

UMEA

Jazz

Certification

By

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Theory

This packet assumes the reader already possesses a basic understanding of Music Theory. Some of this might be redundant, however it is taught here with an approach specifically intended for the Jazz Educator.

Please note that the information and definitions given below are portrayed from a purely theoretical standpoint. Common usage (in Jazz) of a chord may be significantly different from what is cited here. For example, a C7 chord – by definition – includes C, E, G, B \flat .







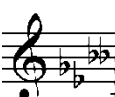



However, in Jazz it is standard practice to add a D (the 9th) to this chord, even though the 9th can be notated just as easily by indicating C9.



And while a Mixolydian scale fits well over a Dominant chord, a soloist may choose to use a Half-Whole Diminished scale instead.

The information included below is an absolutely necessary starting point for those with any aspirations for learning how to improvise a solo or to “comp” a solo.

Explanation of Chords and Symbols

	<u>Spellings</u>	<u>Symbols</u>	<u>Examples</u>
Major 7	1, 3, 5, 7	C, CΔ7, C Maj7, CM7, Cma7	
Dominant 7	1, 3, 5, b7	C7	
Minor 7	1, b3, 5, b7	C-, C-7, C min7, Cm7	
Half-Diminished	1, b3, b5, b7	Cø, C min7b5, C-7b5	
Diminished	1, b3, b5, bb7	C°, Cdim, C°7	
Sus Chords	1, 4, 5, b7	C7sus4, C7sus, G-7/C, Bb/C	
Augmented	1, 3, #5, b7	C7+, C7 aug, C+7	
6 chords	1, 3, 5, 6	C6	
9's, 11's, 13's	These are added to the existing chord. They are Major intervals (from the root) by default, but may also be altered. (see Alt chords) A "9" does not replace the 7, but is added to it. A "13" implies the presence of a 7 and a 9.		



Alt Chords

Includes one or more of the following: b9, #9, b5, #5, #11. If the chord simply says "C alt," then the player may choose which altered tone (or tones) to use.



Explanation of Modes

You can look at (or teach) modes in several different ways. Two options are given below.

Option 1. How the mode relates to a Major Scale (Parallel Thinking)

This may be the easiest way to teach and understand modal scales. Start with a Major scale (with its inherent sharps and flats). Then add the indicated flats to a Major Scale to create a mode.

Major Scale (same as Ionian Mode)



Dorian: b3, b7



Mixolydian: b7



Locrian: b2, b3, b5, b6, b7



Option 2. How it relates to a Major Key (Relative Thinking)

Modal scales can all be related to their respective Major scales.

Ionian: Same as Major

Dorian: Play the Major scale, but start and end on the 2nd scale degree.

Phrygian: Start on the 3rd scale degree

Lydian: Start on the 4th scale degree

Mixolydian: Start on the 5th scale degree

Aeolian: Start on the 6th scale degree (this is the same as Natural Minor)

Locrian: Play C Major, but start on the 7th scale degree

The example below shows the relationship between several modes found in the key of C Major. These three modes are cited as they will be found often in Jazz music.



Option 2 gives more insight to the Jazz musician, especially in terms of soloing and/or composition. In C Major, a “ii chord” creates D min7, a “V chord” creates G7, and a “vii chord” creates B min7^b5 (half-diminished). All of these chords are derived from the Key – with no additional accidentals. The modal scales that fit these chords are also derived from the Key – with no additional accidentals. The importance of this will be discussed further under the “ii-V7-I” section.



Other Useful Scales

Half-Whole Diminished - built by alternating m2, M2 up from a root. Please Note: Because of the nature of this repeating pattern scale, there are only three different Half-Whole Diminished scales.



Diminished Whole-Tone – also known as “Super Locrian” and “Altered Scale”

Built from the root: m2, M2, m2, M2, M2, M2 - the bottom of the scale is from a Half-Whole Diminished scale, the top is from a Whole-Tone scale. (One can also think of this as the 7th mode of an ascending melodic minor.)



Blues – 1, b3, 4, #4, 5, b7



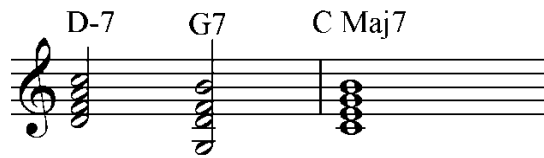
Whole-Tone – built from M2 (and enharmonic equivalents). Please Note: Because this is a repeating pattern, there are only two different Whole-Tone scales.



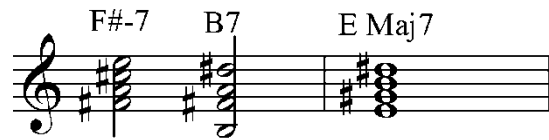
ii-V7-I's

The ii-V7-I is a very common chord progression in Jazz. It is often used as a “turnaround” or cadence at the end of the chorus to transition into the beginning of the next chorus. It may also be used to establish a key area during a piece. There are many versions, but in its simplest form, a Major ii-V7-I consists of a Minor 7th chord, a Dominant 7th chord, and a Major 7th chord with roots on the 2nd, 5th, and 1st scale degrees respectively (of the Key or Key Area).

Example 1: C Major



Example 2: E Major



Notice that the three chords (Minor, Dominant, and Major) are spelled without any changes from the tonic key area (C Major in Example 1, and E Major in Example 2).

Afternoon In Paris Example:

“Afternoon In Paris,” by John Lewis is a great example of the use of ii-V7-I’s. They are used to establish several key areas and they are present at the end of the A section, at the end of the B section and used again if repeating the chorus. The tune starts with a C Maj7 to establish the key. That is followed by C-7, F7, and B^b Maj7 – which is a ii-V7-I in the key of B^b. Next is another ii-V7-I in A^b: B^b-7, E^b7, A^b7. The A section finishes with two more ii-V7-I’s back in C Major: D-7, G7^b9, C Maj7.

Minor ii-V-i’s

In a Minor key, the ii chord naturally occurs as Half-Diminished.

Example: ii chord in A Minor

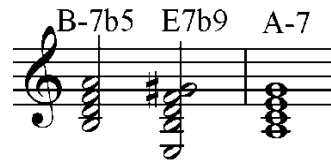


In a Minor key, the V chord naturally occurs as a Minor chord. In a cadence, however, the 3rd is raised to make the chord quality Dominant: E7. Notice that if you added the 9 (derived from the key of A Minor) it would be F Natural. This is the ^b9 of the E7 chord.

Example: V chord (with raised 3rd) in A Minor



So a ii-V-i in A Minor would be:



Autumn Leaves Example:

Joseph Kosma's "Autumn Leaves" provides a good example of a basic Minor ii-V-i. The Key area in this example is E Minor.



While discussing Minor ii-V-I's it should be noted that this basic example (from Autumn Leaves) is certainly not the only version one will encounter. The V chord (the Dominant) is typically heavily altered (the 9th and/or 5th are altered). The I chord (the Tonic) is often found as a Minor chord with a Major 7th or a Major 6th.

ii-V7's

Sometimes a ii-V-I is adapted to create a chain of chords. The I chord is made Minor so as to function both as the i of the first ii-V and as the ii in the next ii-V pair. This concept is often used to create a string of chords that work through the circle of fourths. Clifford Brown's "Daahoud" starts with a good example of this: E^b-7, A^b7, D^b-7, G^b7, B Maj7. In Duke Ellington's "Cotton Tail" there are several of these strings. Starting in the 3rd measure of the tune we see: D-7, G-7, C-7, F7, B7^b, E^b6. These ii-V's are not all the typical "Minor to Dominant" progression, however it's a good example of how the ii-V form has been adapted to suit the composer's needs.

12 Bar Blues

There are many versions of the Blues chord progression. Many follow a 12 bar format similar to the examples below. Please note: these examples give the basic harmonic progression but are not intended to represent how they should be played. For more info on voicings, see the rhythm section portion of this packet.

Example 1

$I^7 / I^7 / I^7 / I^7 / IV^7 / IV^7 / I^7 / I^7 / V^7 / IV^7 / I^7 / ii^7 V^7$

Example 2

$I^7 / IV^7 / I^7 / v^7 I^7 / IV^7 / iv^{\circ 7} / I^7 / III^7 VI^7 / ii^7 / V^7 / III^7 VI^7 / ii^7 V^7$

Ensemble Basics

Jazz needs the same attention given to Intonation, Sound Quality, Balance and Timing as would be given in any other performing ensemble. Some helpful hints are given below.

Intonation –

Have students tune at a Forte in an appropriate range – nothing extreme or outside of what the students will be playing. Trumpets and most Trombones (excluding Bass Bone) should not tune on their low Concert B \flat . Consider Concert F or the next B \flat up (in the staff for trumpets, at the top of the staff for trombones). For Saxes, one idea is to tune them separately on THEIR F# - Concert A for Alto and Bari, Concert E for Tenor.

For melodic playing, students must learn how to hear a note *in tune* before they play it and be able to produce the note at that pitch level. To accomplish this, students need to get to know their instrument's pitch tendencies. They should practice with a tuner to get a feel for how much they need to adjust to keep notes in tune.

For chordal playing (especially on sustained chords), consider the following:

Teach students how to listen for beats when tuning and how to slow them down until they disappear. This is time-intensive but essential.

Start with tuning unisons. After demonstrating and explaining the concept, let the students practice in pairs. If you don't have enough rooms to do this during class, give each student a partner and assign them homework to practice this in a place where they can really listen for beats.

After unisons have been mastered, practice tuning 5ths. Most wind players advocate using "Just tuning" (or "beat-less") intonation to tune intervals with wind players. A Perfect 5th will register 2 cents sharp (relative to the tuner's equal temperament). If tuners with clip microphones are available, have the person playing the root play exactly in tune with the tuner. Have the person playing the 5th lip the note 2 cents sharp to be perfectly in tune with the root. Practice the same with different intervals:

Major 3rds should register 14 cents low.

Minor 3rds should register 16 cents high.

Major 7ths should register 12 cents low.

Minor 7ths should register 18 cents high.

Sound Quality – One could write a book entirely about this subject. The ability to produce a good sound is arguably the musician’s most important skill. It is also difficult to explain in writing. As such, I will stick to more general concepts.

Work to supply students with quality instruments. If funding is not made readily available, find outside sources. Fundraise, beg to administrators or write grant proposals – whatever it takes. Get good equipment, whether it’s a good Baritone Sax or good drums, cymbals, and good heads - it makes a huge difference.

Work with your Bass and Guitar to get a Jazz Sound. If a student is playing on a bright instrument (often the case with a Solid Body Guitar or Electric Bass) they can darken the sound by going to darker round-wound or even Flat-Wound strings. Choice of Amp and EQ on the amp are also important. It is certainly possible to go too dark though. Listen to great players and imitate that sound.

Mouthpieces- Most beginner mouthpieces will limit a musician. Each player is different, as are their abilities, needs and even preferences of sound. However, the following suggestions are made to give some guidance.

Lead Trumpet – Marcinkiewicz E9.1 (Bobby Shew 1.5) or E10.3 (Bobby Shew 1.25)

Section Trumpet - Marcinkiewicz E5 (Bobby Shew 2)

Alto –Meyer 6 medium or Beechler L6S (metal is usually not used on Alto)

Rico Jazz Select 3 S or M or Van Doren “Java” 2.5 reeds

Rovner “Light” Ligature

Tenor – Otto Link 7, 7* or 8 (Metal) or a Yanagisawa 7 (Metal)

Rico Jazz Select or Reserve 2.5 or 3 Reeds or Van Doren “Java” 2.5 reeds

Bari – Dukoff 7 (Metal) or a Yanagisawa 7 (Metal) or Rousseau JDX 6 or 7

Rico Reserve 3 Reeds or Van Doren “ZZ” 2.5 reeds

Lead Trombone – Marcinkiewicz ET3, Schilke 45

Section Trombone – Bach (or Marcinkiewicz) 5G or 6 ½ AL, Schilke 50

Bass Trombone- Marcinkiewicz EBT1, Schilke 60

Balance

Pyramid of Sound - Lower voices louder, higher voices quieter. This is a concept commonly used in Band, Orchestra and Choir.

Lead Trumpet - must be heard throughout the band, but it should not “stick out” or dominate the band.

Bass - can also over-do things. With amplification “too much low end” is certainly a possibility. “Turn down and Play Harder” is a good slogan.

Inner Voices – often get some of the most interesting notes. Make sure they are heard.

Melody vs. Harmony – The Pyramid of Sound concept is certainly useful, but does not always apply to everyone. If the Lead Alto is soloing or carrying the Melody, while the rest of the sax section blows in accordance with the Pyramid of Sound, then the Melody can get covered up. Balancing Melody and Harmony (or Melody with Counter-Melody) means making sure both can be heard.

Thoughts on Saxophone Balance

Saxes are fighting an up-hill battle trying to balance Trumpets and Trombones. They need to know how to produce a strong sound. Again, make sure they are using a Jazz Mouthpiece and reed. To get saxes to play out, have them drop the jaw a little and blow a little flat. More air is a must.

Thoughts on Trumpet Balance

Lead trumpet needs to be heard, but must not be overbearing.

Consider doubling the lead trumpet part down an octave (if not already doubled in 4th or 5th trumpet). This gives more “body” or “depth” to the lead trumpet sound.

Make sure trumpets don't point their bells into the stand or the Trombone sections' heads. Have the trumpet players place their stands right behind the trombone players. The stands should be up high enough that the trumpet players don't have to look down low to see their music. The trumpet players will play to the side of the stand with their bells pointing in “windows”- between the trombone players.

Thoughts on Trombone Balance

Consider putting your best players on 1st trombone and Bass Trombone, then 2nd then 3rd.

Make sure trombone bells are also pointed in “windows” – not into the stand, the ground or a sax player's head.

If your Trombone section is very strong, have them sit. If they are not as loud, have them stand.

If your trombones are quiet, keep after them until they are in the habit of really supporting their sound. Make sure they open their jaw more as they use more air.

Time

It is EVERYONE’S job to keep time – not just the Bass and the Drums. However, if you can establish solid time in the rhythm section it is easy to have the winds listen to the drums to line things up rhythmically. Start with the Bass and Drums. Make sure they are playing EXACTLY together. Be picky. Then add the rest of the Rhythm Section, one at a time.

Make sure the hi-hat is being played loudly enough to be heard by the whole band. Time is certainly played on the ride, but the sustain of the ride can make it harder to hear clean time. The hi-hat is a more crisp and concise keep of time.



If students are having a hard time locking in a rhythm, teach them to feel it in 2 rather than 4. This can be harder for younger groups, but for more advanced students, it can often clean up time issues quickly.

Swing Style

The following applies to swing style jazz. This will not apply to tunes in a Rock, Latin, or Funk style. Ballads and Jazz Waltzes may be played swung or straight. In some cases a Jazz Waltz may even combine the styles by playing straight on running eighth note passages and swung on syncopated passages. Listen to recordings of the piece to get an idea what has been done historically.

Triplet feel

Running Eighth notes will get a triplet feel as shown below.

This:  Is played (rhythmically) like: 

The “triplet feel” may be interpreted many ways. The typical swing – literally a triplet – would be defined as 67% - 33% of the beat (per eighth note). Some Jazz artists and Big Bands will place the second eighth note later in the beat for a “heavier” swing (for example: 75% - 25%). Some may play it more “straight” (55% - 45%). Some interpret the swing differently based on the tempo of the piece (i.e. eighths notes at a faster tempo will be played more evenly, while a slow tempo would get swung more heavily).



Application of this more advanced concept necessitates a great deal of listening. Students and directors need to listen to recordings. Performers need to listen to each other to agree on the swing interpretation. The Lead Trumpet player and the Drum Set player need to agree on the interpretation of the swing. Lead Trombone and Lead Alto listen back to the Lead Trumpet and the rest of the section listens in to their section leader. **For younger jazz musicians, start with a literal triplet for swing until**

this is completely mastered. It's better for a band ALL to play a literal triplet than to have some playing a heavy 75% - 25% swing and others playing a 67% – 33%.



Try the following exercise to help students feel the triplet in swing style. Each day spend a few minutes having students subdivide the triplets with the tongue.

Slurs in Swing Style



In running eighth note passages, slur from the "And" to the beat.

This:  Is slurred like: 

Make sure the eighth note runs are played very legato. Students will often put too much space in between the notes when starting to learn swing.

Incorrect:  Correct: 



When a triplet is present, it will usually be slurred.

This:  Is articulated like: 



Accents in Swing Style

Accents should be played in swing in the following cases:



For running eighth note lines, add an accent at the beginning and end of a line and at the peaks in the line. The last eighth note articulation should be "Dot." (See articulation section below)

This:  Is accented like: 



Syncopated rhythms

This:  Is accented like: 



Doo-Wah's – accent the second note, but also play the first note of a “doo-wah” quieter.

This:  Is accented like: 



Do not teach your students to “accent up-beats in swing.” When told to accent the up-beats, students will invariably exaggerate this – creating a non-jazz feel. The best advice one can give a student (as pertaining to accents or whatever else in Jazz) is to have them listen to “the greats of Jazz” – a lot.

This:  Should NOT be accented like: 

Quarter notes are often articulated “Dot” in Swing.

This:  Is accented like: 

Don't make quarters too short in swing. The standard swing quarter note should be 2/3 of the beat.

This:  Is played like: 

Articulation in Swing Style

Articulation needs to be uniform. It can be very helpful to define articulation symbols for your group so that articulation is uniform throughout the group. Once a system is defined, students should practice singing/saying them as well as playing them. Again, listening to section leaders and matching across the group is essential.

Listening

Jazz has evolved ever since its inception. From its roots in Rag-Time and Tin-Pan Alley to Swing, Bop, Fusion and everything in between, there is a lot to take in. Listen, listen, listen. Please note that no list of recommended Jazz could be considered comprehensive. While there are many important and influential Jazz musicians that are not included below, this list may provide a good starting place.

Sax/Clarinet: Sidney Bechet, Benny Goodman, Charlie Parker, Johnny Hodges, Lester Young, John Coltrane, Sonny Rollins, Dexter Gordon, Cannonball Adderley, Phil Woods, Bob Berg, Michael Brecker, Branford Marsalis, David Sanborn, Eddie Daniels

Trumpet/Cornet: Bix Beiderbecke, Louis Armstrong, Harry James, Dizzy Gillespie, Clifford Brown, Lee Morgan, Miles Davis, Clark Terry, Art Farmer, Bobby Shew, John Faddis, Wynton Marsalis, Arturo Sandoval

Trombone: JJ Johnson, Bill Watrous, Carl Fontana, Wycliffe Gordon, John Allred

Piano: Jelly-Roll Morton, Count Basie, Duke Ellington, Dave Brubeck, Oscar Peterson, Bud Powell, Horace Silver, Thelonious Monk, Herbie Hancock, Gene Harris, Chick Corea, Monty Alexander, Andre Previn

Drums: Max Roach, Philly-Joe Jones, Elvin Jones, Mel Lewis, Sonny Payne, Buddy Rich, Harvey Mason, Horatio “El Negro” Hernandez, Dave Weckyl

Guitar: Freddie Green, Wes Montgomery, Jim Hall, Pat Metheny

Bass: Ray Brown, Christian McBride, John Clayton, Dave Holland, Larry Grenadier, John Patitucci, Brian Bromberg, Marcus Miller, Stanley Clark

Vibes: Milt Jackson, Lionel Hampton, Gary Burton

Big Band: Duke Ellington, Count Basie, Woody Herman, Benny Goodman, Buddy Rich, Thad Jones and Mel Lewis Big Band, Maynard Ferguson, Stan Kenton, Bob Florence, Matt Catingub, Bob Mintzer, Harry Connick Jr., Gordon Goodwin

One could easily spend thousands of dollars acquiring recordings of those on the list above. However, there are free resources online (both legal and illegal). One can find a lot of Jazz on [youtube.com](https://www.youtube.com) and [Pandora.com](https://www.pandora.com). While most people are familiar with [youtube.com](https://www.youtube.com), [pandora.com](https://www.pandora.com) should be explained. After a short, free registration process, one indicates a desired style of music, song title, or artist name. The site then creates and streams to your computer a playlist based on the information entered. Again, this is a great (both free AND legal) way to soak up a lot of music. The only down side is that you can't pick a specific title that you want to hear – only a specific style.

Choice of Literature

Standards

It is always a good idea to introduce your students to the Jazz “Standards.” You can do this by purchasing a class set of Real-Books (one for ever two people if the budget is tight). This may cost a few hundred dollars, but realize you are purchasing hundreds of tunes. This is great for students to practice reading chords and sight-reading notes and rhythms. Students should practice sight-reading full Big-Band charts as well, but a Real Book can be useful teaching note-reading, rhythm reading, form, and common melodies and chord progressions.

Motivating a Younger/Less Experienced Group

It is easy for students to get excited about Rock, Funk, and Fusion...and we DO want them excited about Jazz. It seems every student on Earth will like “Birdland,” “Chameleon” and “Get It On.” One can use these tunes as a hook to get kids interested. One can use these as a teaching tool to get students playing independent harmonies and more aggressive articulations. One can use these in assembly performances and for parents that may not have a deep Jazz background. However, this should be a stepping-stone into the larger world of Jazz.

Festival Music

Most Jazz Festivals require a Swing tune and a Ballad. Other good options include (but are not limited to): Latin, Funk, Jazz Waltz, Contemporary (Pat Metheney, Chick Corea, etc.). Rock is highly discouraged at festival.

When choosing music, MAKE SURE IT IS FUN FOR YOUR STUDENTS! No one is forcing them to take Jazz. If they’re going to succeed and be motivated, it has to be fun. Try reading a bunch of different charts (Jazz arrangements) and see what they like. This cannot be the only consideration, but it should be a big one.

Choose something that shows your band’s strengths – not your weaknesses. If you have a great Trombone player, feature him/her. If your soloists can’t read fast be-bop changes, choose something with easier changes (i.e. Blues, or Funk).


Once your festival music is chosen, listen to recordings. This will help you make educated decisions on tempo, style, interpretation, etc. If you don’t have funds to purchase the entire disk, you can download most titles for \$1 at amazon.com or iTunes.

Improvisation


General Concepts to Keep in Mind:

- Start working on improvisation when students are YOUNG. 7th graders can improvise with the first 5 notes of the B \flat scale over a static chord or a simple 2 chord progression. Have them start with a tune they have learned from their beginning band book. Have them play with the rhythms while using the original notes. Have them keep the rhythm and change the notes around. Make it fun.
- Don't rely too heavily on the Blues scale. The Blues scale *is* easy and you *do* want your students to have success early on, however it is also easy for students to get stuck with the Blues scale as their only improvisational tool. Try a Modal approach in an easy key. D Dorian, G Mixolydian, and C Major are all based on the same set of notes. So if you have your students play C Major over these changes their note choices should mostly sound fine.
- Use space in your solos. This gives the audience time to breath. It may give the soloist time to create more interesting ideas. It provides the rhythm section space to be included in a conversation (between soloist and rhythm section). The goal is to create music, not just to fill time with as many notes as possible.
- Use rhythm to create interesting solo. Note choice is important, but perfect note choice implemented with boring rhythms is still boring.
- Avoid emphasizing the 4th scale degree on chords with a Major 3rd (Major, Dominant, Augmented). The 4th scale degree works well, however, over a Minor Chord.

Don't do this:




This is fine:



- Soloists should avoid emphasizing the 1st scale degree on Major Chords. Instead, encourage them to hear and play the 7, 9 or 13.

Instead of this:



Try this:



There are many great ways of teaching improvisation. My approach is a hybrid of many ideas I've absorbed from friends and some I've come up with on my own. Again, this is not the only way to teach improv., but here's what I've come up with.

1. Listening – This can be motivational and educational. They need to have a taste of how fun Improvisation can be. Jazz like a language has many rules, exceptions, and nuances. These can't all be taught in a book. To know them all, students need to listen - a lot. Play great recordings for your students, and they will be more excited to learn. Have them get on Pandora.com (free online radio that allows you to choose your preferred musical styles). Solo for them if you're comfortable doing so. If you are not, bring in someone who is, and start working on the skill yourself.

2. Teach the theory, but don't overwhelm them. Make a list of concepts you want to get across, and spend five minutes per day on them. Assess what is taught. If concepts are never tested, students put less importance on them.

3. Give students some tools to work with. To learn a tune, have a student practice one improvisational tool at a time (described below). Then have them practice mixing up the tools every 4 bars. For example, in a 12 bar blues, a student could play around with variations on the melody for 4 bars, play with some scales for 4 bars, then finish with a favorite lick for the last phrase. Students can find "Head Charts" or "Lead Sheets" to work with in a "Real Book" (Hal Leonard) or better yet, they can purchase a Jamey Aebersold play-a-long book/CD set (aebersold.com).

For an example we will use the first four bars of Duke Ellington's "Satin Doll," shown below:

Musical notation for the first four bars of Duke Ellington's "Satin Doll" in 4/4 time. The notation is on a single treble clef staff. Above the staff, the chords are labeled: D-7, G7, D-7, G7, E-7, A7, E-7, A7. The melody consists of eighth and quarter notes, with some rests.

Tool #1. Variations on Melody

Have them play around with the melody. Students will create their own variations on the melody by changing the rhythms, repeating notes, holding notes longer, change notes .

Musical notation for variations on the melody of "Satin Doll" in 4/4 time. The notation is on a single treble clef staff. Above the staff, the chords are labeled: D-7, G7, D-7, G7, E-7, A7, E-7, A7. The melody shows various rhythmic patterns, including a triplet in the fifth bar.

Tool #2. Arpeggios

Have students write out, practice and memorize arpeggios based on the chords. Arpeggiate up one measure and down the next. Encourage them to hit guide-tones when changing chords (when possible) – 7th scale degree from the first chord to the 3rd of the next chord.

Example:



When a student is comfortable playing the arpeggios, have them black out the notes (a few at a time) and start practicing while reading the chords. Once this skill is solid, the student needs to turn the arpeggiation into solo ideas by adding interesting rhythms, skipping notes, and varying the order of the arpeggio.

Example:



Tool #3. Scales

Next have students write out, practice and memorize scales that fit over the chords. These are by no means the only scales you can play over these given chords, but they represent a starting point. As with the chords, start by playing the scales up and down in order, then once that is mastered, start mixing things up – changing rhythm, order, adding rests, repeating notes, etc.

<u>Chords</u>		<u>Equivalent Scales</u>
Major	-----	Major
Dominant	-----	Mixolydian, or Blues
Minor	-----	Dorian
Half-Diminished	-----	Locrian, Dorian with a flat2
Diminished	-----	Diminished (either Half-Whole or Whole-Half)
Alt.	-----	Diminished Whole-Tone
Augmented	-----	Whole-tone

Tool #4. Call and response

Start with a 2 bar phrases. Have students play a one-bar idea then rest for a measure. (The one-bar idea can be created by the student or given to him/her.) In the second two-bar phrase, the student makes an appropriate response to the first statement. The third phrase would then be a response to the second statement and so-on.

Example:

D-7 G7 D-7 G7 E-7 A7 E-7 A7

Tool #5. Licks

Like learning a language, students need to build a vocabulary. Encourage students to transcribe solos and to STUDY transcriptions. They should look at how great soloists use scales, arpeggiation, rhythmic variation and motifs. Have them find their favorite moment in the solo, figure out how it fits over the chords, memorize it, and learn to play it in every key. This will build a vocabulary for the student, so when they see that chord progression again, they'll be able to hear and play something appropriate.

Thoughts on Transcriptions:

The ability to transcribe a solo is very important. It incorporates the development of listening skills and the ability to get what's in your head to come out of your instrument. The study of transcriptions (created by yourself or purchased in a book) can also be extremely beneficial. Transcription books are available at aebersold.com and can often be found free online just by searching the web for "free jazz transcriptions."

Rhythm Section

Often a band director will spend great effort rehearsing ensemble sections dealing with notes, rhythms, intonation, articulation, etc., but they may overlook crucial rhythm section considerations. The following material should help provide a foundation for a good rhythm section.

Piano (listen to Bud Powell and Count Basie for good examples)

Students must be able to create their own jazz flavored voicings (especially needed when reading chord charts or lead sheets). Many piano players study with classically trained teachers who themselves cannot teach this skill.

To help students create jazz voicings, use the “Priority Voicing System” explained below.

The idea is to start with the most important sounds of the chord, so students can get the job done whatever their skill level. When starting out, students might only be able to play the most basic chord elements. (See Stage 1) This is a fine starting place. As students progress, they can add and substitute as appropriate.

If a student is intimidated by learning so many voicings for so many chords, have them prioritize. Have them start with Major II-V-I's in all 12 keys. Just mastering these 12 sets of chords will enable them to play a huge percentage of the charts they'll see. Once this is mastered, start learning the same II-V-I's in different inversions (still maintaining common-tone voice leading)

Example:



Please note: Most of the voicings below are “rootless.” Piano players can and usually should leave out the root of the chord. The root is played by the Bass player.

Priority 1. Guide Tones – This is comprised of the 3rd and the 7th (please note exceptions below):

Example:



Priority 1 Exception:

Sus Chords - 4th and the 7th (include the root)

Example:



Priority 1 Exception:

6 Chords – use 3rd and 6th (instead of 3rd and 7th)

Example:



Priority 2. If there are any Altered Tones indicated in the chord symbol, these must be included (“altered tones” defined as: #5, b9, #11, etc.)

Example:



Priority 3. On Major, Minor, and Dominant chords we routinely add the 9th. This is “legal” and encouraged even if the chord symbol does not indicate a 9. (note exceptions below)

Example:



Priority 3 Exception:

Half-Diminished Chords (min7 b5) - use the 11 instead of 9

Example:



Priority 4. Substitutions for 5

4A. In chords with a Major 3rd, substitute the 13th for the 5th.

Example:



4B. In chords with a Minor 3rd, substitute the 11th for the 5th.

Example:

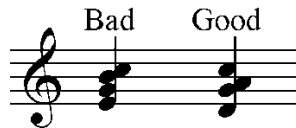


Guiding principles for good voicing:

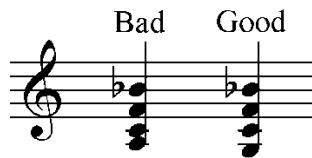
A. **Your ear** is the ultimate judge (make it appropriate for the setting/piece). If you're playing an older style (Lawrence Welk) you might keep the root and 5th and limit use of extensions, for a more standard Jazz sound, use substitutions and extensions as indicated here. Again, listening to jazz is a must!

B. At all costs avoid interval of min 9th in your voicing and min 2nd between the top two voices.

Example: C Maj 7 when the root is in the melody (top note of the voicing) - change the chord quality to a 6/9 chord



Example: F min7 with the b3 in melody (top note of the voicing), omit the 9th, and use a quartal voicing



Example: C 7 with 7th in melody, Solution: use 5th instead of 13th (disregard 4a)



C. **Voice leading** is of primary importance to create smoothness (whenever possible). Common-tone Voice Leading - retain any notes in common between the two chords and other notes should move stepwise to the nearest position.

Example:



D. **Range:** For most comping situations, the voicing should be placed between the first E \flat below middle C and the A \flat above middle C



E. **Inversions:** A good pianist, guitarist, vibes player or bassist should be able to play any given chord in multiple inversions. Each one creates a different type of sound. When this is understood, the individual can customize their comping to the needs at hand.

General Comping Notes

“Comping” is an abbreviation of “accompanying.” This is the rhythmic and harmonic support that the rhythm section provides for the soloist. People typically think of this as the job of the piano and guitar, however, this can be done also by vibes, auxiliary percussion, drum set, and by horn players.

When comping, make sure piano, guitar and drums do not get in each other’s way. They all share the job of filling in the soloists spaces, responding to soloists and sometimes even imitating the soloist’s ideas. However, only one of them should be rhythmically and/or harmonically active at a time. If a soloist pauses for a breath only one (drums, guitar, or piano) should jump in to respond to the soloist. Encourage them to keep things sparse so there is plenty of room for the soloist.

Sometimes it may be advantageous to decide “who will comp and where” in a chart – only one harmonic instrument (piano or guitar) playing at a time.

Guitar (listen to Freddie Green for a good example)

1. Accepted big band swing sound for guitar is influenced by Freddie Green (Count Basie's Gtr.).

- Down strokes with a pick

- Marcato quarter notes (no slow strumming, no extreme staccato, use space between the notes, but not too short)

- Low volume, but harder picking (more percussive rather than ringing chord tones)

- Listen to good recordings. – you can really hear the rhythm section on "Count Basie and the Kansas City 7."

2. Avoid open string voicings (students should purchase a book of jazz voicings and learn them).

3. Develop a concept of an appropriate jazz sound (i.e. type of amp, EQ, type of instrument, type of strings, height of action, type of pickups).

Bass (listen to Ray Brown, Christian McBride, John Clayton for a traditional sound, Dave Holland, Larry Grenadier, John Patitucci for modern)

Bass students need to learn how to create a bass-line from chords and develop a good jazz bass sound/style.

The following is based on concepts from All-Methods Bass Book, Vol. 1, Chapter 4: *Five Walking Bass Methods*, by Denson Angulo and is included here by permission.

Guiding Rules for Creating a Bass-Line:

- Always play the root note on the first beat of every new chord.

Example:



- Move from one chord to the next by:

1. A jump of a perfect interval or

Example:



2. Whole-step or Half-step motion

Examples:



- Avoid preceding a new chord with the new chord's root (so as to repeat the note).

Example:



To create a Bass-Line there are 5 basic tools spelled out below. They are listed below in a suggested order that students might learn them. The examples below demonstrate one tool at a time, but when create a bass-line, you should mix them up or your bass-line will sound monotonous or contrived. Also, it should go without saying that we need to teach bass players how to spell chords before they can create correct bass-lines.

1. Root and 5th

Example:



Please Note – when playing root and 5th only, you should avoid playing Root, 5, Root, 5 on one chord (this is Jazz, not polka). Instead, try Root, Root, 5, 5, as shown above.

2. Arpeggiation

Example:



Please Note – when practicing the arpeggiated baseline, don't just play all the way up and down an arpeggio (1, 3, 5, 7, 5, 3, 1). Mix up the note order, so it sounds like a real bass-line (i.e. 1, 5, 3, 5, 7, 3, 5, 1, etc.).

3. Scalar Lines

Example:

Musical notation for Scalar Lines example. The bass line is in 4/4 time and consists of four measures. The first measure is labeled 'Ab Maj7' and contains a half note G2, a quarter note F2, and a half note E2. The second measure is labeled 'Bb-7' and contains a half note G2, a quarter note F2, and a half note E2. The third measure is labeled 'Eb7' and contains a half note G2, a quarter note F2, and a half note E2. The fourth measure is labeled 'Ab Maj7' and contains a half note G2, a quarter note F2, and a half note E2.

4. Chromatic Movement

Example:

Musical notation for Chromatic Movement example. The bass line is in 4/4 time and consists of four measures. The first measure is labeled 'Ab Maj7' and contains a half note G2, a quarter note F2, and a half note E2. The second measure is labeled 'Bb-7' and contains a half note G2, a quarter note F2, and a half note E2. The third measure is labeled 'Eb7' and contains a half note G2, a quarter note F2, and a half note E2. The fourth measure is labeled 'Ab Maj7' and contains a half note G2, a quarter note F2, and a half note E2.

5. Half Step Resolutions

A. For static harmony, play the root on beat 1, play the 5 on beat 3 and precede each of these beats with a half-step up or down.

Example:

Musical notation for Half Step Resolutions example A. The bass line is in 4/4 time and consists of four measures. The first measure is labeled 'Bb7' and contains a half note Bb1, a quarter note Gb1, and a half note Fb1. The second measure is labeled 'Bb7' and contains a half note Bb1, a quarter note Gb1, and a half note Fb1. The third measure is labeled 'Bb7' and contains a half note Bb1, a quarter note Gb1, and a half note Fb1. The fourth measure is labeled 'Bb7' and contains a half note Bb1, a quarter note Gb1, and a half note Fb1.

B. For quick harmonic progressions (new chord every 2 beats), play the root on beat 1, then precede the next chord with a half-step above or below the root of the new chord.

Example:

Musical notation for Half Step Resolutions example B. The bass line is in 4/4 time and consists of five measures. The first measure is labeled 'B Maj7' and contains a half note B1, a quarter note G2, and a half note F2. The second measure is labeled 'D7' and contains a half note B1, a quarter note G2, and a half note F2. The third measure is labeled 'G Maj7' and contains a half note B1, a quarter note G2, and a half note F2. The fourth measure is labeled 'Bb7' and contains a half note B1, a quarter note G2, and a half note F2. The fifth measure is labeled 'Eb Maj7' and contains a half note B1, a quarter note G2, and a half note F2.

To develop a good Jazz Bass Sound/style:

1. Must play legato, connected, with an aggressive attack on the beat
2. For most Jazz, an Upright Bass is preferable over an electric bass. (The exceptions would be Funk and some Latin.)
3. Listen to Ray Brown as the model of the traditional Bass sound.

Drums — (listen to Max Roach for combo style, Mel Lewis, Sonny Payne, and Buddy Rich for Big Band style)

Drummers need help to develop: a vocabulary of style-specific fills, coordination in hands and feet, reading skills, and a general concept of Jazz. They need help learning how to comp and set up a band figure.

Remind Drummers not to play their “ride pattern” on the same cymbal too long. Switch around between ride, crash, and hi-hat. They don’t need to switch cymbals for every chorus, but they should not change in the middle of a chorus. Switching cymbals helps keep things fresh and interesting, and can also be used to emphasize the introduction of a new section of the chart (i.e. when the chart goes from a full band section to a solo section).

The typical “ride pattern” is given below, however a drummer should not be afraid of playing straight quarters, especially at a higher tempo. When using quarters as a “ride pattern” drummers will often insert a swung “anticipation” prior to any beat at the drummer’s discretion.

Example: Typical Ride Pattern



Example: Quarter Note Ride Pattern



Encourage your drummer to use the right type and weight of drum stick – use only wood tipped sticks. Avoid sticks that are too heavy (smaller than a 5B with is acceptable).

Drummers should be aggressive on the hi-hat. For big band playing, a drummer’s foot will often bounce off the ground so as to come down harder and get the hi-hat to close tighter.

• For Coordination, Reading, Setting up a Band, and Comping exercises, see Jay Lawrence’s [The Drummer’s Workbook](#).

Percussion

Many drummers are asked to play instruments without having received instruction. If we want our percussionist to play authentically, or take his instrument seriously, we (as band directors) must take it seriously. Every one of the following percussion instruments demand specific technique and skills. An explanation of all of these instruments is not feasible for this undertaking, however if you need instruction on percussion instruments, seek it out. There are online resources, books, and nothing beats private instruction from a professional. If you don't have time to learn all about every percussion instrument, make sure your percussionist finds the necessary info whether it's from online sources, books or private lessons.

A few thoughts on Percussion:

- Make percussionists learn and play vibes
- When there is a clave rhythm present, know how it affects all players' parts and rhythms.
- Don't confuse Cuba for Brazil – traditionally, these styles and instruments should NOT be mixed, i.e. don't mix a Shaker (Brazilian) with Maracas (Cuban) in the same piece.

Brazilian Styles: Bossa Nova, Samba, Baiao, Partido Alto, Maracatu

Brazilian Instruments: Surdo, Agogo, Pandeiro, Shakers, Quica, Triangle

Cuban Styles: Cha, Mambo, Son Montuno, Bolero, Rumba Guaguanco, Timba, Bembe 12/8

Cuban Instruments: Congas, Bongos, Timbales, Guiro, Maracas, Clave, Campana, Chekere

Summary:

Concepts are developed through extensive listening, and there is no replacement for professional feedback from a great private instructor. Rhythm Section players have the added challenge of simultaneously improvising while reading. Directors need to give attention to the Rhythm Section and give them instruction.

Thanks and Acknowledgement:

The "Rhythm Section" portion of this packet was written by Howard Summers, however, many of the teaching concepts were shared by Jay Lawrence and Denson Angulo. For additional instruction, or to purchase Jay's book, The Drummer's Workbook, contact Jay at drummerjl@gmail.com. For more

information on Denson's book, All-Methods Bass Book, contact him at densonangulo@myspace.com. All material is copyrighted by its respective owners. © 2000-2010 Used with permission.