes (Chromatic Ornamentation)

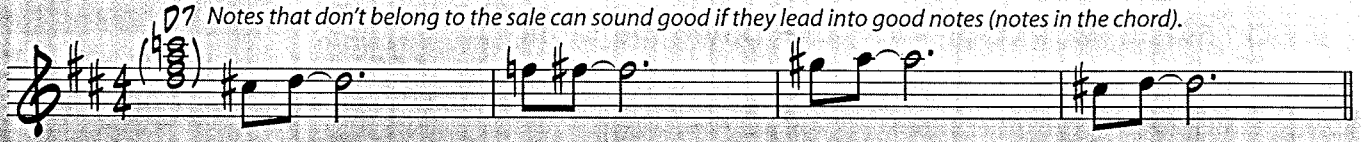
On page 16 you learned how you could improvise on a melody by adding "wrong notes" to the melody. You can also improvise on scales by adding "wrong notes" to the scales. Adding wrong notes is called chromatic ornamentation and bebop musicians in the forties made these "wrong notes" an important part of their improvised melodies.

87. "WRONG NOTES" CAN SOUND WRONG



88. "WRONG NOTES" CAN SOUND GOOD

Notes that don't belong to the scale can sound good if they lead into good notes (notes in the chord).



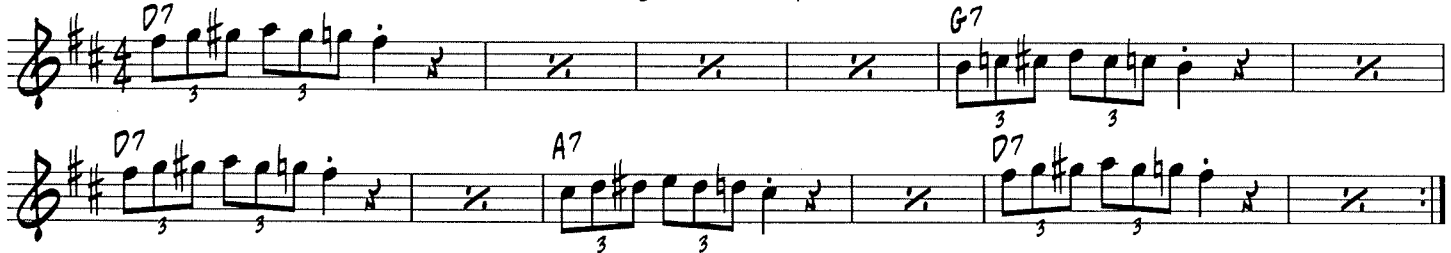
89. CHROMATIC WORKOUT - Filling in the Scale

Put the "good" notes on the downbeats and the wrong notes on the upbeats.



90. CHROMATIC WORKOUT - Filling in the Scale with Triplets

Put the "good" notes on the downbeats and the wrong notes on the upbeats.



91. CHROMATIC WORKOUT - Enclosing the Good Notes

Play 1/2 step above, then play 1/2 step below, then play the "good" note (a note from the chord).



The Bebop Lick

The Bebop lick starts on a scale tone, moves by half steps down a step, and then returns to the original note. It is a very common Bebop melodic device.



92. CHROMATIC WORKOUT - Using the Bebop Lick



Bebop Scale

On page 25 you learned how jazz musicians add "wrong notes" to scales. It is very common for improvisers to add a note between the seventh and root of the mixolydian mode to make a new scale called the **Bebop Scale**.

93. COMPARE THE MIXOLYDIAN MODE AND THE BEBOP SCALE

D Mixolydian Mode *D Bebop Scale* *Add a note*

Bebop scales sound good with dominant chords because when they are played in 8th notes, the downbeats are always notes in the chord.

94. BEBOP SCALE WORKOUT - Running Down the Scale

95. BEBOP SCALE WORKOUT - Running Down from 3 to 7

96. BEBOP SCALE WORKOUT - Running Up from 5 and Ending on 7

97. BEBOP SCALE WORKOUT - Keeping the 8th Notes Going

98. TRADING OFF WITH THE BEBOP SCALE



Charlie Parker

Charles Christopher Parker (1920–1955) who was known to jazz fans as “Bird” grew up in Kansas City. As a young boy he idolized Count Basie’s star tenor saxophonist, Lester Young. “Bird” became a virtuoso performer on alto sax whose solos displayed fire, brilliance, and a keen understanding of the blues. Although he died before he received the recognition he deserved, his style became widely studied and imitated.

Dizzy Gillespie



John Birks Gillespie (1917–1993) was born in South Carolina. While touring with the Teddy Hill Band, he earned the name “Dizzy” because of his clowning and horseplay. His main influence was Roy Eldridge who was perhaps the most brilliant trumpet soloist of the swing era. In addition to being a great trumpeter, “Dizzy” was an entertaining showman. His puffed cheeks and bent horn made him a recognizable figure the world over.

PERFORMANCE SPOTLIGHT

99. “BOPPIN’ AROUND” – Full Band Arrangement

Mike Steinel

$\text{Sax}^{\text{DIV.}}$ TACET 1ST TIME

1. TO CODA
 PLAY DIV.

2. (14) SOLOS
 D7

G7 D7

A7 D7

CODA

D.S. AL CODA
 DIV.

LAST TIME----

100. DEMONSTRATION SOLO FOR “BOPPIN’ AROUND”

D7 G7

D7 A7 D7

D7 G7

D7 A7 D7

Latin and Rock Styles

Latin Jazz or Jazz Rock styles are played much differently than swing style. The 8th notes in Latin and Rock are played evenly, and articulations are often quite different than in swing style.

101. COMPARE THE 8TH NOTES

Swing Style (with triplet feel) Latin or Rock Style (with even 8th notes)

The exercise shows two musical staves in 4/4 time. The first staff, labeled 'Swing Style (with triplet feel)', shows a sequence of eighth notes with a triplet feel. The second staff, labeled 'Latin or Rock Style (with even 8th notes)', shows a sequence of eighth notes played evenly.

102. QUARTER NOTES *In Latin and Rock these are often legato.*

Swing Style Latin or Rock Style *As in Swing, notes followed by rests are played staccato.*

The exercise shows two musical staves in 4/4 time. The first staff, labeled 'Swing Style', shows quarter notes with accents and slurs. The second staff, labeled 'Latin or Rock Style', shows quarter notes with accents and slurs, and notes followed by rests are marked as staccato. Below the notes are rhythmic syllables: 'Dit Dot Dit Dot Dit Dot Dot' for the first staff and 'Doo Bah Doo Bah Doo Bah Dot' for the second staff.

103. 8TH NOTES *Often staccato or a combination of staccato and legato.*

Swing Style Latin or Rock Style

The exercise shows two musical staves in 4/4 time. The first staff, labeled 'Swing Style', shows eighth notes with accents and slurs. The second staff, labeled 'Latin or Rock Style', shows eighth notes with accents and slurs. Below the notes are rhythmic syllables: 'Dit Doo Bah Dit Doo Bah Doo Dit Dot' for the first staff and 'Doo Dit Dit Doo Dit Dit Dit Bah Dot' for the second staff.

104. LATIN/ROCK RHYTHM WORKOUT #1

Two musical staves in 4/4 time. The first staff has rhythmic syllables: 'Doo Bah Dit Dit Dit Dit Doo Dit Dot' and 'Dit Dit Dit Dit Doo Bah Doo Dit Dot'. The second staff has rhythmic syllables: 'Dit Dit Dit Dit Doo Dit Dit Doo Dot' and 'Doo Dit Dit Dit Dit Dit Dit Doo Dot'.

105. LATIN/ROCK RHYTHM WORKOUT #2

Two musical staves in 4/4 time. The first staff has rhythmic syllables: 'Doo Bah Dit Bah Dit Dit Dit Dit Dot' and 'Dit Bah Dit Doo Bah Dit Dit Dit Dot'. The second staff has rhythmic syllables: 'Dit Dit Bah Dit Bah Dit Doo Dit Dot' and 'Dit Bah Dit Dit Dit Bah Doo Dit Dot'.

106. LATIN/ROCK RHYTHM WORKOUT #3

Two musical staves in 4/4 time. The first staff has rhythmic syllables: 'Doo Bah Dit Dit Dit Doo Dit Dot' and 'Dit Dit Dit Doo Bah Doo Dit Dot'. The second staff has rhythmic syllables: 'Doo Dit Dit Dit Dit Dit Dit Dit Dit Dot' and 'Dit Dit Dit Doo Dit Dit Dit Dit Dot'.

107. MAKE UP YOUR OWN

In the sections marked "Solo," take turns making up your own rhythms using only a single pitch (D).

Band Solo

Two musical staves in 4/4 time. The first staff is labeled 'Band' and 'Solo'. The second staff is also labeled 'Band' and 'Solo'. The 'Solo' sections are marked with a circled 'S' and show a single pitch (D) being played.

Salsa Caliente

108. RHYTHM WORKOUT

Two staves of music in 4/4 time. The first staff contains two measures of eighth notes with accents. The second staff contains two measures of eighth notes, some with accents and some beamed together.

Note: Sometimes in Latin jazz 8th notes are played legato or connected.

109. MELODY WORKOUT

Three staves of music in 4/4 time. The first two staves contain eighth notes with slurs and accents. The third staff contains eighth notes with slurs and accents, including some beamed eighth notes.

Theory Review – The Minor Seventh Chord

On page 11 we learned that lowering the third and seventh of a Major Seventh Chord changes the chord to a Minor Seventh Chord.

110. D Major Seventh Chord

D Minor Seventh Chord

Two staves of music in 4/4 time. The first staff shows the D Major Seventh chord (D, F#, A, C#) with fingering 1, 3, 5, 7, 5, 3, 1. The second staff shows the D Minor Seventh chord (D, F, A, C) with fingering 1, b3, 5, b7, 5, b3, 1.

Building the Dorian Mode from the Minor Seventh Chord

Adding notes between the chord tones of the Minor Seventh Chord creates a new scale called the Dorian Mode. The Dorian Mode "fits" or sounds like the Minor Seventh Chord.

D Minor Seventh Chord

D Dorian Mode

Two staves of music in 4/4 time. The first staff shows the D Minor Seventh chord (D, F, A, C) with a dashed line indicating the notes of the D Dorian Mode scale (D, E, F, G, A, B, C) being added between the chord tones. The second staff shows the D Dorian Mode scale with notes numbered 1 through 8.

111. DORIAN MODE WORKOUT – Scale Steps 1-5

Two staves of music in 4/4 time. The first staff shows the first five notes of the Dorian mode (D, E, F, G, A) with slurs. The second staff shows the same five notes with slurs and accents.

112. DORIAN MODE WORKOUT – Scale Steps 1-8

Two staves of music in 4/4 time. The first staff shows the first eight notes of the Dorian mode (D, E, F, G, A, B, C, D) with slurs. The second staff shows the same eight notes with slurs and accents.

113. DORIAN MODE WORKOUT – Scale Steps 1-9

Two staves of music in 4/4 time. The first staff shows the first nine notes of the Dorian mode (D, E, F, G, A, B, C, D, E) with slurs. The second staff shows the same nine notes with slurs and accents.

114. DORIAN MODE WORKOUT – Skipping notes and moving around

Two staves of music in 4/4 time. The first staff shows the first nine notes of the Dorian mode with slurs and accents. The second staff shows the same nine notes with slurs and accents, including some beamed eighth notes.

115. MAKE UP YOUR OWN – 2-Bar Solos Using the Dorian Mode

Blues Scale Review

The *Blues Scale* also sounds good with the Minor Seventh Chord and is common in Latin and Rock styles.

116. BLUES SCALE WORKOUT – 1, b3, 4, 5, and b5

117. BLUES SCALE WORKOUT – 1, b3, 4, b5, and b7

118. MAKE UP YOUR OWN – 2-Bar Solos Using the Blues Scale

Jazz Fusion

The term **Jazz Fusion** is used to describe a type of jazz that combines non-jazz styles with jazz. In the 1950's, jazz musicians began experimenting by borrowing rhythms, forms, and instruments from many other types of music. Since that time jazz has been fused (or combined) with classical music, latin music, rock music, and Indian music, to name a few. **Jazz Fusion** often features a rhythmic style that uses even eighth notes.

In addition to playing bebop and swing, **Miles Davis** (1926–1991) was a pioneer of "Jazz Fusion" styles. He was truly one of the most innovative jazz musicians of the 20th century.


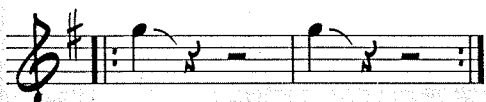


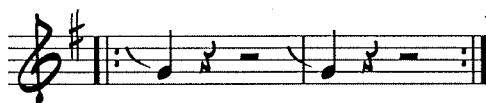


Miles began his career with the great bebop saxophonist Charlie Parker but quickly emerged as a leader who became and remained a trend setter for the rest of his career. He had a particular gift for finding and nurturing the most talented young musicians of the day. The list of musicians who played in his bands is a veritable who's who of modern jazz and includes John Coltrane, Cannonball Adderley, Herbie Hancock, Chick Corea, Tony Williams, Bill Evans, and John McLaughlin.

Miles Davis


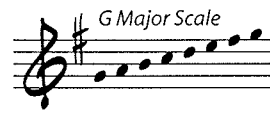

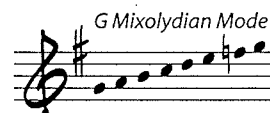






121. Jazz Ornamentation and Expression

In order for music to sound jazzy, it must be played with appropriate jazz expression. There are many ornaments and articulations which are peculiar to jazz and necessary to achieve a characteristic jazz feeling. These are some of the most common ornaments:

Bend		Start the note on pitch, lower it momentarily, then return to original pitch.
Fall		At the end of the note let the pitch fall off. Falls may be executed with the emboucher or the fingers or a combination of both. Falls can be short or long.
Scoop		Slide into the note from below pitch. Scoops can be executed with the emboucher or the fingers or a combination of both.
Doit		Slide the pitch upwards at the end of the note.
Plop		Slide down to a note from above slightly before the note is to be played. Plops can be short or long.
Glissando		Slide from one note to the next smoothly. Glissandos may be executed with the emboucher or the fingers or a combination of both.
Flip		Often called a turn, the flip is executed by quickly playing a note above the original note (usually a step or half step), returning to the original note, and then proceeding to the next written note.

Chord and Scale Review

Chord Type	Chord Symbol	Related Scale or Mode for Improvisation
 <p>Major Seventh</p>	G ^{MA7}	 <p>G Major Scale</p>
 <p>Dominant Seventh</p>	G ⁷	 <p>G Mixolydian Mode</p> <p>Note: the Blues Scale can be used with Dominant Seventh Chords, Minor Seventh Chords, and the entire Blues Progression</p>  <p>G Blues Scale</p>
 <p>Minor Seventh</p>	G ^{mi7}	 <p>G Dorian Mode</p>  <p>G Blues Scale</p>

Blues Scales

Blues Scales in 4/4 time, featuring two rows of four measures each. The first row contains G, C, F, and Bb scales. The second row contains Eb, E, A, and D scales. Each measure shows a sequence of notes characteristic of the blues scale.

Major Blues Scales

Major Blues Scales in 4/4 time, featuring two rows of four measures each. The first row contains G, C, F, and Bb scales. The second row contains Eb, E, A, and D scales. Each measure shows a sequence of notes characteristic of the major blues scale.

Chord/Scale Workout

	Major Scale	Major 7th Chord	Mixolydian Scale	Dominant 7th Chord	Dorian Mode	Minor 7th Chord
G						
C						
F						
D						
A						
E						
B						
F#						