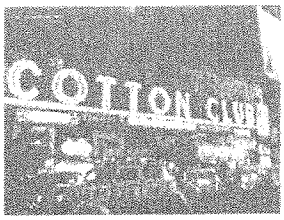
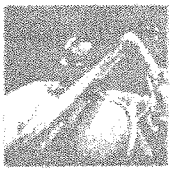
# University H.S.

# Jazz Reference Book





# Section 1

1. Rehearsal Checklist

2. Jazz Terminology

3. Tips for Sight Reading

4. How to Run Sectionals

5. Job Descriptions

# CHEAT SHEET

## Critical Things To Pay Attention To In The Rehearsal

### In the Big Band

- The High Hat
- The Lead Players
- Visual Cues From The Rhythm Section
- Other Musicians That Are Playing Your Specific Notes Or Musical Line
- Musicians Names and Contact Information

### In The Written Music

- The Key Signature
- The Roadmap
- The Composers and Arrangers
- The Musical Style
- The Type Of Paper The Music Is Printed On
- Articulations
- Cutt-offs
- Mutes Needed
- Pencil Marks And Special Notes Written In the Music

### Musical Elements

- The Melody vs. Backup Parts
- Balance
- Dynamics
- The Form (i.e. AABA)
- The Superstructure Of The Form
- Your Solo Volume

### On The Stage

- Your Bell
- Your Stand
- The Microphone
- Back of Risers

### From The Director

- Instructions That The Director Is Giving To Other Sections
- The Director's Cues
- The Count Off
- Verbal and/or Visual Cues From A Lead Act (i.e. Comedian, Actor, Juggler, Singer, etc.)
- Order Of The Music

# JAZZ TERMINOLOGY

## IN BIG BAND REHEARSALS

by Scott Wilson

**Read The Ink** - Some charts may have been played many times and have many pencil marks in them (i.e. added repeats, special cut offs). In this case the director wants the band to **ignore everything that is not the original ink**. This way the band can make their own decisions and interpretations about the music.

**Play The Hills And Valleys** - This means that the director wants the band to mimic the shape of the written music DYNAMICALLY speaking. If the line ascends then the band should crescendo respectively: If the line descends then the band should decrescendo. Basically, play the exact shape of the music dynamically.

**Check Out The Road Map** - This means for the band to take notice of all repeats, nested repeats, signs 𝄋, codas 𝄌, etc. This helps everyone from getting lost by helping musicians understand where to focus their eyes to keep track of the written music.

**Play The Head** - Play the melody.

**Play The Shout Chorus** - Generally the apex of the tune where the band is orchestrated heavily.

**Listen To The Time** - The director wants the band to focus in on the exact rhythmic pulse of the music (specifically, the rhythm section). This often means focusing in on the high hat and/or bass player to keep your beat steady, consistent and groovin.

**Play It Down** - This means to play the chart from start to finish without stopping. It can also be used to signal that no extra solos will be taken and/or no extra repeats will be taken.

**Double Time** - Double time means that the tempo of the music doubles and goes twice as fast.

**Double Time Feel** - Double time feel means that the music stays at the same tempo, however, the rhythmic pulse doubles (For example, playing a medium swing feel over a slow ballad).

**The Band Is Too Heavy** - The director is saying the band is playing to loud, articulations are being played too long, and/or the rhythm section is playing too busily, etc.

**Lets Play Some Sides** - They want to practice with albums or CDs. For example: Playing to a Duke Ellington album or play along CD (such as those put out by Jamie Abersold). This general means: "Lets have a jam session with play along CD's."

**We Are Going To Open Up The Chart** - The director means that the solo sections of the music are to be continually repeated until the director cues the band to go on. This way, more soloists will have a chance to improvise.

**Stack It And Pass It** - Put the chart back in score order and pass it in to the director.

# Big Band Terminology Page 2

**Play Fatter** - The director wants more weight on the notes (i.e. articulations played slightly longer, played with a thicker and bigger sound, etc.).

**Bite The Notes** - It means that musicians should be crisp on the articulations. This normally involves the use of hard tongue stops to quickly stop the air and shorten articulations. It is an aggressive statement and requires a more aggressive approach to the music.

**What Is The Form** = The structure of the song. For example: AABA, ABA, ABB, ABAA AABC, etc.

**Pay Attention To The Superstructure** - The director wants the band to conceptualize the various sections of a big band chart as a WHOLE UNIFIED CONCEPT. This generally means developing an overall game plan for the chart (i.e. If a chart is gradually building, the band needs to understand that forte on page one is not forte on page two.)

**The Time Is Phasing** - It means that the time on one side of the band is ahead of (or behind) the time on the other side. This generally occurs when the band is spread out on a big stage. When this occurs, musicians should focus on the high hat because the crisp and high pitch tends to cut through the ensemble and travel faster through the band.

These glasses, when found in the music, generally mean to watch the conductor closely for important cues or cut-offs.

**Watch For The Railroad Tracks** = The director is referring to pause marks "//" in the music where the band will need to watch for the director's cues. Note: The director may be planning to ignore some railroad tracks so watch them closely when approaching railroad tracks.

**Watch For The Bird's Eye** - The director is referring to the fermata (or hold).

## Director Cues

**Director Points To Their Left (your right)** - This cue usually happens during a repeated section of the music and signals the band to stop repeating and continue on. It also can mean to finally go to a coda or sign.

**Director Points To Their Right (your left)** - This cue usually happens during a repeated section of the music and signals the band to continue repeating the section.

**Director Makes A Fist** - It can signal the band that it is the last time a repeated section will be repeated. It can also signal the band to take the coda. In extreme cases it can mean to watch the conductor closely because they need to immediately stop the band.

**Director Makes A Big Circle With Both Of His/Her Hands** - This cue usually happens during a solo section of the music and signals the solo section is open and will repeat until cued so that more soloists can improvise.

**Director Places Hand On The Top Of His/Her Head** - During jazz solos this can signal the top of the form so the soloist and band members do not get lost. It can signal to take the DC al coda and therefore go back to the first measure of the chart. In a jazz combo setting it can also signal to start playing the melody when the top of the form comes around.

**Director Points At His Eyes** - It means that the band will all have to closely watch the conductor for important cues.

## THE RHYTHM SECTION

**Kick It** - The director wants the drummer to incorporate the bass drum on various hits with the band. The bass drum thickens the sound of the hit and gives it body.

**Hit It** - The director wants the drummer to interact with the band by hitting the rhythmic figures with them. A hit differs from a kick because a hit can be generated from any instrument in the drum kit or any part of the drum kit. It also can be soft or loud, light or heavy, and/or subtle or very deliberate.

**Integrate With The Band** - It means the director wants the drummer to interact with (or accentuate) the musical line. (i.e. mimicking the ensemble's rhythmic figures by incorporating hits or kicks).

**Float The Time** - This generally means to imply the time without playing every beat. For example: A drummer would play very sparsely yet accurately rhythmically place subtle subdivisions. Then, when the time finally comes in, the chart has contrast and picks up musical momentum.

**The Rhythm Section Is Too Busy** - The rhythm section is playing so much that the music is not breathing correctly. Many times, when the rhythm section is overplaying, the music can become less transparent and/or too cluttered.

**Comp For The Soloists** - Play the chord changes for the soloist.

**Chop Wood On Two And Four** - This instruction is for the drummer. It means for the drummer to rest one part of the stick on the drum head and use the other part of the stick to hit the top of the drum head frame. This almost sounds like a rim shot but is much crisper. The sound created by this effect is a very common "time keeping device" in the big band because everyone can clearly hear the drummer chopping wood. A director will often tell the drummer to Chop Wood in a shaky section of a chart (for example, during a difficult saxophone soli).

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# Tips For Sight Reading

Professor Rupert
UCF Jazz Ensemble

- Identify the key, time signature, and style. (swing, or straight eighth feel).

- Figure out the "road map".
  Locate repeats, and directions, in example "first time only".
  Locate coda, and Del Segno, or Del Cappo.

- Look for "high density" passages, itemize them without playing. Finger the passage slowly, and try to hear the phrase in your head. Do this as often as time allows.

- Look for passages with odd rhythms, or deceptive rhythms.

- Prepare to be intensely focused for the duration of the chart.

- Plan to sight read dynamic changes with greater contrast than normal.

- Playing everything on the page is the goal. If any element falls to the wayside, let it be the notes. Aim to always play the correct rhythm.
  *A correct note at the wrong time is still a wrong note.*

- Play in a peripheral fashion. First listen to your lead player, and/or lead trumpet, as well as the rhythm section, specifically the bass, high hat, and ride cymbal.

- Rhythm section should follow the above, as well as focus on buoyancy, and fulfilling the role of each rhythm instrument.

# How To Run The Sectional

## Cool Tips, Hints and Exercises

*by Scott Wilson*

A critical element in improving the overall sound of the big band is teaching the sectional leaders how to run their sectionals. The director and students should ask this fundamental question: What sectional techniques are used by professional musicians in professional big bands? The following advice is aimed holistically at the director, section leader and musician. Although some suggestions may be general, be sure to read every paragraph thoroughly because they offer insight on great ways to approach and conceptualize the musical element or topic.

**Redefine the sectional.** Many young bands use the sectional as a means to practice their music. THAT IS NOT WHAT THE SECTIONAL IS FOR. THE SECTIONAL IS THE PLACE FOR TUNING CHORDS, making decisions about cut-offs, and practicing fluid musical nuances within the music. Everyone should already know how to play the notes and rhythms when they get to the sectional. By defining the sectional clearly (i.e. informing them of the items discussed within this document) you increase a musician's awareness of all the elements that will be covered within the sectional. Therefore, the musicians understand what the sectional is for and understand that they will have to be prepared in order to participate in the scheduled sectional activities.

**The first few minutes or so should always be used to tune and stack a few chords (ideally every musician should have a tuner on their stand).** On occasion (like before a concert) make sure your musicians have sectionals with the sole goal of tuning. Tuning is the single best way to improve the overall sound of the section (See *The Importance of Tuning & Tuning Techniques*).

**Dynamics: Musical nuances involving dynamics should be a strong focus in every sectional.** Even if you devote your entire sectional to TUNING (as mentioned above) when you incorporate dynamics into the tuning exercise you are getting closer to the real thing. The truth is: For the rest of your life you will be trying to get musicians to play with better dynamics (With this in mind, never give up targeting dynamics as a major goal of the sectional.)

**The most important thing to understand is that every great lead trumpet player has his own unique approach to the music.** Some lead players play fatter, some play with more dynamics, some swing harder, some tongue harder, etc. The most import thing to understand about section playing is that your goal is to match the lead trumpet player that you are currently playing with (if the lead player changes, be ready to adjust). If you think about it, Count Basie, Duke Ellington, Benny Goodman, Tommy Dorsey, etc. all played swing music almost flawlessly yet they had a unique sound that was different. This is largely do to the specific lead players they used and, more so, the other musicians ability to adapt to them. Since we all have to play together and the lead

trumpet is the loudest voice, it only makes sense to follow the most prominent sound. Make sure in your sectionals that you focus a great deal on matching the lead players articulations, style, energy, volume, etc.

On swing charts (and the like) always practice the music with a metronome clicking on beats 2 and 4. If the musicians in the section cannot play their music with the metronome on 2 and 4 then they are fooling themselves when they think it sounds great in the big band. Likewise, every good section leader should have a metronome that is loud enough for the entire section to hear. TAKE NOTE: Playing with a metronome on 2 and 4 will seem hard to young musicians (So hard, that it will actually steer them away from trying this exercise at home). Section leaders should guide their musicians by practicing in the sectional with the metronome slow enough for everyone to attain a high degree of success. Only then should the metronome be slightly increased. Even if you have to practice SLOWLY for the entire hour to attain success, it is better than practicing every chart in your book with nebulous time. TIP: The reason to enforce the practicing of music with a metronome on 2 and 4 is because most people learn by what I call, "Monkey see - Monkey do." For each musician, by doing this exercise in the sectional, they have now attained a transparent reality of how to practice with a metronome by themselves. You have now made this exercise part of the environmental demand on their brains and therefore this information is re-categorized into a more accessible part of their mind. This exercise improves the overall time on every chart you are playing (whether you practice it or not). For most musicians, the jazz sectional is the birthplace of this skill.

Record and listen. Every time young musicians listen to themselves on a recording it has a profound impact on them. Many times, in the heat of the battle, musicians do not realize mistakes occurring within the section. Make sure section leaders ALWAYS have a mini-disk or tape recorder in the sectional. By having this tool you can immediately remove all doubt of where the problems are coming from, increase the awareness level of every musician, and dispel any clueless comments.

As the leader, make sure everyone clearly marks cut-offs (or questionable cut-offs) and special nuances in their music. Young musicians often think they will remember every item talked about in the sectional. Sectional leaders should explain to them that the reason why they should always write in adjustments made to the music is because: In the event that they have an emergency and another musician needs to cover for them, the substitute musician has a better chance of playing well with the ensemble. Ultimately, insightful pencil markings are the extra piece of information that enables a big band to maintain a higher level of consistency year round. Mark in all questionable cut-offs, changed articulations, director cues, etc.

Practice SUBDIVIDING ENTRANCES and COUNTING RHYTHMS OUT LOUD. In every great band I have ever been in everyone in the ensemble is VERY AWARE of subdividing constantly for "sweet and precise" rhythmic placement. This is a skill and requires direct training until it becomes habit. TIP: When practicing counting rhythms out loud

in the sectional do not have them start vocalizing on the first bar of music. Instead have them enter one bar before the starting measure and vocalize the subdivision of the first rhythmic entrance. For example: If you have to play an eighth-note triplet on beat one, then give the musicians one bar count off; the second bar every musician should start vocally subdividing the time into triplets (i.e. 1-a-let, 2-a-let, 3-a-let, 4-a-let), and the third bar everyone should start counting the musical passage. This approach will increase the rhythmic fluidity of the section and will also enforce subdividing as a rule of the thumb. Here is another example: If you have eighth-note rhythms at the top of the chart you will need to start subdividing immediately after the first bar of the "count off." In the sectional, when counting rhythms, everyone should practice subdividing the 2nd bar of your count off. This really works and this practice habit immediately clears up a lot of rhythmic placement issues (and time issues) within the music.

**Listen to recordings in your sectionals.** All musicians should check out professional recordings of the music they are playing. Unfortunately, some musicians do not listen to professional recordings of their big band music. This is exactly like trying to learn the subtleties of a foreign language by using a text book (This is impossible). The bottom line is this: You MUST hear these subtleties to being regurgitating them. This is why section leaders should bring recordings to the sectional. In addition, many times I have seen a section leader completely frustrated because they are trying to explain to the musicians the subtle nuances they are trying to create within the section or subtle nuances they are hearing in their head. TIP: If the section leader feels like the musicians in the sectional do not have a solid grasp on concepts in the music then maybe it is time to have a COMPLETELY "LISTENING SECTIONAL." This is a sectional where everybody brings their recordings (and multiple recordings) of the music they are playing. For one hour or so, everybody listens to great big band music and discusses the musical elements they are hearing. When listening to any chart, the sectional leader should point out musical elements in the music that parallel what they are looking for in the overall trumpet section sound (i.e. Fat notes, short notes, tasty crescendos, great cut-offs, balanced chords, great tuning, etc). This type of sectional can be extremely productive and articulate the music better than a thousand words.

**Good section leaders always make sure musicians "pencil in" or recopy any part of the music that is unclear.** Many times when we are playing a standard chart we are receiving a fourth generation copy of the music part. If you are on the gig and screw up a line because it was faint or partly missing DO NOT make excuses for yourself. It is every musician's responsibility to look through all of their music to make sure all of their music is readable. Section leaders should advice and enforce this rule of etiquette to every member of the big band.

**Even in the sectional do not let musicians play into their stands.** Playing out of your stand is a HABIT. If you practice with your bell in your stand you will most likely perform on the bandstand with your bell in the stand (without even realizing it).

Section leaders should be aware of musicians playing into their stand and patiently help them break the habit. (It takes daily reinforcement for a while, but then, they learn to live by this rule of thumb).

**Play parts individually.** If a section of music will not come together then it is time to put the metronome on 2 and 4 and make members of the section play their part individually. THIS IS TRICKY AND COULD BACK FIRE SO PAY ATTENTION. First, explain to the musicians that the reason why you are doing this exercise is because many times musicians do not know that they are the source of the "time problem" in the particular section of music (yourself included). Tactful TIP: If you know that a musician absolutely cannot play the music part and is going to embarrass themselves then do not do the exercise (Instead, speak to them after the sectional and inform them that at the next sectional you are going to require all members of the section to play from bar 33 to 65 individually with the metronome). This exercise is always humbling to all members of the section so be aware that people are particularly vulnerable at this time (exercise respect and patience).

**Section leaders should make it part of their job to get to know the musicians they play with.** This has to do with "group dynamics." It is much harder for a person to let down a stranger than it is for a person to let down a friend. Many of the best bands are made through strong friendships that break through the walls of cultural diversity. It is important to note: If a section leader makes a musician nervous then the musician will most likely perform worse for the band because they are busy processing millions of neurotransmissions regarding their self-esteem, self-worth, and vulnerable ego. When musicians within a section really know each other they are more confident as a unit and generally perform at a higher level. I also suggest going to professional big band concerts together as a unit. This strong "visual cue" is extremely motivating because musicians will instinctively visualize their own section performing great on stage.

**As a section leader you should now know and understand that you have professional responsibilities other than just showing up and playing great:** You have assumed the role of educator and supporter and therefore this opportunity and responsibility should be taken seriously (yet always tempered with a fundamental respect for every musician).

Now that you have a good general idea of the elements involved in leading a great section and having a productive sectional, it should now be easy for you to recognize that there are many things to work on in the sectional other than teaching rhythms or notes. Adequately preparing and educating the members of the band (regarding the inner workings of a great sectional) are the keys to removing many obstacles that impede the success of the band. Please feel free to share any of your successful approaches to the sectional by e-mailing us at Sectionals@jazz-studies.com.

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# LEAD ALTO

FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Time and Style
2) Articulations & Effects
3) Vibrato
4) Cut-Offs
5) Jazz Soloing And Melodies
6) Dynamics
7) Sight Reading
8) Doubles
9) Rehearsal Techniques

## Time & Style

Since the lead trumpet sound is so prominent, the lead alto player should rely on the lead trumpet player to "lay down" the Time and Style (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM #: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead trumpet player because it makes the band sound like they have a **unified concept.** NOTE: When the lead trumpet player is not playing, the lead alto saxophone is functioning as the lead voice in the big band. Therefore, the lead alto position is one of the most critical in the big band and requires a great deal of in-depth knowledge and preparation. This is KEY: As the lead alto player, become a master of the Charlie Parker Omni Book. These solos will prepare you a great deal for the lead alto position in the big band. I have yet to meet a great lead alto player that did not have a solid understanding of the Charlie Parker Omni Book. With this in mind, it is obvious that this book is one of the secrets to being able to play great linear lines, have a solid grasp of jazz vocabulary, and nail saxophone solis. NOTE: As the lead alto player, you need to set aside practice time with your lead trumpet player to discuss various musical concepts, music shaping, articulations, and dynamic contour.

## Articulations & Effects

A good saxophone player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). JAZZ GEM #: Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Vibrato

A good lead alto saxophone player's vibrato is used to add color to notes or to represent a specific style period. They are also aware of how much vibrato they are using and therefore are in control of the speed of the vibrato (as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great lead alto players from different stylistic time periods. Here are a *variety* of **big bands** that you should check out to hear **seasoned lead alto players**: Count Basie, Duke Ellington, Glen Miller, Stan Kenton, Tommy Dorsey, Maria Snyder, Village Vanguard Band, the Airmen of Note, the Jazz Ambassadors, various One O'clock recordings from the University of North Texas. JAZZ GEM #: Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, rock, country, or whatever). While playing a whole note make the speed of the vibrato a half note; *rest 4 beats* ; play another whole note and make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc. A good concept is to think "**Tah-wah-wah-wah.**"

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. JAZZ GEM #: Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In

addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Jazz Soloing & Melodies

The lead alto chair is one of the most featured jazz soloing positions in the big band. With this in mind, your daily practice should always involve jazz soloing (i.e. learning jazz theory, knowing your scales, expanding your jazz vocabulary, transcribing solos, memorizing jazz standards, voicing chords on the piano, etc). These are all critical skills that equally assist each other in some way. Therefore, these skills need to be developed simultaneously. NOTE: The lead alto player in a great big band is expected to have a large jazz vocabulary, know a variety of jazz standards, and is expected to meet with the rhythm section to improve their jazz playing. For the lead alto player, it is critical to attend the rhythm section's sectionals to gain experience playing over the chord changes you are responsible for. In addition, at some big band gigs the audience is not ready for the big band, and therefore, the jazz combo will have to play for 45 minutes or so. A great lead alto player is always comfortable taking on this responsibility. **JAZZ GEM:** In your weekly practice sessions, incorporate learning tunes. You don't have to know every tune in the world, but as a bare minimum, you should strive to know 5 bossa novas, 20 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes (learn a variety of tunes because audiences will always have different listening tastes). Melodies: The lead alto player is frequently called upon to play the melody in a big band chart. Make sure you can nail any tune that is exposed or that you are playing alone. If the trumpet is doubling the melody with you, you must certainly attend practice sessions together where you work on solidifying the fine details of the expressive qualities of the melody. Intonation should always be a strong focus of your practice sessions with other instrumentalists. For example, if you are playing a melody with a flute player, you must know what their pitch tendencies are (work with them on the melody and make sure you both "write on the music" the intonation adjustments that need to be made.)

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. During ensemble playing the lead trumpet player is responsible for "laying down" the level of all dynamics, crescendos, and diminuendos. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. **JAZZ GEM #:** Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. **JAZZ GEM #:** Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Doubles

All saxophones in the big band are responsible to be proficient on Alto, Tenor, Bari, Clarinet, and Flute. You can specialize on one instrument, however, due to the demand of the big band literature, you will eventually have to play all of these instruments. In your personal music development, make sure you take private lessons on all of these instruments. NOTE: I have known mediocre lead alto players that get the best paying gigs and all the work because their doubles are rock solid.

## Rehearsal Techniques

Ninety-Nine percent of the time the lead alto player is in charge of the sax sectional. Good lead players understand how to count-off a tune and how to rehearse an articulation, dynamic, cut-off, etc.
**THE KEY IS:** Always pay attention to the rehearsal techniques used by any band director (in general). Their job is to refine these techniques to increase comprehension and save time. Check out *How To Run A Sectional* (available at Jazz-studies.com).

# 2nd ALTO

FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Matching The Lead Trumpet And Lead Alto
2) Proficient On The Lead Alto Book
3) Articulations & Effects
4) Vibrato
4) Cut-Offs
5) Dynamics
7) Sight Reading
8) Doubles

## Matching The Lead Trumpet And Lead Alto

Since the lead trumpet sound is so prominent, members of the sax section should rely on the lead trumpet player to "lay down" the Time and Style (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc). JAZZ GEM ★: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead trumpet player because it makes the band sound like they have a **unified concept.** NOTE: When the lead trumpet player is not playing with you, the lead alto saxophone is functioning as the lead voice you should follow. Therefore, the 2nd alto player needs to take all stylistic cues from the lead alto when not being lead by the lead trumpet player. This Is KEY: As an alto player, become a master of the Charlie Parker Omni Book. I have yet to meet a great alto player that did not have a solid understanding of the Charlie Parker Omni Book. With this in mind, it is obvious that this book is one of the secrets to being able to play great linear lines, have a solid grasp of jazz vocabulary, and nailing saxophone solis. NOTE: As the 2nd alto player, set aside practice time with your lead alto player to discuss various musical concepts, music shaping, articulations, and dynamics.

## Proficient On The Lead Alto Book

Since there is a great demand on the lead alto player, that in effect puts a great demand on the co pilot (which is the 2nd alto player). You will inevitably have to play the lead alto book due to a conflict or emergency. Therefore, the 2nd alto player always has to be prepared to play the lead alto book at an acceptable level. Your practice routines should involve becoming familiar with lead alto charts. You should also look for other opportunities to play lead alto in other ensembles so that you are always ready to be THE LEAD PLAYER. JAZZ GEM: One of the things that makes a 2nd alto player a GREAT 2nd alto player is, when they have to step into the Lead Alto Book, the band feels totally comfortable and nobody is worried about performing. Jazz band directors love a 2nd player that has done their homework as a lead alto player.

## Articulations & Effects

A good saxophone player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistence). JAZZ GEM ★: Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Vibrato

A good alto saxophone player's vibrato is used to add color to notes or to represent a specific style period. Good alto players are also aware of how much vibrato they are using and therefore are in control of the speed of the vibrato (as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great alto players from different stylistic time periods. Here are a *variety* of **big bands** that you should check out to hear **seasoned alto players:** Count Basie, Duke Ellington, Glen Miller, Stan Kenton, Tommy Dorsey, Maria Snyder, Village Vangard, the Airmen of Note, the Jazz Ambassadors, various One O'clock recordings from the University of North Texas. JAZZ GEM ★: Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, rock, country, or whatever). While playing a whole note make the speed of the vibrato a half note; *rest 4 beats* ; play another whole note and

make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc. A good concept is to think "**Teh-wah-wah-wah.**"

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. *JAZZ GEM*: Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. During ensemble playing the lead trumpet player is responsible for "laying down" the level of all dynamics, crescendos, and diminuendos. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. *JAZZ GEM*: Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers get to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. *JAZZ GEM*: Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any nursery books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Doubles

All saxophones in the big band are responsible to be proficient on Alto, Tenor, Bari, Clarinet, and Flute. You can specialize on one instrument, however, due to the demand of the big band literature , you will eventually have to play all of these instruments. In your personal music development, make sure you take private lessons on all of these instruments. NOTE: I have known mediocre lead alto players that get the best paying gigs and all the work because their doubles are rock solid.

## Rehearsal Techniques

Ninety-Nine percent of the time the lead alto player is in charge of the trumpet sectional. As the lead alto player, this responsibility will eventually fall on you. Make sure you are familiar with efficient rehearsal techniques and understand how to count-off a tune and how to rehearse an articulation, dynamic, cut-off, etc. **THE KEY IS:** Always pay attention to the rehearsal techniques used by any band director (in general, there will is to refine these techniques to increase comprehension and save time. Check out *How To Run A Sectional* (available at Jazz-studies.com ).

# 1st TENOR

FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Matching The Lead Trumpet And Lead Alto
2) Jazz Soloing And Melodies
3) Articulations & Effects
4) Vibrato
4) Cut-Offs
5) Dynamics
7) Sight Reading
8) Doubles

## Matching The Lead Trumpet And Lead Alto

Since the lead trumpet sound is so prominent, members of a big band should rely on the lead trumpet player to "lay down" the Time and Style (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM *: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept.** NOTE: When the lead trumpet player is not playing, the lead alto saxophone is functioning as the lead voice in the big band. Therefore, make sure you are striving to match your lead alto players musical concept.

## Jazz Soloing & Melodies

The lead tenor chair is perhaps the most featured jazz soloing positions in the big band. With this in mind, your daily practice should always involve jazz soloing (i.e. learning jazz theory, knowing your scales, expanding your jazz vocabulary, transcribing solos, memorizing jazz standards, voicing chords on the piano, etc.). These are all critical skills that equally assist each other in some way. Therefore, these skills need to be developed simultaneously. NOTE: The lead tenor player in a great big band is expected to have a large jazz vocabulary, know a variety of jazz standards, and expected to meet with the rhythm section to improve their jazz playing. For the lead tenor player, it is critical to attend the rhythm section's sectionals to gain experience playing over the chord changes you are responsible for. In addition, at some big band gigs the audience is not ready for the big band, and therefore, the jazz combo will have to play for 45 minutes or so. A great lead tenor player is always comfortable taking on this responsibility. JAZZ GEM: In your weekly practice sessions, incorporate learning tunes. You don't have to know every tune in the world, but as a bare minimum, you should strive to know 5 bossa novas, 20 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes (Learn a variety of tunes because audiences will always have different listening tastes). Here are a *variety* of **jazz tenor players whose music you should know:** Dexter Gordan, John Coltrane, Coleman Hawkins, Lester Young, Ben Webster, Illinois Jacquet, Stan Getz, Sonny Rollins, Joe Henderson, Michael Brecker, Wayne Shorter, Brandford Marsalis, and Joshua Redman.

Melodies: The lead tenor player is frequently called upon to play the melody in a big band chart. Make sure you can nail any tune that is exposed or that you are playing alone. If the trumpet is doubling the melody with you, you must certainly attend practice sessions together where you work on solidifying the fine details of the expressive qualities of the melody. Intonation should always be a strong focus of your practice sessions with other instrumentalists. For example, if you are playing a melody with a flute player, you must know what their pitch tendencies are (work with them on the melody and make sure you both physically write in the music the intonation adjustments that need to be made.)

## Articulations & Effects

A good saxophone player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). JAZZ GEM *: Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Vibrato

A good jazz tenor saxophone player's vibrato is used to add color to notes or to represent a specific period. Good tenor players are also aware of how much vibrato they are using and therefore are in control of the speed of the vibrato (as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great jazz tenors players from different stylistic time periods. **JAZZ GEM #:** Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, rock, country, or whatever). While playing a whole note make the speed of the vibrato a half note; *rest 4 beats*, play another whole note and make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc. A good concept is to think "**Tah-wah-wah-wah.**"

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**, if note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if necessary, can play the book accurately. **JAZZ GEM #:** Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. During ensemble playing the lead trumpet player is responsible for "laying down" the level of all dynamics, crescendos, and diminuendos. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. **JAZZ GEM #:** Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. **JAZZ GEM #:** Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Doubles

All saxophones in the big band are responsible to be proficient on Alto, Tenor, Bari, Clarinet, and Flute. You can specialize on one instrument, however, due to the demand of the big band, you will eventually have to play all of these instruments. In your personal music development, make sure you take private lessons on all of these instruments. NOTE: I have known mediocre tenor players that get the best paying gigs and all the work because their doubles are rock solid.

# 2nd TENOR

FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Matching The Lead Trumpet And Lead Alto
2) Be Proficient On The 1st Tenor Book
3) Jazz Soloing And Melodies
4) Articulations & Effects
5) Vibrato
6) Cut-Offs
7) Dynamics
8) Sight Reading
9) Doubles

## Matching The Lead Trumpet And Lead Alto

Since the lead trumpet sound is so prominent, members of a big band should rely on the lead trumpet player to "lay down" the Time and Style (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM *: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept.** NOTE: When the lead trumpet player is not playing, the lead alto saxophone is functioning as the lead voice in the big band. Therefore, make sure you are striving to match your lead alto players musical concept.

## Being Proficient On The 1st Tenor Book

Since there is a great demand on the 1st tenor player, that in effect puts a great demand on you as the 2nd tenor player. You will inevitably have to play the 1st tenor book due to a conflict or emergency. Therefore, the 2nd tenor player always has to be prepared to play the 1st tenor book at an acceptable level. JAZZ GEM: One of the things that makes a 2nd tenor player a GREAT 2nd tenor player is, when they have to step into the 1st tenor book, the band feels totally comfortable and nobody is worried about performing. Jazz band directors love a 2nd player that has done their homework as a 1st tenor player.

## Jazz Soloing & Melodies

The tenor chair is perhaps the most featured jazz soloing positions in the big band. With this in mind, your daily practice should always involve jazz soloing (i.e. learning jazz theory, knowing your scales, expanding your jazz vocabulary, transcribing solos, memorizing jazz standards, voicing chords on the piano, etc.). These are all critical skills that equally assist each other in some way. Therefore, these skills need to be developed simultaneously. NOTE: The tenor players in a great big band are expected to have a large jazz vocabulary, know a variety of jazz standards, and expected to meet with the rhythm section to improve their jazz playing. As a tenor player, it is critical to attend the rhythm section's sectionals to gain experience playing over the chord changes you are responsible for. In addition, at some big band gigs the audience is not ready for the big band, and therefore, the jazz combo will have to play for 45 minutes or so. A great tenor player is always comfortable taking on this responsibility. JAZZ GEM: In your weekly practice session, incorporate learning tunes. You don't have to know every tune in the world, but as a bare minimum, you should strive to know 5 bossa novas, 20 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes (Learn a variety of tunes because audiences will always have different listening tastes). Here are a *variety* of **jazz tenor players whose music you should know:** Dexter Gordan, John Coltrane, Coleman Hawkins, Lester Young, Ben Webster, Illinois Jacquet, Stan Getz, Sonny Rollins, Joe Henderson, Michael Brecker, Wayne Shorter, Brandford Marsalis, and Joshua Redman.

Melodies: Tenor players are frequently called upon to play the melody in a big band chart. Make sure you can nail any tune that is exposed or that you are playing alone. If the trumpet is doubling the melody with you, you must certainly attend practice sessions together where you work on solidifying the fine details of the expressive qualities of the melody. Intonation should always be a strong focus of your practice sessions with other instrumentalists. For example, if you are playing a melody with a flute player, you must know what their pitch tendencies are (Work with them on the melody and make sure you both "write in the music" the intonation adjustments that need to be made.)

## Articulations & Effects

A good saxophone player is familiar with all Jazz Articulations and Special Effects (such as the Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency!). **JAZZ GEM ★:** Check out the "**Jazz Articulation Reference Guide**" to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Vibrato

A good jazz tenor saxophone player's vibrato is used to add color to notes or to represent a specific period. Good tenor players are also aware of how much vibrato they are using and therefore are in control of the speed of the vibrato (as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great jazz tenors players from different stylistic time periods. **JAZZ GEM ★:** Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, country, or whatever). While playing a whole note make the speed of the vibrato a half note: *rest 4 beats*, play another whole note and make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc. A good concept is to think "**Tah-wah-wah-wah.**"

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**, if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. **JAZZ GEM ★:** Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. During ensemble playing the lead trumpet player is responsible for "laying down" the level of all dynamics, crescendos, and diminuendos. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. **JAZZ GEM ★:** Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. **JAZZ GEM ★:** Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Doubles

All saxophones in the big band are responsible to be proficient on Alto, Tenor, Bari, Clarinet, and Flute. You can specialize on one instrument, however, due to the demand of the big band, you will eventually have to play all of these instruments. In your personal music development, make sure you take private lessons on all of these instruments. *NOTE:* I have known mediocre tenor players that get the best paying gigs and all the work because their doubles are rock solid.

# Bari Sax

FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Matching The Lead Trumpet And Lead Alto
2) Tuning With Bass Trombone And Bass Player
3) Articulations & Effects
4) Vibrato
4) Cut-Offs
5) Dynamics
7) Sight Reading
8) Doubles

## Matching The Lead Trumpet And Lead Alto

Since the lead trumpet sound is so prominent, members of a big band should rely on the lead trumpet player to "lay down" the Time and Style (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM #: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept.** NOTE: When the lead trumpet player is not playing with you, the lead alto saxophone is functioning as the lead voice in the big band. In addition, since the bari player and the alto player frequently double each other in octaves, it is critical that you match the lead alto player's eighth-note feel, articulations, cut-offs, and the shape and dynamics of the musical line. This Is KEY: As the bari sax player, become a master of the Charlie Parker Omni Book. These transcribed solos will prepare you a great deal for any sax position in the big band. This book is one of the secrets to being able to play great linear lines, have a solid grasp of jazz vocabulary, and nail saxophone solis. NOTE: As the bari sax player, set aside practice time with your lead alto player to discuss various musical concepts, music shaping, articulations, and dynamics.

## Tuning With The Bass Trombone And Bass Player

The bari player is also used as a bass voice in many big band charts. Composers will double the bari player and the bass bone or simply give the bari player the root of the chord (which in effect doubles the bass player). With this in mind, great tuning in the low register is critical to the bands ability to properly tune the chord. Here Is the KEY: Bari players should strive to have rock solid intonation in the lower registers of their instrument. They should also have sectionals with the Bass Bone players and bass player to develop a unified concept of the bass figures (i.e. note length, volume, shape and contour, etc.). Intonation should always be a prime focus of these sectionals. The more "in tune" you sound with these players, the bigger the big band will sound because the foundation of the chord is providing an unshakable foundation.

## Articulations & Effects

A good saxophone player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjusments to (this is critical for professional consistency). JAZZ GEM #: Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Vibrato

A good saxophone player's vibrato is used to add color to notes or to represent a specific style period. Good big band sax players are also aware of how much vibrato they are using and therefore are in control of the speed of the vibrato (as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great big band saxophone sections from different stylistic time periods. Here are a *variety* of **big bands** that you should check out to hear **seasoned saxophone sections**: Count Basie, Duke Ellington, Glen Miller, Stan Kenton, Tommy Dorsey, Maria Snyder, Village Vanguard Band, the Airmen of Note, the Jazz Ambassadors, various One O'clock recordings from the University of North Texas. JAZZ GEM #: Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, rock, country, or whatever). While playing a whole note make the speed of the vibrato a half note; *rest 4 beats*; play

another whole note and make the vibrato in quarter notes. *rest 4 beats*, play another whole note and make the vibrato in eighth notes. *rest 4 beats*, etc. A good concept is to think "**Tah-wah-wah-wah.**"

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. *JAZZ GEM #:* Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

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## Sight Reading:

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## Doubles

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# LEAD TRUMPET FOR YOUR STUDENTS

***Big Band Responsibilities***

1) Time and Style
2) Articulations & Effects
3) Vibrato
4) Cut-Offs
5) Dynamics
6) Sight Reading
7) Rehearsal Techniques
8) Mutes

## Time & Style

Since the lead trumpet sound is so prominent, members of a big band rely on the lead trumpet player to "lay down" the Time and Style perfectly. Likewise, good section players are always listening to match the placement of downbeats and eighth note feel (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). *JAZZ GEM #:* Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept. THE KEY IS:** Listen to a lot of music and know how you are going to play a note (or phrase) **before** the band hears you play it. Practice with albums for great eighth-note placement.

## Articulations & Effects

A good lead trumpet player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). *JAZZ GEM #:* Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Vibrato

A good lead player's vibrato is used to add color to notes or to represent a specific style period. These players are always aware of how much vibrato they are using and therefore are in control of the speed of the vibrato (as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great lead players from different stylistic time periods. Here is a *small* list of **big band** lead trumpet players who are **seasoned musically**: Snooky Young, Charles Davis, Conrad Gozzo, Al Porcino, Bobby Shew, Buddy Childers, Jerry Hey, Dave Stahl, Mike Williams, Roger Ingram, Maynard Ferguson, Harry James, John Audino. *JAZZ GEM #:* Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, rock, country, or whatever). While playing a whole note make the speed of the vibrato a half note: *rest 4 beats* ; play another whole note and make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc. A good concept is to think "**Tah-wah-wah-wah.**"

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. *JAZZ GEM #:* Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. During ensemble playing the lead trumpet player is responsible for "laying down" the level of all dynamics, crescendos, and diminuendos. **THE KEY IS:** Understand that the dynamics used in a big band are

sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. *JAZZ GEM #:* Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. Since everyone is always listening to the lead trumpet player, it is important that a lead trumpet player develop sight reading skills so that he or she can consistently lead the band. *JAZZ GEM #:* Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any method books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon you will become a good sight reader because you have the **solid foundation needed** to make these two **skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Rehearsal Techniques

Ninety-Nine percent of the time the lead trumpet player is in charge of the trumpet sectional. Good lead players understand how to count-off a tune and how to rehearse an articulation, dynamic, cut-off, etc. **THE KEY IS:** Always pay attention to the rehearsal techniques used by any band director (in general) then your goal is to refine these techniques to increase comprehension and save time. Check out *How To Run A Sectional* (available at Jazz-studies.com).

## Mutes

Harmon Mute: Makes horn very sharp (pull tuning slide a little out). The Harmon Mute is always used with the stem out unless specifically called for or when producing the old "wa-wa" sound.

Cup Mute: Makes the horn slightly flat (If you need to, push tuning slide slightly in **or** play with more support to lift pitch up).

Straight Mute: Plays fairly in tune but leans toward the sharp side. Make sure that your Straight Mute has a bright sound in the big band setting.

Plunger Mute: Different positions of the plunger mute have both **sharp and flat** effects on the pitch. It is the most difficult mute to master because it is used in conjunction with various hand movements. Many trumpet players cut out a small hole in the center of the plunger mute to make the sound speak more clearly and keep the horn more in tune.

Bucket Mute: This mute is rarely used but is a great mute to own. It plays fairly in tune but leans towards making the pitch flat (only adjust your slide if you have to). Contemporary composers are writing more for this mute because it sounds mellow yet still retains the brass quality. It can also be used as a practice mute!

## *Lead Trumpet Players Preparation Guide*

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - (**every subtle detail**). This is **so much fun** and will give you an idea of how the **best** lead trumpet players interpret your music. Take the best concepts from all three recordings and develop your own insightful approach to the tune. This is easier than you think and really is the quickest way to improve your lead playing. Once the "sound you want to create" is ingrained in your ear, your body will naturally produce that sound more efficiently and with greater accuracy.

2) Mark all cut-offs in your music. The reason why you always write them in is "just in case" another trumpet player has to sub for you. This enables a big band to maintain a higher level of consistency.

3) Learn all of the "back-ground" figures on a Count Basie big band album. This is fun and these riffs will make you swing hard.

4) Read all of the literature you can find on "chop endurance" and lead trumpet playing. There are tons of exercises and concepts that have proven successful in developing good lead players. A WORD OF CAUTION: There are a lot of bad books on the market so consult a professional musician before you spend your money on one of those "gimmick books." In general, if a book says you can learn something in 10 minutes it is probably propaganda.

5) When possible, take lessons from a professional musician who, at some point in his or her life, has made their living playing LEAD TRUMPET. These special people will teach you a wealth of knowledge that comes only from the **everyday experience** of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# 2nd TRUMPET

FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Follow The Lead Player
2) Split Lead
3) Articulations & Effects
4) Playing Tight Intervals With The Lead Trumpet Player In The Upper Register
5) Cut-Offs
6) Lead Jazz Solos
7) Sight Reading
8) Mutes

## Follow The Lead Player

Since the lead trumpet sound is so prominent, all members of the jazz band must listen and match the lead trumpet player. They must Match the Time and Style, Articulations & Effects, the placement of Cut-Offs, Dynamics, in some cases Vibrato, etc. **JAZZ GEM:** There are many great jazz bands (Duke Ellington, Count Basie, Benny Goodman, Woody Herman, etc.), and even though these bands are famous big bands they all swing differently. What makes them sound GREAT is that everyone in the band is an expert at following their lead player. This is what makes their band sound like it has a **unified concept. THE KEY IS:** Always listen to, work with, study, and match your lead player's musical concepts.

## Split Lead

Since there is a great demand on the lead trumpet player, that in effect puts a great demand on the co-pilot (which is the 2nd trumpet player). As the 2nd trumpet player you will inevitably have to play the lead trumpet book due to a conflict or emergency. Therefore, always be prepared to play the lead trumpet book at an acceptable level. Your practice routines should involve lead trumpet exercises weekly. You should also look for other opportunities to play lead trumpet in other ensembles so that you are always ready to be THE LEAD PLAYER. **JAZZ GEM:** One of the things that makes a 2nd trumpet player a GREAT 2nd trumpet player is, when they have to step into the Lead Trumpet Book, the band feels totally comfortable and nobody is worried about performing. Jazz band directors love a 2nd player that has done their homework as a lead trumpet player.

## Articulations & Effects

A good big band is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). **JAZZ GEM:** Get the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Playing Tight Intervals With The Lead Trumpet Player In The Upper Register

The 2nd trumpet player is always supporting the lead in the upper register. One of the main difficulties of playing the 2nd trumpet book is going for these notes and accidentally hitting the lead trumpet player's pitch. It is not uncommon for the lead trumpet player to be screaming a note right in your ear and perhaps you will be playing a whole step below them. Therefore, your practice routines should involve getting together with other trumpet players and playing intervals in the upper register. Maybe you will start out with the other trumpet playing a high C and you playing high B (work a large variety of intervals such as 3rds, 4ths, 5ths, etc). Remember to check yourselves with the tuner. This exercise will seriously develop your ability to hear the upper register accurately so that you can see a note and hear a pitch perfectly in your mind before you play it. This way, no matter what the lead trumpet player's note is, you will hit your pitch solidly.

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**, if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. **JAZZ GEM:** Warm up playing half notes and whole notes with any album (jazz,

pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Lead Jazz Solos

In modern big bands, the heavy jazz solos tend to go to the jazz player in the section. However, in some cases, the 2nd trumpet player is called upon to play a jazz solo because in some early written music, the 2nd trumpet position was often considered the jazz solo chair. In addition, some charts will be so demanding on the lead trumpet player that the composer will write the jazz solo for the 2nd trumpet (in these case, the tendency is that the composer wants a lead jazz trumpet solo). As the 2nd player, make sure you are at least competent at playing a blues solo and are familiar with the idiosyncrasies and standard tricks of a lead jazz trumpet solo (i.e. Maynard type approach). Set aside time in weekly practice sessions to learn some jazz theory, to learn and transcribe some lead trumpet solos, and to be comfortable improvising.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. JAZZ GEM ♦: Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Mutes

Harmon Mute: Makes horn very sharp (pull tuning slide a little out). The Harmon Mute is always used with the stem out unless specifically called for, or when producing the old "wa-wa" sound.

Cup Mute: Makes the horn slightly flat (push tuning slide slightly in **or** play with more support to lift pitch up).

Straight Mute: Plays fairly in tune but leans toward the sharp side. Make sure that your Straight Mute has a bright sound in the big band setting.

Plunger Mute: Different positions of the plunger mute have both **sharp and flat** effects on the pitch. It is the most difficult mute to master because it is used in conjunction with various hand movements. Many trumpet players cut out a small hole in the center of the plunger mute to make the sound speak more clearly and keep the horn more in tune.

Bucket Mute: This mute is rarely used but is a great mute to own. It plays fairly in tune but leans towards making the pitch flat (only adjust your slide if you have to). Contemporary composers are writing more for this mute because it sounds mellow yet still retains the brass quality. It can also be used as a practice mute!

# 2nd Trumpet Players Preparation Guide

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - (**every subtle detail**). This is easier than you think and **really** is the quickest way to improve your ensemble playing outside of rehearsals
2) Practice playing tight intervals in the upper register. Find other trumpet players to work with and have fun with this exercise
3) Learn some Maynard type solos and also practice improvising over a blues EVERY DAY (even if you just play 12 bars of jazz, if you do it every day, you will get good at it).
4) Mark all questionable cut-offs in your music. This enables a big band to maintain a higher level of consistency.
5) Always be prepared to play the lead trumpet book in your band. As the 2nd trumpet player, you will most certainly have to sub for the lead player. Therefore, get copies of the lead trumpet parts if possible and make sure you are competent playing them
6) When possible, take lessons from a professional musician who, at some point in his or her life, has made **their living** playing TRUMPET. These special people will teach you a wealth of knowledge that comes only from the **everyday experience** of being placed under the extreme physical and mental demands of the professional market. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# 3rd TRUMPET

FOR YOUR STUDENTS

***Big Band Responsibilities***

1) Follow The Lead Player
2) Great Fingers and Playing Solis
3) Articulations & Effects
4) Decent Jazz Abilities
5) Cut-Offs
6) Sight Reading
7) Mutes

## Follow The Lead Player

Since the lead trumpet sound is so prominent, all members of the jazz band must listen and match the lead trumpet player. They must Match the Time and Style, Articulations & Effects, the placement of Cut-Offs, Dynamics, in some cases Vibrato, etc. *JAZZ GEM:* There are many great jazz bands (Duke Ellington, Count Basie, Benny Goodman, Woody Herman, etc), and even though these bands are famous big bands they all swing differently. What makes them sound GREAT is that everyone in the band is an expert at following their lead player. This is what makes their band sound like it has a **unified concept. THE KEY IS:** Always listen to, work with, study, and match your lead player's musical concepts.

## Great Fingers and Playing Ensemble Solis

In modern big bands, the 3rd player is generally called upon to play an ensemble soli (i.e. some composers will write a difficult saxophone soli and decide that they want a trumpet voice on top). Since the 3rd trumpet player is constantly playing in the middle register during the big band setting, it makes sense to give a soli to the 3rd trumpet player because their chops are set up for this register. As part of your weekly practice sessions, make sure you practice a large variety of technical exercises. You should own the Charlie Parker Omni transcription book and strive to learn some of these difficult saxophone lines. Great big band 3rd trumpet players are always technical wizards, have a great sound in the middle register, and have figured out ways to cheat the trumpet to make technically impossible lines sound great.

## Articulations & Effects

A good big band is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). *JAZZ GEM #:* Get the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Decent Jazz Abilities

A good 3rd trumpet player can always sub for the jazz trumpet chair in their absence. Since modern big bands greatly utilize the jazz player to play the melodies and play solos, the jazz chair can be very difficult to fill in an emergency. Likewise, it is much easier to find a sub for the 3rd book and have the 3rd player perform the jazz book then it is to find a substitute jazz player to come into the concert and nail the exposed melody parts. As the 3rd trumpet player, especially if there are only 4 trumpets in your section, it is your responsibility to be familiar enough with the jazz chair to perform their book at an acceptable level. With this in mind, make sure your weekly practice routine involve some improvising, jazz theory, and playing standards. Likewise, get together with your jazz player and practice your big band book.

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. *JAZZ GEM #:* Warm up playing half notes and whole notes with any album (Jazz,

pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. *JAZZ GEM*: Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Mutes:

Harmon Mute: Makes horn very sharp (pull tuning slide a little out). The Harmon Mute is always used with the stem out unless specifically called for, or when producing the old "wa-wa" sound.

Cup Mute: Makes the horn slightly flat (push tuning slide slightly in **or** play with more support to lift pitch up).

Straight Mute: Plays fairly in tune but leans toward the sharp side. Make sure that your Straight Mute has a bright sound in the big band setting.

Plunger Mute: Different positions of the plunger mute have both **sharp and flat** effects on the pitch. It is the most difficult mute to master because it is used in conjunction with various hand movements. Many trumpet players cut out a small hole in the center of the plunger mute to make the sound speak more clearly.

Bucket Mute: This mute is rarely used but is a great mute to own. It plays fairly in tune but leans towards making the pitch flat (only adjust your slide if you have to). Contemporary composers are writing more for this mute because it sounds mellow yet still retains the brass quality. It can also be used as a practice mute!

# 3rd Trumpet Players Preparation Guide

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - (**every subtle detail**). This is easier than you think and **really** is the quickest way to improve your ensemble playing outside of rehearsals.
2) Make sure your weekly practice routine has a variety of technical demands and finger twisters (i.e. working with the Charlie Parker omni saxophone book, Clark book, Arban book, Allen Vizzutti books, etc.).
3) Mark all questionable cut-offs in your music. This enables a big band to maintain a higher level of consistency.
4) Practice your jazz improvisation skills to get them to an acceptable level. In your weekly practice routines incorporate some transcribing, voicing chords on the piano, jazz theory and ii-V-I vocabulary. Also record your big band and practice soloing over the jazz chair's solo changes to make sure you can cover the book in an emergency situation.
5) When possible, take lessons from a professional musician who, at some point in his or her life, has made their living playing LEAD TRUMPET. These special people will teach you a wealth of knowledge that comes only from the **everyday experience** of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# 4th & 5th TRUMPET

***Big Band Responsibilities*** FOR YOUR STUDENTS

1) Follow The Lead Player
2) Jazz Solos & Melodies
3) Articulations & Effects
4) Great Intonation When Doubling Lead Player At The Octave.
5) Cut-Offs
6) Sight Reading
7) Mutes

## Follow The Lead Player

Since the lead trumpet sound is so prominent, all members of the jazz band must listen and match the lead trumpet player. They must Match the Time and Style, Articulations & Effects, the placement of Cut-Offs, Dynamics, in some cases Vibrato, etc. JAZZ GEM: There are many great jazz bands (Duke Ellington, Count Basie, Benny Goodman, Woody Herman, etc.), and even though these bands are famous big bands they all swing differently. What makes them sound GREAT is that everyone in the band is an expert at following their lead player. This is what makes their band sound like it has a **unified concept. THE KEY IS:** Always listen to, work with, study, and match your lead player's musical concepts.

## Jazz Solos & Melodies

In many big bands the 4th and 5th trumpet players function as the jazz soloists for the trumpet section. They are expected to have a large jazz vocabulary, know a variety of jazz standards, and expected to meet with the rhythm section to improve their jazz playing. If you are the jazz trumpet player in your band, it is critical to attend the rhythm section's sectionals to gain experience playing over the chord changes you are responsible for. In addition, at some big band gigs the audience is not ready for the big band, and therefore, the jazz combo will have to play for 45 minutes or so. A great jazz solo trumpet player is always comfortable taking on this responsibility. JAZZ GEM: In your weekly practice sessions, incorporate learning tunes. You don't have to know every tune in the world, but as a bare minimum, you should strive to know 5 bossa novas, 20 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes (learn a variety of tunes because audiences will always have different listening tastes). Melodies: The jazz trumpet soloist is frequently called upon to play the melody in a big band chart. Make sure you can nail any tune that is exposed or that you are playing alone. If the saxophone is doubling the melody with you, you must certainly attend practice sessions together where you work on solidifying the fine details of the expressive qualities of the melody. Intonation should always be a strong focus of your practice sessions with other instrumentalists. For example, if you are playing a melody with a flute player, you must know what their pitch tendencies are (work with them on the melody and make sure you both "write in the music" the intonation adjustments that need to be made.) HERE ARE SOME GREAT JAZZ TRUMPET PLAYERS TO CHECK OUT: Freddie Hubbard, Booker Little, Lee Morgan, Nicolas Payton, Miles Davis, Tom Harrell, Woody Shaw, Wynton Marsalis, Kenny Dorham, Chet Baker, Clifford Brown, Dizzy Gillespie, Fats Navarro, Roy Eldridge, Cootie Williams, Harry James, Maynard Ferguson, Bix Beiderbecke, James "Bubber" Miley, Henry "Red" Allen, and Louis Armstrong.

## Articulations & Effects

A good big band is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). JAZZ GEM #: Get the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Great Intonation When Doubling The Lead Trumpet Player At The Octave

The 4th and 5th trumpet players are also called upon to double the lead trumpet player down the octave. In many cases this supplies a lot of support to the lead trumpet player. Playing in tune with a lead trumpet player that is an octave away from you is a SERIOUS SKILL. This skill demands your focus and practice time. Make sure you meet with your lead player and work on perfectly tuning these octaves. Many times you will have to write in the lead players pitch tendencies because negotiating the upper register of the horn is extremely

difficult for most trumpet players. Therefore, it is easier for you to make an adjustment to your tuning. Be patient with your lead player and understand that you must match their pitch at all times.

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy).
**THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in -1; if a note is off on beat two then pencil in -2; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. JAZZ GEM ®: Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, or whatever). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Sight Reading:

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**THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Mutes

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Bucket Mute: This mute is rarely used but is a great mute to own. It plays fairly in tune but leans towards making the pitch flat (only adjust your slide if you have to). Contemporary composers are writing more for this mute because it sounds mellow yet still retains the brass quality. It can also be used as a practice mute!

# 4th & 5th Trumpet Players Preparation Guide

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - (**every subtle detail**). This is easier than you think and **really is** the quickest way to improve your ensemble playing out side of rehearsals.

3) Practice jazz standards every week and focus on memorizing the chord changes. Also make sure you are doing a lot of jazz combo work. If you do not have a jazz combo gig, go down to the local coffee shop, club, or bar and secure an opportunity to improve your combo playing.

2) Practice your tuning on a regular basis and make time to meet with your lead player and focus on tuning your octaves.

3) Learn all of the "back-ground" figures on a Count Basie big band album. This is fun and these **riffs** will help your jazz playing.

5) When possible, take lessons from a professional jazz musician who, at some point in his or her life, has made **their** living playing JAZZ TRUMPET. These special people will teach you a wealth of knowledge that comes only from the **everyday experience** of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# LEAD TROMBONE

***Big Band Responsibilities***

FOR YOUR STUDENTS

1) Match The Lead Trumpet Player
2) Produce A Lead Bone Sound
3) Vibrato
4) Articulations & Effects
5) Cut Offs
6) Dynamics
7) Sight Reading
8) Rehearsal Techniques

## Match The Lead Trumpet Player

Since the lead trumpet sound is so prominent, members of a big band need to listen and match the lead trumpet player. Match their Time and Style, Articulations & Effects, the placement of Cut-Offs, Dynamics, in some cases Vibrato, etc. Good section players are always listening to match the placement of downbeats and eighth note feel (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM ★: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept.**

## Produce A Lead Bone Sound

Great lead trombone players have great sounds. Their sound, combined with their range, are their #1 assets. Getting the correct sound may require a change of equipment or special exercise routines that target the sound. The bottom line is this: The lead trombone position is one of the most powerful positions in the big band and therefore it requires a great sound and decent range. Make sure your practice routines involve a great deal of listening to exceptional lead trombone players. Here are a *variety* of **big bands** that you should check out to hear **seasoned lead trombone players**: Count Basie, Duke Ellington, Glen Miller, Tommy Dorsey, Stan Kenton, Bill Watrous, Rob McConnell, Woody Herman, the Airmen of Note, the Jazz Ambassadors, Maynard Ferguson, various One O'clock recordings from the University of North Texas.

## Vibrato

Slide technique is critical to producing a wide variety of vibratos. A good lead trombone player's vibrato is used to add color to notes or to represent a specific style period. Since the trombone is known throughout the jazz community as the instrument that has the ability to produce some of the most expressive vibratos, trombone players need to focus on being able to produce melodic, stylistic, gorgeous, and almost voice like vibratos. You should strive to always be aware of how much vibrato you are using (i.e. the speed of the vibrato as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great singers and lead trombone players from different stylistic time periods. JAZZ GEM ★: Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (jazz, pop, rock, country, etc.). While playing a whole note make the speed of the vibrato a half note; *rest 4 beats*; play another whole note and make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc.

## Articulations & Effects

A good big band trombone player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). JAZZ GEM ★: Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Cut-offs

Where a note ends (or cuts-off) is **equally** as important as where the note begins. As a matter of fact, accurate cut-offs are ultimately what make a band sound tight (or make them drag or sound sloppy). **THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. *JAZZ GEM*: Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, etc.). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. Since the trombone has the greatest dynamic range, it is your responsibility as the lead player to bring out the best in your section. **THE KEY:** Understand that the dynamics used in a big band setting are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. *JAZZ GEM*: Identify **Dynamics** as a top priority in your musical development and as a top priority in your trombone sectionals.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. Because of the exposed nature of the lead trombone in the big band setting, every lead trombone player needs to focus weekly on developing and maintaining excellent sight reading skills . *JAZZ GEM*: Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Rehearsal Techniques

Ninety-Nine percent of the time the lead trombone player is in charge of the trombone sectional. Good section leaders understand how to count-off a tune and how to rehearse an articulation, dynamic, cut-off, etc. **THE KEY IS:** Always pay attention to the rehearsal techniques used by any band director (in general, their job is to refine these techniques to increase comprehension and save time). Check out *How To Run A Sectional* (available at Jazz-studies.com).

# *Lead Trombone Players Preparation Guide*

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - **(every subtle detail)**. Take notice of the lead trombone players sound, vibrato and dynamics. This is easier than you think and **really** is the quickest way to improve your concept of lead trombone playing. Once the "sound you want to create" is ingrained in your ear, your body will naturally produce that sound more efficiently and with greater accuracy.

2) Make sure your weekly routines incorporate range building exercises and endurance exercises. Always stay focused on your sound. In addition, make time in your weekly practice routine to read all of the literature you can find on "chop endurance" and lead trombone playing. There are various exercises and concepts that have proven successful in developing good lead players. A WORD OF CAUTION: There are a lot of bad books on the market so consult a professional musician before you spend your money on one of those "gimmick books." In general, if a book says you can learn how to play high in 10 minutes it is probably propaganda.

3) Practice vibrato exercises on a daily basis. Strive to gain total control of the vibrato and strive to be able to suggest various styles of music by simply using your vibrato correctly.

4) Mark all cut-offs in your music and be fully aware of all dynamic shifts within each chart you are playing. Remember, always strive to play with great dynamic range. This should be a serious focus in your approach to big band music.

5) Learn all of the "back-ground" figures on a Count Basie big band album. This is fun and these **riffs** will make you swing hard.

6) When possible, take lessons from a professional musician who, at some point in his or her life, has made **their living** playing LEAD TROMBONE. These special people will teach you a wealth of knowledge that comes only from the **everyday experience** of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# 2nd TROMBONE

*Big Band Responsibilities* FOR YOUR STUDENTS

1) Match The Lead Trumpet Player
2) Support The Lead Bone Sound
3) Vibrato
4) Articulations & Effects
5) Cut-Offs
6) Jazz Soloing Abilities
7) Dynamics
8) Sight Reading

## Match The Lead Trumpet and Trombone Player

Since the lead trumpet sound is so prominent, members of a big band need to listen and match the lead trumpet player. They must Match their Time and Style, Articulations & Effects, the placement of Cut-Offs, Dynamics, in some cases Vibrato, etc. Good section players are always listening to match their lead player's placement of downbeats and eighth note feel (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM ★: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept.**

## Support The Lead Bone Players Sound

Great lead trombone players have huge sounds. This in effect places the same demand on the entire trombone section. Basically, the bigger your sound, the better you will support the lead trombone player (while also making sure never to overpower them). NOTE: Getting the correct sound may require a change of equipment or special exercise routines that target the sound. The bottom line is this, the lead trombone position is one of the most powerful positions in the big band and therefore it requires a great sound and full support of the section. Make sure your practice routines involve a great deal of listening to exceptional lead trombone players and matching their approach to the music. Likewise, you should be able to play the lead trombone book in an emergency situation. Make sure you take time to check out the lead trombone book and practice to be able to "step into the chair" when needed. Here are a *variety* of **big bands** that you should check out to hear **seasoned lead trombone players**: Count Basie, Duke Ellington, Glen Miller, Tommy Dorsey, Stan Kenton, Bill Watrous, Rob McConnell, Woody Herman, the Airmen of Note, the Jazz Ambassadors, Maynard Ferguson, various One O'clock recordings from the University of North Texas.

## Vibrato

Slide technique is critical in producing a wide variety of vibratos. A good trombone player's vibrato is used to add color to notes or to represent a specific style period. Since the trombone is known throughout the jazz community as the instrument that has the ability to produce some of the most expressive vibratos, trombone players need to focus on being able to produce melodic, stylistic, gorgeous, and almost voice like vibratos. You should strive to always be aware of how much vibrato you are using (i.e. the speed of the vibrato as well as the width of the vibrato). The only way to get a good grasp of vibrato is to listen to a lot of great singers and lead trombone players from different stylistic time periods. JAZZ GEM ★: Incorporate the vibrato into your everyday warm up. **Exercise:** Practice playing whole notes with any album (Jazz, pop, rock, country, etc.). While playing a whole note make the speed of the vibrato a half note; *rest 4 beats* ; play another whole note and make the vibrato in quarter notes, *rest 4 beats*, play another whole note and make the vibrato in eighth notes, *rest 4 beats*, etc.

## Articulations & Effects

A good big band trombone player is familiar with all Jazz Articulations and Special Effects (such as the Gliss, Fall, Doit, Kiss Off, etc.). Always remember to "pencil in" notes to yourself about articulations and effects that you have made adjustments to (this is critical for professional consistency). JAZZ GEM ★: Check out the **"Jazz Articulation Reference Guide"** to see visual and written explanations of 21 Jazz Articulations and Special Effects (30 articulation exercises are included).

## Cut-offs

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**THE KEY IS:** Mark all of your cut-offs in the music. If a note is **off** on **beat one** then pencil in **-1**; if a note is off on beat two then pencil in **-2**; etc. Advanced players will pencil in **only** the cut-offs that are out of the ordinary or have been changed. Writing cut-offs in you music part will also ensure that a substitute, if needed, can play the book accurately. *JAZZ GEM*: Warm up playing half notes and whole notes with any album (jazz, pop, rock, country, etc.). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Jazz Soloing Abilities

Since composers have not adopted a standard for the jazz trombone solo chair, trombones 1, 2, and 3 should always be able to play a competent jazz solo. *JAZZ GEM*: In your weekly practice session, incorporate learning tunes, voicing basic jazz chords on the piano, developing a jazz vocabulary, and playing the blues. You don't have to know every tune in the world, but as a bare minimum, you should strive to know 5 bossa novas, 20 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes.

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. Since the trombone has the greatest dynamic range, your practice sessions should include exercise that use Terrorist Dynamics. **THE KEY:** Understand that the dynamics used in a big band setting are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. *JAZZ GEM*: Identify **Dynamics** as a top priority in your musical development and as a top priority in your trombone sectionals.

## Sight Reading:

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# 2nd Trombone Players Preparation Guide

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - (**every subtle detail**). Always take note of the lead trombone players sound, vibrato and dynamics. This is easier than you think and really is the quickest way to improve your concept of lead trombone playing. Once the "sound you want to create" is ingrained in your ear, your body will naturally produce that sound more efficiently and with greater accuracy.
2) Make sure your weekly routines incorporate range building exercises and endurance exercises. Always stay focused on your sound. Work directly with your lead trombone player to solidify your approach to every tune you are performing.
3) Practice vibrato exercises on a daily basis. Strive to gain total control of the vibrato and strive to be able to suggest various styles of music by simply using your vibrato correctly.
4) Mark all cut-offs in your music and be fully aware of all dynamic shifts within each chart you are playing. Remember, always strive to play with great dynamic range. This should be a serious focus in your approach to big band music.
5) Make sure your weekly practice routine involves some jazz soloing. Set goals for your jazz playing and be prepared to solo when necessary. The key is to strive to feel comfortable with the opportunity to solo in the big band.
6) When possible, take lessons from a professional musician who, at some point in his or her life, has made their living playing trombone. These special people will teach you a wealth of knowledge that comes only from the everyday experience of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# 3rd TROMBONE

*Big Band Responsibilities* FOR YOUR STUDENTS

1) Match The Lead Trumpet Player
2) Support The Lead Bone Sound
3) Vibrato
4) Articulations & Effects
5) Cut-Offs
6) Jazz Soloing Abilities
7) Dynamics
8) Sight Reading

## Match The Lead Trumpet and Trombone Player

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## Support The Lead Bone Players Sound

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## Vibrato

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## Articulations & Effects

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## Cut-offs

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## Jazz Soloing Abilities

Since composers have not adopted a standard for the jazz trombone solo chair, trombones 1, 2, and 3 should always be able to play a competent jazz solo. JAZZ GEM: Your weekly practice sessions should incorporate learning tunes, voicing basic jazz chords on the piano, developing a jazz vocabulary, and playing the blues. You don't have to know every tune in the world, but as a bare minimum, you should strive to know 5 bossa novas, 20 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes.

## Dynamics

Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. Since the trombone has the greatest dynamic range, your practice sessions should include exercises that use Terrorist Dynamics. **THE KEY:** Understand that the dynamics used in a big band setting are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. JAZZ GEM ❋: Identify **Dynamics** as a top priority in your musical development and as a top priority in your trombone sectionals.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. JAZZ GEM ❋: Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any music books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

# 3rd Trombone Players Preparation Guide

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player on the album as closely as possible - (**every subtle detail**). Always take note of the lead trombone players sound, vibrato and dynamics. This is easier than you think and really is the quickest way to improve your concept of lead trombone playing. Once the "sound you want to create" is ingrained in your ear, your body will naturally produce that sound more efficiently and with greater accuracy.
2) Work directly with your lead trombone player to solidify your approach to every tune you are performing.
3) Practice vibrato exercises on a daily basis. Strive to gain total control of the vibrato and strive to be able to suggest various styles of music by simply using your vibrato correctly.
4) Mark all cut-offs in your music and be fully aware of all dynamic shifts within each chart you are playing. Remember, always strive to play with great dynamic range. This should be a serious focus in your approach to big band music.
5) Make sure your weekly practice routine involves some jazz soloing. Set goals for your jazz playing and be prepared to solo when necessary. The key is to strive to feel comfortable with the opportunity to solo in the big band.
6) When possible, take lessons from a professional musician who, at some point in his or her life, has made **their living** playing trombone. These special people will teach you a wealth of knowledge that comes only from the **everyday experience** of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

# 4th & 5th TROMBONE

*Big Band Responsibilities*

FOR YOUR STUDENTS

1) Match The Lead Trumpet Player
6) Developed Low Register
3) Matching The Bari Sax And Bass
4) Articulations & Effects
5) Cut-Offs
6) Dynamics
7) Sight Reading

## Match The Lead Trumpet and Trombone Player

Since the lead trumpet sound is so prominent, members of a big band need to listen and match the lead trumpet player. They must Match their Time and Style, Articulations & Effects, the placement of Cut-Offs, Dynamics, in some cases Vibrato, etc. Good section players are always listening to match their lead player's placement of downbeats and eighth note feel (i.e. light swing eighths, hard swing eighths, latin eighths (which are played straight), 12/8 triplet feel, rock feel, etc.). JAZZ GEM ❋: Sometimes the lead trumpet player will play slightly behind the beat while the drummer is playing exactly on the beat (this will "lay back" the swing feel). Other times the lead trumpet player will "lay way back" on the beat to create a specific musical effect. Nonetheless, everyone in the band should always follow the lead player because it makes the band sound like they have a **unified concept.**

## Developed Low Register

Great bass trombone players have to have a huge sound to support the weight of the big band. NOTE: Getting the correct sound may require a change of equipment and special exercise routines that target the sound of the bottom register of the trombone. Make sure your weekly practice routines involves a great deal of listening to exceptional bass trombone players and matching their warmth and power. Here are a *variety* of **big bands** that you should check out to hear **seasoned bass trombone players**: Count Basie, Duke Ellington, Glen Miller, Tommy Dorsey, Stan Kenton, Bill Watrous, Rob McConnell, Woody Herman, the Airmen of Note, the Jazz Ambassadors, Maynard Ferguson, various One O'clock recordings from the University of North Texas.

## Matching The Bari Sax and Bass Player

The bass trombone player frequently doubles the bari saxophone in the lower register. Bass bone players also frequently are responsible for the root of the chord and therefore must match the bass player. Your weekly practice routines should involve intonation exercises in the low register. You should also strive to meet with the bass player and bari sax player to work on tuning the lower register. Don't be fooled: Although the bass trombone book requires tremendous air and power, it also involves a great deal of finesse and fine detail. Strive to gain finesse and control of your lower register and focus on solid intonation.

## Articulations & Effects

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## Cut-offs

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pop, rock, country, etc.). While playing the note focus on **counting** and consistent cut-offs. In addition, as the beats pass by, visualize the numbers 1,2,3, and 4 in your head (make these numbers VERY LARGE in your mind's eye).

## Dynamics

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## Sight Reading:

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# 4th & 5th Trombone Players Preparation Guide

1) When possible, find at least three recordings of every chart you are playing. Listen and match the lead trumpet player and bass trombone player as closely as possible - (every subtle detail). This is easier then you think and really is the quickest way to improve your concept of bass trombone playing. Once the "sound you want to create" is ingrained in your ear, your body will naturally produce that sound more efficiently and with greater accuracy.
2) Work directly with your lead trombone player to solidify your approach to every tune you are performing.
3) Schedule sectionals with the bass player and bari sax player to work on collectively tuning the low register of your instruments.
4) Mark all cut-offs in your music and be fully aware of all dynamic shifts within each chart you are playing. Remember, always strive to play with great dynamic range. This should be a serious focus in your approach to big band music.
5) When possible, take lessons from a professional musician who, at some point in his or her life, has made their living playing trombone. These special people will teach you a wealth of knowledge that comes only from the everyday experience of being placed under the extreme physical and mental demands of the lead chair. Likewise, they will help you understand how to efficiently, physically and mentally prepare for a specific performance (and give you **tips** on how to repair chop damage).

FOR YOUR STUDENTS

# Piano

***Big Band Responsibilities***

1) Thorough Grasp Of Jazz Theory
2) Style (correct eighth-note feel)
3) Voicing Chords
4) Comping Chords & Rhythmic Interaction
5) Keeping The Form
6) Jazz Solos & Jazz Vocabulary
7) Coloring & Dynamics
8) Sight Reading
9) Rehearsal Techniques

## Thorough Grasp of Jazz Theory

As the piano player, having a completely solid grasp on jazz theory is a must. Remember, jazz theory simplifies everything. When you invest time in jazz theory it will save you years of wasted practice and make everything you do twice as easy and sound twice as tasty. Therefore, all piano players in the big band should work everyday at strengthening their concept of jazz harmony. Here are a variety of practice habits that should be targeted in your weekly practice sessions: 1) Study jazz theory concepts from great piano players. There are a lot of great books out there on jazz piano playing. My favorites are books by Dan Haerle and Mark Levine (however, there are many other great books so you will need to investigate them for yourself). Check out Jamie Abersold's web site for a large variety of jazz piano books. 2) Simple tune analysis. Every chance you get, study the harmonic bass movement of tunes. This is so much easier then it sounds and it will teach you a lot regarding how similar all tunes are. Basically, get a pencil and paper and write down the bass movement of a jazz standard. (For example, if the chord changes are C, Amin- Dmin, G7, C, then you should write 1, 6, 2, 5, 1). Now, look at the bass movement and identify other tunes that use this combination of root movement (there are thousands that use this bass root movement). Remember, isolate this skill so that the information becomes transparent. In other words, don't worry about the chord quality of the chords at first (focus solely on the root movement). Understand that root movement is the key to unlocking the hidden secrets of tunes (It is also the best way to approach and memorize a ton of tunes). 3) Transcribe other piano players and see what they are doing over the chord changes. This is also much easier then it sounds. It is great if you want to transcribe an entire solo. The problem is, since transcribing an entire piano solo takes a lot of time, psychologically you will only want to do it when you have a lot of time. I suggest getting in the habit of transcribing on a regular basis and simply pick your favorite 8 bars of the piano solo and transcribe it or learn it by ear. This way, you learn a great deal about a variety of piano players and you are always targeting the things that sound good to your ears. 4) Always try to take lessons with a professional jazz pianist. These people will teach you MANY TRICKS of the trade and many tricks to make the jazz piano easier to conceive, and, they will teach you a lot about your gig. 5) Attend jazz camps. No matter what the hardships may be to attend these camps, you should try to attend at least one jazz camp because they will make your musical life so much easier and save you years of unfocused practice. These camps are worth their weight in gold and I promise you that you will be very glad you attended (you will remember these great moments for the rest of your life).

## Style

Your eighth-note feel will depict the style of music. Always keep in mind that in jazz music, you will always be playing ACROSS the time, not exactly with the time. Note: Studying with a metronome is very ineffective in terms of teaching you how to groove over a particular beat. My suggestion is this. Get a drum machine. This way, when you want to work on you shuffle feel, you simply put the drum machine on SHUFFLE and practice getting the correct feel while playing scales, patterns, chords, etc. Try taking an extremely simple element (like a five note scale) and practice swinging the notes for an hour. First try swinging the eighth-notes in the pocket. Next, try to make the same notes "lay WAY back"; then, practice different accents on notes; then, play the same line in triplets, etc. The entire time you should be focusing on stylistic groove. Remember, pick something simple to play so you can solely focus on your feel. Next, trying playing just one chord and grooving it to the entire tune. Practice grooving this chord until it matches up stylistically with the drum groove you are using. Groove the chord in all registers of the piano. NOTE: Always remember, with jazz, it is not "what you play," it is "how you play it." (Practice this simple exercise until you are at the point where your notes are swinging so hard that every simple thing you play sounds in the pocket.) Style is all about groove and the right eighth-note length. Next, put the drum machine on FUNK and do the same thing (i.e. Groove simple ideas and chords). Now that you have the concept of working on "how you play" an idea, put on an album of a great piano player and try to match their eighth-note feel. Remember, play something!

really simple so that you can solely focus on matching note lengths and stylistic interpretation. It is wonderful if your selected idea is in the same key as the recording, however, it does not matter if your idea is in the same key center as the recording because you should be isolating your mind to only focus on grooving to the rhythm you're hearing. Next, listen to a recording of a great big band or jazz pianist and transcribe or learn a 4 bar phrase that the pianist plays. For the entire tune, just work on grooving this idea. On the next song, learn another idea (or phrase) and practice grooving that idea exactly like the piano player on the recording. Play the idea for the ENTIRE TUNE. This approach to working on grooving a particular style is one of the quickest ways to teach your fingers how to rhythmically make subtle adjustments to depict a certain style or era of music.

## Voicing Chords

One of the main responsibilities of the pianist in the big band is to supply the correct harmonic backdrop. As a jazz pianist, it is your job to investigate ways to voice a particular chord so that it captures the right color, mood, style, expression, etc. Here is a brief list of piano players whos harmonic concept you should check out and research (Make sure you read about them and play along with their recordings): Bill Evans, George Shearing, Bud Powell, Dave Brubeck, Ahmad Jamal, Horace Silver, Oscar Peterson, McCoy Tyner, Keith Jarrett, Cecil Taylor, Armando "Chick" Correa, Herbie Hancock, Duke Ellington, Count Basic, etc. Make sure you own a few "piano voicing" books. These books generally will enlighten you and help you understand a variety of ways to approach voicing a chord (i.e. left hand voicings, fourthy voicings, open voicings, cluster voicings, extending chords, etc.). If you work just a little with these books every day, they will extremely help your harmonic clarity and harmonic finesse. Remember, investing in these books will actually save you time and make your life easier, not harder.

## Comping Chords & Rhythmic Interaction With The Rhythm Section & Jazz Soloist

Comping chords is the same as voicing chords. However, comping chords also refers to "backing up" the jazz soloist. This involves intensely listening to everyone and having the ability to play appropriate chord voicings with rhythmic creativity. Rhythmic interaction is key. As an exercise in your rhythm sectionals, have the rhythm section play a blues (or any song) and instruct the drummer to play a two bar rhythm that you will echo in the next two bars (total of a 4 bar phrase). Keep doing this exercise until the rhythm section exhausts their fundamental rhythms and starts improvising new ones. THIS EXERCISES FORCES YOU TO LEARN TO LISTEN TO EACH OTHER AND SPONTANIOUSLY REACT TO A RHYTHM YOUR EAR IS HEARING. Generally, in three minutes, this exercise will make you communicate much better. Moreover, the rhythm section players will teach each other new rhythms that they otherwise never would have thought of. Vary this exercise to give every musician in the rhythm section the opportunity to be the person who creates the 2 bar rhythm that will be mimicked. JAZZ GEM: It is important to do this exercise when working with your jazz soloist in the band because it instills in every jazz soloist the concept of rhythmically "feeding off the rhythm section" while playing a jazz solo. The interplay between the members of the rhythm section (and interplay between the soloist and rhythm section) is the genius element that makes them sound GREAT when improvising.

## Keeping The Form

Keeping the form of a song or big band chart is the responsibility of the rhythm section. When they get lost, the entire band gets lost. Therefore, it is important that you, as the piano, have one of the strongest concepts regarding keeping the form of the tune (i.e. AABA, ABA, ABCA, etc.). This means that you will have to spend a great deal of time mastering the form of every tune the band is playing. NOTE: You should know where the introduction stops and the melody begins, where the bridge begins, important rhythmic figures coming from the ensemble, where the jazz solos begin, how many solos there are, where the band comes in after the solos, know all dynamic contours and contracts within the superstructure of the tune, etc. Your job is making the form of the tune completely transparent to the band and the audience. Always research your music and understand that mastering the form of any song you play is one of your prime responsibilities as a jazz pianist. Remember, always make notes in your music to remind you of when the melody begins, solos start, who is soloing, etc. Be detailed because, as you get better and play with better bands, you may only rehearse a song once before you perform the chart in concert (basically, you will be playing many charts and therefore, you have to make notes to yourself because you cannot remember everything.

## Jazz Soloing & Jazz Vocabulary

The jazz pianist is one of the most featured jazz soloists in the big band. With this in mind, your daily practice routine should always involve jazz soloing (i.e. learning jazz theory, knowing your scales, expanding

your jazz vocabulary, transcribing solos, memorizing jazz standards, voicing chords on the piano, etc.). These are all critical skills that equally assist each other in some way. Therefore, these skills need to be developed simultaneously. NOTE: The jazz pianist in an excellent big band is expected to have a large jazz vocabulary, know a variety of jazz standards, and expected to meet with the rhythm section to improve their jazz playing. In addition, at some big band gigs the audience is not ready for the big band, and therefore, the jazz combo will have to play for 45 minutes or so. A great jazz pianist always comfortable taking on this responsibility. *JAZZ GEM:* In your weekly practice session, incorporate learning tunes. You don't have to know every tune in the world, but as the pianist (whos job it is to supply the correct harmony for a tune) at the bare minimum, you should strive to know 5 bossa novas, 50 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes (learn a variety of tunes because audiences will always have different listening tastes). Jazz pianists need to understand a wide range of jazz vocabulary. This is not as hard as it sounds although it is a life long endeavor. NOTE: I have never met a great jazz pianist that did not have a thorough understanding of the jazz vocabulary used by Charlie Parker (this certainly is a great start). This is the KEY: Become a master of the jazz vocabulary concepts used by Charlie Parker by checking out the Charlie Parker Omni Transcription Book. These solos will teach you a great deal about standard ways to outline chords, classic jazz vocabulary, creating rhythmic variation, playing great linear lines, jazz accents, and nailing solis with the band. Next, identify 25 ii-V-I's you like and work at mastering them in all twelve keys. After you have done that, you will discover that other standard jazz vocabulary is simply rhythmic variations of the same stuff. Put your list of "licks" on your door and do not take it down until you have successfully mastered each lick in all twelve keys. This process gets EXPONENTIALLY easier with each lick you learn. Check out *50 Hip ii-V-I vocabulary licks* (available at Jazz-studies.com)

## Coloring & Dynamics

Coloring refers to emotionally depicting a chord, phrase, of intent or the composition. For example, if I know that I am playing a chart that has been written to evoke a sadness, then my eighth-note feel, chord voicings, and selected notes on the piano must reflect a sadness. Likewise, if you want to sound aggressive and angry then you better understand how to use "fourthy voicings" and have practiced the necessary technique to play in octaves (these effects create a lot of weight in the music). NOTE: Proper coloring involves a great deal of experimentation, listening, and technique. Whenever you practice a song or tune make sure you understand the exact intent of the lyrics or the exact intent of the composer. Great dynamics are what make a band sound musical. Dynamics are what separate the professionals from the amateurs. NOTE: The rhythm section controls the overall dynamics of the band. If the drummer plays loud then the band plays loud. If the drummer plays extremely soft then the band has to play soft to hear them. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. *JAZZ GEM #:* Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development and as a top priority in your sectionals.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. *JAZZ GEM #:* Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any piano books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Rehearsal Techniques

Ninety-Nine percent of the time the pianist is in charge of the rhythm section's sectional. Good jazz pianists understand how to count-off a tune, how to rehearse the form, work on dynamics, identify critical hits within the band, etc. **THE KEY IS:** Always pay attention to the rehearsal techniques used by any band director (in general, their job is to refine these techniques to increase comprehension and save time). Check out *How To Run A Sectional* (available at Jazz-studies.com).

# Guitar FOR YOUR STUDENTS

***Big Band Responsibilities***

1) Functioning To Solidify Rhythm
2) Thorough Grasp Of Jazz Theory
3) Style (correct eighth-note feel)
4) Voicing Chords
5) Comping Chords & Rhythmic Interaction
6) Keeping The Form
7) Jazz Solos & Jazz Vocabulary
8) Coloring & Dynamics
9) Sight Reading
10) Creating Guitar Parts For Yourself

## Functioning To Solidify Rhythm

Guitarist generally function as a percussive rhythm instrument in the big band. To understand the basis of this concept it is absolutely critical that you check out Freddie Green (who played rhythm guitar with Count Basie for decades). His "chunk chunk" style is legendary and is the quintessential example of rhythm guitar in the big band. Many guitar players don't realize how important it is that they spend some time listening to and practicing with recordings of Freddie Green. Here is a secret: If you can accurately imitate Freddie Green's rhythmic feel then you will stand out among other guitarists. Don't just check him out once or twice, instead, really dig into his sound and study it over and over again until you are a master at reproducing the "Freddie Green" rhythmic comping style. (See Jazz Soloing list below for a list of bass players to listen to.)

## Thorough Grasp of Jazz Theory

As the guitar player, having a completely solid grasp on jazz theory is a must. Remember, jazz theory simplifies everything. When you invest time in jazz theory it will save you years of wasted practice and make everything you do twice as easy and sound twice as tasty. Therefore, all guitar players in the big band should work everyday at strengthening their concept of jazz harmony. Here are a variety of practice habits that should be targeted in your weekly practice sessions : 1) Study jazz theory concepts from great guitar players. There are a lot of great books out there on jazz guitar playing. Check out Jamie Abersold's web site for a large variety of jazz guitar books. 2) Simple tune analysis. Every chance you get, study the harmonic bass movement of tunes. This is so much easier then it sounds and it will teach you a lot regarding how similar all tunes are. Basically, get a pencil and paper and write down the bass movement of a jazz standard. (For example, if the chord changes are C, Amin- Dmin, G7, C, then you should write 1, 6, 2, 5, 1). Now, look at the bass movement and identify other tunes that use this combination of root movement (there are thousands that use this bass root movement). Remember, isolate this skill so that the information becomes transparent. In other words, don't worry about the chord quality of the chords at first (focus solely on the root movement). Understand that root movement is the key to unlocking the hidden secrets of tunes (it is also the best way to approach memorizing a ton of tunes). 3) Transcribe other guitar players and see what they are doing over the chord changes. This is also much easier then it sounds. It is great if you want to transcribe an entire solo. The problem is, since transcribing an entire guitar solo takes a lot of time, psychologically you will only want to do it when you have a lot of time. I suggest getting in the habit of transcribing on a regular basis and simply pick your favorite 8 bars of the guitar solo and transcribe it or learn it by ear. This way, you learn a great deal about a variety of guitar players and you are always targeting the things that sound good to your ears. 4) Always try to take lessons with a professional jazz guitarist. These people will teach you MANY TRICKS of the trade and many tricks to make the jazz guitar easier to conceive, and, they will teach you a lot about your gig. 5) Attend jazz camps. No matter what the hardships may be to attend these camps, you should try to attend at least one jazz camp because they will make your musical life so much easier and save you years of unfocused practice. These camps are worth their weight in gold and I promise you that you will be very glad you attended (you will remember these great moments for the rest of your life).

## Style

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can solely focus on your feel. Next, trying playing just one chord and grooving it for the entire tune. Practice grooving this chord until it matches up stylistically with the drum groove you are using. Groove the chord in all registers of the guitar. NOTE: Always remember, with jazz, it is not "what you play," it is "how you play it." Practice this simple exercise until you are at the point where your notes are swinging so hard that every simple thing you play sounds in the pocket. Style is all about groove and the right eighth-note length. Next, put the drum machine on FUNK and do the same thing (i.e. Groove simple ideas and chords). Now that you have the concept of working on "how you play" an idea, put on an album of a great jazz guitar player and try to match their eighth-note feel. Remember, play something really simple so that you can solely focus on matching note lengths and stylistic interpretation. It is wonderful if your selected idea is in the same key as the recording, however, it does not matter if your idea is in the same key center as the recording because you should be isolating your mind to only focus on grooving to the rhythm you're hearing. Next, listen to a recording of a great big band or jazz guitarist and transcribe or learn a 4 bar phrase that the guitarist plays. For the entire tune, just work on grooving this idea. On the next song, learn another idea (or phrase) and practice grooving that idea exactly like the guitar player on the recording. Play the idea for the ENTIRE TUNE. This approach to working on grooving a particular style is one of the quickest ways to teach your fingers how to rhythmically make subtle adjustments to depict a certain style or era of music.

## Voicing Chords

Generally, the guitarist plays a secondary role in voicing chords in the big band. In big band music the guitarist is frequently used as a percussive chord rhythm instrument. However, as a guitarist, it is your job to investigate ways to voice a particular chord so that it captures the right color, mood, style, expression, etc. Here is a brief list of guitar players whos harmonic concept you should check out and research (Make sure you read about them and play along with their recordings): Jim Hall, Stanley Jordan, Kevin Eubanks, Mike Stern, Pat Matheny, John Scofield, Larry Coryell, John Mclaughlin, George Benson, Pat Martino, Wes Montgomery, Jimmy Raney, Greddie Green, Charlie Christian, Django Reinhardt, etc. Make sure you own a few "guitar voicing" books. These books generally will enlighten you and help you understand a variety of ways to approach voicing a chord. If you work just a little with these books every day, they will help your harmonic vitality and harmonic finesse. Remember, investing in these books will actually save you time and make your life easier not harder.

## Comping Chords & Rhythmic Interaction With The Rhythm Section & Jazz Soloist

Comping chords is the same as voicing chords. However, comping chords also refers to "backing up" the jazz soloist. This involves intensely listening to everyone and having the ability to play appropriate chord voicings with rhythmic creativity. The guitarist plays a secondary role to the piano in comping for soloists. The guitar is generally used as a rhythm instrument when comping for jazz solos, however, many times the guitar players will comp for soloist instead of the piano player. For example, during the trumpet solo the piano my comp the chord changes and during the flute solo the guitar may comp the chord changes. Work with the rhythm section, drums and jazz soloist to determine when you will take over the responsibility as the lead comping instrument. Remember, rhythmic interaction is key when comping for a soloist. As an exercise in your rhythm sectionals, have the rhythm section play a blues (or any song) and instruct the drummer to play a two bar rhythm that you will echo in the next two bars (total of a 4 bar phrase). Keep doing this exercise until the rhythm section exhausts their fundamental rhythms and starts improvising new ones. THIS EXERCISES FORCES YOU TO LEARN TO LISTEN TO EACH OTHER AND SPONTANIOUSLY REACT TO A RHYTHM YOUR EAR IS HEARING. Generally in three minutes, this exercise will make you communicate much better. Moreover, the rhythm section players will teach each other new rhythms that they otherwise never would have thought of. Vary this exercise to give every musician in the rhythm section the opportunity to be the person who creates the 2 bar rhythm that will be mimicked.

## Keeping The Form

Keeping the form of a song or big band chart is the responsibility of the rhythm section. When they get lost, the entire band gets lost. Therefore, it is important that you, as the guitar player, have one of the strongest concepts regarding keeping the form of the tune (i.e. AABA, ABA, ABCA, etc.). This means that you will have to spend a great deal of time mastering the form of every tune the band is playing. NOTE: You should know where the introduction stops and the melody begins, where the bridge begins, important rhythmic figures coming from the ensemble, where the jazz solos begin, how many solos there are, where the band comes in after the solos, the dynamic contours and contracts within the superstructure of the tune, etc. Your job is making the form of the tune completely transparent to the band and the audience. Always research your music and understand that mastering the form of any song you play is one of your prime responsibilities as a jazz guitarist. Remember, always make

notes in your music to remind you of when the melody begins, solos start, who is soloing, etc. Be detailed because, as you get better and play with better bands, you may only rehearsal a song once before you perform the chart in concert.

## Jazz Soloing & Jazz Vocabulary

The jazz guitarist is often featured as a jazz soloist in the big band. With this in mind, your daily practice routine should always involve jazz soloing (i.e. learning jazz theory, knowing your scales, expanding your jazz vocabulary, transcribing solos, memorizing jazz standards, voicing chords on the piano, etc.). These are all critical skills that equally assist each other in some way. Therefore, these skills need to be developed simultaneously. NOTE: The jazz guitarist in an excellent big band is expected to have a large jazz vocabulary, know a variety of jazz standards, and expected to meet with the rhythm section to improve their jazz playing. ~~JAZZ GEM~~ In your weekly practice session, incorporate learning tunes. You don't have to know every tune in the world, but as a comping instrument (who's job it is to supply the correct harmony for a tune) at the bare minimum, you should strive to know 5 bossa novas, 30 jazz standards, and 15 funk and modern tunes (learn a variety of tunes because audiences will always have different listening tastes). Jazz guitarists need to understand a wide range of jazz vocabulary. This is not as hard as it sounds although it is a life long endeavor. This Is The KEY: Become a master of the jazz vocabulary concepts used by Charlie Parker by checking out the Charlie Parker Omni Transcription Book. These solos will teach you a great deal about standard ways to outline chords, classic jazz vocabulary, creating rhythmic variation, playing great linear lines, jazz accents, and nailing solis with the band. Next, identify 25 ii-V-I's you like and work at mastering them in all twelve keys. After you have done that, you will discover that other standard jazz vocabulary is simply rhythmic variations of the same stuff. Put your list of "licks" on your door and do not take it down until you have successfully mastered each lick in all twelve keys. This process gets EXPONENTIALLY easier with each lick you learn. Check out *50 Hip ii-V-I vocabulary licks* (available at Jazz-studies.com).

## Coloring & Dynamics

Coloring refers to emotionally depicting a chord, phrase, or intent of the composition. For example, if I know that I am playing a chart that has been written to evoke a sadness, then my eighth-note feel, chord voicings, and selected notes on the guitar must reflect a sadness. NOTE: Proper coloring involves a great deal of experimentation, listening, and technique. Whenever you practice a song or tune make sure you understand the exact intent of the lyrics or the exact intent of the composer. Great dynamics are what make a band sound musical. Dynamics are what separate the professionals from the amateurs. NOTE: The rhythm section controls the overall dynamics of the band. If the drummer plays loud then the band plays loud. If the drummer plays extremely soft then the band has to play soft to hear them. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. ~~JAZZ GEM~~: Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development and as a top priority in your sectionals.

## Sight Reading:

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## Creating Music For Yourself

In big band swing music, written guitar parts are hard to come by. Most composers simply give the guitars a piano part. Basically, as the guitarist, you will frequently have to make your own part. With this is mind, request that the director give you a copy of the melody and see how you sound on it playing along with the ensemble. You could also get a copy of the sax soli and learn that; or, get a copy of any flute lines and play with the flutes to see if you can fill up the music. Basically, don't be afraid to challenge yourself and create cool guitar parts for yourself.

# Bass FOR YOUR STUDENTS

*Big Band Responsibilities*

1) Style (Two Beat, Walking, Slap)
2) Time
3) Accents On 2 & 4
4) Keeping The Form
5) Rhythmic Interaction
6) Jazz Solos
7) Coloring & Dynamics
8) Sight Reading
9) Placement Of Bass Amplifier

## Style (Two Beat, Walking, Slap)

The bass player plays a huge role in depicting the style of the big band chart. Providing the correct type of bass line is key in depicting the style of the music. Understanding subtleties is the key to producing the correct style: For example, if the bass player plays a two beat feel (i.e. playing half notes on beats 1 and 3) then they can suggest a variety of styles (if they play their half notes long then the music swings; if they slightly shorten their half notes they could suggest country music or even polka music. If the bass player slaps the electric bass on 1 and 3 then you can suggest anything from rock to gospel to funk. The key here is understanding that bass players must know how to produce a two beat feel that delivers authenticity to the style. As the bass player, you need to realize that you must focus on (and specialize) in understanding the subtleties of note lengths. Likewise, the bass is the key instrument that provides motion to the music. If a bass player simply plays whole notes, then the music will sit still. If the bass player starts walking bass lines, then the music will move. With this in mind, it is absolutely critical that you understand the motion that you are creating so you can lead the band and build the music. For example, if you just finished walking bass lines for a screaming trumpet solo and then the music comes way down to start the piano solo, you might just play whole notes on every measure for the first 8 bars of the piano solo and then increase your rhythmic intensity until you are finally walking a bass line at the top of the piano players 2nd chorus. Basically, bass players should completely understand the motion of bass lines and how they effect the motion of the big band, the rhythm section, the soloist, and the audience. For example, if you were "backing up" a guest artist and just finished walking 20 choruses for them, you might offer a contrast by softly playing whole notes for the next soloist. In this case, the bass player has recognized that the audience has been listening to walking bass lines a long time (These are the critical decisions that bass players make in delivering great jazz). Here are some suggestions that will help you understand how rhythmic bass motion effects music. 1) Simple tune analysis. Every chance you get, study the harmonic bass movement of tunes. This is so much easier then it sounds and it will teach you a lot regarding how similar all tunes are. Basically, get a pencil and paper and write down the bass movement of a jazz standard. (For example, if the chord changes are C, Amin- Dmin, G7, C, then you should write 1, 6, 2, 5, 1). Now, look at the bass movement and identify other tunes that use this combination of root movement (there are thousands that use this bass root movement). Remember, isolate this skill so that the information becomes transparent. In other words, don't worry about the chord quality of the chords at first (focus solely on the root movement). Understand that root movement is the key to unlocking the hidden secrets of tunes (it is also the best way to approach memorizing a ton of tunes). 3) Transcribe other bass players and see what they are doing over the chord changes, over the soloist, and over the melody. 3) Get some bass transcription books. There are a large variety of bass transcription books. I suggest checking out the Jamie Abersold web site because you can also get "play along albums" to accompany these transcription books. 4) Always try to take lessons with a professional jazz bassist. These people will teach you MANY TRICKS of the trade and many tricks to make the bass easier to technically negotiate (and, they will teach you a lot about your gig as the bass player in an ensemble). 5) Attend jazz camps. No matter what the hardships may be to attend these camps, you should try to attend at least one jazz camp because they will make your musical life so much easier and save you years of unfocused practice. These camps are worth their weight in gold and I promise you that you will be very glad you attended (you will remember these great moments for the rest of your life).

## Time

With regards to the rhythm section, time is everything. Your main goal in all your practice sessions should be to play with unshakable time. FOCUS, FOCUS, FOCUS, FOCUS on your time. Your daily practice routines should always involve extensive work with the metronome or drum machine. Bass Players with great

time get all the great gigs. Never loose sight of the fact great bass playing is all about time. **THE KEY IS:** Understand that swing music is played **across the time** (not with the time). Therefore, your **number one job** is to keep a "rock solid" tempo and to put your quarter note placement in the same spot on every beat (i.e. are you swinging hard, laying back, playing "on top," etc.). You have mastered producing this subtle rhythmic placement so that each note is in the same place with relationship to the actual time of the drummer. NOTE: When you slightly lay back on the beat, make sure your drummer understands to NOT slow down. The drummer has to keep their tempo solid so you can lay back on the beat. Otherwise, if you both lay back, you are now dragging instead of swinging.

## Accents (2 & 4)

Bass players in every swinging big band have to OVER EMPHASIZE the stress on beats two and four. Young bass players do not realize how strong the 2 and 4 accent has to sound in order to reach the audience and cut through the big band. This problem is so prevalent in jazz bands throughout the world that I can almost always count on having to address it when I am doing a clinic for a young band. Here is the advise that I gave to JAZZ DIRECTORS to fix this problem: DIRECTOS: When trying to get the rhythm section to swing harder have them do this exercise: Have the rhythm section play alone and tell the bass player that you want him to accent beats 2 and 4 so that they are 5 times louder than beats 1 and 3. This generally will require you to stop the rhythm section at least two or three times to tell the bass player "louder." Once you get them to over emphasize beats 2 and 4 to the extreme, have them play the same way when the band is added. Generally, when the bass player tries to negotiate all the musical elements in the big band chart, the emphasis on 2 and 4 slightly decreases (from being drastically over emphasized to now sounding "tasty.") HERE IS WHAT YOU NEED TO REMEMBER AS A BASS PLAYER: If you are a bass player who is swinging hard on beats 2 and 4 throughout the entire tune, you will stand out in volumes over other bass players. Never give up on your energy towards these beats.

## Keeping The Form

Keeping the form of a song or big band chart is the responsibility of the rhythm section. When they get lost, the entire band gets lost. Therefore, it is important that you, as the bass player, have one of the strongest concepts regarding keeping the form of the tune (i.e. AABA, ABA, ABCA, etc.). This means that you will have to spend a great deal of time mastering the form of every tune the band is playing. NOTE: You should know where the introduction stops and the melody begins, where the bridge begins, important rhythmic figures coming from the ensemble, where the jazz solos begin, how many solos there are, where the band comes in after the solos, dynamic contours and contracts within the superstructure of the tune, etc. Your job is making the form of the tune completely transparent to the band and the audience. Always research your music and understand that mastering the form of any song you play is one of your prime responsibilities as a jazz bassist. Remember, always make notes in your music to remind yourself of when the melody begins, solos start, who is soloing, etc. Be detailed because, as you get better and play with better bands, you may only rehearse a song once before you perform the chart in concert (basically, you will be playing many charts and therefore, you have to make notes to yourself because you cannot remember everything.

## Rhythmic Interaction With The Rhythm Section & Jazz Soloist

Rhythmic interaction with the rhythm section and jazz soloist is key to producing authentic jazz. As an exercise in your rhythm sectionals, have the rhythm section play a blues (or any song) and instruct the piano player to play a two bar rhythm that you will echo in the next two bars (total of a 4 bar phrase). Keep doing this exercise until the rhythm section exhausts their fundamental rhythms and start improvising new ones. THIS EXERCISES FORCES YOU TO LEARN TO LISTEN TO EACH OTHER AND SPONTANIOUSLY REACT TO A RHYTHM YOUR EAR IS HEARING. Generally, in three minutes, this exercise will make you communicate much better. Moreover, the rhythm section players will teach each other new rhythms that they otherwise never would have thought of. Vary this exercise to give every musician in the rhythm section the opportunity to be the person who creates the 2 bar rhythm that will be mimicked. JAZZ GEM: It is important to do this exercise when working with your jazz soloist in the band because it instills in every jazz soloist the concept of rhythmically "feeding off the rhythm section" while playing a jazz solo. The interplay between the members of the rhythm section (and interplay between the soloist and rhythm section)-is the genius element that makes them sound GREAT when improvising.

## Jazz Soloing

The jazz bassist is often featured as a jazz soloist in the big band. With this in mind, your daily practice routine should always involve jazz soloing (i.e. learning jazz theory, knowing your scales, expanding your jazz vocabulary, transcribing solos, memorizing jazz standards, voicing chords on the piano, etc). These are all critical skills that equally assist each other in some way. Therefore, these skills need to be developed simultaneously. NOTE: The jazz bassist in an excellent big band is expected to have a large jazz vocabulary, know a variety of jazz standards, and expected to meet with the rhythm section to improve their jazz playing. JAZZ GEM: In your weekly practice session, incorporate learning tunes. You don't have to know every tune in the world, but as the bassist, you should be able to read a simple chord chart and as a bare minimum, you should strive to know 5 bossa novas, 30 jazz standards, 10 Dixieland standards, and 15 funk and modern tunes (Learn a variety of tunes because audiences will always have different listening tastes.) Next, identify 25 ii-V-I's you like and work at mastering them in all twelve keys. After you have done that, you will discover that other standard jazz vocabulary is simply rhythmic variations of the same stuff. Put your list of "licks" on your door and do not take it down until you have successfully mastered each lick in all twelve keys. This process gets EXPONENTIALLY easier with each lick you learn. Check out *50 Hip ii-V-I vocabulary licks* (available at Jazz-studies.com) . To get an idea of great jazz bass playing, here is a small list of bass players that you should listen to: Walter Page, Jimmy Blanton, Ron Carter, Oscar Pettiford, Charles Mingus, Paul Chambers, Reggie Workman, Percy Heath, Charlie Hayden, Slam Stewart, Dave Holland, Richard Davis, Eddie Gomez, Scott LaFaro, Stanley Clarke, Neils-Henning Orsted Pedersen, Marcus Miller, Jaco Pastorius, John Pattatucci, Christian McBride.

## Coloring & Dynamics

Coloring refers to emotionally depicting a chord, phrase, or intent of the composition. For example, if I know that I am playing a chart that has been written to evoke a sadness, then my eighth-note feel, chord voicings, and selected bass lines must reflect a sadness. For example, you may add some special effects to the notes you are playing (i.e. scoops, slaps, plucks, etc.) to evoke a specific mood or color. NOTE: Proper coloring involves a great deal of experimentation, listening, and technique. Whenever you practice a song or tune make sure you understand the exact intent of the lyrics or the exact intent of the composer. Great dynamics are what make a band sound musical. They separate the professionals from the amateurs. NOTE: The rhythm section controls the overall dynamics of the band. If the drummer plays loud then the band plays loud. If the drummer plays extremely soft then the band has to play soft to hear them. **THE KEY:** Understand that the dynamics used in a big band are sometimes referred to as Terrorist Dynamics because they are so extreme. For example, to accurately play a soft dynamic (with 15 or more people and a rhythm section) everyone in the band must play **so softly** that collectively the ensemble produces an overall soft dynamic. JAZZ GEM #: Remember to circle any dynamic the **first** time you miss it and identify **Dynamics** as a top priority in your musical development and as a top priority in your sectionals.

## Sight Reading:

Sight reading is the key to winning auditions and getting work. A band with great sight-readers gets to play twice as much music and has a significantly higher consistency rate. Therefore, everyone in the jazz band has to strive to be a great reader. JAZZ GEM #: Counting rhythms and recognizing note names are two **separate** skills that must be practiced and mastered before they can function together to make you a good sight reader. **THE KEY IS:** Practice counting every rhythm in your music verbally (**without** playing). Also get any bass books you can find and say every **note name** out loud (from the beginning of the book until the end). Soon, you will become a good sight reader because you have the **solid foundation needed** to make these **two skills function together. Check out the Sight-reading Manual provided by Jazz-studies.com.**

## Placement Of Bass Amplifier

Make sure, in the big band set up, that the bass amplifier is cross-sectioning the band. A common reason why big bands have phasing problems is due to the fact that the bass amplifier is not in the correct spot. Since the sound of low frequencies travel much slower it is necessary to angle the bass amplifier so that it cross-sections the band (this generally means that it will be facing towards the right ear of the Bari Sax player). This minor adjustment can seriously help musicians hear the time of the rhythm section properly.

# PERCUSSIONIST FOR YOUR STUDENTS

## *Big Band Responsibilities:*

1) Keep Great Time
2) Play Correct Style
3) Delineate The Form Of The Music
4) Integration
5) Control Dynamics
6) Coloring, Mood & Special Effects

## Time

For percussionist, time is everything. Your #1 job is proving a rhythmic pulse that is unshakable. When the band is playing on the back-side of the beat you have to keep the tempo steadily on the beat. Be careful: Many times a band will attempt to swing harder by laying way back on the beat and the drummer (unknowingly) will keep slowing down (which will make the entire band begin to drag).
**THE KEY IS:** Understand that swing music is played **across the time** (not with the time). Therefore, your **number one job** is to keep a "rock solid" tempo. Your daily practice routines should always involve extensive work with the metronome or drum machine. Drummers with great time always get all the great gigs.

## Play Correct Style

The majority of composers are not expert drummers. Although a music chart may say, "LATIN" the drummer still has many important decisions to make (i.e. what kind of latin are you going to play?). Sometimes (if you are lucky) the composer will give you a four bar written example of the groove. Even then, that **doesn't** *necessarily* mean that the composer expects you to play exactly what he wrote on the page...(you are expected to play what's on the page or **something better**).
**THE KEY IS:** Know many variations of styles (i.e. 10 ways to swing, 10 ways to funk, 10 ways to latin, etc) so that you can give the band exactly what they need. The only way to do this is to **LISTEN TO RECORDINGS**.

## Delineate The Form

Make clear distinctions between sections of the music. The audience should be able to feel the different parts of a composition. These distinctions can be drastic (i.e. changing **styles** when going to the bridge section) or very subtle (i.e. switching to a **different ride cymbal** when going to the bridge section). As the drummer, your daily practice routines should involve studying and clearly understanding the form and shape of every chart you are playing.

## Integration

Intros, Transitions, Shout Chorus and Endings usually demand more integration from the drummer. This means "setting up" or **"hitting" key figures with the horn section.** A drummer must be aware of (and remember) the band's rhythmical figures during these sections. Many times, these important rhythmic figures are written in the music, however, many times they are not. **THE KEY IS:** Keep your pencil close by at all times and write down notes to yourself regarding rhythmic figures played by the band. A great drummer always sets up the band so well that they actually prevent the musicians from making mistakes. They make the band feel the next rhythmic figure before the band even plays it.

## Control Dynamics

The drummer controls the dynamics of a big band. When a drummer always plays loud the band always plays loud. Likewise, a big band is almost incapable of playing soft if the drummer is playing loud all of the time. **THE KEY IS:** As the drummer, use extreme dynamics to control the band's volume (i.e. if you want the band to play softer during a soft section (and they are not doing so) then keep playing softer and softer until the band can't hear you unless they themselves play softer). **MAKE the band play with great dynamics** (it makes them sound like professionals and makes you sound like an **expert**).

## Coloring, Mood & Special Effects

Great percussionists know how to use their various instruments to provided beautiful coloring or evoke a mood (i.e. cymbal flurries, Bass Kicks, brush techniques, cowbell hits, hitting various parts of the drum, etc). Spend time listening to great recordings and focus on the idiomatic devices the drummer uses to bring clarity to a musical moment. NOTE: Make sure you pay attention to this stuff because, when you can use these techniques yourself, you sound like MORE THAN JUST A DRUMMER (you sound like a musician).

# Section 2 "How To..."

1. The Jazz band 8th Note Rule

2. Jazz Articulation

3. Swing Style Interpretation

4. Ballad Playing

5. Jazz Interpretation

6. Zentz Chorale

# THE JAZZ BAND 8TH NOTE RULES

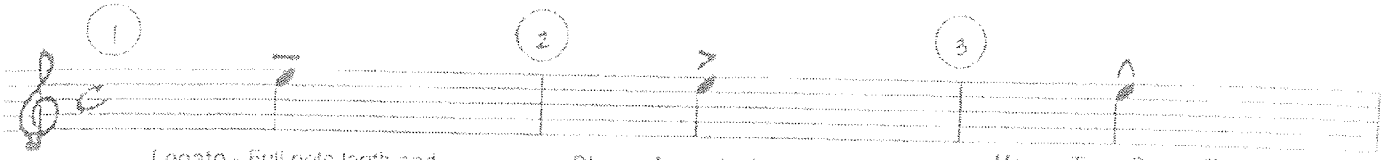
## *Guidelines for Proper Swing Style and Articulation*

*"All 8th Notes are **NOT** Created Equal"*

1. Any quarter note or eighth note followed by a rest is played (or sung) short (*"Daht"* ^). If not followed by a rest, then they are played long unless the following rules apply.
2. Quarter notes that occur on the downbeats of 1 or 3 are usually played long.
3. Quarter notes that occur on the downbeats of 2 or 4 are usually played short.
4. Quarter notes (or the equivalent thereof) that occurs on an upbeat between two eighth notes (or rests) are played short.
5. On eighth notes utilize a form of Be Bop Tonguing. This is where you only tongue the upbeat eighth notes, or only lightly tongue the down beats and tongue harder the upbeats.
6. Tempo determines eighth note interpretation. Slow Tempo = Straight Eighth Notes. Medium Tempo = Swung Eighth Notes (please reference "Swing Style Interpretation" page by Don Zentz #1). Fast Tempo = Straight Eighth Notes.
7. The swing feel is created mostly by the articulation, not just the triplet rhythm!
8. All down beats receive an *"Ooo"* (no tongue) or *"Doo"* (light tongue) articulation. All up-beats receive a *"Dah"* (strong tongue) articulation.
9. Successive eighth notes will be played *"doo dah doo dah doo dah doo dah"*
10. All upbeat entrances after a rest should be anticipated with an accent and a *"Dah"* articulation.
11. A succession (three or more) of quarter notes (or equivalent) on consecutive upbeats is usually played long.
12. Two eighth notes followed by a rest are articulated with the syllables *"Doo-Daht"*.
13. In a line of eighth notes, accent the highest note and any wide leap changes of direction, and ghost (swallow) the lowest note.
14. In any line of eighth notes of any number followed by a rest, the last eighth note in the grouping will receive a *"Daht"* articulation.
15. Single eighth notes are the last eighth note in a line of one, therefore it will be a *"Daht"* articulation.
16. Triplet eighth notes are usually articulated by slurring the first two and tonguing the last one.
17. Any note longer than a dotted quarter note moves dynamically up or down and is played long.
18. Dynamics in a line of eighth notes usually follow the direction of the line.
19. All three notes of a quarter-note triplet are played long with weight on each quarter note.
20. Listen to professional recordings repeatedly to understand jazz style and to develop an understanding of individual players' role in the styles, especially the rhythm section. Listen, Listen, Listen! You are learning to speak a language. You learn how to speak by hearing the language spoke around you, NOT by looking at it in a book. Just like how a baby learns to speak.

# JAZZ ARTICULATION REFERENCE GUIDE

by Scott Wilson ( slwjazz@yahoo.com )



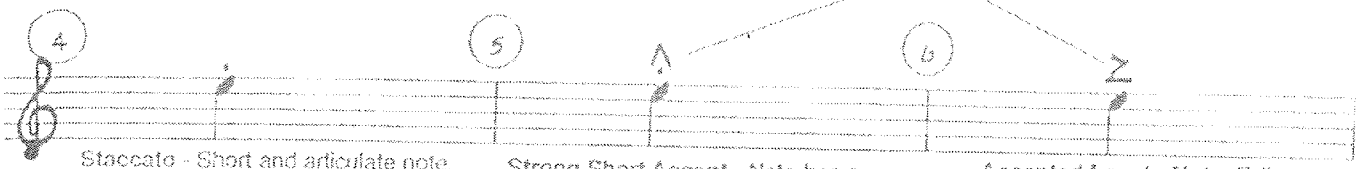

**Legato** - Full note lenth and very smooth. Tongue Lightly.
THINK "DOO"

**Strong Accent** - Accent the note and give it a full note length.
THINK "TOO"

**House Top** - Strong "fat" accent. Note is fat but generally "not quite" full note length.
THINK "DAHT"

JAZZ GEM: There are other words you can use to describe these articulations. It doesn't matter which words end up working for you. What is important is that you understand this: **No sound is produced when the tongue hits the teeth because it is blocking the air stream. Sound is only produced when the tongue withdrawls from the teeth and releases air into the horn. Therefore, always make the RELEASE of the air your focal point for perfect time placement of an articulation.**

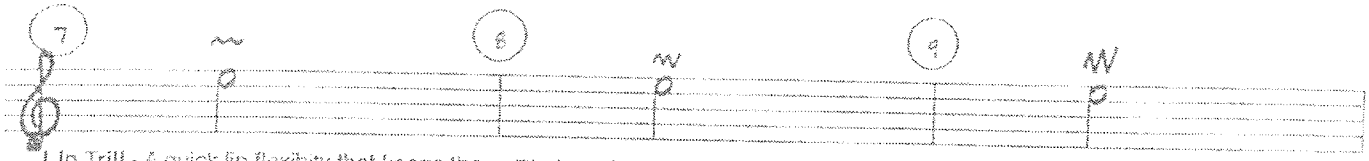
Some composers will combine articulations to be very specific about a particular note. Examples:




**Staccato** - Short and articulate note. Think "DIT."

**Strong Short Accent** - Note has a strong accent but is played as short as possible.

**Accented Legato Note:** Full note length but accented as smoothly as possible.



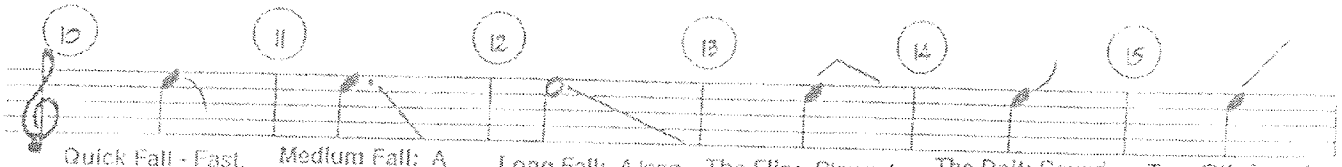

**Lip Trill** - A quick lip flexibity that keeps the air stream sounding two notes almost simultaneously (the original note AND another note closely above it). The Lip Trill is similar to the Shake but is played with more control and usually played from slow to fast.

**Shake** - Similar to the Lip Trill but sounds more aggressive and violent and is generally faster. When extremely aggressive it is sometimes refered to as a "Snooky Shake" (enhanced by a very subtle shaking of the horn).

**Wide Shake** - Same as the shake but slower and with wider intervals. It is usually played from a wide interval to a closer interval (for example: an octave to a fourth).

*** JAZZ GEM:
A good lead player can control the speed and intervalic distance of the Lip Trill and Shake with detailed timing and precision. Everyone in the band, at all times, should make an attempt to match the tempo (or changing tempo) of the lead trumpet player's Lip Trill or Shake. Experienced band members can sing or tell you the way their lead trumpet player performs every musical phrase.

JAZZ GEM:
Although these effects can sound "quick and aggressive" they are only mastered by practicing them very, Very, VERY slowly. Here is why : When practiced in a hurried fashion the tongue and air (and other muscles involved) never quite develop the perfect coordination and most efficient muscular movement. Remember, practice SLOWLY and focus on EFFICIENCY.




**Quick Fall** - Fast, quick and short fall off of note.

**Medium Fall:** A downward fall off of note. Medium in length.

**Long Fall:** A long "drawn out" fall off of note.

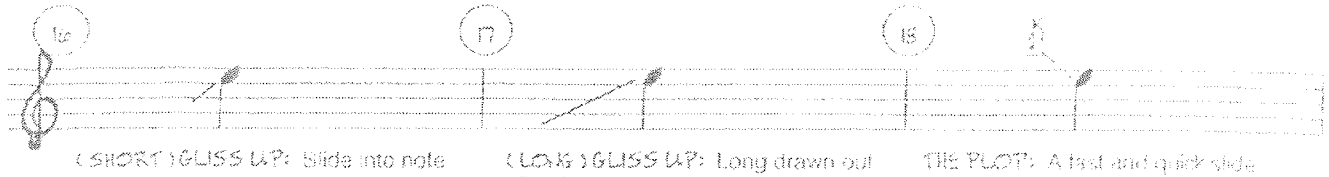
**The Flip:** Play note, raise pitch up quickly and drop into the following note.

**The Doit:** Sound note then gliss up very quickly. Sounds like a "water droplet."

**Tear Off:** Sound note then gliss up (or tear up) into high register of horn. The "Kiss Off" is a shorter version of this effect.

JAZZ GEM: The **Fall, Flip, and Doit** may also be refered to as **Gliss, Tear, or Spill.** They are technically accomplished in a variety of ways (i.e. with valves, half-valves, tongue, air, or slide). Try to make them sound as smooth and fluid as possible and always try to retain your efficient feeling (in other words: DON'T HURT YOUR LIP).

JAZZ GEM:
**Always stay inside the sound of the Lead player.** Try to match the Lead player's note length when playing these effects. When in doubt, play it slighlly shorter than you think the Lead player will. This will ensure that the "cut off" of the[] strongest note in the band (the Lead player's note) will be the last note heard. ****Remember... it is not a competition.

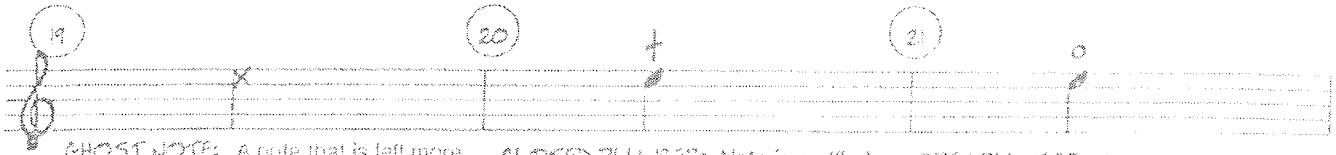



(SHORT) GLISS UP: Slide into note

(LONG) GLISS UP: Long drawn out slide into note.

TIP PLOP: A fast and quick slide downward into note

JAZZ GEM: The Gliss and Plop can be done by using the valves, half-valves, tongue and/or air. All four ways sound slightly different. Great musicians will use a combination of the four to create cooler, more expressive and detailed effects. *Trombone players use a combination of slide, tongue and air.*




GHOST NOTE: A note that is left more than it is heard. The pitch almost sounds nonexistant as the air nearly "brushes" by the pitch.

CLOSED PLUNGER: Note is muffled by the plunger mute or hand. In general, it means a closed off note.

OPEN PLUNGER: Open note. Not muffled. Usually found directly after the "+" (closed plunger symbol) to signify the movement of the plunger mute (or hand) away from the bell.

## THE KEY TO DEVELOPING GOOD JAZZ ARTICULATION IS :

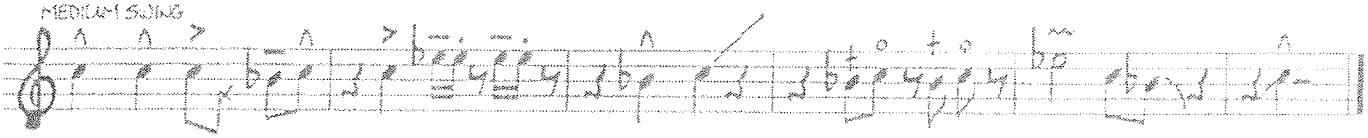
**Practice the articulations with all your albums** (rock, pop, jazz, country, or whatever).
**Here Is How:** Play the articulation on beat one for four bars; *rest four bars* ; play articulation on beat two for four bars; *rest for four bars* ; play articulation on beat 3 for four bars; *rest for four bars*; etc. Since an album usually has a variety of tempos, you will develop the ability to create these articulations perfectly at any tempo. Likewise, practicing with albums (or to the radio) quickly develops your ability to play these articulations with stylistic insight and stylistic subtlety.
NOTE: The metronome can be useful to the musician, however, the metronome teaches you nothing about style. Practice "with music on" when learning about music. Use the tempo of the songs as your metronome. It's a lot more fun and encourages you to "stop, rest and listen." **Play for - Listen to music - Play for - Listen to Music - etc.**
**4 bars 4 bars 4 bars 4 bars**

## ADVANCED ARTICULATION EXERCISE

*****If you can tackle this difficult exercise you are on your way to becoming a solid jazz musician!

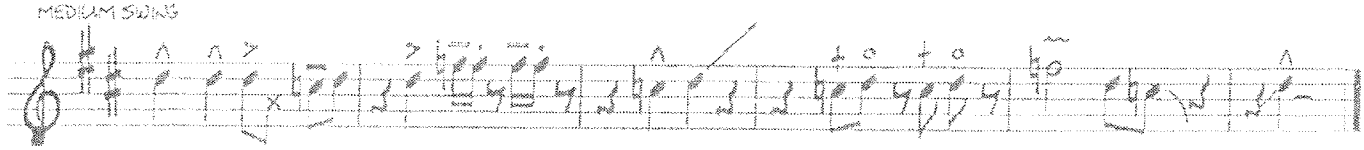
Concert Instruments

MEDIUM SWING



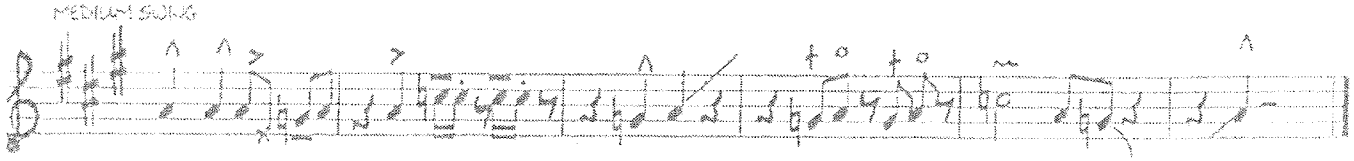
Bb Instruments

MEDIUM SWING



Eb Instruments

MEDIUM SWING



# SWING STYLE INTERPRETATION

Don Zentz

I. Triplet Subdivision of the Beat:

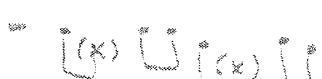
II. Accenting (Stressing) Certain Notes:

> First and last notes of a group or phrase

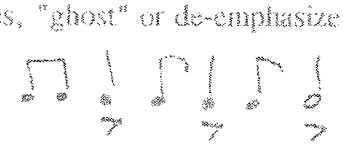
> Highest notes of a group or phrase

> Up-beat eighth notes NOT surrounded by higher tones

If surrounded by higher tones, "ghost" or de-emphasize

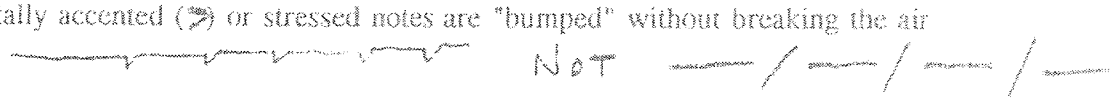


> Quarter notes or longer



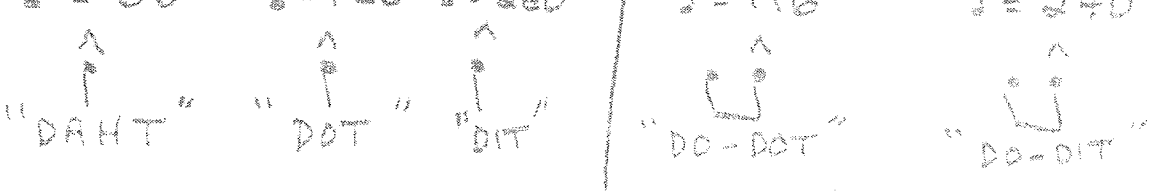
III. Articulation

> Think "legato" - connect notes - no daylight between - Blow through - "DO" Horizontally accented (>) or stressed notes are "bumped" without breaking the air stream.



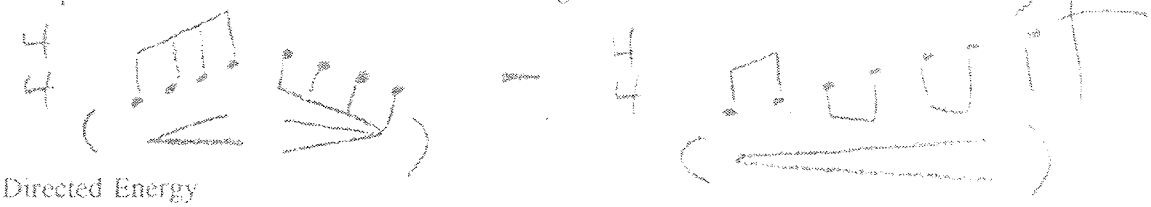

> In general, a stream of eighth notes will be played with an articulation pattern of slurring off of an upbeat into a downbeat. This takes the stiffness out by taking the stress and weight off the downbeat, allowing the beginning of swing to be felt and heard. Still think "legato" - NO GAPS between the slurred eighth note pairs!

> Separated notes involve ending the note with a tongue stop - the closed "T" at the end. Three primary syllables used in a marcato, capped, or vertically accent ( ^ ) manner in order of shortest to longest: "DIT" - "DOT" - "DAHT". Usually "DIT" is too short except for up-tempo latins and swing for crispness. "DIT" never used in ballads, too short and choppy and possesses no musical "weight". Generally the slower the tempo, the longer the syllable. Light latins also use longer syllable concept for more "laid back" feel. When lines end with an upbeat eighth note, really "snap" or "pop" that note with the appropriate vertical accent syllable. This is like a period at the end of a sentence in swing music! Also, up-beat quarter notes in swing are generally played capped (short) unless marked legato.



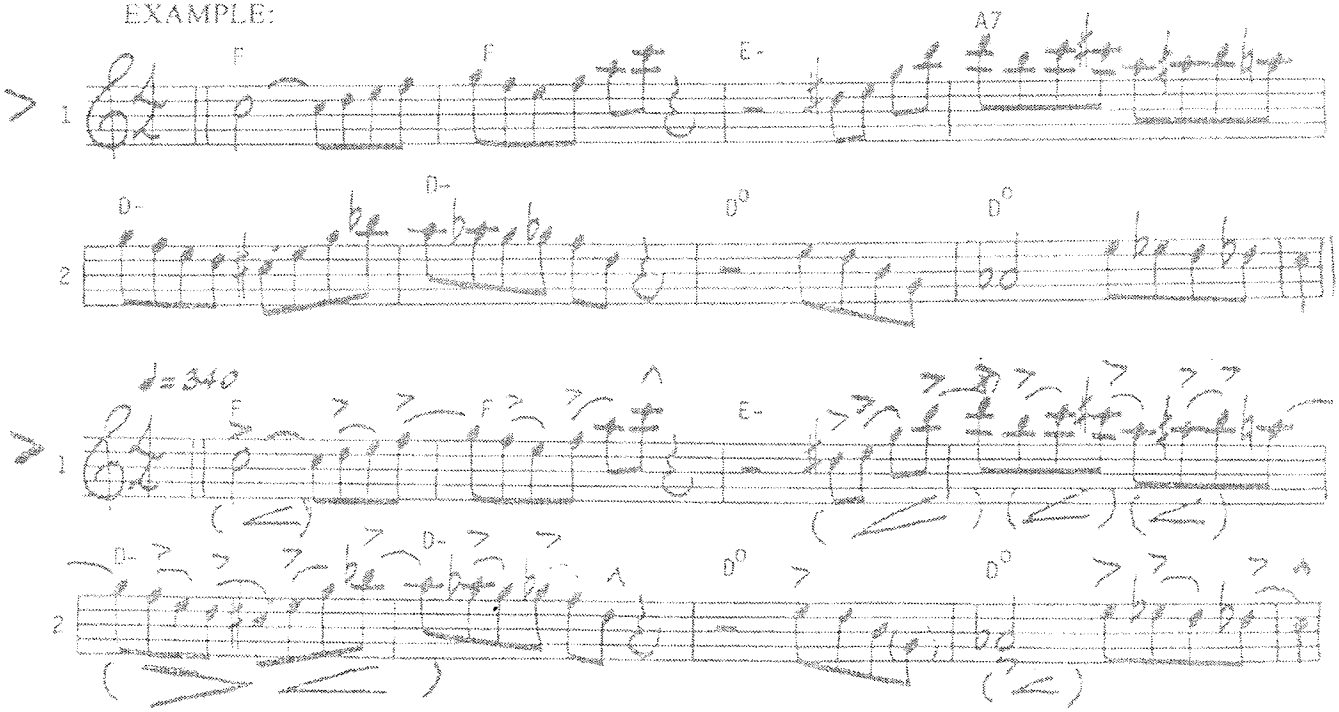
IV. Contour

This refers to "following the line" in regard to crescendi and decrescendi as the musical phrase ascends and descends respectively. This adds energy to the music!! Swing music is about an underlying, intangible energy. Remember that anything interpretational in music should be done with good taste – never overdone!



V. Directed Energy

Notes that are sustained over time are musical dead unless they lead into or direct the musical energy toward the upcoming note via an interpretational crescendo. Crescendi are often found written by the arrangers at "predictable" points in the music, or when successive individual long notes are encountered. Players should be interpretively sensitive to "less predictable" spots where a subtle crescendo on a sustained note within a phrase might provide just the right amount of forward momentum to keep the phrase, and consequently the music, alive. Just as life is about moving forward, so too is music. This concept of directed energy especially helps to keep the swing vibe alive! Big in jazz are chordal background "hits" on 2+ and 4+ that sustain through. Direct the energy into the hits! But remember, anything interpretational is not to be overdone! Keep it a nuance! Always be musically judicious! There are times when sustaining without directing should be the practice in certain musical settings.

EXAMPLE:

# BALLAD PLAYING

(Don Zentz)

## ITEMS TO KEEP IN MIND...

>Diverse vibrato coloring

>Dynamic variety (in terms of phrases & formal structure)

>Different tonal intensities
(ex. - full, thick, hollow, subtone, expansive, elastic)

>Repeated tones/ pulses on long tones

>Grace note, upper-lower neighbor ornamentation

>Chordal and scaler embellishments of melody

>Octave displacement

>Varied rhythmic scheme

>EXPRESSION

>Symbolic representation

>Less is more - Don't get too busy!

>The subtleties of what you do equate to the meaning of what you are expressing...

Go listen to: Dexter, Bunky, Joshua, Ernie, Warne, Trane, Miles, Art Pepper, Chet Baker, Bill Evans, Sarah Vaughn, early Nancy Wilson, and Betty Carter.

# Interpretation of Jazz Band Literature

*by*
*Sergeant Major John Brye*

## Introduction

The jazz band of today is required to play many different styles of music from swing in varying tempos, through all forms of rock and funk. Many jazz band players, directors, and teachers have been exposed to the printed music page only from an orchestral point of view during their formal musical training. This is where the problem originates concerning the reading, interpretation, and stylizing of jazz band music because in some forms, the notation found on the page is not literally what is to be played. The notation as well as the markings for interpretation and articulation as found on the jazz band page are many times completely different in meaning from those found in orchestral music. This is complicated by the fact that publishers of jazz band literature have yet to come to a meeting of the minds concerning a standardized system for notation and articulation. It is imperative that jazz band players and directors become familiar with the various jazz band styles by listening to recordings of jazz bands. One of the most important things involved with playing jazz band music is to really develop an understanding of the music, and to know basically what it is supposed to sound like. Without this basic understanding, effective interpretation is nearly impossible, and is always frustrating. The following pages provide general guidelines and basic principles for the interpretation of jazz band notation, articulation, and style, and should make jazz band playing easier and more enjoyable. It is not my intention to have all jazz bands sound exactly alike, but rather to untangle the web of confusion surrounding jazz band literature.

Finally, the most important thing to remember is that the "music" is not that which is printed on the page, but rather the sound that comes from the band. What is on the page is to define the music. Don't be a slave to the page. Get to know the music!

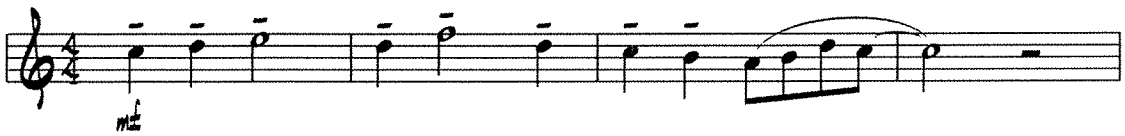
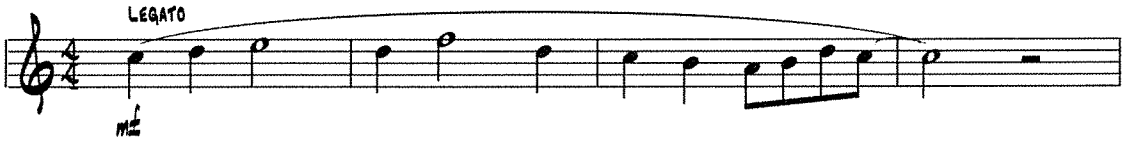
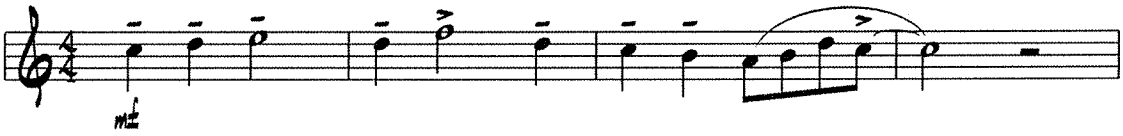
## Articulation Markings

The following discussion of articulation markings relates to all forms and styles of jazz band literature. Unfortunately, writers, arrangers, and publishers have not standardized to one set of guidelines as far as articulation markings are concerned. This has resulted in a basic lack of understanding among many students and teachers alike. The following approach to articulation is simple and logical and should clarify jazz band literature greatly. It is important to remember that there is no way that a writer can write on the page exactly how he wants a passage or a particular note played. It is rather the idea of suggesting as accurately as possible the desired effect by the use of standard markings. The following definitions of standard markings will also serve as a guide to the player for making additional markings on the page that will make the music easier to read and more logical. In addition, for the band that has accepted any standardized articulation approach, there will be a much greater ease in switching parts from one player to another because markings will be consistent from one part to the next.

There are four primary articulation markings: the tenuto and the accent, which are to be used on long or full value notes, and the staccato and the marcato, which are to be used on short or less than full value notes.

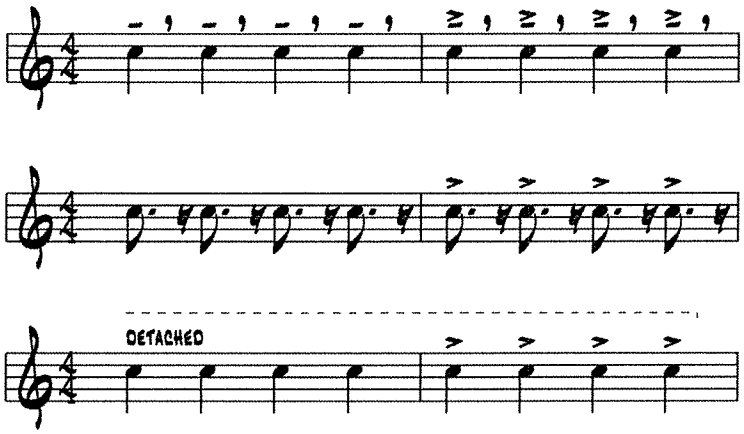
### *Legato (tenuto mark)*

Notice in example a-1 that all notes are marked legato. Each note should be played full value, without separation, and with a very light re-attack on each note. The legato marks over the half notes are actually unnecessary, seeing that the notes of this length should be held full value anyway. By using the word "legato" as well as the phrase mark over the phrase in example a-2, the legato marks over the notes are unnecessary.

**Example a-1**

**Example a-2**

**Example a-3**

***Accent***

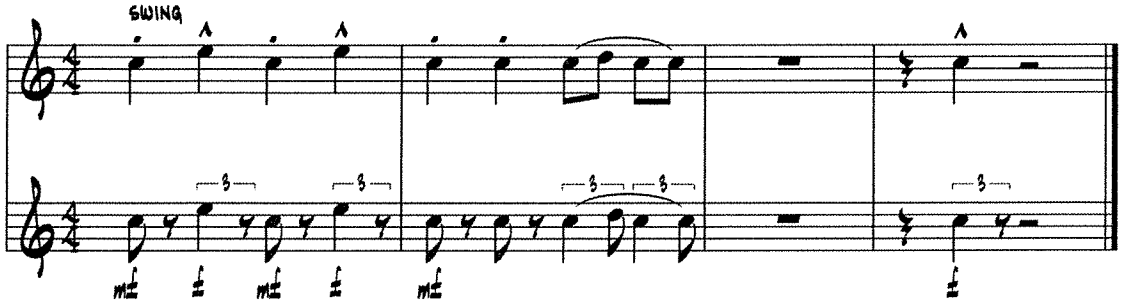
Example a-3 keeps the same legato, swing feel as found in examples a-1 and a-2; however, accents are added to several notes that need emphasis. Notice that the accent marking combined with the legato mark over the quarter notes to insure that they will be played long, not short as they normally would be in a swing chart.

The first line of example a-4 demonstrates how detached quarter notes, (both legato and legato accented) are commonly written. In all three lines of the example below, the first measure notes are legato and the second measure notes are legato accented. The third line below shows how sometimes the word "detached" written on the part will achieve the same effect. Notice how the staccato and marcato are not used in conjunction with the accent or legato marking.

**Example a-4**

***Staccato and Marcato***

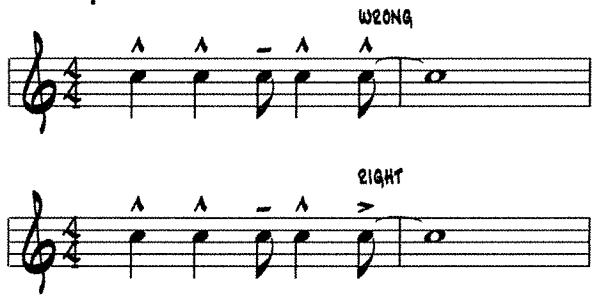
Staccato and marcato (cap) should be found only on notes with a duration of one beat or less and generally suggest that the note is to be played less than its full written value. The staccato note should be given half the written value and should receive no added emphasis. The marcato on the other hand is to be given added emphasis, and in most writing, suggests slightly longer duration, approximately two-thirds of a beat which is variable depending on tempo. The second line of example a-5 shows literally how the first line should be interpreted: half value on staccato notes and increased duration and volume on marcato or capped notes.

As mentioned earlier, the marcato and staccato should be used only on notes with duration of one beat or less. Perhaps the most common

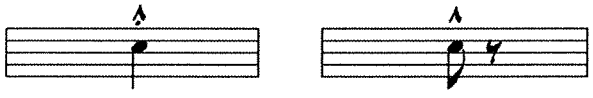
**Example a-5**

misuse is demonstrated in example a-6 where the marcato is used where there should have been and accent.

***Infrequently Used Articulation Combinations***

In this section we will discuss several infrequently used combinations of articulation markings. These markings are found more frequently in older charts and manuscripts, but have found their way into some of the more contemporary jazz band literature.

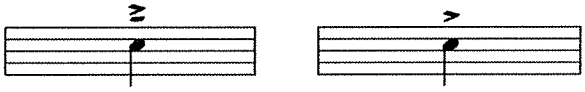
**Example a-6**

Example a-7 shows the marcato (cap) over the staccato. This simply means that the note is to be short, and hit very hard. This could also be written as an eighth note with a marcato as shown below. The intent here is to avoid the added duration normally given to a capped note.

**Example a-7**

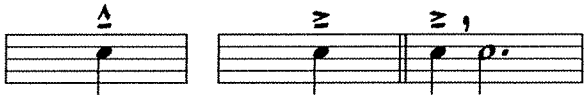


Example a-8 shows once again the accent with the legato to distinguish it from a short quarter note commonly found in swing passages. This could be written also as a quarter with an accent because in order to define the note as being short, we would use just the cap.

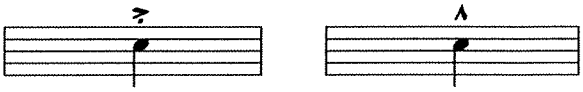
**Example a-8**



Example a-9 shows a marcato over a legato mark and is a contradiction in markings. What is most commonly meant by this is that the note is to be held full value and is to be hit hard or played with emphasis as shown in the first measure on the second line. Another use for this is to suggest that the note be played long, yet detached from the following note with added emphases as in the second measure of the second line below.

**Example a-9**

Example a-10 shows the accent used with the staccato and is another contradiction in markings which should not be used. When it is used however, it usually means that the note is to be played short with added emphases. This note should be marked simply with a cap as shown below.

**Example a-10**



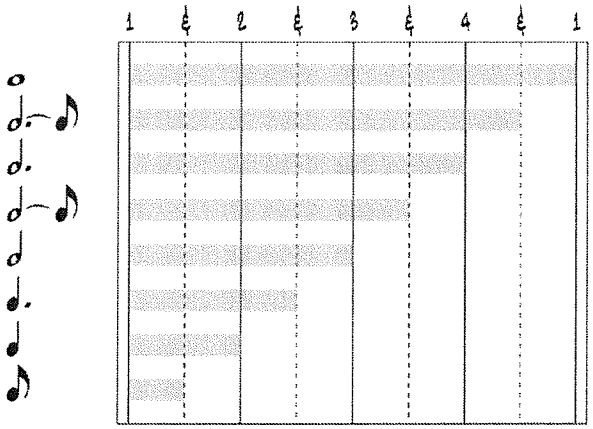
Remember that the definitions and applications of the articulation markings that we have discussed apply to all styles of jazz band

music. Although actual note values may fluctuate somewhat from style to style, the articulation markings stay essentially the same.

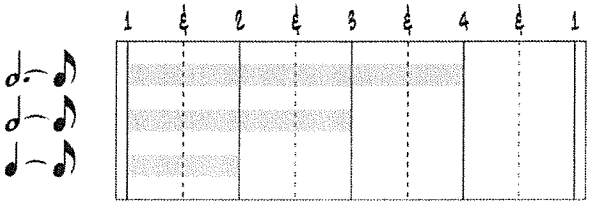
### *Note Values*

At a very early age many of us get into the very bad habit of not holding notes out for their full value. It is even understood in some bands that a dotted half note for example will be held until the third beat rather than holding for its full value through the third beat and cutting it off at the beginning of beat four. Many writers and arrangers have gotten into the habit of adding an eighth note to a half note, for example, just so that the note will be given two full beats. This would not be necessary if we as players would just give notes their full value. Example b-1 shows on a time line where note values should ideally be cut off. We must understand that at each beat, at that precise time, a beat is beginning AND a beat is ending. For a whole note we know that it must be held out four beats, but we tend to cut it off as we say "four" rather than holding it through the fourth beat to the first beat of the following measure.

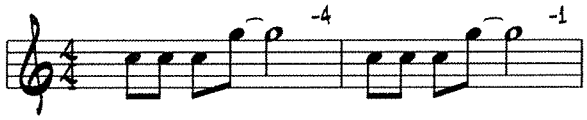
**Example b-1**




*Here are some possible exceptions:*




The time line above shows exact note values and as a rule should be adhered to when reading. As you become familiar with jazz band styles, you will become aware of circumstances where note values need not be interpreted literally. Phrasing, interaction between parts, and the individual interpretation of the director will at times necessitate the change of note values. When changes of this kind are made, the new duration or cut-off should be marked in everyone's part! Usually all that is needed is to write in a dash and the beat number of the cut-off as shown in example b-2.

**Example b-2**

When in cut time counting in two, cut-offs should be marked as if counting in four on all parts marked. This standardizes cut-offs from part to part, and also minimizes awkward markings such as "off on 2 3/4" when what is actually meant is "off on 4 1/2".

## *Special Markings, Effects, And Embellishments*

This section deals with defining and explaining the following special markings and effects:

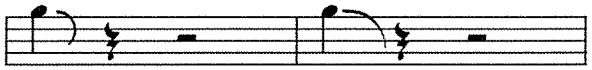
### *Drops, Falls, Doits, Bends, Squeezes, Glissandos, Turns, Shakes.*

Please keep in mind that although we can provide examples and explanations of these effects and markings, there is no way in which we can show exactly how each of these effects will be played because they all can take on different characteristics and variance depending on style, tempo, and personal preference. As mentioned in the introduction, familiarity with jazz band music through listening is the key to effective interpretation.

### *Drop*

The drop or short drop is perhaps the most common special marking found in jazz band literature today and is usually found on notes of one beat or less. Playing the drop involves establishing the pitch and forcing the pitch down as much as an octave, usually within one beat or less. For

reeds this is done chromatically with notes slurred and/or with the lips, while the trombones use the lip and the slide, and the trumpets use the lip and sometimes half-valves or "flying fingers". It is also important to maintain volume through the duration of the drop or fall. The drop is illustrated in example c-1.

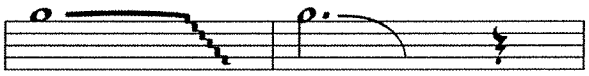
**Example c-1**

**Example c-2**

The drop or short drop is occasionally used at the end of a sustained pitch and would be written as in example c-2. In this example, the drop begins on beat three.

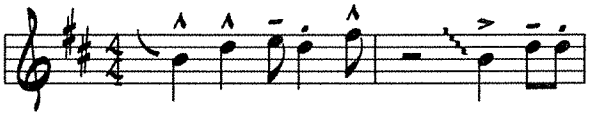
***Fall***

The fall or long fall is done in the same manner as the short drop except that it generally requires that the points at which the fall begins and ends be understood or clearly marked. The general rule of thumb is that the pitch is held for half of the note value and the fall begins and continues through the second half of the note value. Example c-3 shows two ways in which long falls are usually written, the first of which being the easiest to understand for very long falls, and the second being used more frequently for long falls of shorter duration.

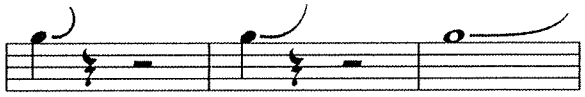
**Example c-3**



Example c-4 shows a drop into a note, or a "plop". At the beginning of this drop, there should be no actual pitch established. Usually the drop into a note will begin one-half beat before the written note unless otherwise marked.

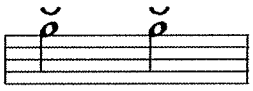
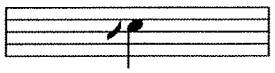
**Example c-4**

***Doit***

The doit (pronounced "doyt") is the opposite of the drop or fall. Unless specifically marked, the duration of the doit will be determined by the shape and length of the mark. For longer doits, establish the pitch and hold for the first half of the note value, and begin doit at the beginning of the second half of the note value and continue to end of note value as in the long fall.

**Example c-5**

***Bends***

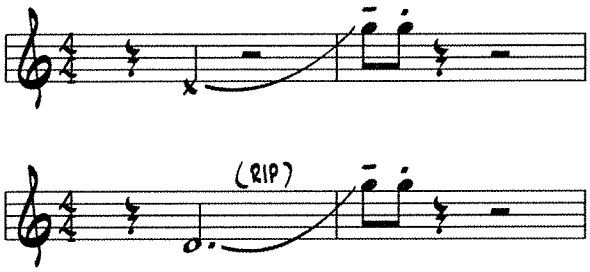
Example c-6 shows the standard bend. This is played by establishing the pitch, lipping the pitch down one-half step, and returning to the written pitch within the time value of the written note.

The bend into a note as shown in example c-7 is played by beginning the attack just before the written time of the beginning of the note and begins with the pitch one-half step lower than the written pitch.

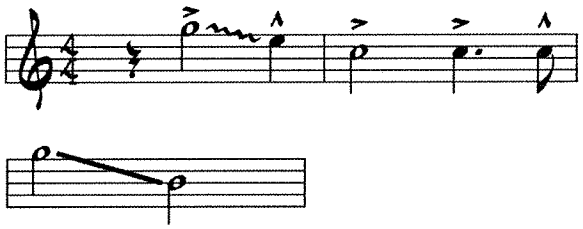
**Example c-6**

**Example c-7**

Occasionally, the standard bend marking will be used when actually what is desired is a bend into a note.

***Squeeze***

The effect of the squeeze is achieved by the use of half-valves for the trumpets, use of the slide for trombones, and legato chromatics with no pitch definition for the reed players. There is no actual pitch established at the beginning of the squeeze when written as in the first two measures of example c-8 below. The last two measures of the example show the squeeze going between two definite pitches. This is sometimes called a "rip" (see example c-8).

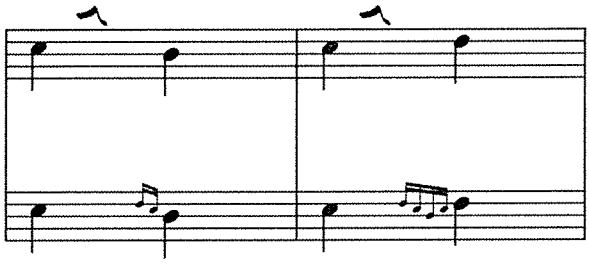
### Example c-8

#### *Glissando*

The glissando is a fast, out of tempo, legato chromatic run from one established pitch to another. It can be ascending or descending and is written in several ways as shown in example c-9.

### Example c-9

#### *Turns*

The turn in jazz band literature is played as shown in example c-10. These examples show a slight departure from standard orchestral interpretation.

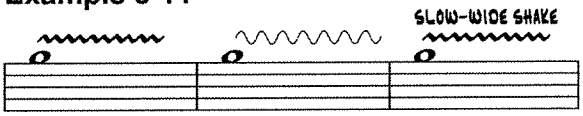
### Example c-10



#### *Shake*

For brass players, the shake is a lip trill between the written pitch and the next highest overtone on the instrument. For reed players, the shake is a trill between the written pitch and a minor third higher unless otherwise marked. The regular shake as written in the first measure of example c-11 is a fast, unmeasured trill. When a slow wide shake is desired, it will be written as in the second or third measures of the example, and is not limited to the minor third or even a fifth.

### Example c-11



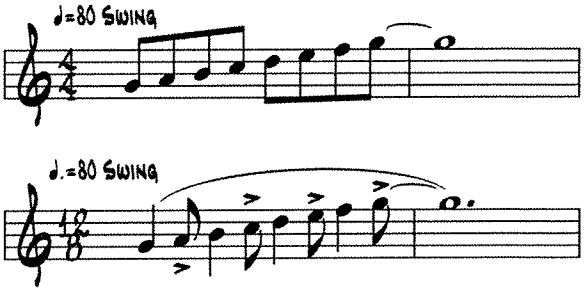

## Swing

Swing is probably more difficult to read and interpret than any other style because of the simple fact that in many cases, what is printed on the page is not literally what is supposed to be played. There are two areas where the player is automatically supposed to play figures differently than what actually is written on the page. The first deals with triplet feel (swing eighth notes) and the second, with duration of notes, specifically long eighth notes, and short quarter notes. We will begin our discussion with the swing eighth notes.

#### *Swing Eighth Notes*

The top line of example d-1 demonstrates how eighth notes would be written on a swing chart. The bottom line puts the example in 12/8 time to demonstrate how the swing eighth notes would be literally written and actually played. Notice the tempo marking of quarter note = 80. At this slow tempo, the triplet feel can be easily felt. As the tempo increases however, it becomes increasingly more awkward to maintain the triplet feel, and the eighth notes tend to become more even. By the time the tempo reaches half note = 144, the eighth notes in this example would be almost completely straight. Some inexperienced players believe that the triplet feel must be maintained at all tempos, but this is not true. When trying to maintain a

### Example d-1

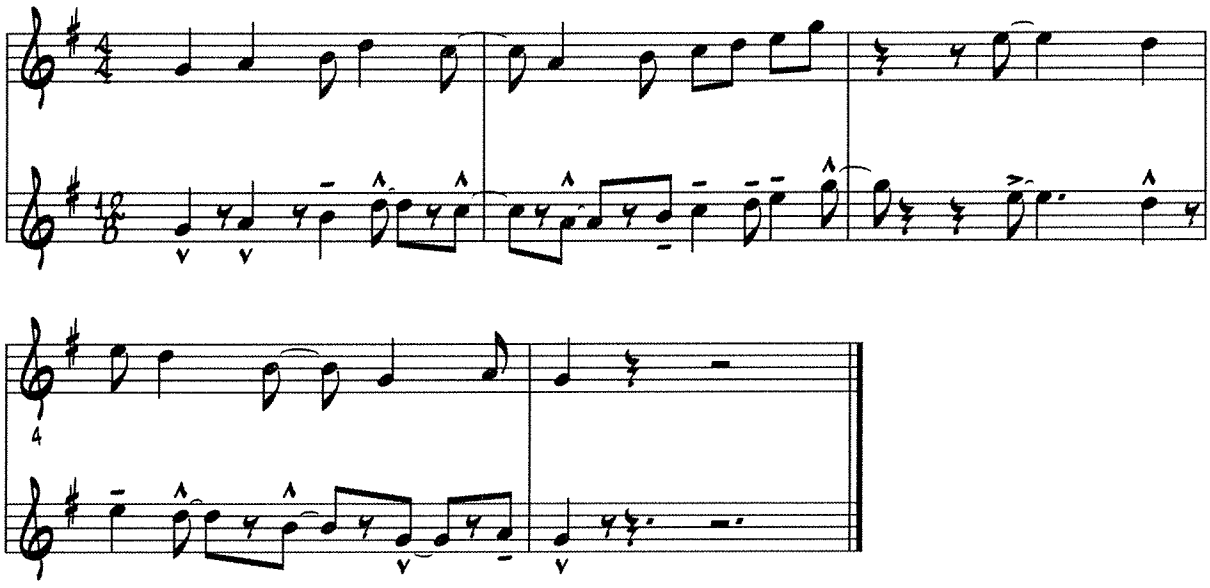
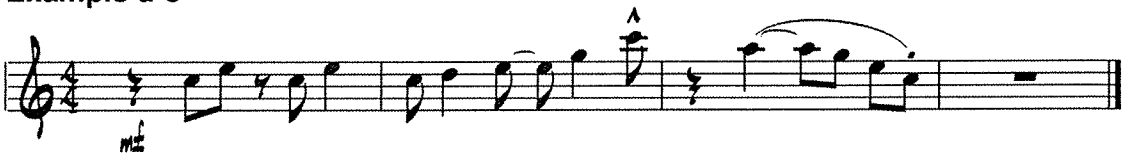
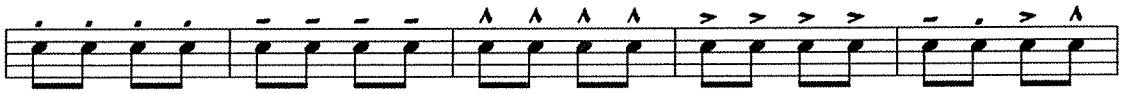


strict triplet feel on eighth notes at faster tempos, the result will be an awkward and labored feel that doesn't swing. The accents found on the second line of the example are to be played very lightly, and generally should not be played at faster tempos. An awkward feel is the result of off beat accents being played at fast tempos.

### *Swing Note Values*

The second main area in our discussion of swing involves actual lengths of eighth notes and quarter notes. The basic rule is that quarter note equivalents are to be played shorter than full value unless they are specifically marked long, and eighth notes are to be played long unless followed by a rest or specifically marked short. Short quarter notes are usually to be given two-thirds of a beat, or a bit more duration than if they were marked staccato. As the tempo increases, realize that the actual duration of the short quarter note will proportionately become less and less. Many players are playing these quarter notes too short which results in a very choppy, rigid, and un-swinging feel. The top line of example d-2 shows a typical jazz band line written as it would be on a jazz band part. The bottom line puts the example in 12/8 time to demonstrate how these figures would be literally written and actually played. Notice that all quarter notes and quarter note equivalents are played short, all connected eighth notes not followed by a rest are played long, and that the last eighth note in the second measure (which is followed by a rest) is played short.

Each of the first three measures in example d-3 contains one eighth note which is followed by a rest. In these circumstances, the eighth notes are to be played as if they were short quarter notes (or quarter note equivalents). Even though eighth notes may be marked with a staccato as in the third measure, they must be given the duration of a short quarter note (roughly two-thirds of a beat), rather than that of a staccato eighth note (roughly one fourth of a beat). Be sure that there is no separation before the last eighth note in the third measure.

**Example d-2**

**Example d-3**

**Example d-4**

### *Exceptions to Swing Eighth Notes*

When playing a swing chart, connected eighth notes are to be played with a swing or triplet feel, the extent being determined by the tempo as discussed earlier. The only exception to this is when connected eighth notes are written with staccato, legato, marcato, or accent marks over the notes. When this occurs, as shown in example d-4, the eighth notes should be played evenly or straight. This holds true even in the last measure of the example where the markings are mixed. Usually when even eighth note figures come up in a swing chart, the writer or arranger will write the words EVEN EIGHTHS over the figure to avoid possible confusion.

### *Dotted Eighth and Sixteenth Figures on Swing Charts*

When dotted eighth and sixteenth figures are written on swing charts, they usually are used to approximate the swing triplet feel. Unfortunately, this leads to a literal interpretation resulting in a very rigid, choppy feel. When the dotted eighth and sixteenth figures appear, interpret them as swing eighth notes unless specifically marked "AS WRITTEN".

## Latin

The playing of latin music basically requires that you play what is on the page. The parts are usually marked clearly for articulation, phrasing, and interpretation. Although different forms of latin music have subtleties and basic rhythmic differences, the player can remain quite accurate by playing what is written. Eighth notes are played evenly and quarter notes are given full value unless otherwise marked. Occasionally, a latin chart will switch to a swing feel. This should be clearly marked, and should be approached as discussed in the section on swing. It is important to become familiar with latin styles by listening to recordings to become acquainted with the subtleties and rhythmic differences between latin styles.

## Rock and Funk

Most forms of rock and funk are based on a straight eighth or sixteenth note feel. There are, however, some forms which take on a triplet or swing feel in the underlying eighth or sixteenth note patterns. These types of variances would be clearly marked on the part.

Articulation and note markings as discussed earlier hold true to all forms of rock and funk. Familiarity with different forms of rock and funk is of course necessary so that figures and notes can be interpreted characteristically, especially when articulation markings can not accurately describe what is to be played.

One of the most widespread problems with the interpretation of rock and funk styles is that the short notes are played too short. By giving the short notes just a little bit more duration, the total effect of the music will be greatly improved.

## Conclusion

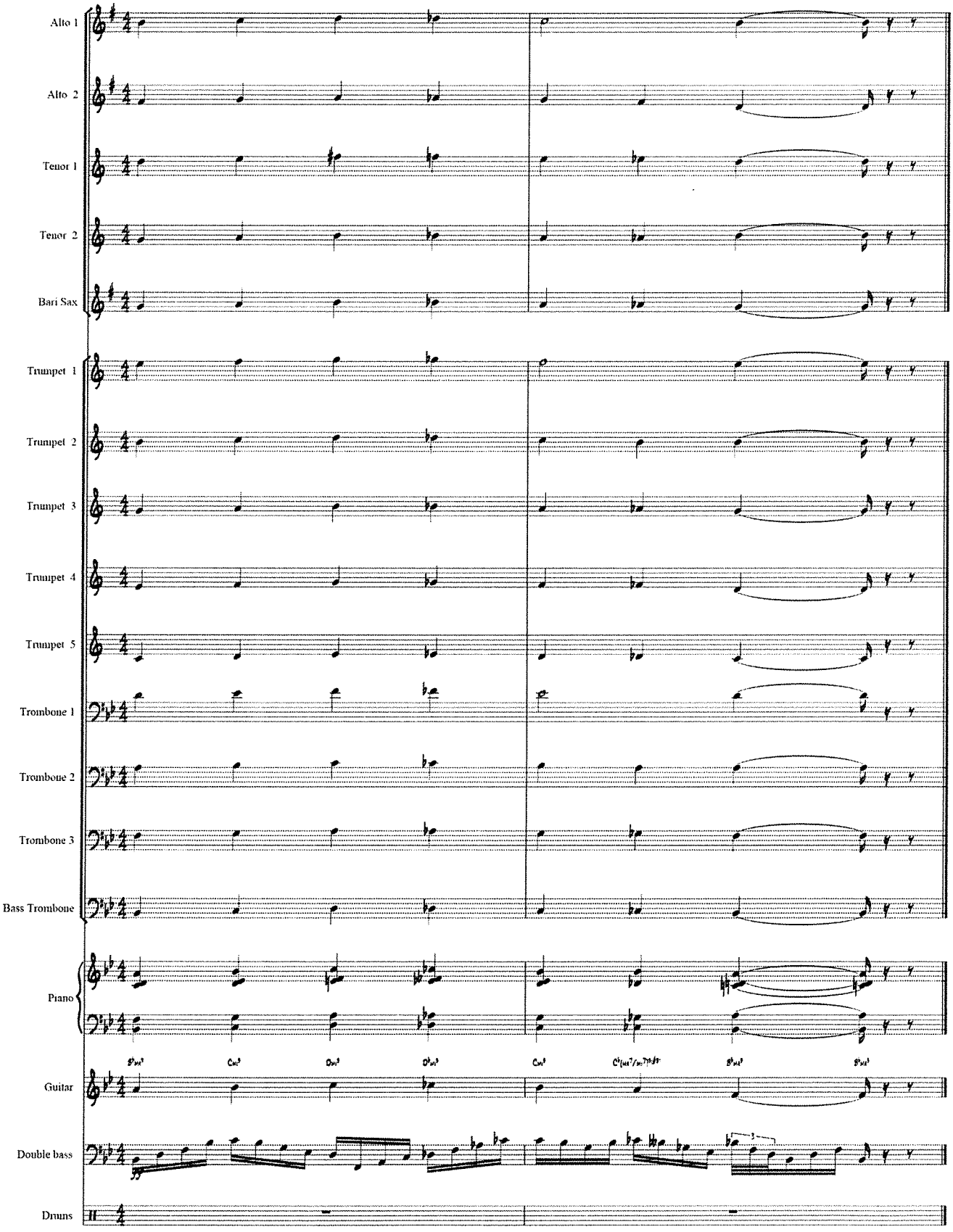
No matter what style of music that a jazz band is playing, the players and the director must know what it is supposed to sound like. Spend some time listening to all kinds of music so that you will come to a greater understanding and deeper appreciation of the various styles. The examples and explanations included in the preceding pages are intended to help you to understand the notation of jazz band styles. They are no substitute for getting to know the music. Remember that the "music" is the sound, and the notation on the page is just an approximate definition.

This clinic is provided courtesy of:

The United States Army Field Band
4214 Field Band Drive
Fort George G. Meade, MD 20755-5330

website: www.army.mil/fieldband

# Zentz Jazz Chord Warm-up

Don Zentz

# Section 3
# "In Theory & Improve"

1. Intervals

2. ii-$V^7$-I Piano Voicings

3. Scales

4. Guides to Scale Choice

# Soloing

**by Jamey Aebersold**

**1. Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

**2. Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using **REPETITION** and **SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improvisor often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

**4. CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - ***harmonic stability.***

**5. SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

**6. LISTENING:** There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it preceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. **Everyone has the ability to improvise** - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." ***I agree!***

# Intervals



| Common Name | Number of Half Steps | Other Name(s) |
|---|---|---|
| Minor Second | 1 | Augmented Prime |
| Major Second | 2 | |
| Minor Third | 3 | Augmented Second |
| Major Third | 4 | Diminished Fourth |
| Perfect Fourth | 5 | Augmented Third |
| Tritone | 6 | Augmented Fourth, Diminished Fifth |
| Perfect Fifth | 7 | |
| Minor Sixth | 8 | Augmented Fifth |
| Major Sixth | 9 | |
| Minor Seventh | 10 | Augmented Sixth |
| Major Seventh | 11 | Diminished Octave |
| Octave | 12 | Augmented Seventh |

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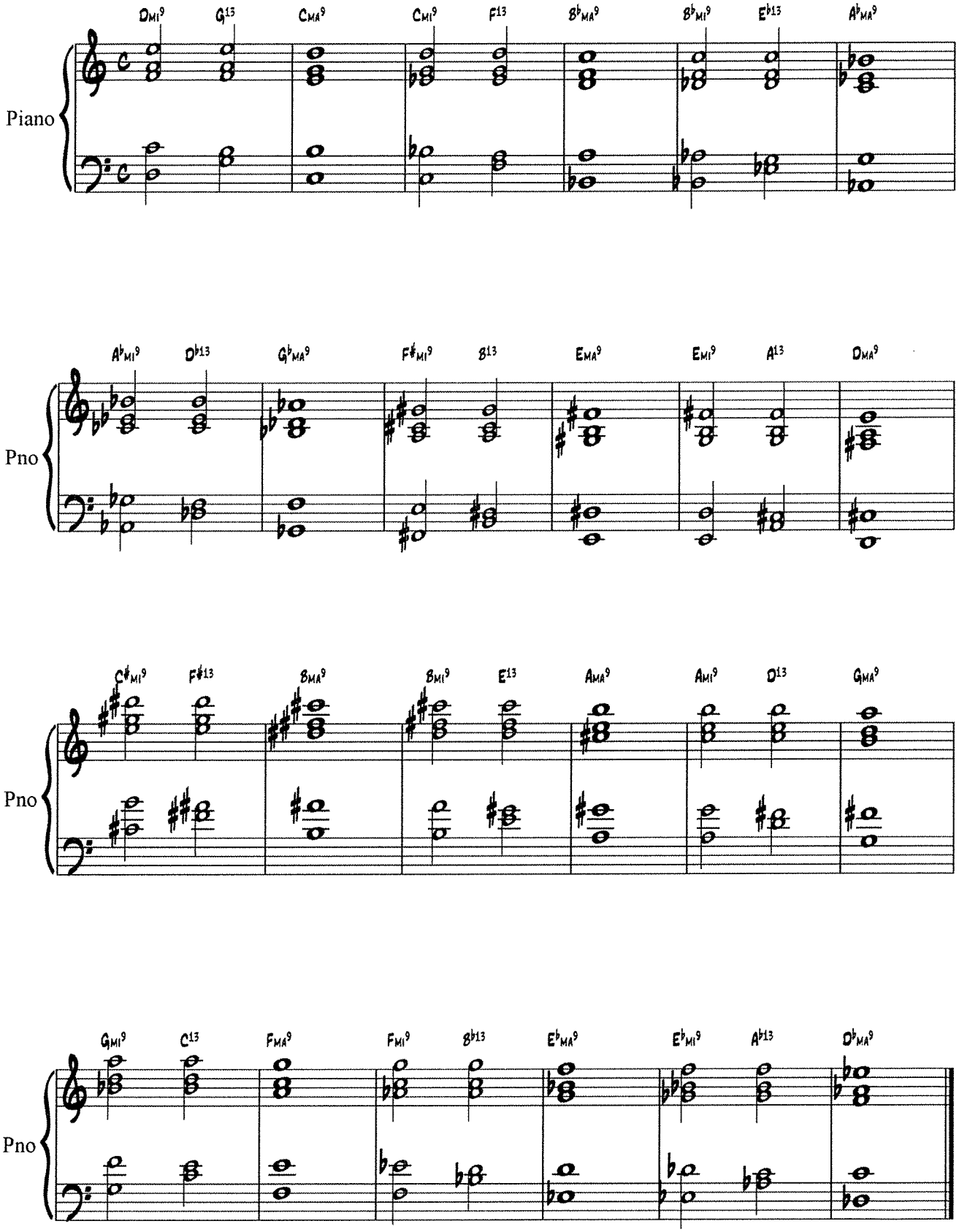
# ii-V-I Stepwise

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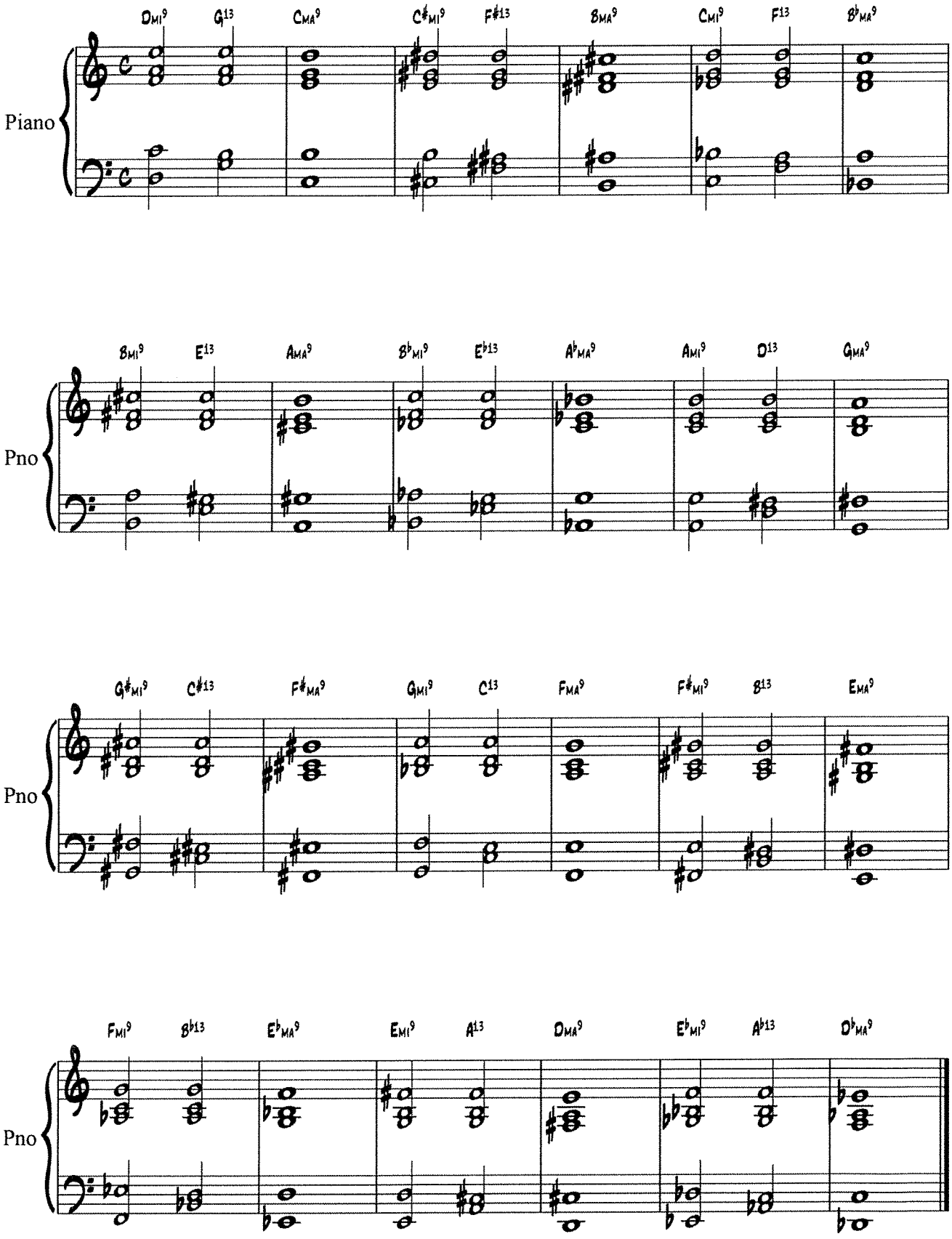
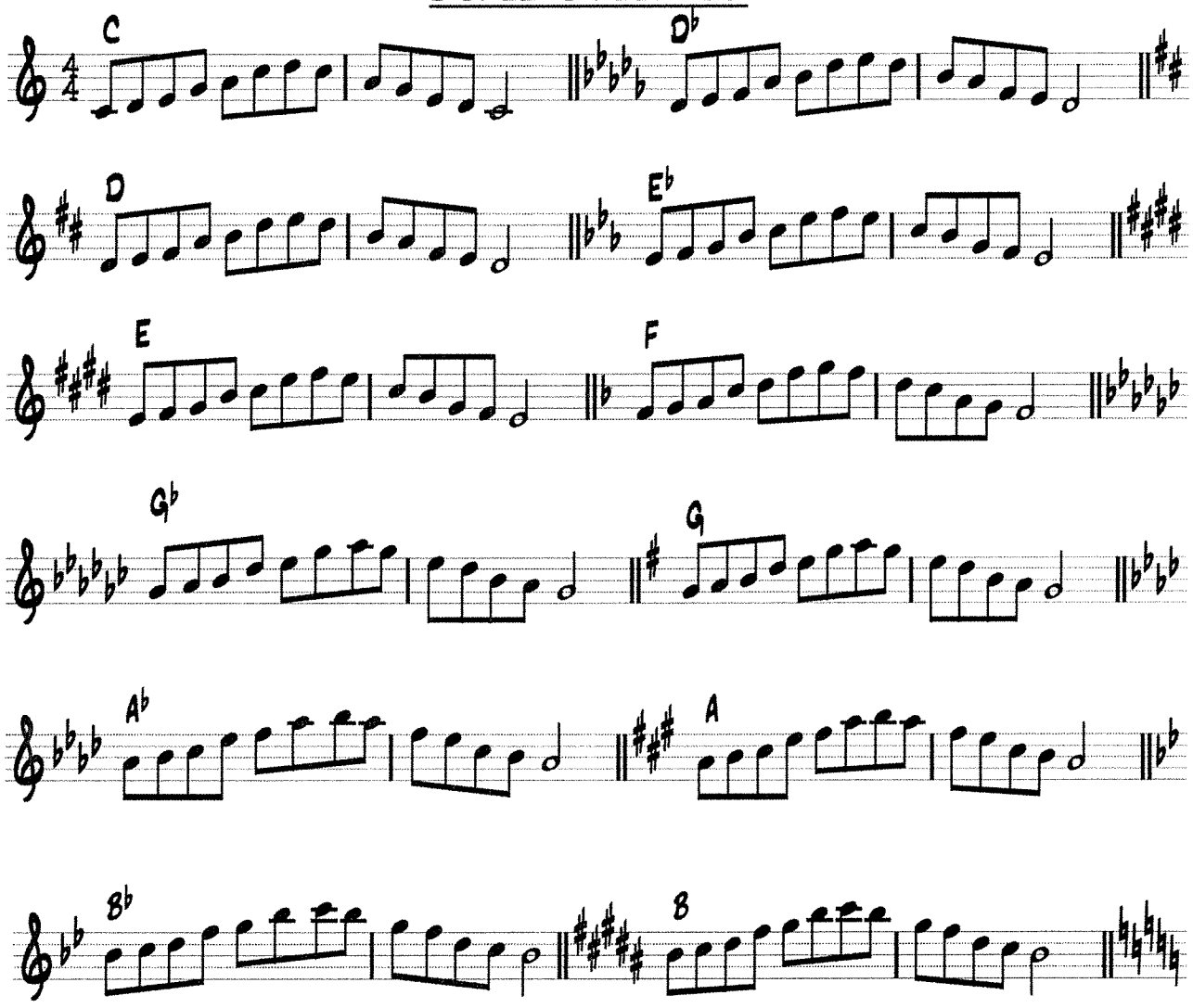
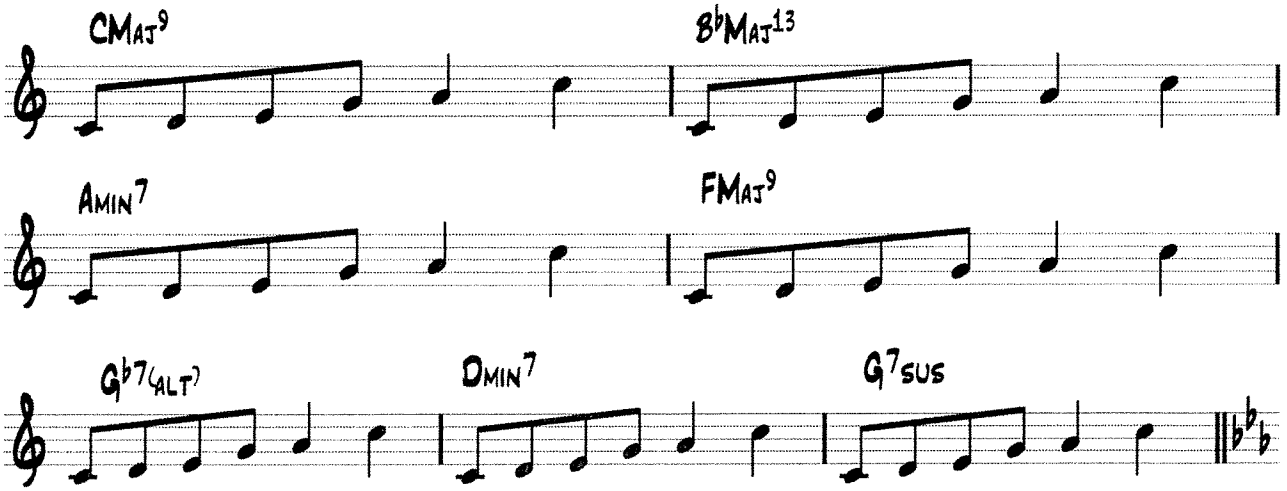

MAJOR PENTATONICS

# SCALE SYLLABUS

## CHORD EXAMPLES



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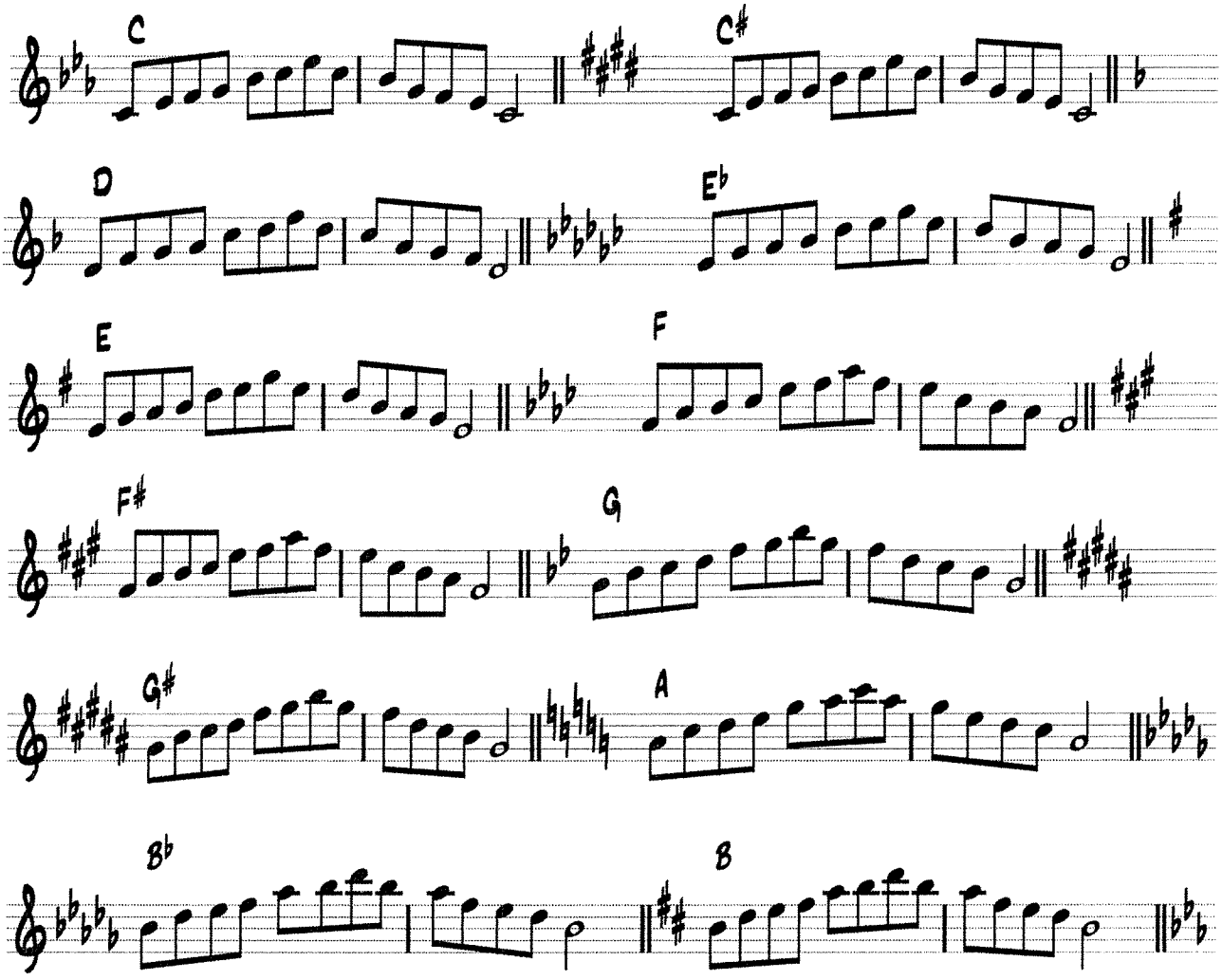
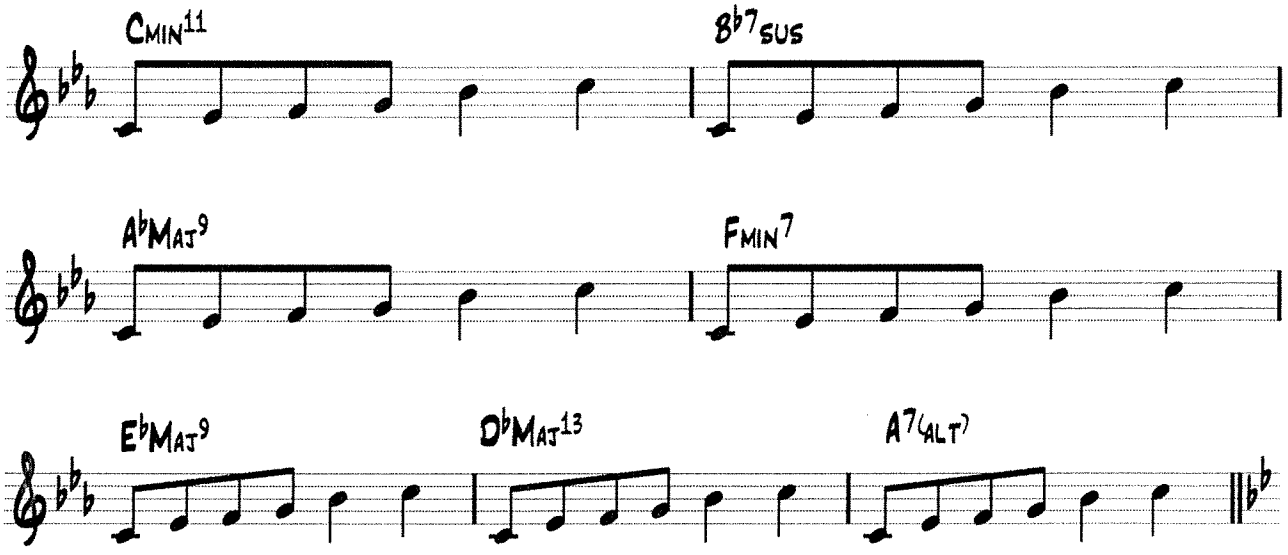
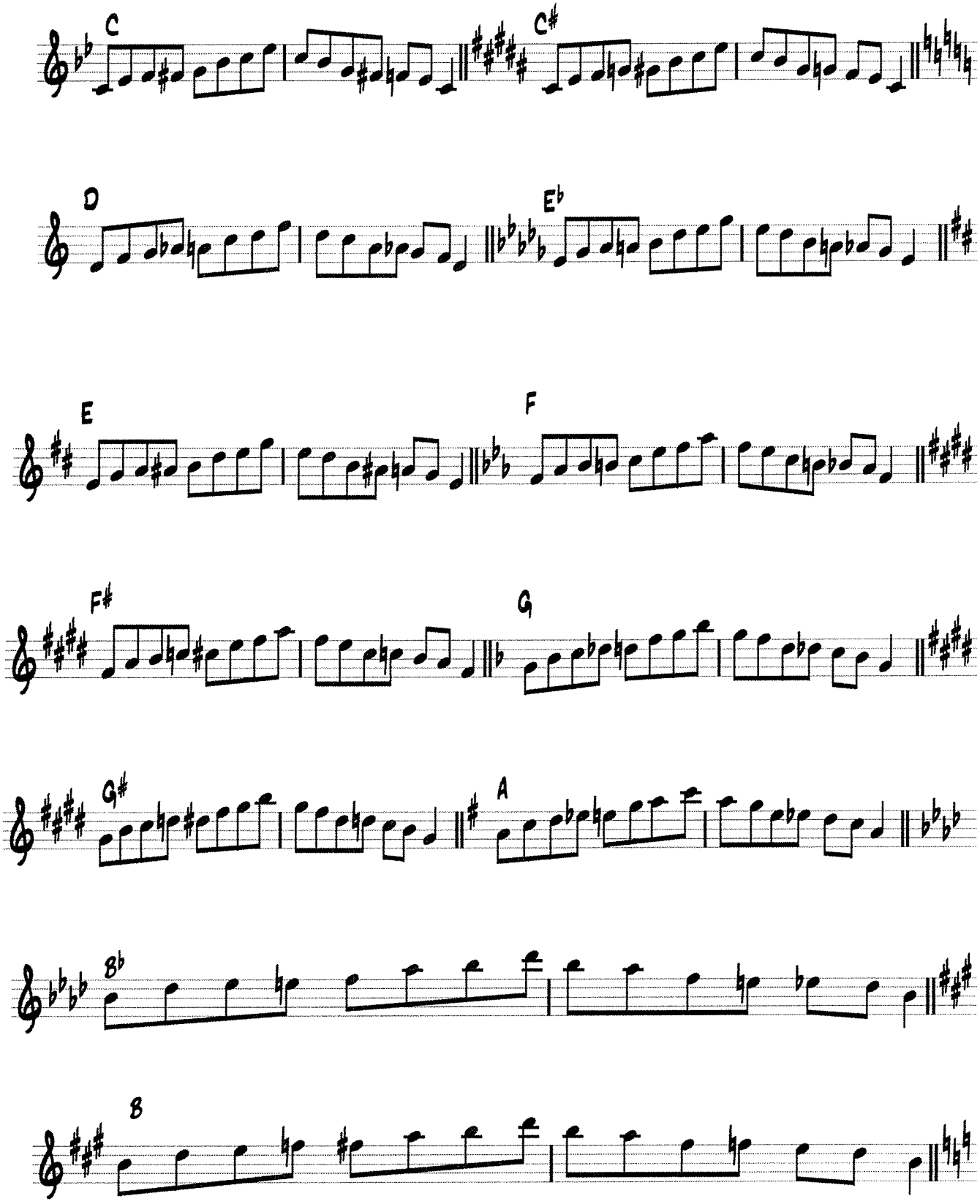
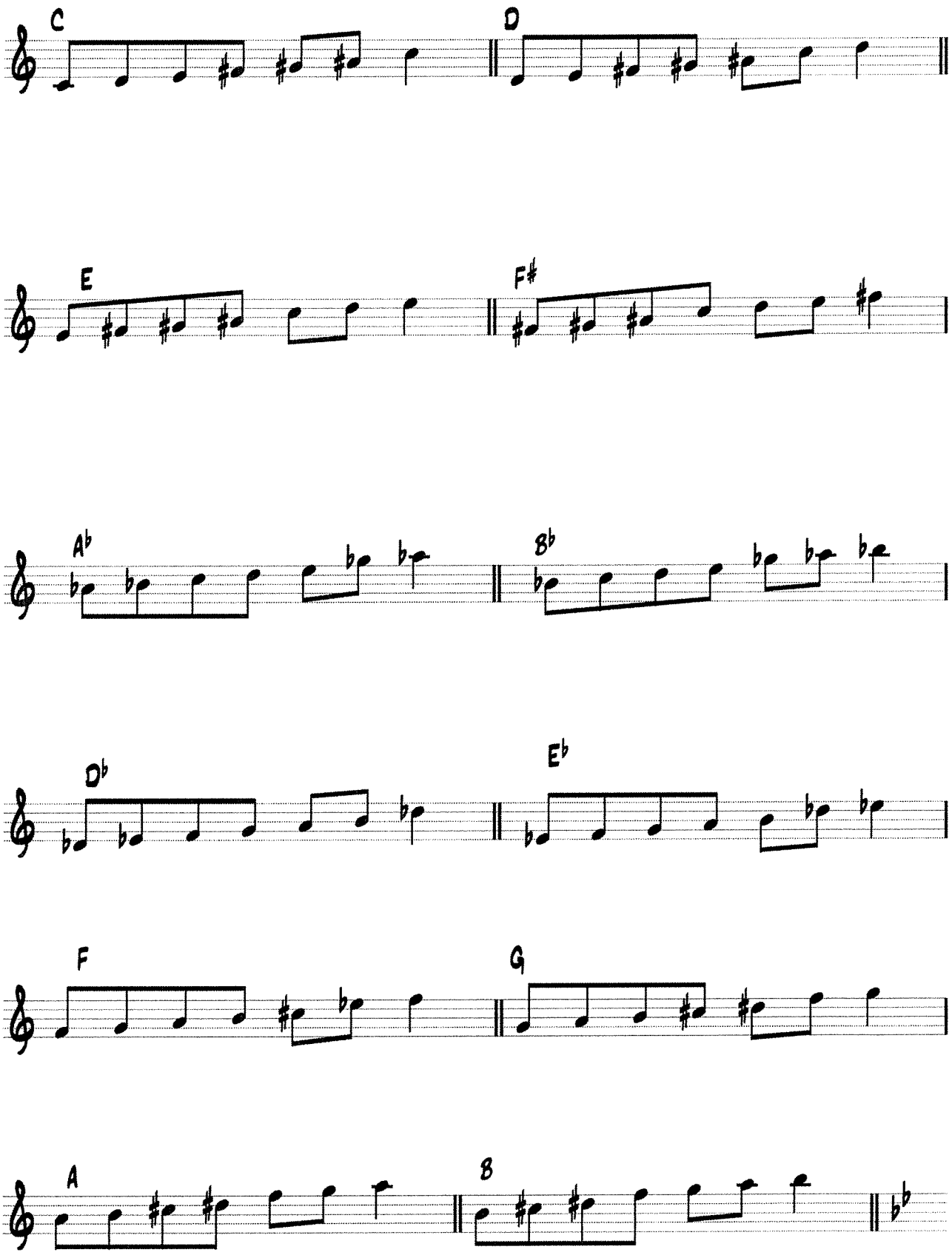
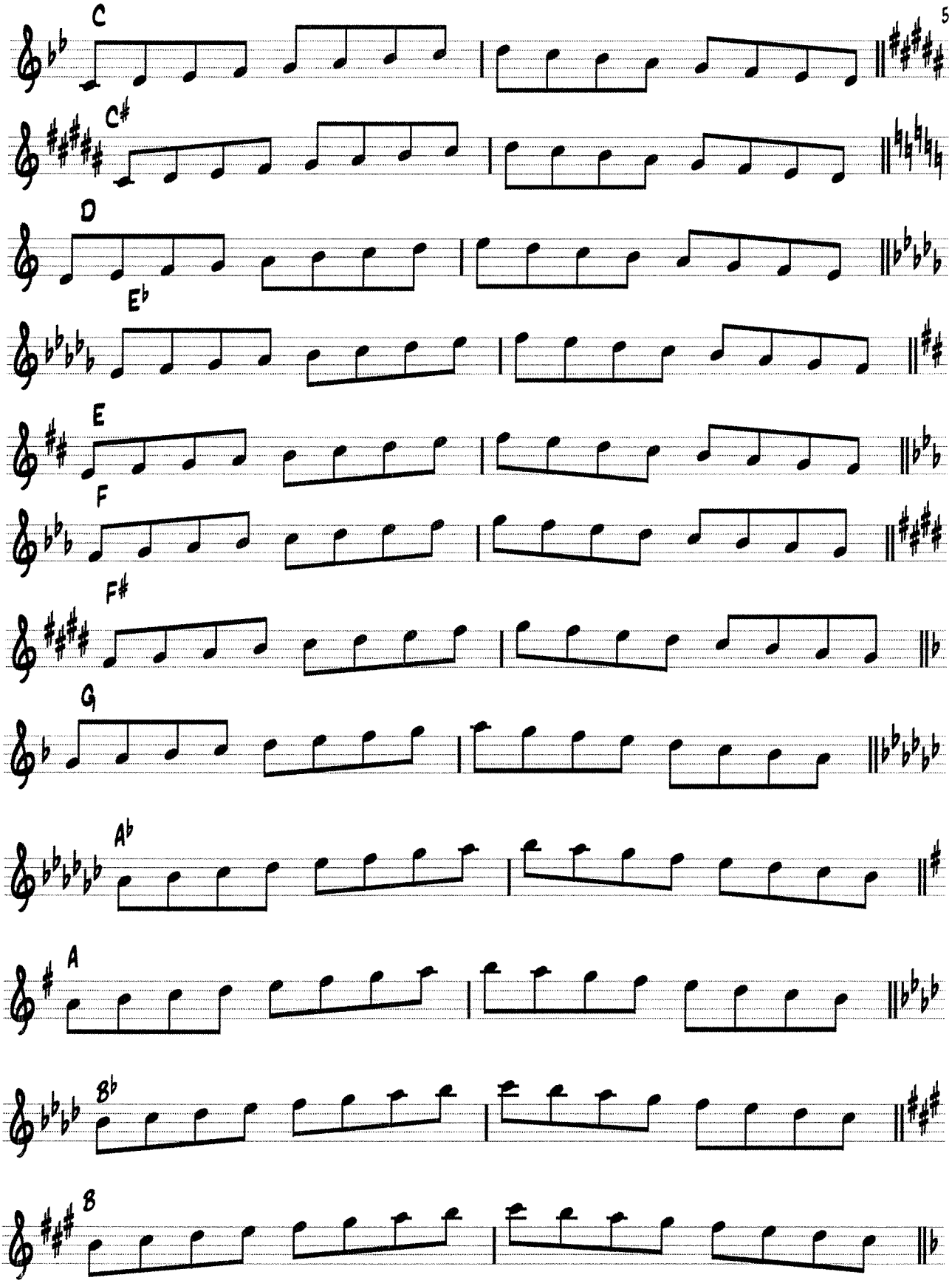
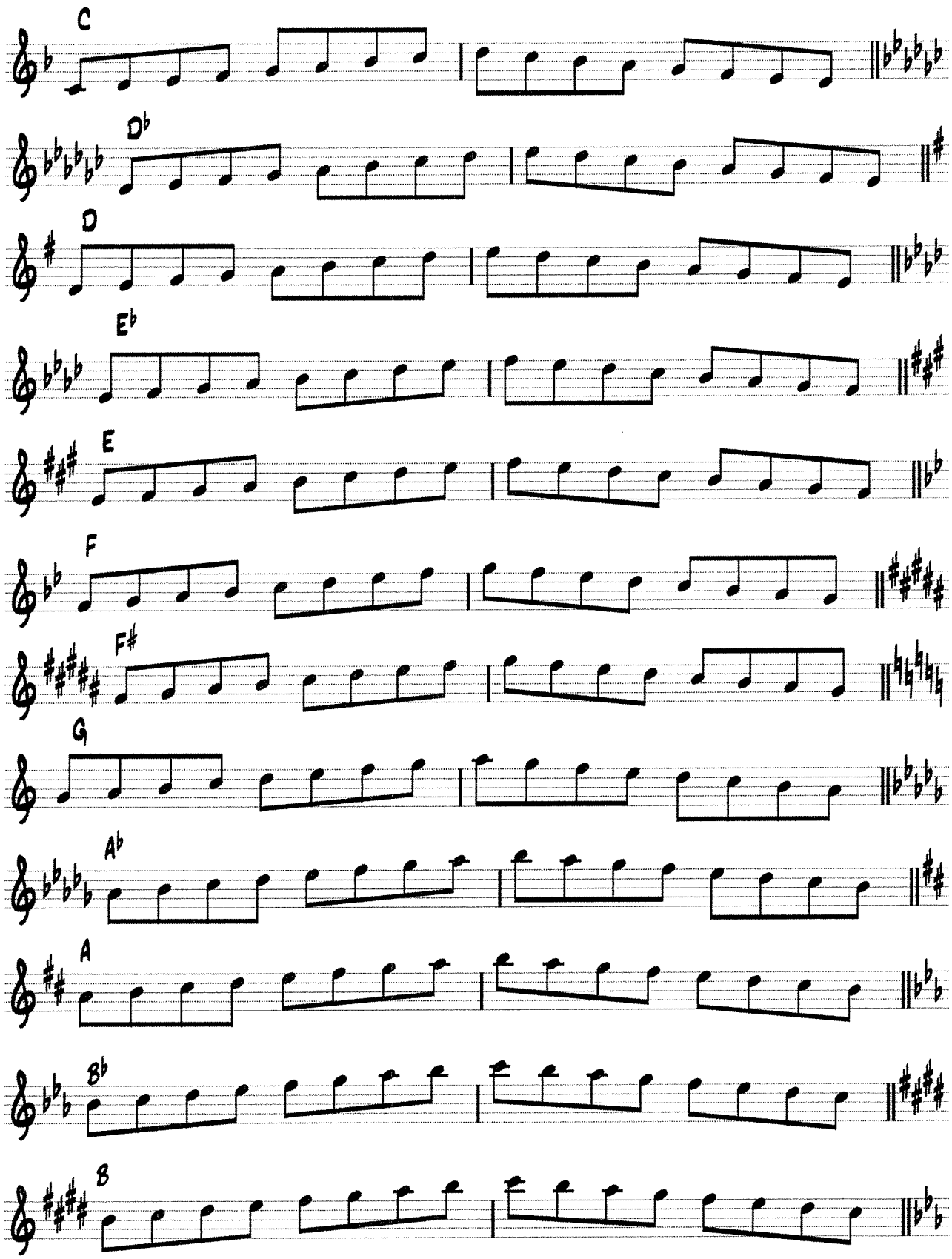

# CHORD EXAMPLES



# BLUES SCALES: WILL WORK ON VIRTUALLY ANY CHORD

# WHOLE TONE SCALES: WILL WORK ON VIRTUALLY ANY DOMINANT CHORD

# Dorian Scales: Use On Minor Chords

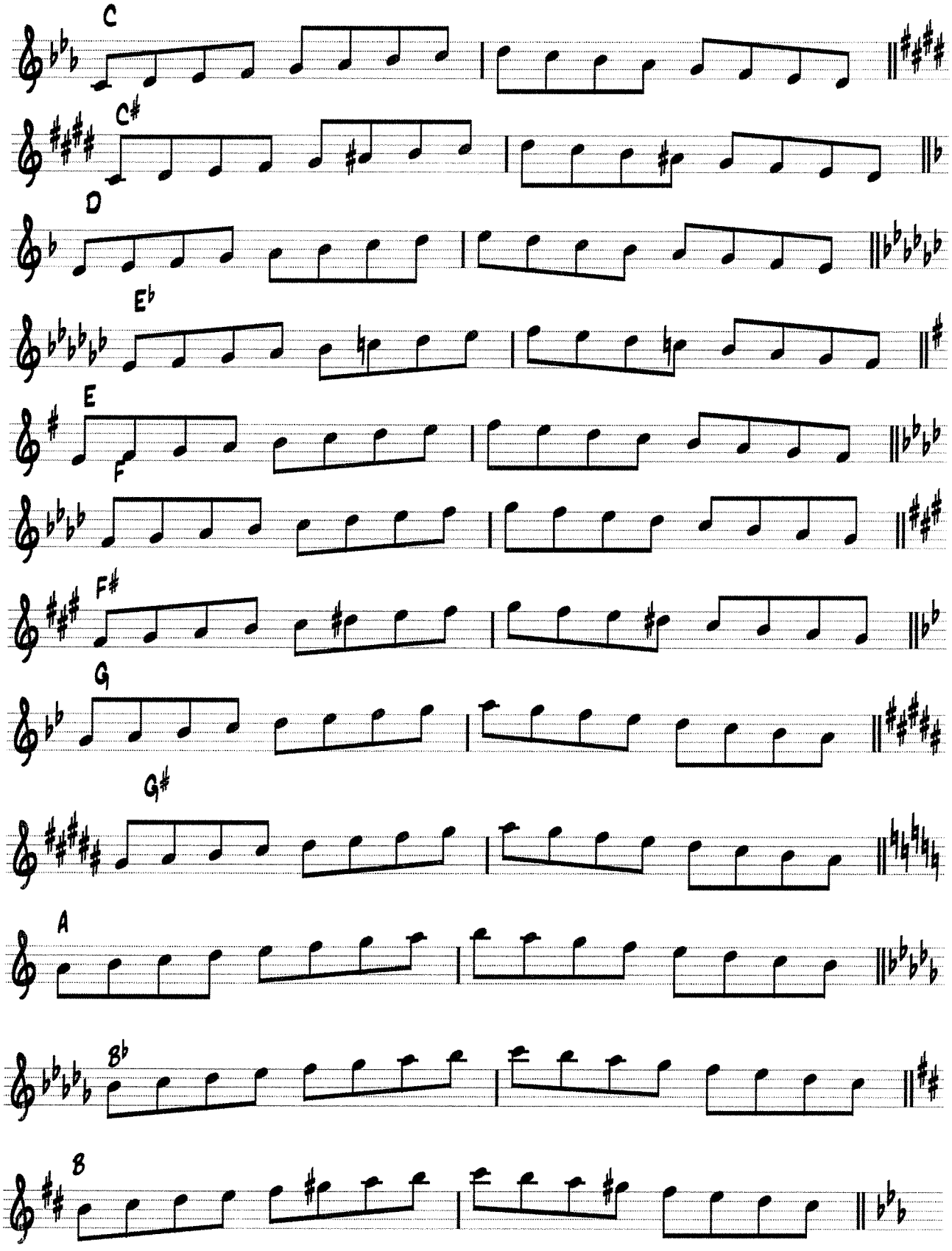


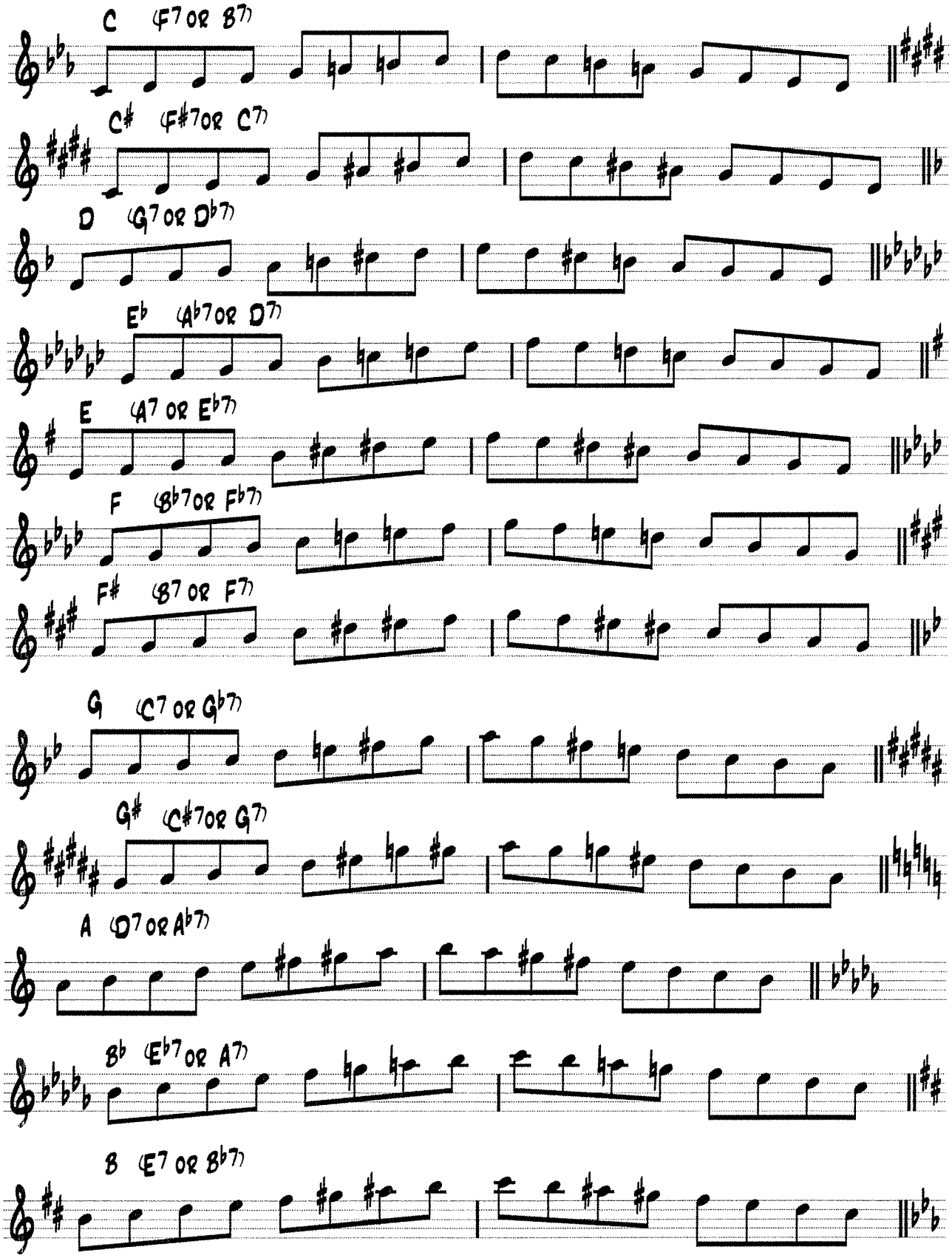
# Mixolydian Scales: Use On Dominant Chords

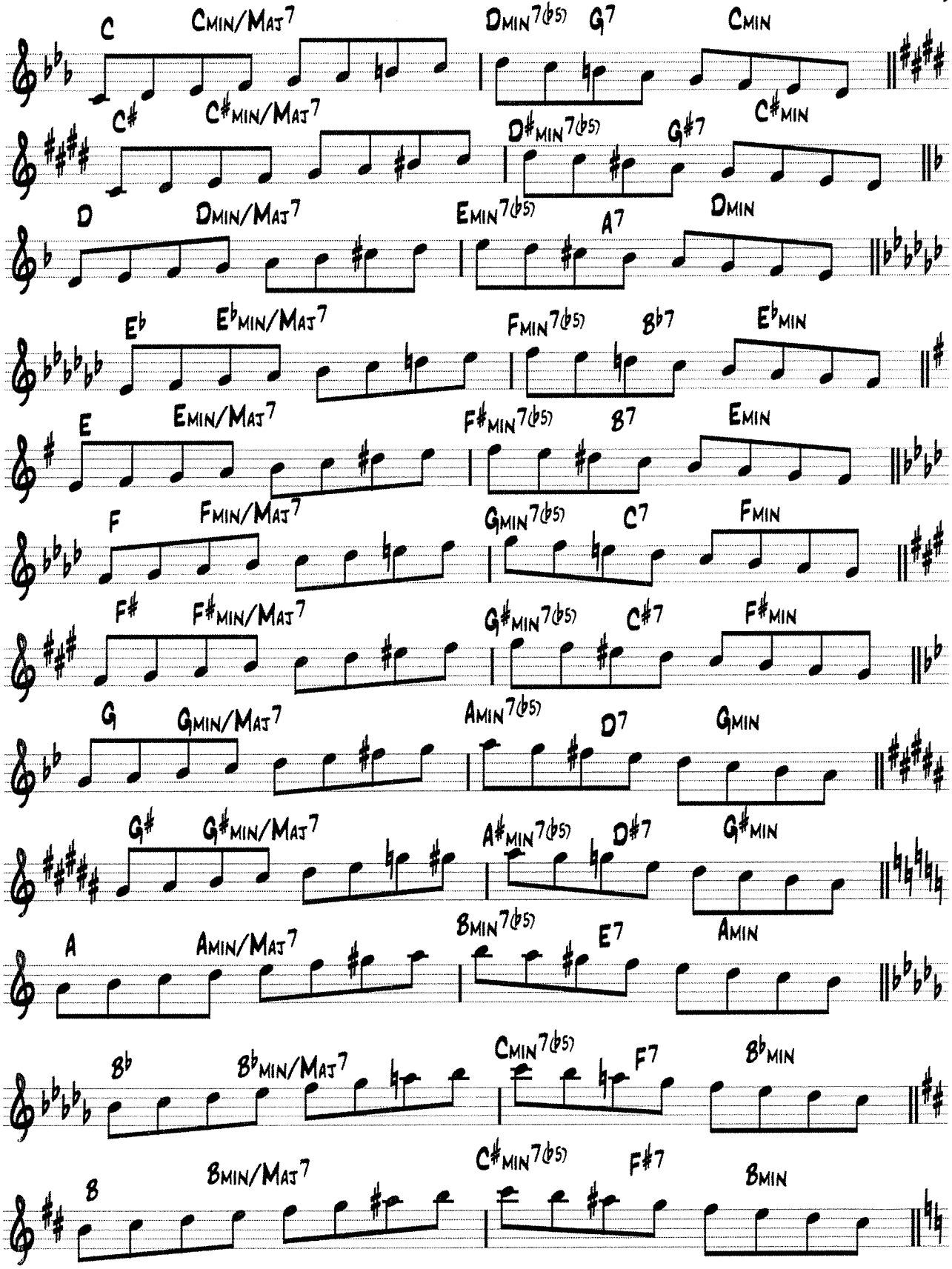


# Natural Minor Scales: Use On Minor Chords





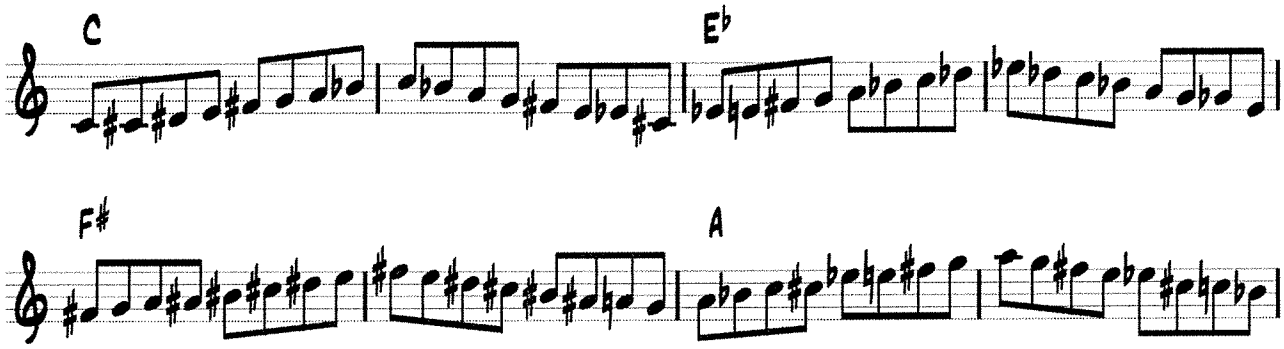
# Melodic Minor Scales: Use On Dominant 7th Chords

# Harmonic Minor Scales: Use On Min/Maj7th Chords & Minor ii7-V7-i



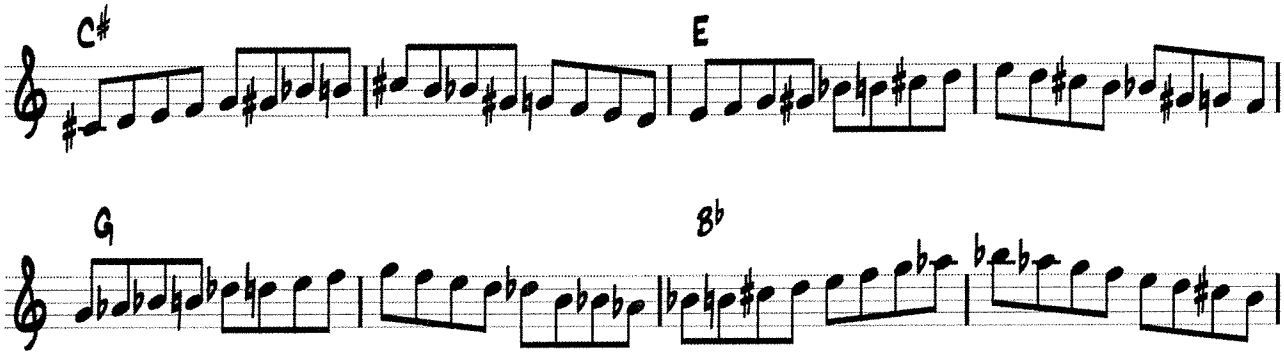
# Half/Whole Diminished Scales: Use on Dom. & Dim. Chords

All of these scales are interchangeable with the following chords:

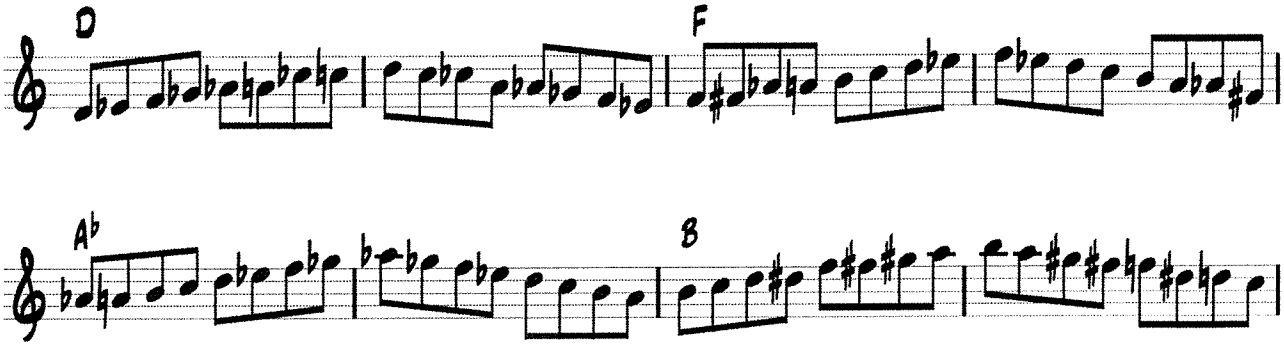
$C^7$ $E^{\flat 7}$ $F^{\sharp 7}$ $A^7$ $C^{\sharp}{}_{DIM^7}$ $E_{DIM^7}$ $G_{DIM^7}$ $B^{\flat}{}_{DIM^7}$




All of these scales are interchangeable with the following chords:

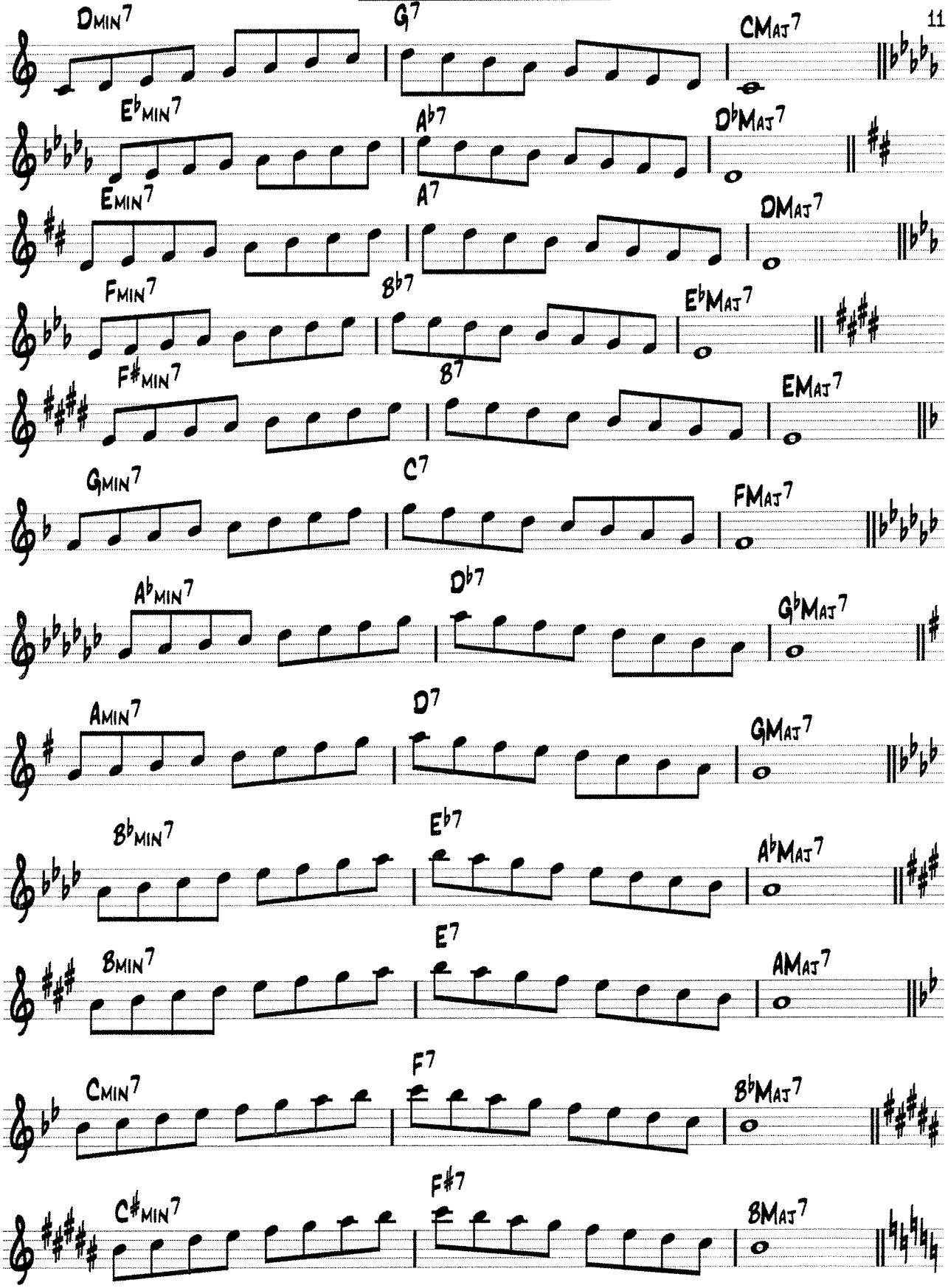
$C^{\sharp 7}$ $E^7$ $G^7$ $B^{\flat 7}$ $D_{DIM^7}$ $F_{DIM^7}$ $A^{\flat}{}_{DIM^7}$ $B_{DIM^7}$

All of these scales are interchangeable with the following chords:

$D^7$ $F^7$ $A^{\flat 7}$ $B^7$ $E^{\flat}{}_{DIM^7}$ $F^{\sharp}{}_{DIM^7}$ $A_{DIM^7}$ $C_{DIM^7}$



## Major Scale Blanket

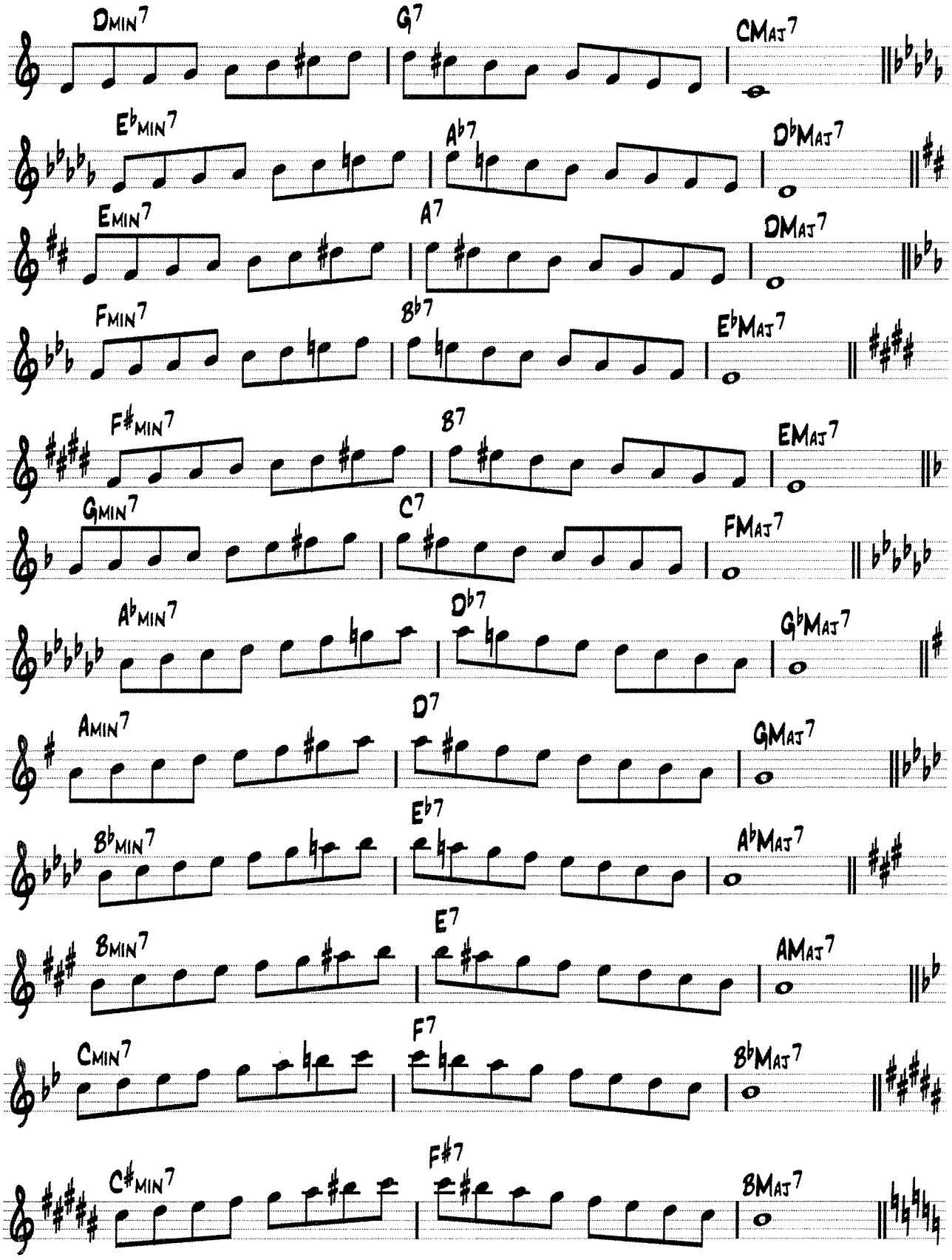
## II7-V7-I Scale Ideas



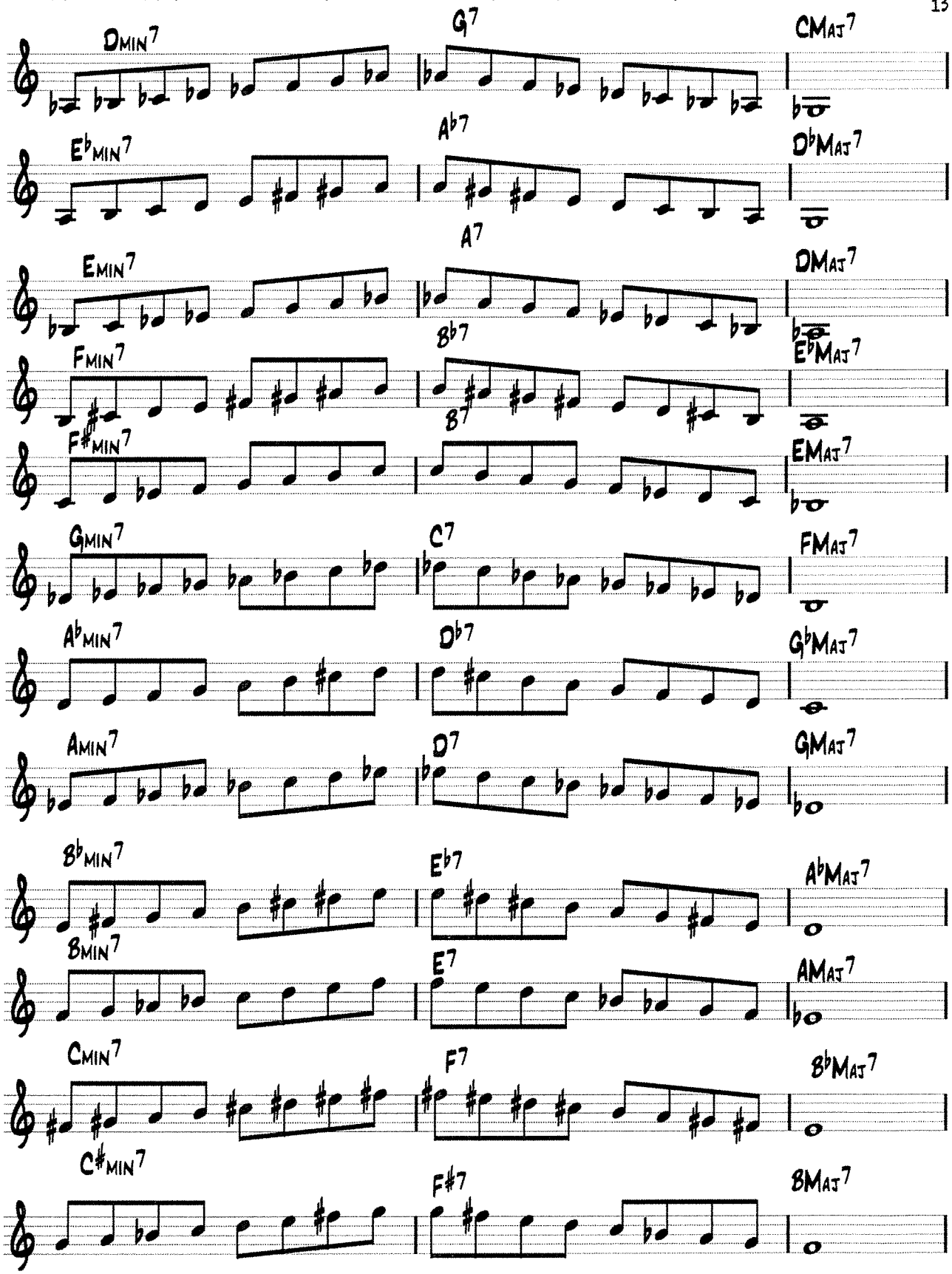
# II7-V7-I SCALE IDEAS



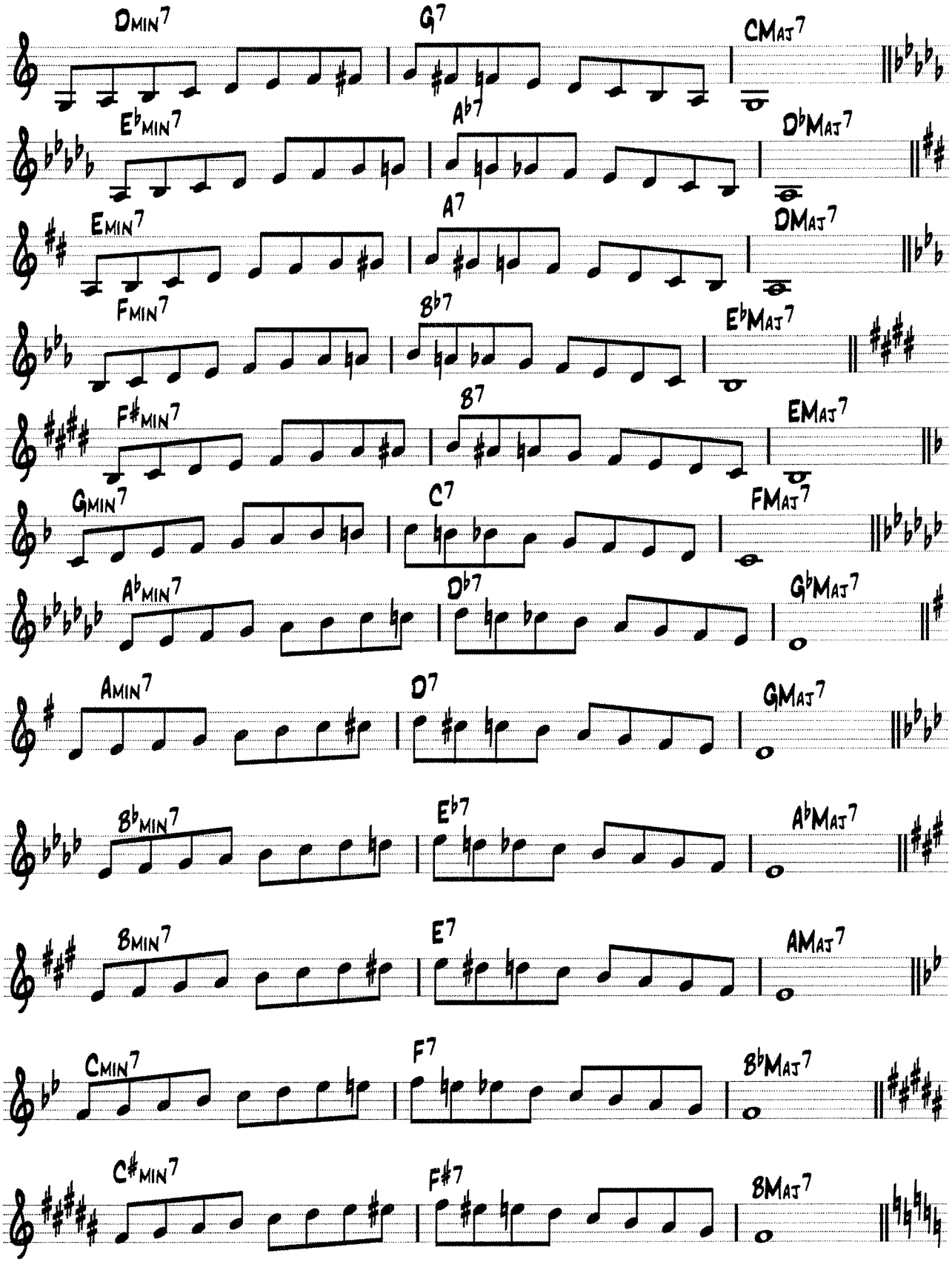
## MELODIC MINOR SCALE BLANKET---UP A 5TH FROM THE DOMINANT



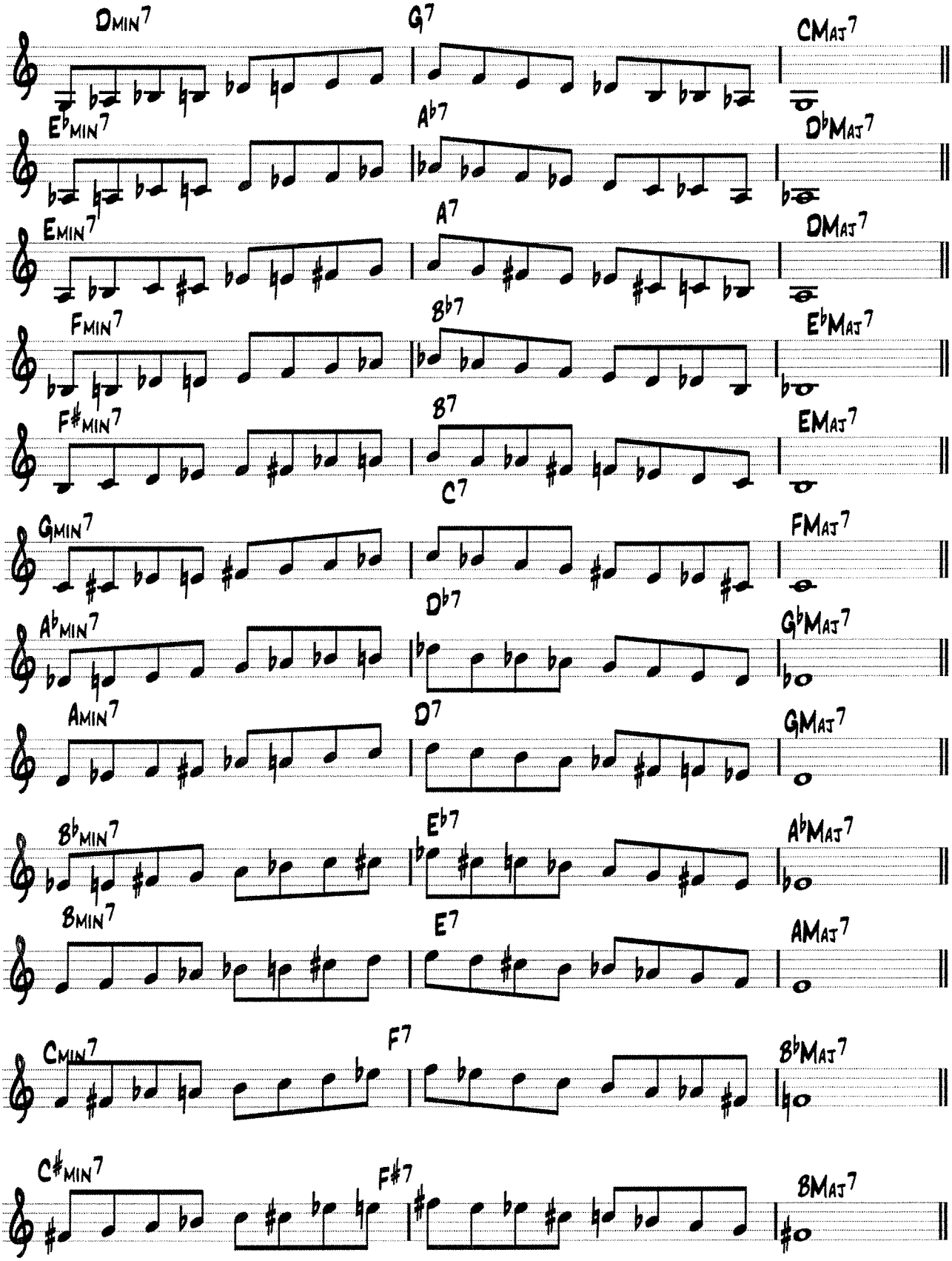
# II /-V /-I SCALE IDEAS

## MELODIC MINOR SCALE BLANKET---UP A MINOR 2ND FROM THE DOMINANT

# II7-V7-I Scale Ideas

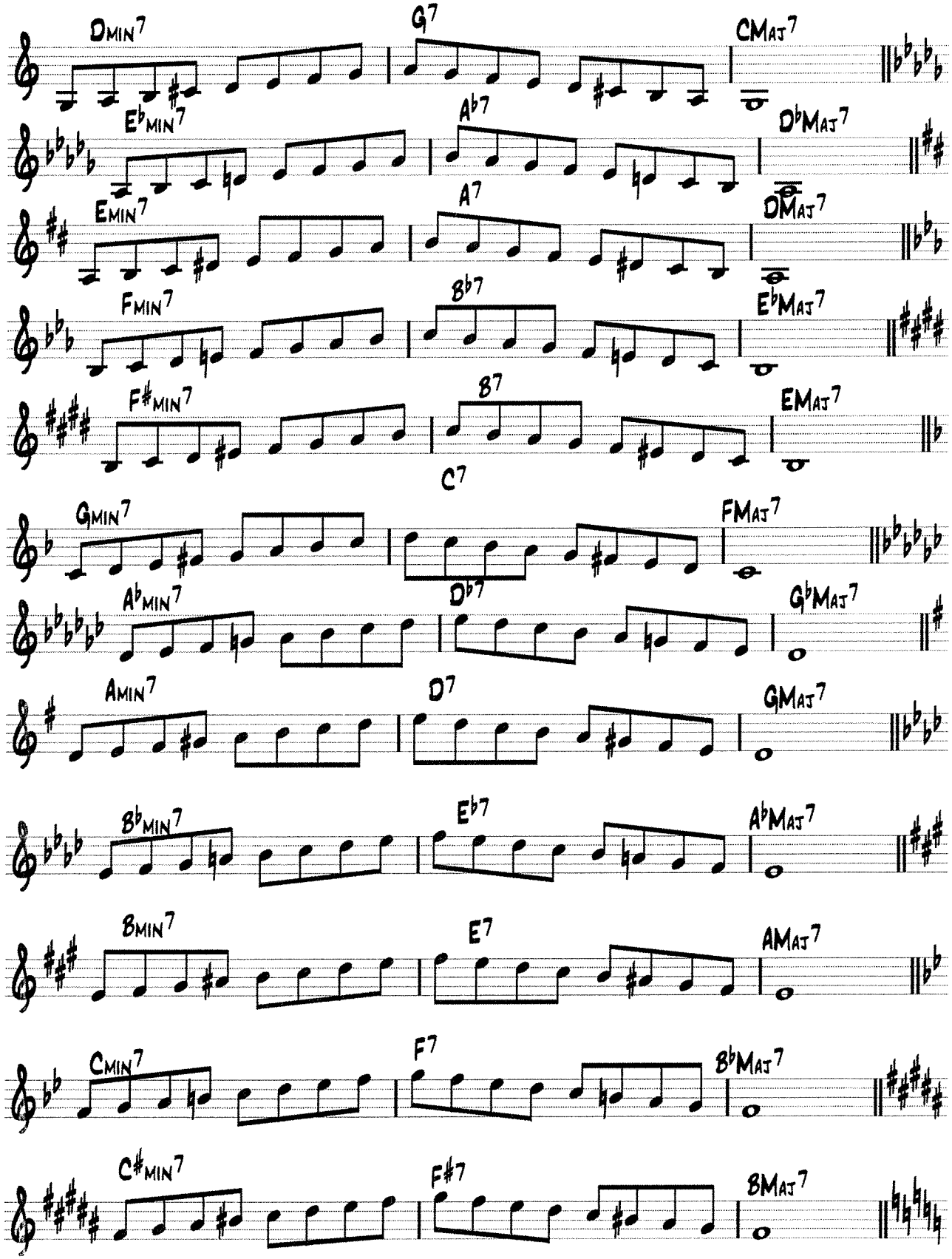
14 BeBop Scale Blanket---Start On Root Of Dominant



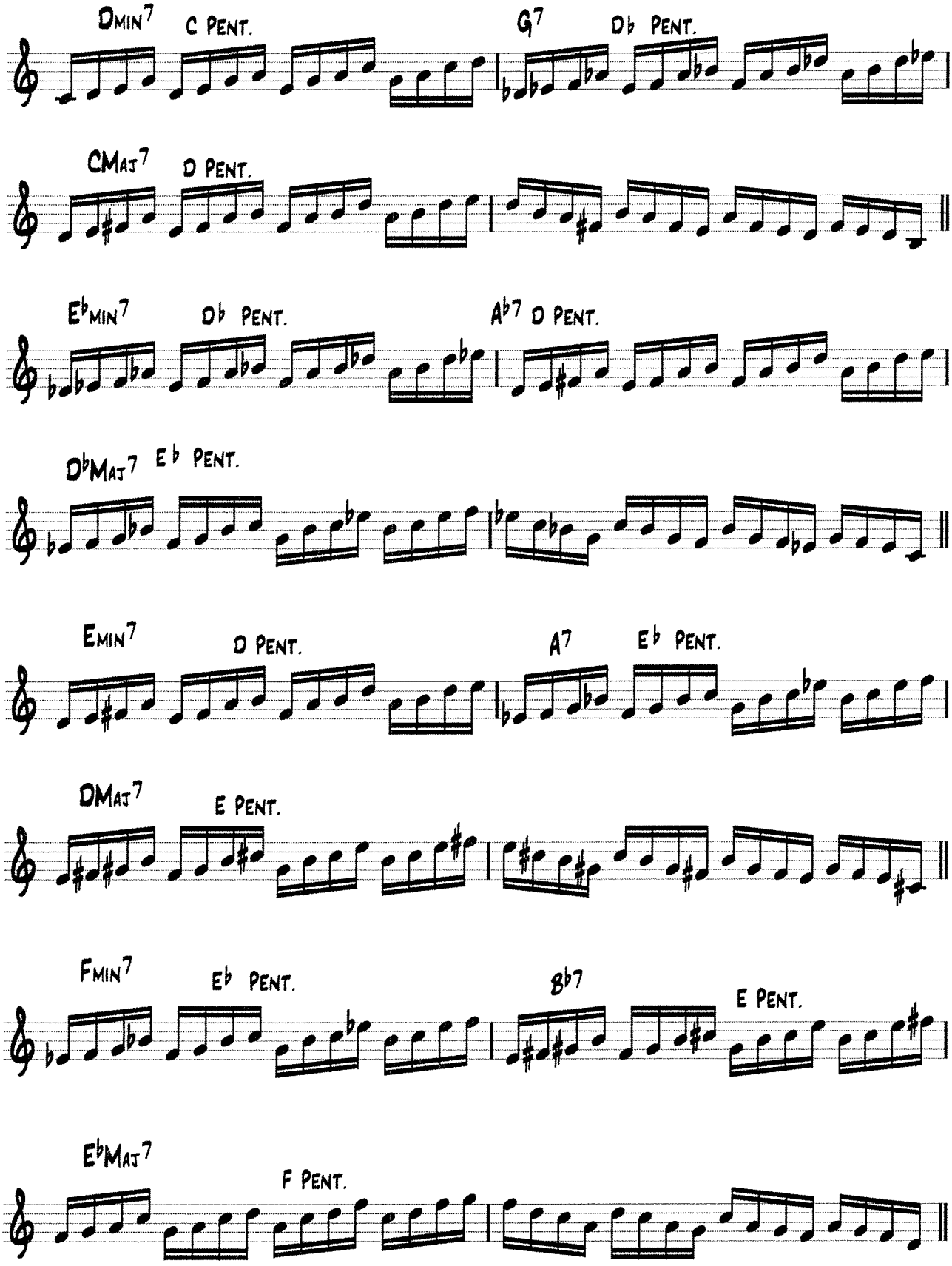
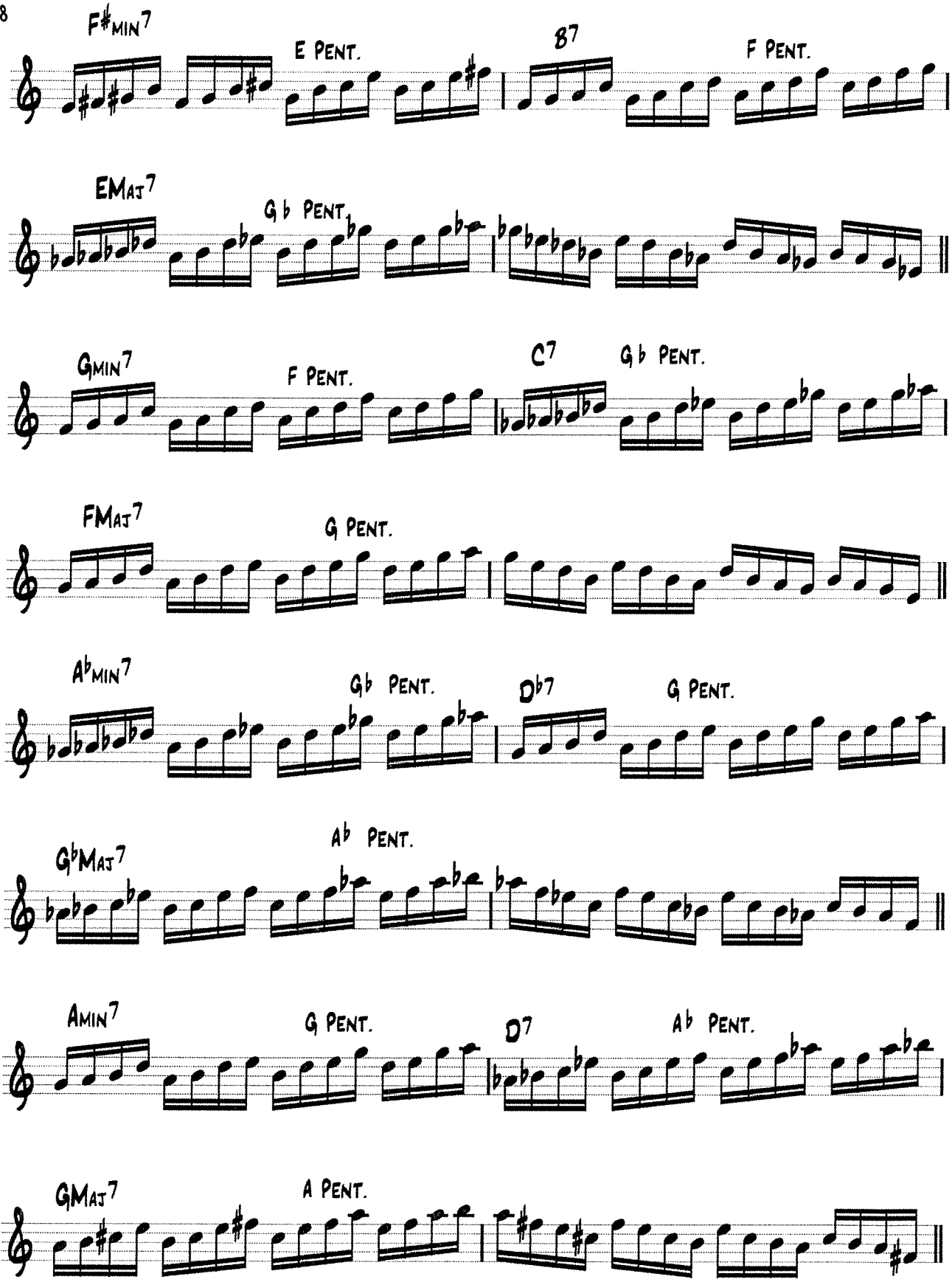
# II7-V7-I Scale Ideas

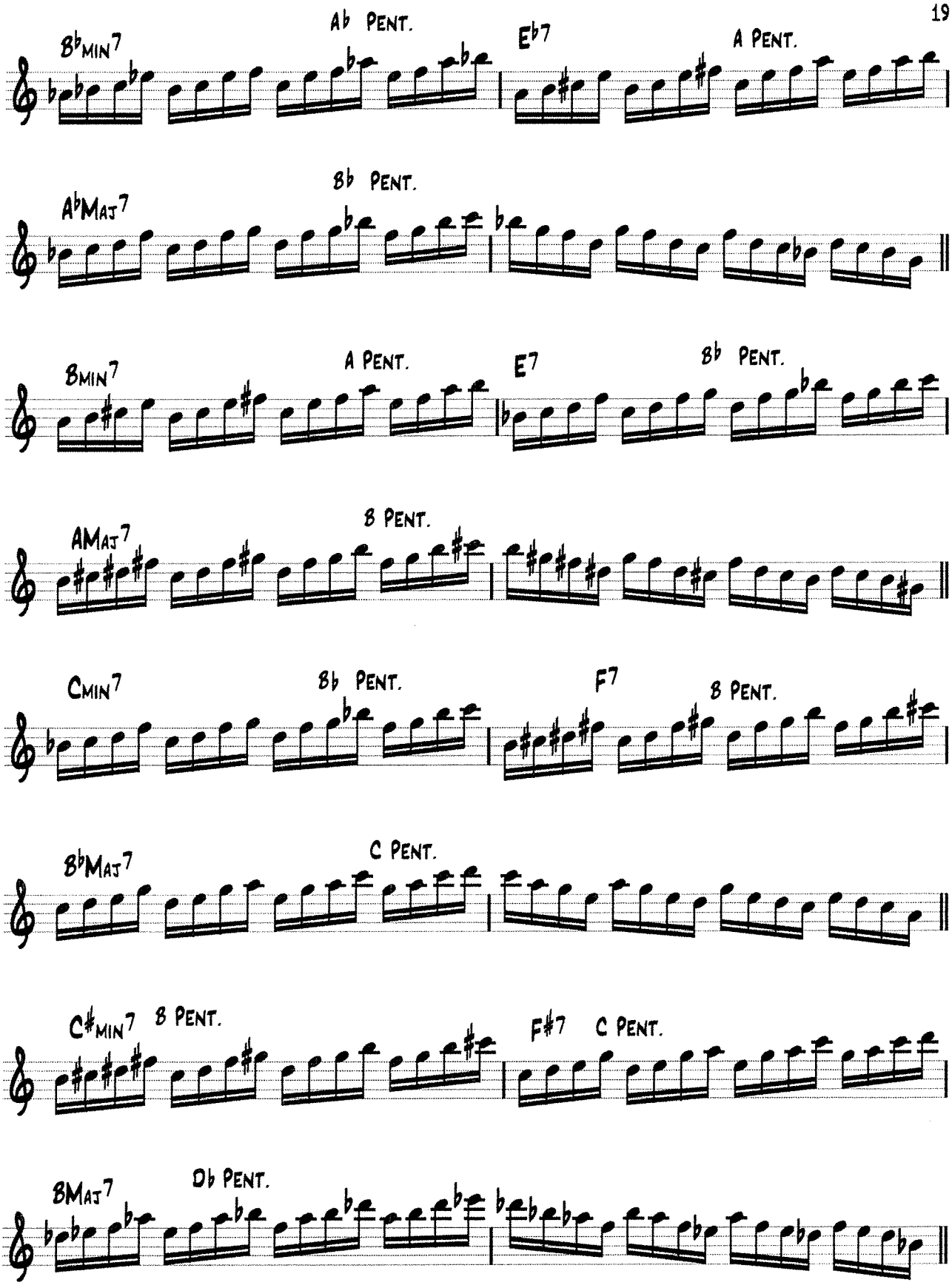
## Half/Whole Diminished Scale Blanket---Start On Root Of Dominant

# II7-V7-I Scale Ideas

16 Lydian Dominant Scale---Start On Root Of Dominant

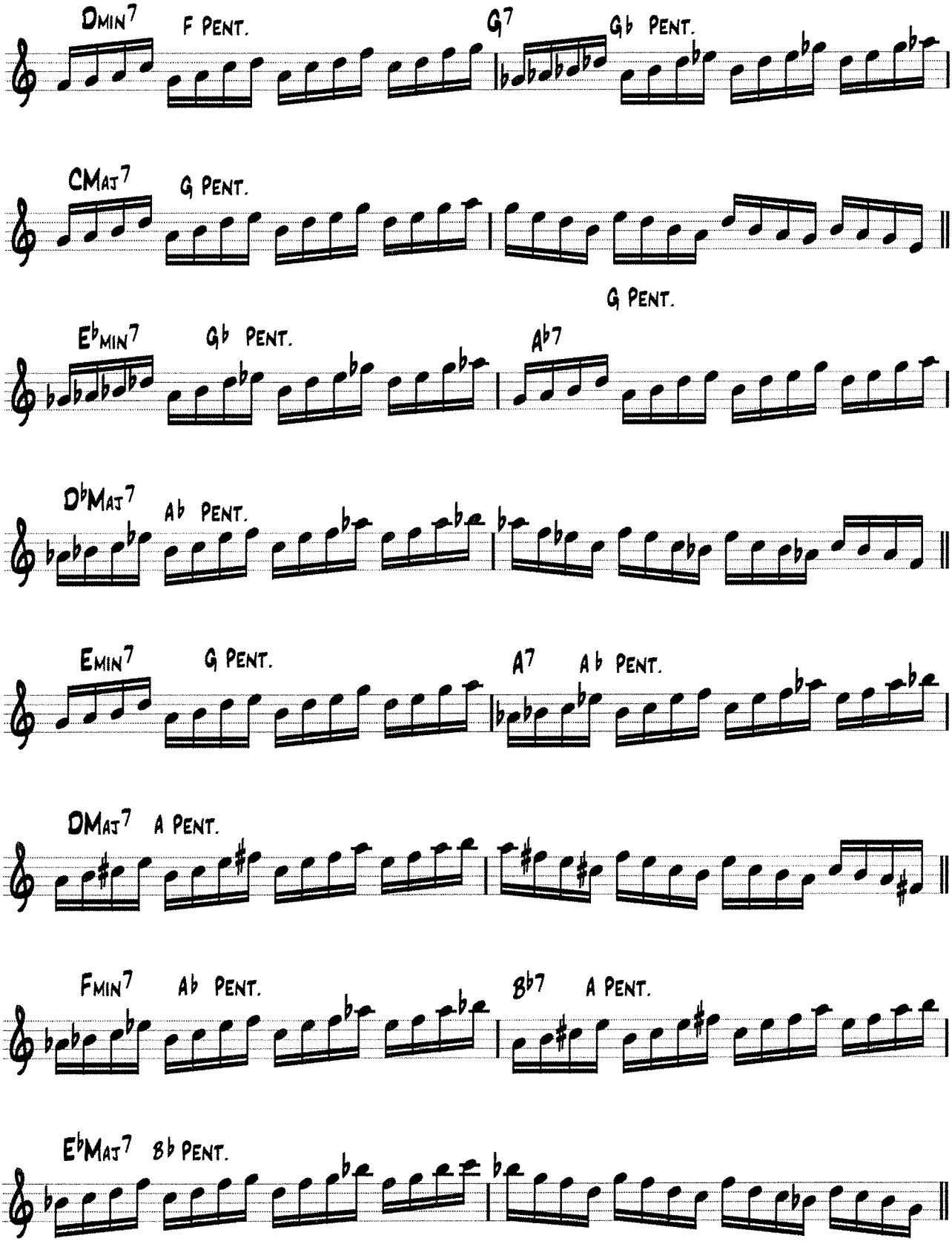
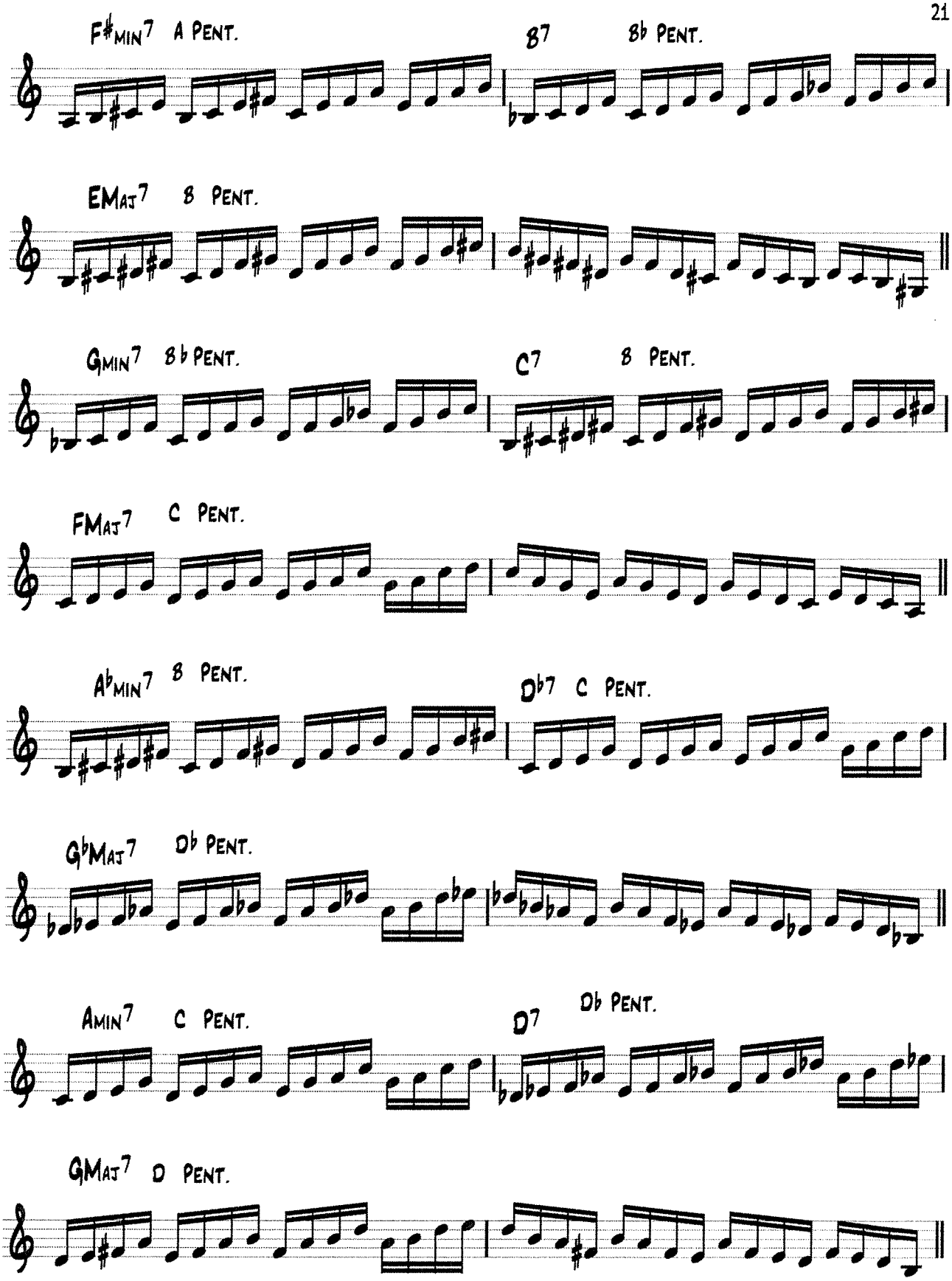
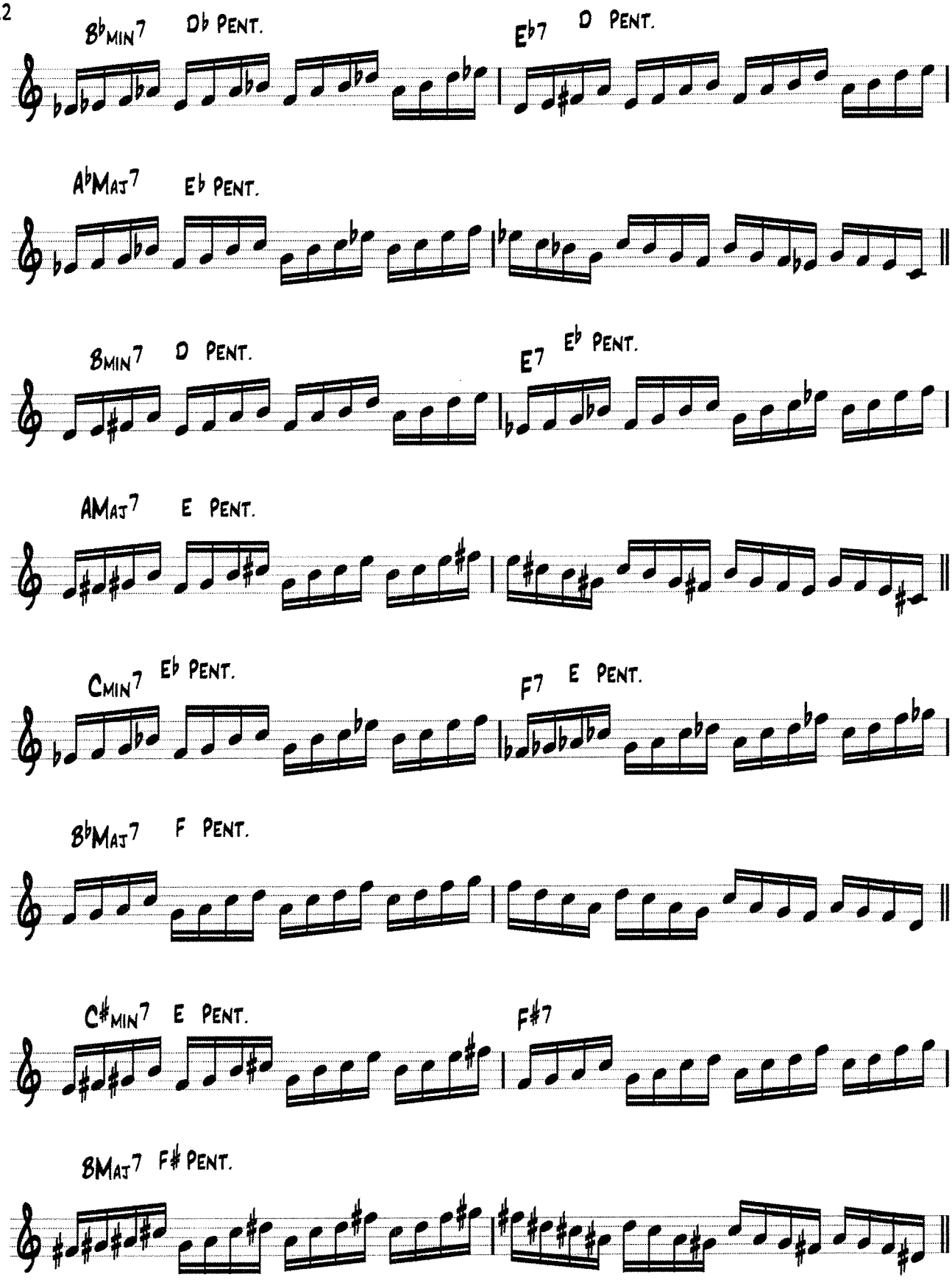


# II7-V7-I Scale Ideas

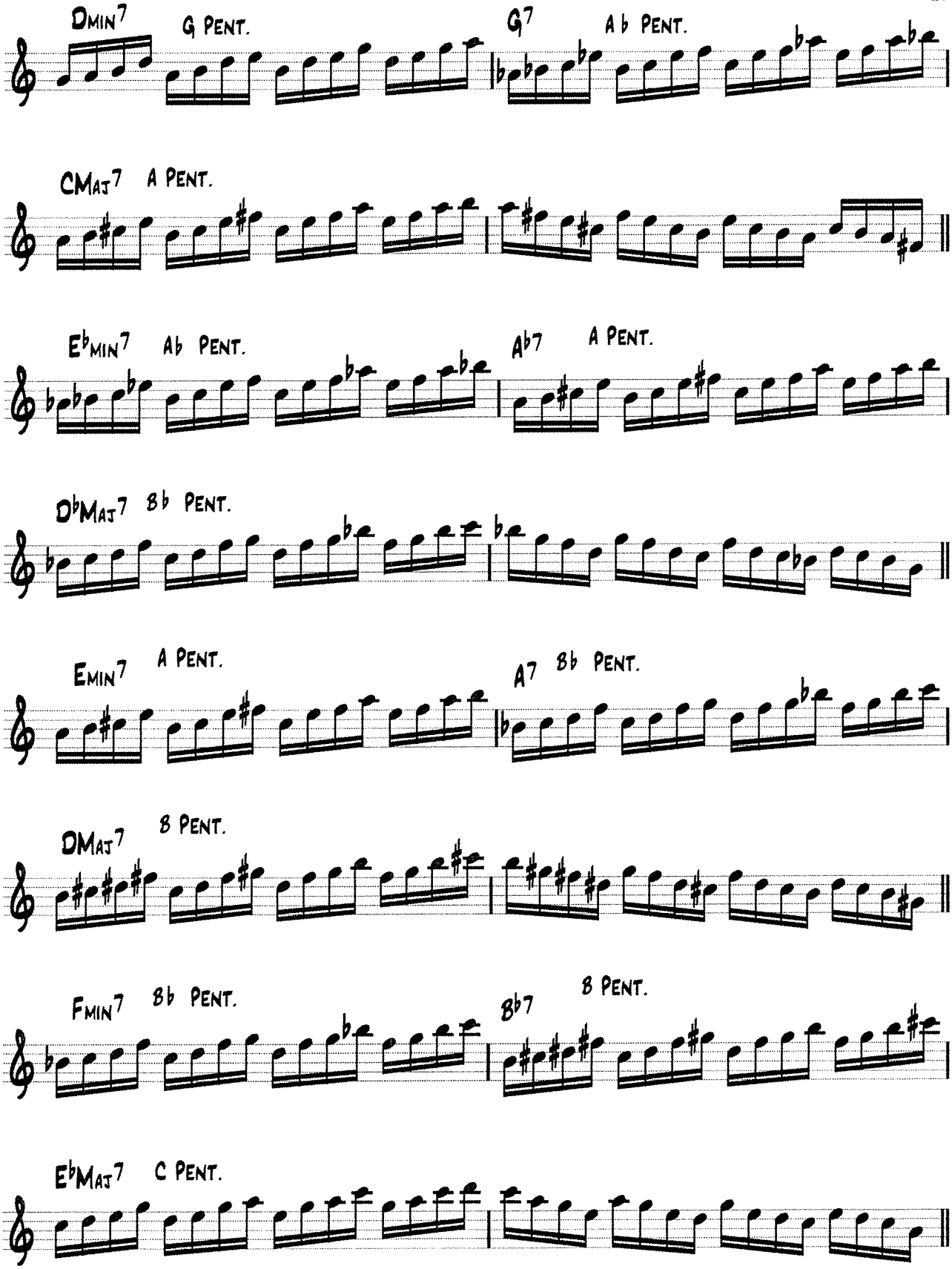
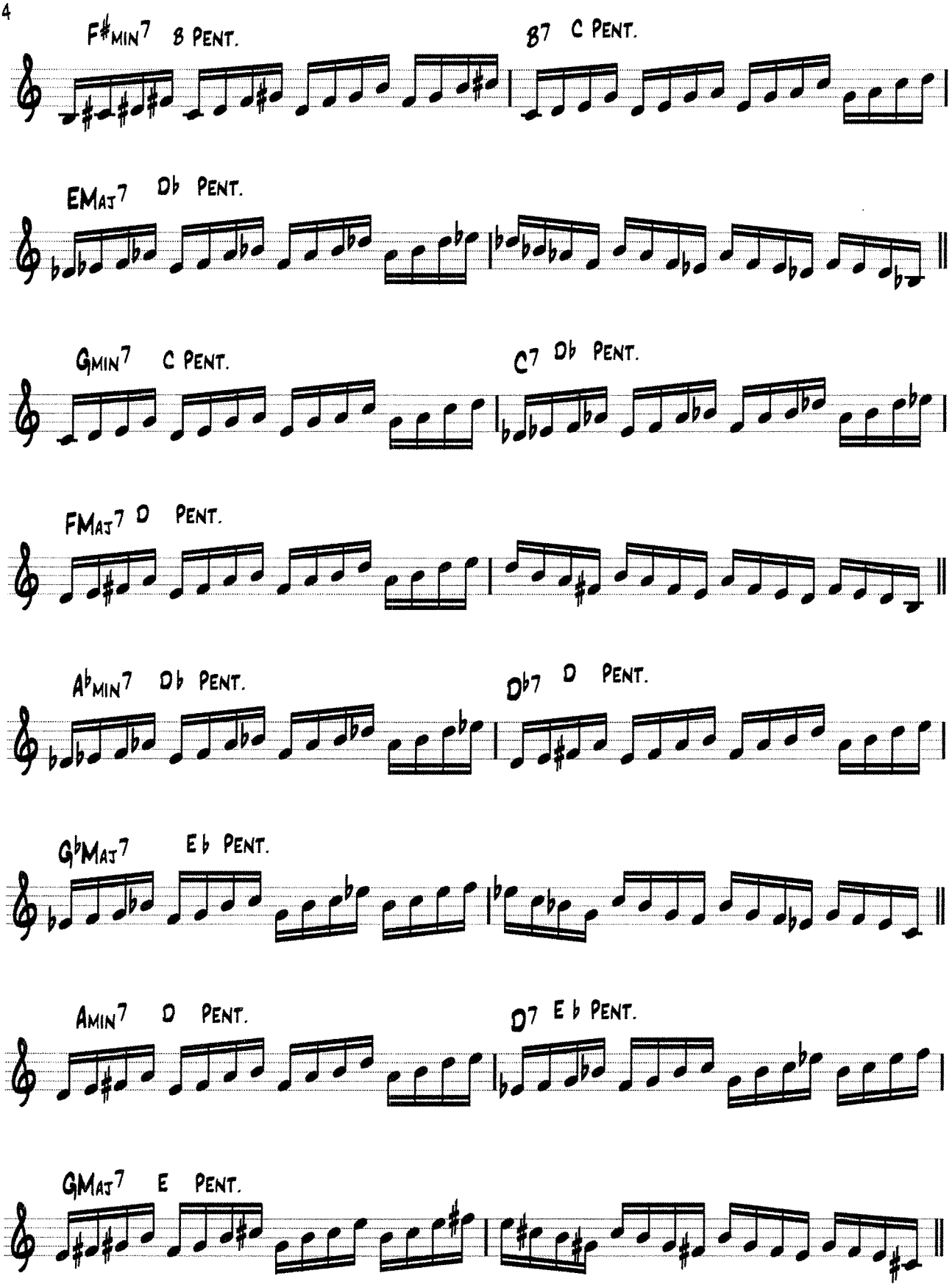
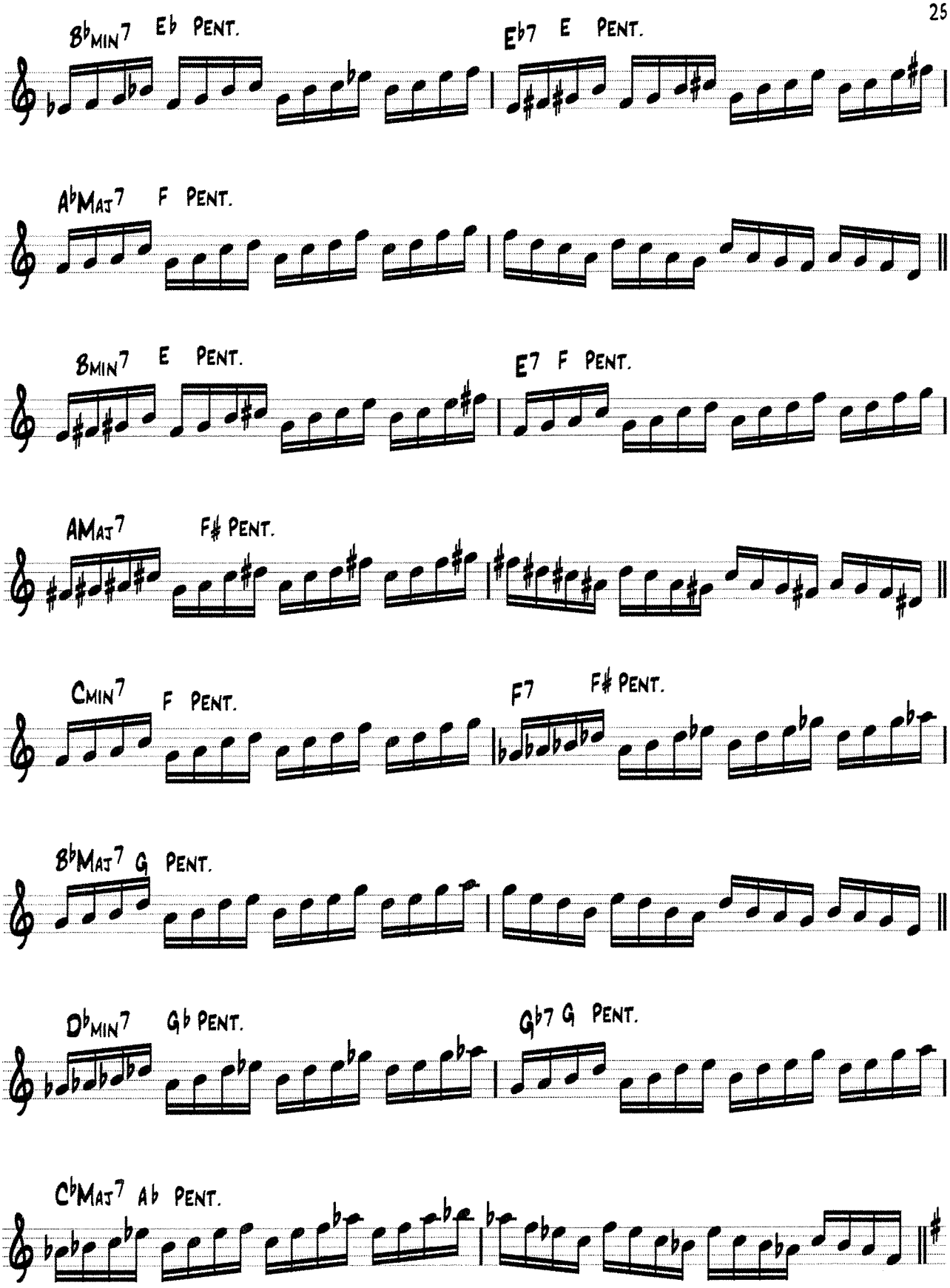
Start on the pentatonic of the I and ascend in 1/2 steps

F♯MIN7
E PENT.
B7
F PENT.
EMAJ7
G♭ PENT.
GMIN7
F PENT.
C7
G♭ PENT.
FMAJ7
G PENT.
A♭MIN7
G♭ PENT.
D♭7
G PENT.
G♭MAJ7
A♭ PENT.
AMIN7
G PENT.
D7
A♭ PENT.
GMAJ7
A PENT.


B♭MIN7
A♭ PENT.
E♭7
A PENT.
A♭MAJ7
B♭ PENT.
BMIN7
A PENT.
E7
B♭ PENT.
AMAJ7
B PENT.
CMIN7
B♭ PENT.
F7
B PENT.
B♭MAJ7
C PENT.
C♯MIN7
B PENT.
F♯7
C PENT.
BMAJ7
D♭ PENT.

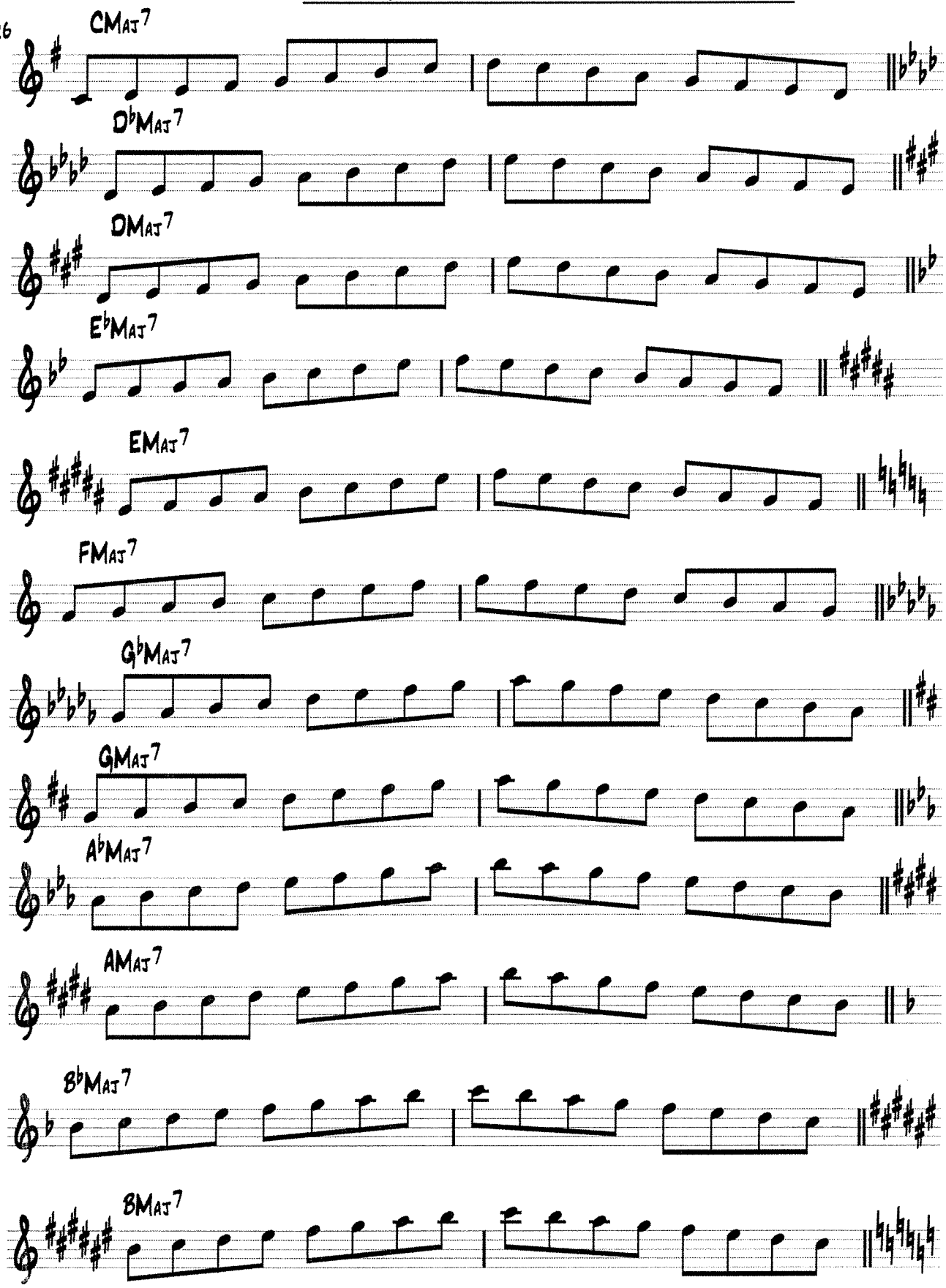
# II7-V7-I Scale Ideas

Start on the pentatonic of the minor 3rd and ascend in 1/2 steps

F#MIN7 A PENT.
B7 B♭ PENT.
EMAJ7 B PENT.
GMIN7 B♭ PENT.
C7 B PENT.
FMAJ7 C PENT.
A♭MIN7 B PENT.
D♭7 C PENT.
G♭MAJ7 D♭ PENT.
AMIN7 C PENT.
D7 D♭ PENT.
GMAJ7 D PENT.

B♭MIN7
D♭ PENT.
E♭7
D PENT.
A♭MAJ7
E♭ PENT.
BMIN7
D PENT.
E7
E♭ PENT.
AMAJ7
E PENT.
CMIN7
E♭ PENT.
F7
E PENT.
B♭MAJ7
F PENT.
C♯MIN7
E PENT.
F♯7
BMAJ7
F♯ PENT.

# II7-V7-I Scale Ideas

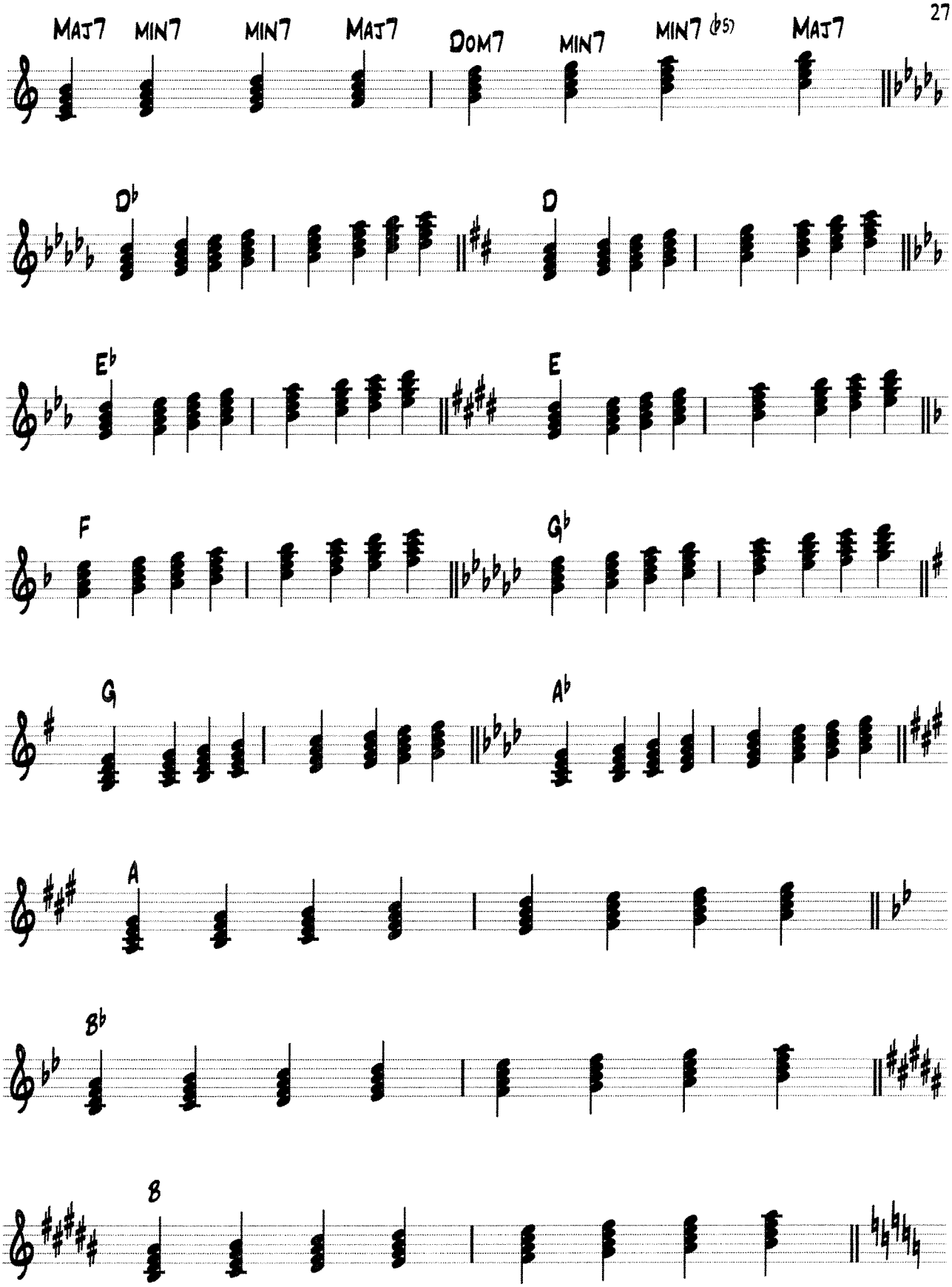
Start on the pentatonic of the perfect 4th and ascend in 1/2 steps

F#MIN7 B PENT.
B7 C PENT.
EMAJ7 Db PENT.
GMIN7 C PENT.
C7 Db PENT.
FMAJ7 D PENT.
AbMIN7 Db PENT.
Db7 D PENT.
GbMAJ7 Eb PENT.
AMIN7 D PENT.
D7 Eb PENT.
GMAJ7 E PENT.

B♭MIN7 E♭ PENT.
E♭7 E PENT.
A♭MAJ7 F PENT.
BMIN7 E PENT.
E7 F PENT.
AMAJ7 F♯ PENT.
CMIN7 F PENT.
F7 F♯ PENT.
B♭MAJ7 G PENT.
D♭MIN7 G♭ PENT.
G♭7 G PENT.
C♭MAJ7 A♭ PENT.

# LYDIAN SCALES: USE ON MAJOR 7THS

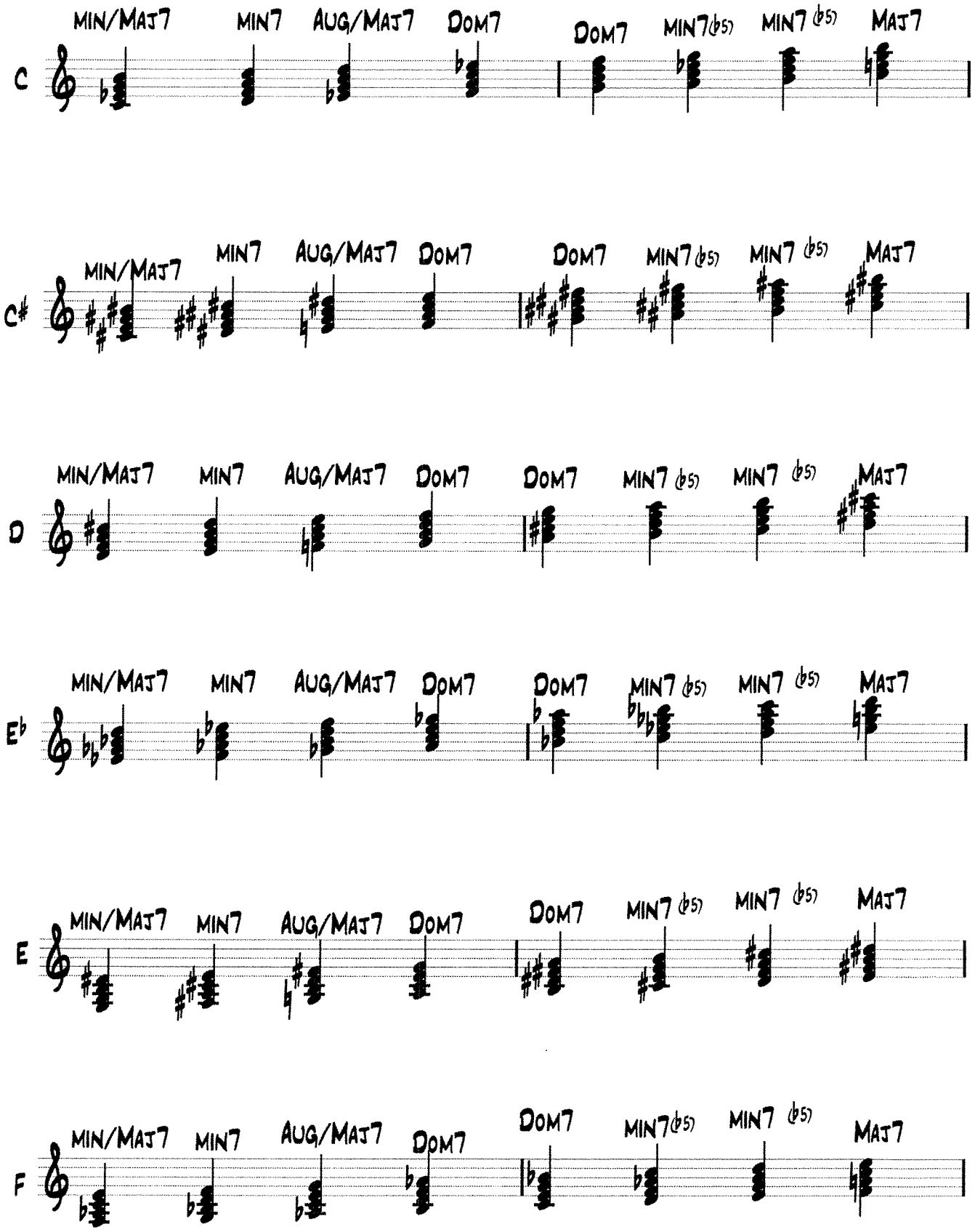


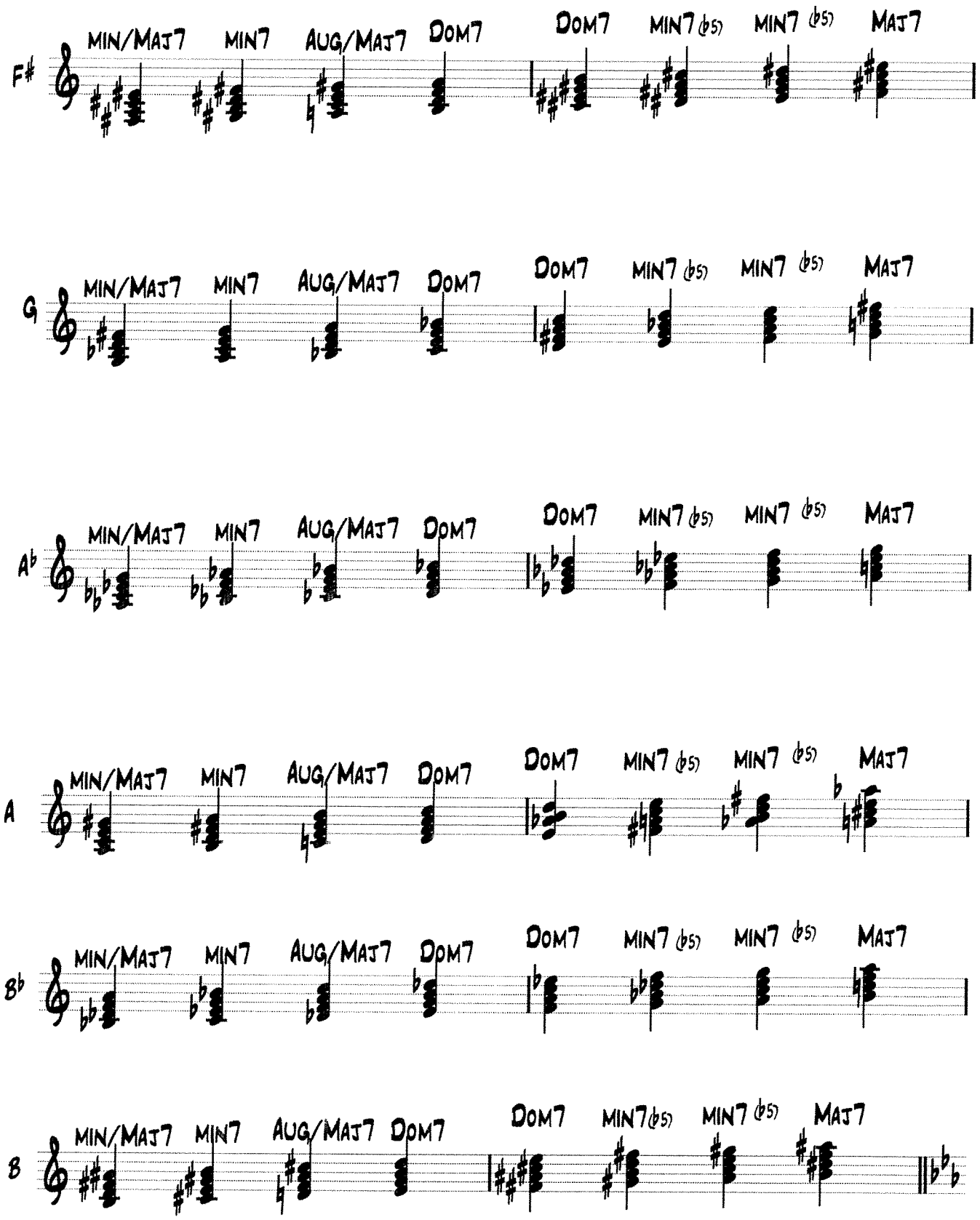
# HARMONIZE SCALES: MAJOR SCALES

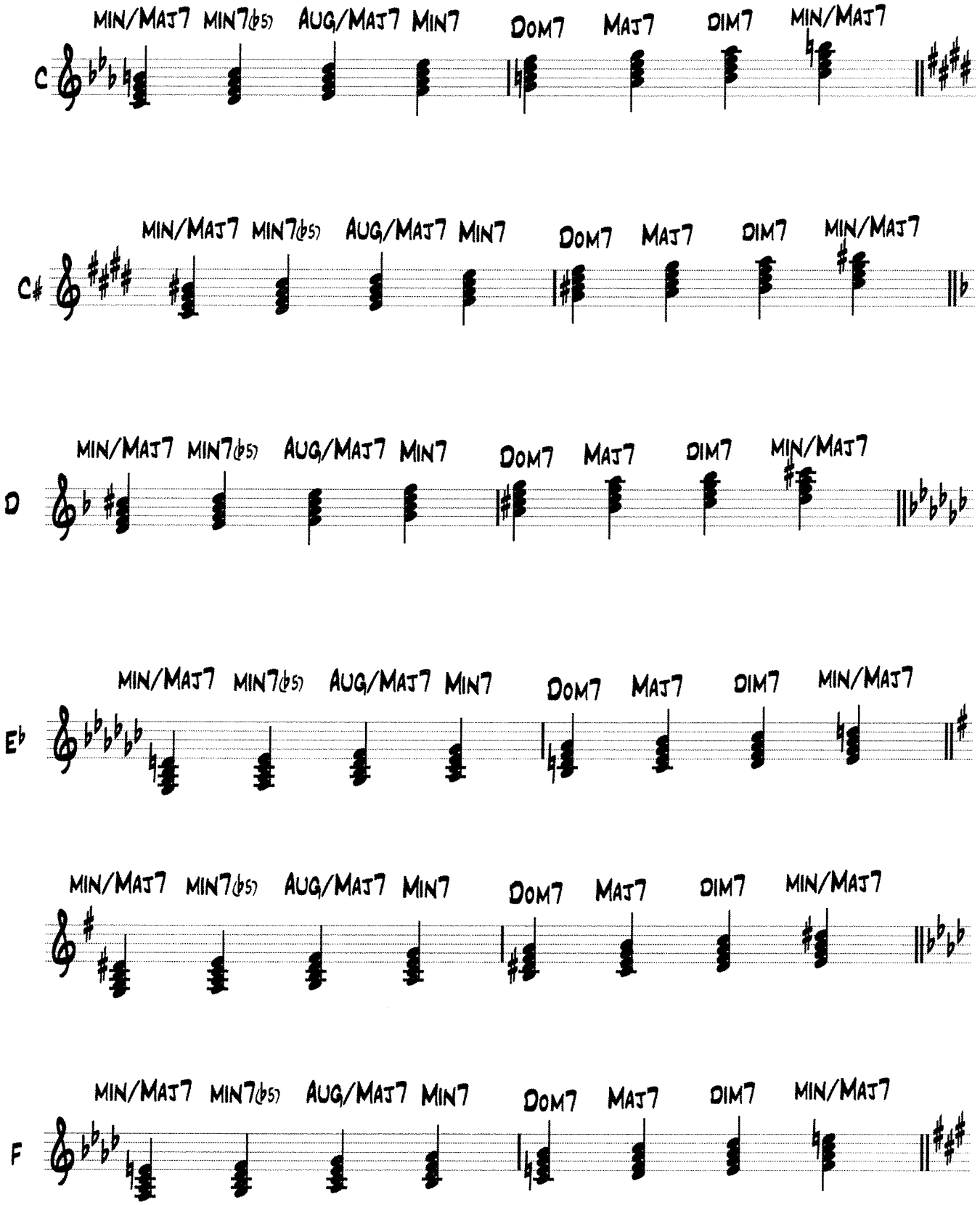




# HARMONIZE SCALES: MELODIC MINOR

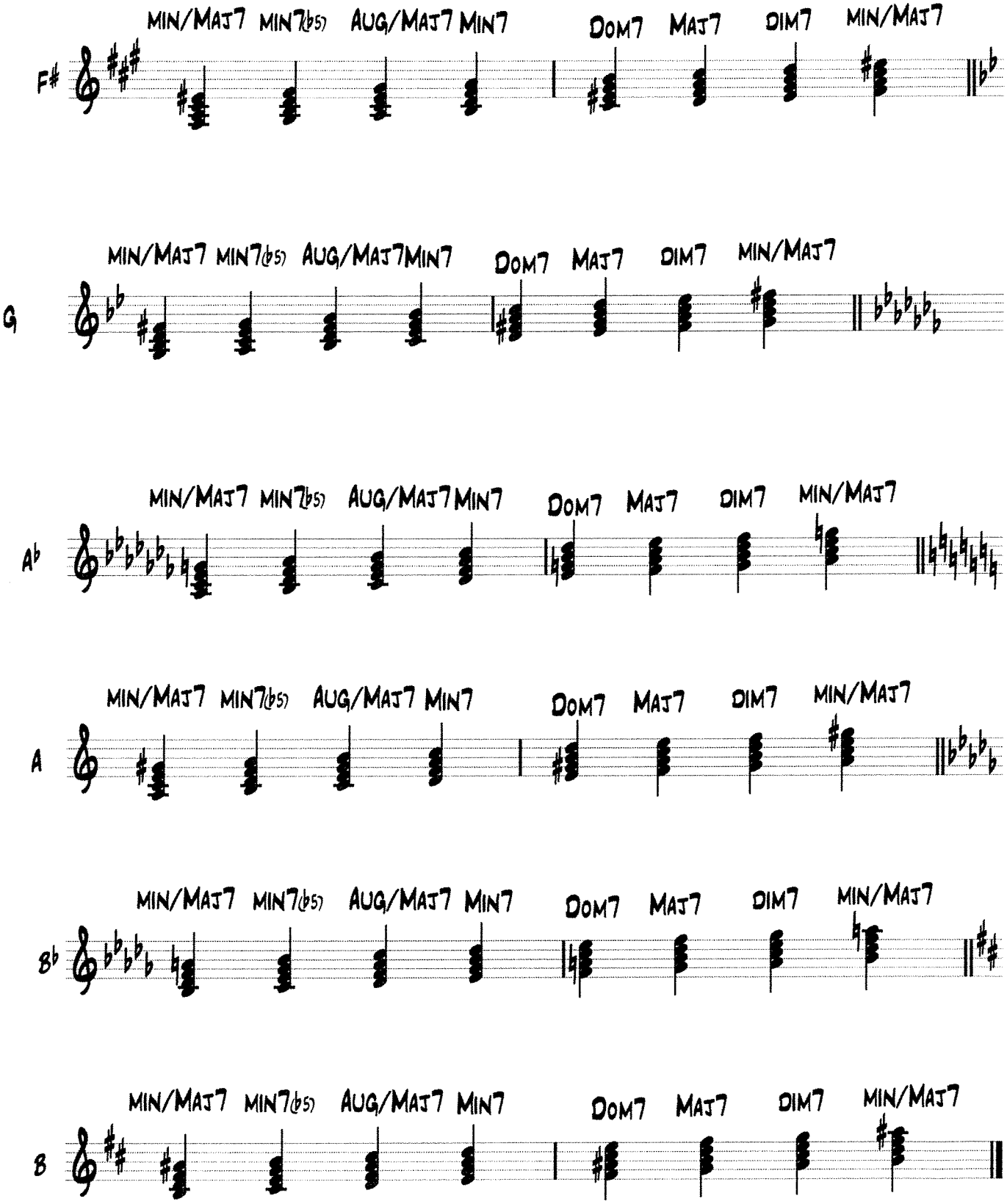


# MELODIC MINOR CONT.

# HARMONIZE SCALES: HARMONIC MINOR



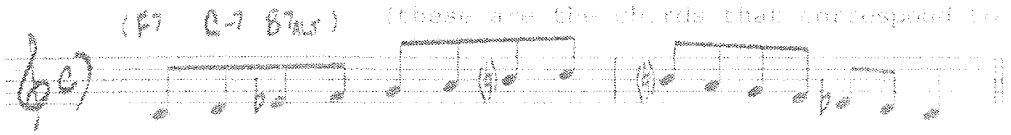
# HARMONIC MINOR CONT.





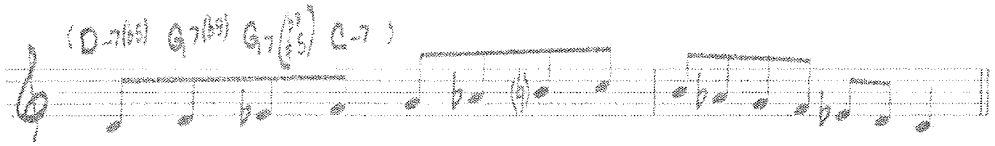
# UCF Jazz Studies Scale Reference

C ascending "jazz" melodic minor

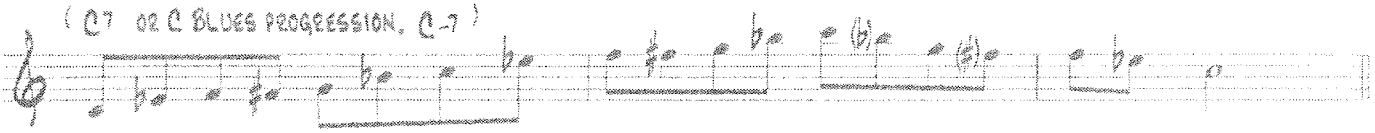



C dorian minor

C harmonic minor

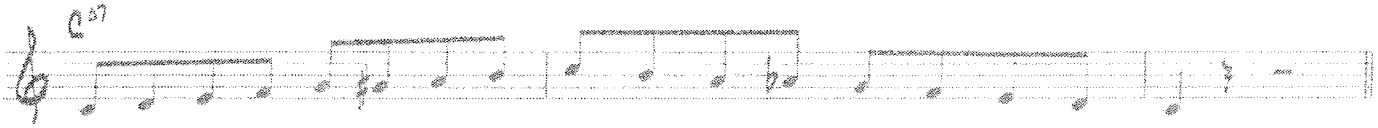


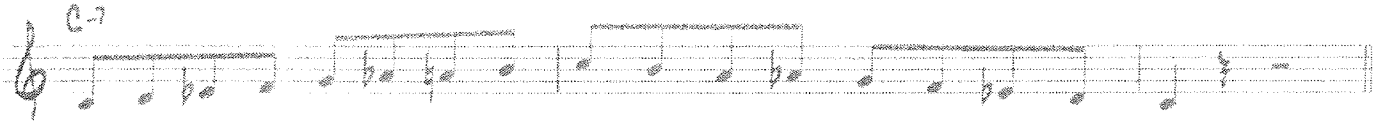
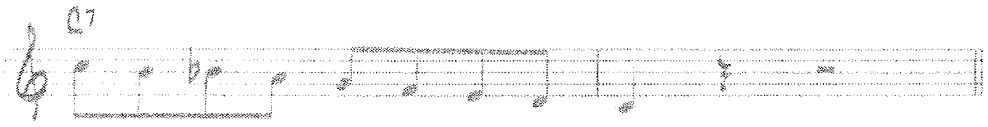

C Blues scale

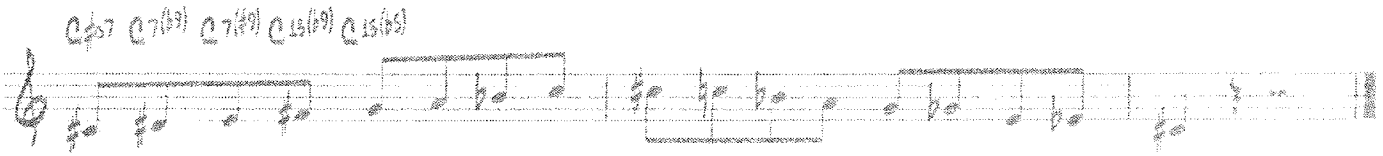



## OPTIONAL SCALES

C Be Bop Major




C Be Bop Minor

C7th, or Be Bop Scale

C # whole/half diminished scale

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# GUIDE TO SCALE CHOICE

## Major Family

| Chord Type | Appropriate Scale Form |
|---|---|
| Major 7th 1 3 5 7 | Major<br>Lydian *<br>Minor Pentatonic on the 3rd *<br>Minor Pentatonic on the 7th *<br>6th Mode, Harmonic Minor |
| Major 6-9 1 3 5 6 9 | Major Pentatonic * |
| Major 7th, ♭5 1 3 ♭5 7 | Lydian *<br>Minor Pentatonic on the 7th * |
| Major 7th, ♯5 1 3 ♯5 7 | Lydian Augmented *<br>Augmented<br>3rd Mode, Harmonic Minor |
| Major Triad, sus 4 1 4 5 7 | Major<br>Minor Pentatonic on the 2nd * |

## Minor Family

| Chord Type | Appropriate Scale Form |
|---|---|
| Minor 7th, Tonic (I) function 1 ♭3 5 ♭7 | Dorian *<br>Aeolian<br>Minor Pentatonic *<br>Minor Pentatonic on the 5th *<br>Blues<br>Phrygian<br>4th Mode, Harmonic Minor |
| Minor 6th or 6-9 1 ♭3 5 6 (9) | Dorian *<br>Melodic Minor *<br>Minor Pentatonic *<br>Blues |
| Minor 7th, Supertonic (II) function 1 ♭3 ♭5 ♭7 | Dorian *<br>Minor Pentatonic *<br>Blues<br>Whole Step-Half Step Diminished |

* Scale which [illegible]

## GUIDE TO SCALE CHOICE (continued)

### Minor Family

| Chord Type | Appropriate Scale Form |
|---|---|
| Minor 7th, III or VI function<br>1 ♭3 5 ♭7 | Aeolian<br>Phrygian |
| Minor 7th, sus 4<br>1 ♭3 4 5 ♭7 | Dorian *<br>Minor Pentatonic *<br>Minor Pentatonic on the 5th * |
| Minor, ♯7<br>1 ♭3 5 ♮7 | Ascending Melodic Minor *<br>Harmonic Minor |

### Dominant Family

| Chord Type | Appropriate Scale Form |
|---|---|
| Dominant 7th, unaltered<br>1 3 5 ♭7 | Mixolydian<br>Lydian, ♭7 *<br>Major Pentatonic * |
| Dominant 7th, ♭5 or ♯11 | Lydian, ♭7 * |
| Dominant 7th, ♭5 or ♯5 or both | Whole Tone * |
| Dominant 7th, ♭9 | Half Step-Whole Step Diminished *<br>5th Mode, Harmonic Minor |
| Dominant 7th, ♯9 | Half Step-Whole Step Diminished *<br>Dorian<br>Blues<br>Minor Pentatonic |
| Dominant 7th, ♭9 and ♯9 | Half Step-Whole Step Diminished |
| Dominant 7th, altered 5th and 9th<br>(any combination) | Super Locrian *<br>Minor Pentatonic on the ♭3rd *<br>Major Pentatonic on the ♭5th * |
| Dominant 7th, sus 4 | Mixolydian<br>Minor Pentatonic on the 2nd *<br>Minor Pentatonic on the 5th * |

* Scale which has no "wrong" notes (see General Notes, No. 6)

# Scales/ Modes/ Arpeggios/ Chords

## MAJOR

| Scale | Arp/Chord |
|---|---|
| Major/ Ionian | Major (C E, G) |
| Mixolydian (b7) | Dom7 (C, E, G, Bb) |
| Lydian (#4) | Dom13 (C, E, G, Bb, D, F#, A) |
| Whole Tone | Aug (C, E, G#) |
| Be-Bop (b7 and 7) | Major7 (C, E, G, Bb) |
| Major Pentatonic (No 4 or 7) | Sus Chord/Arpeggio (C, F, G, C) |

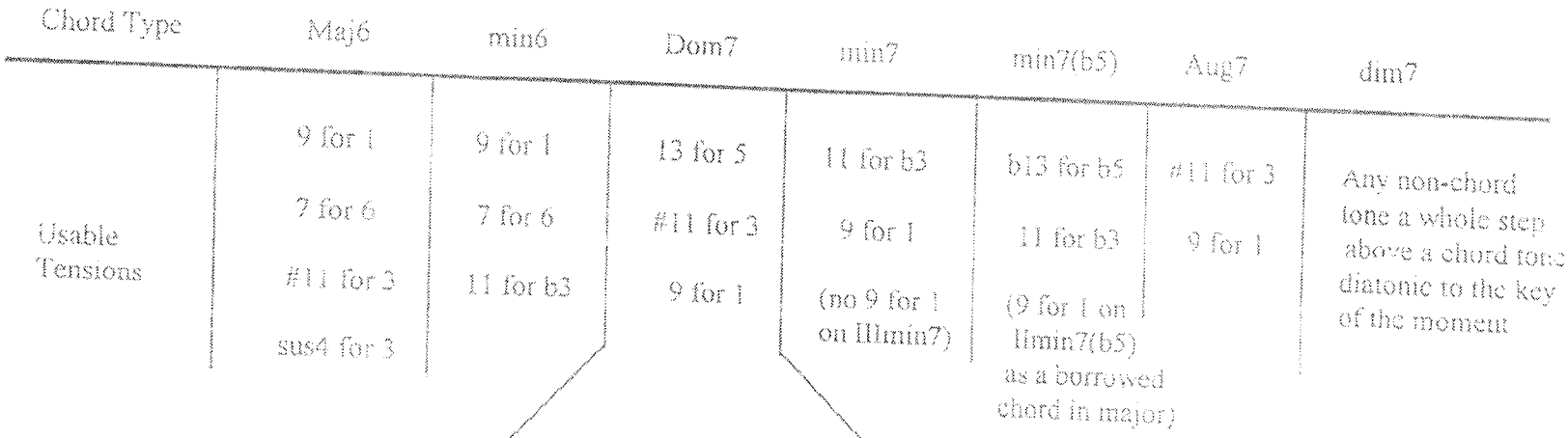
## MINOR

| Scale | Arp/Chord |
|---|---|
| Natural/Aeolian | Minor (C, Eb, G) |
| Harmonic (#7) | Mn6 (C, Eb, G, Bb) |
| Dorian (#6) | Mn7 (C, Eb, G, Bb) |
| Locrian (b2, b5) | Dim (C, Eb, Gb) |
| Blues (1, 3b, 4, 4#, 5, b7) | Half Dim7 (C, Eb, Gb, Bb) |
| Phrygian (b2) | Fully Dim7 (C, Eb, Gb, Bbb) |
| Minor Pentatonic | Mn11 (C, Eb, G, Bb, F) |

Circle of Fourths:
C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C

Circle of Fifths:
C, G, D, A, E, B, Gb, Db, Ab, Eb, Bb, F, C

# Tension Chart




Altered Tensions:

b13 for 5, support w/ b9

#9 for 1, support w/ b13

b9 for 1, once b9 is introduced, don't reintroduce natural 9 until resolution of V7 chord

Sus4 for 3, use natural tensions (13 for 5, 9 for 1)

Low Interval Limits:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| BPb | - | P5 | Bb | - | TT/Maj3 | c | - min3 |
| F | - | Maj3/min7/Majo | c | - | min3 | | |
| G | - | min6 P4 | eb | - | Maj2 | | |

# Section 4 "Apply"

## 1. Blues for All Instruments:

Blues Scale

Blues Chords Progression

Background Riffs

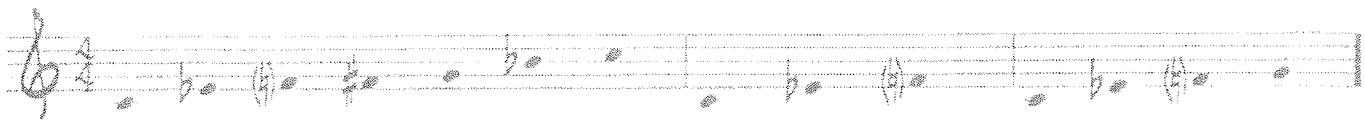
Bass Lines

Piano Voicing

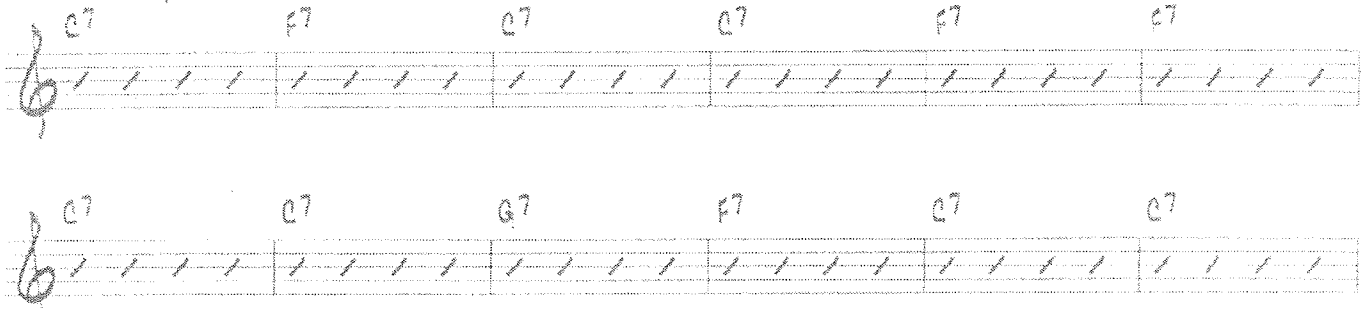
# DO INSTRUMENTS-BLUES SHEET

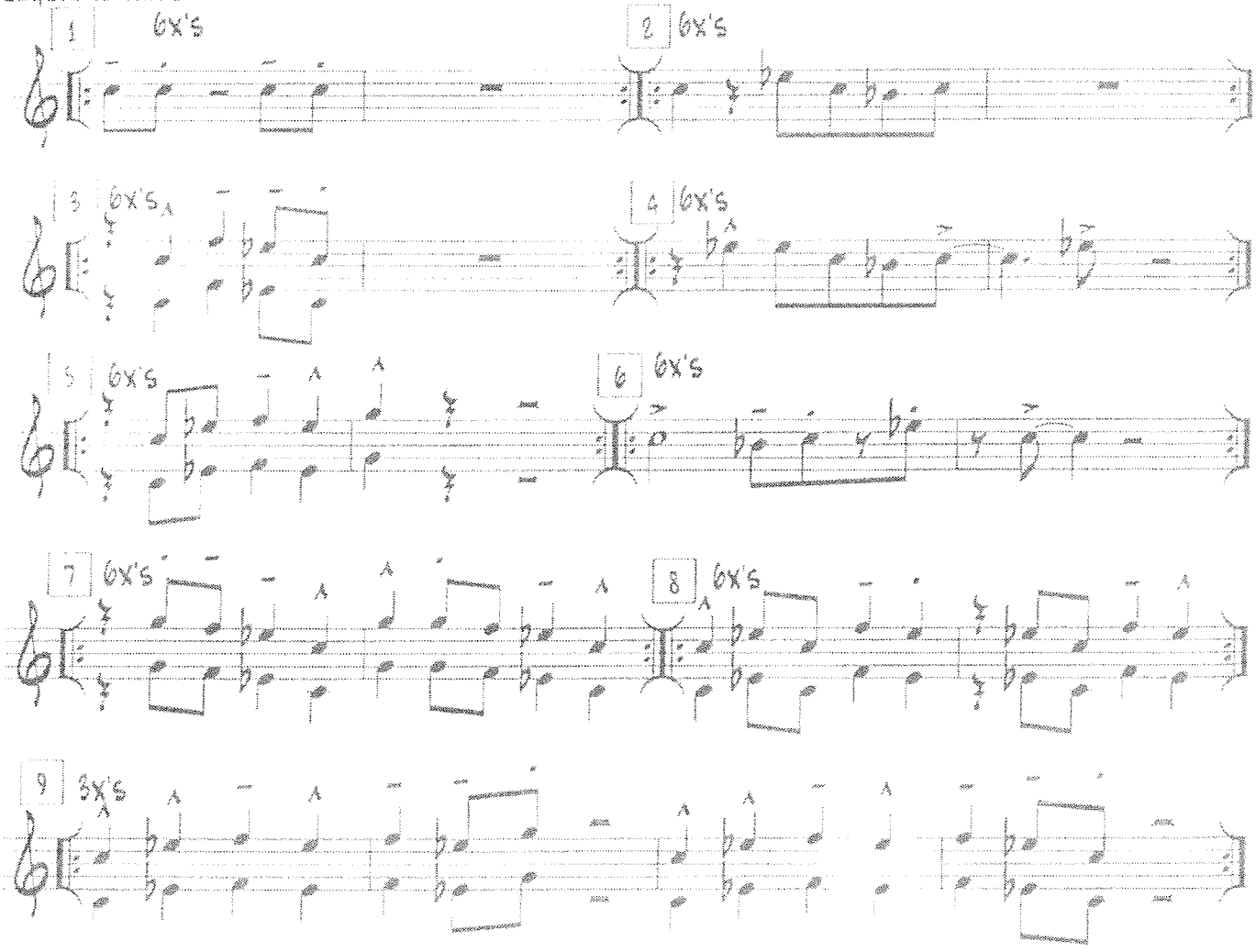
## BLUES SCALE

3 NOTE BLUES  4 NOTE BLUES



## BLUES PROGRESSION



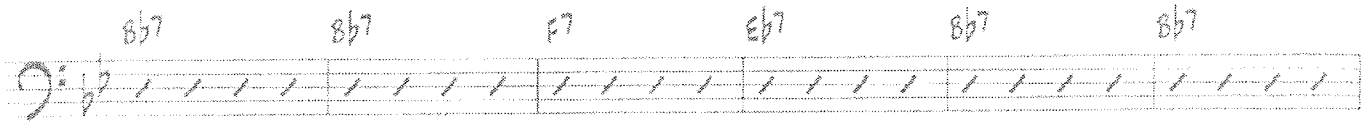

## BACKGROUND RIFFS

# BASS CLEF INSTRUMENTS - BLUES

## BLUES SCALE

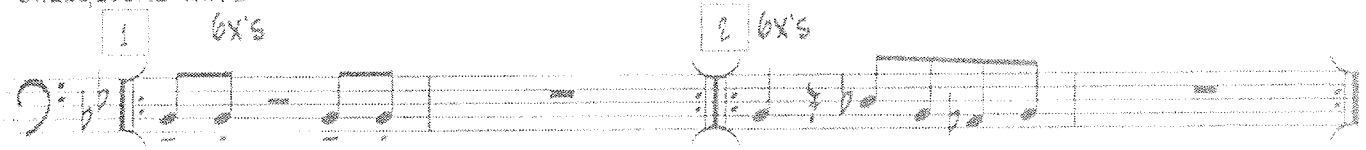
3 NOTE BLUES

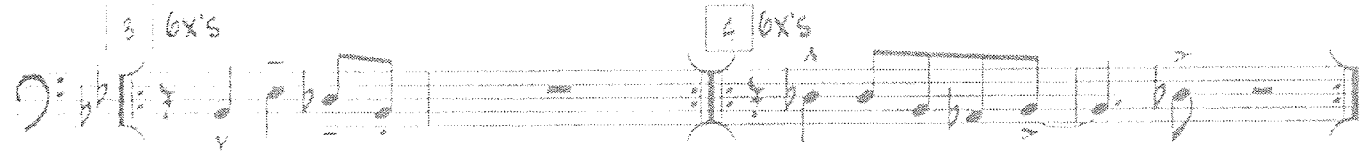
4 NOTE BLUES

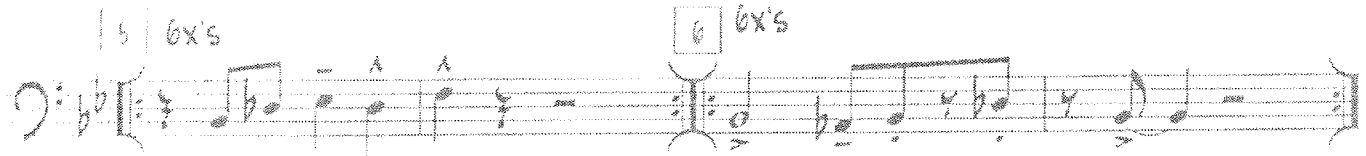
## BLUES PROGRESSION

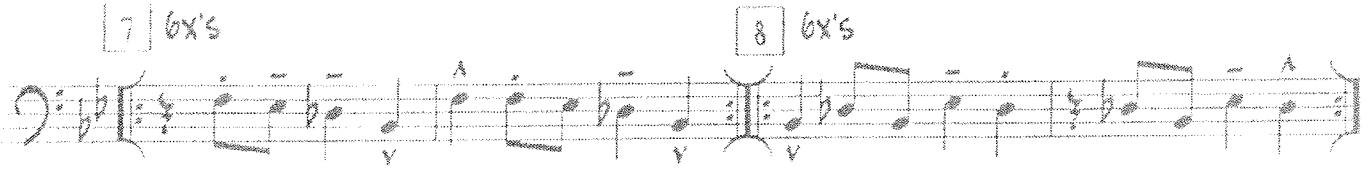


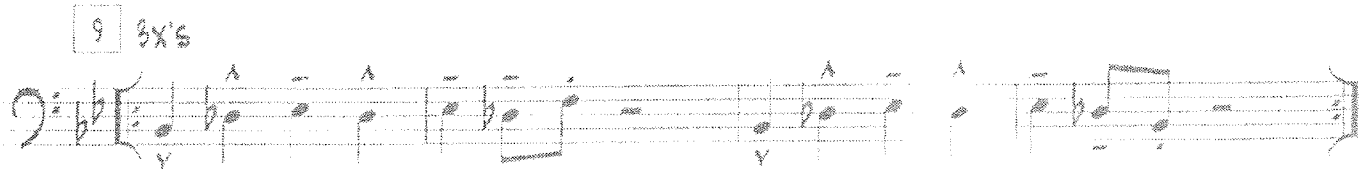

## BACKGROUND RIFFS



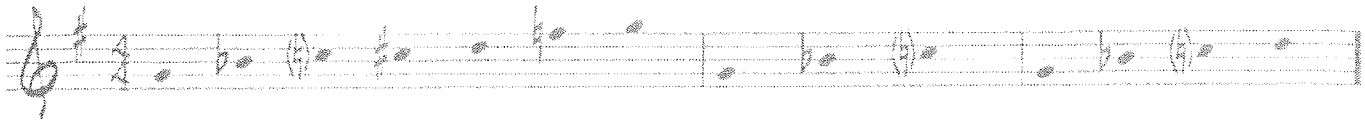



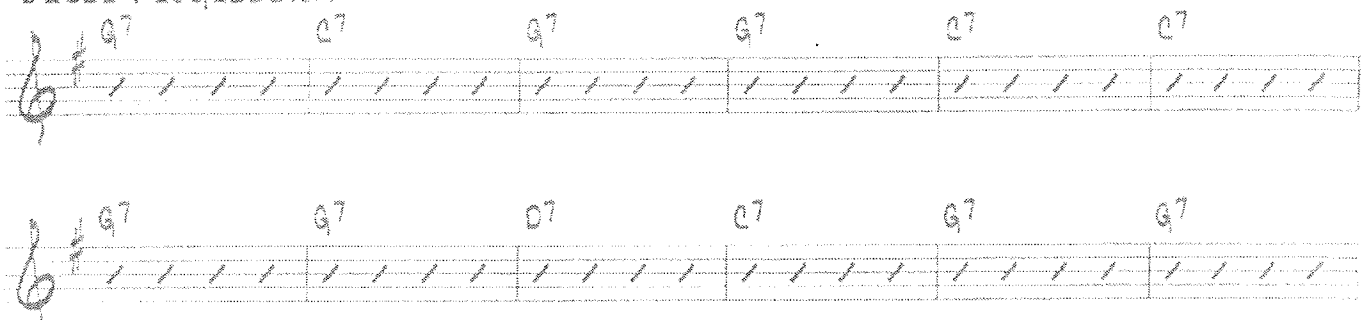
# EU INSTRUMENTS-BLUES SHEET

## BLUES SCALE

3 NOTE BLUES  4 NOTE BLUES



## BLUES PROGRESSION

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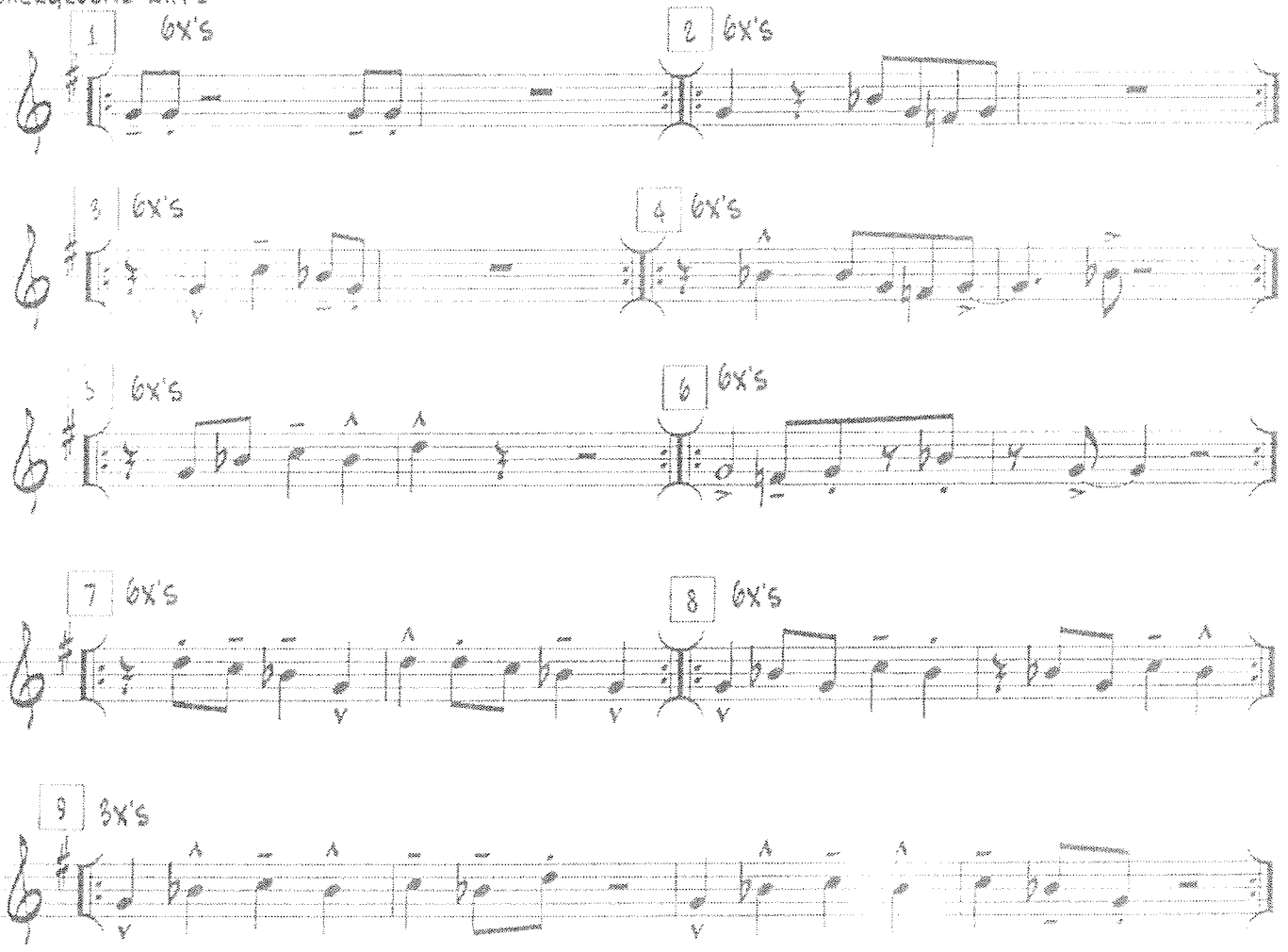
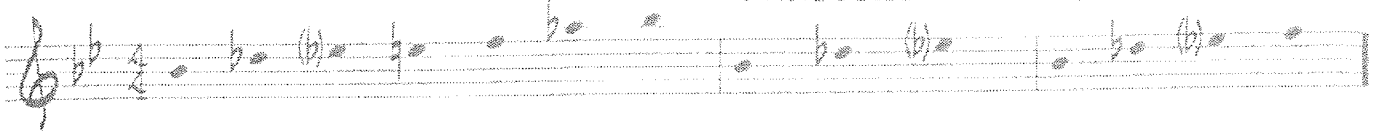
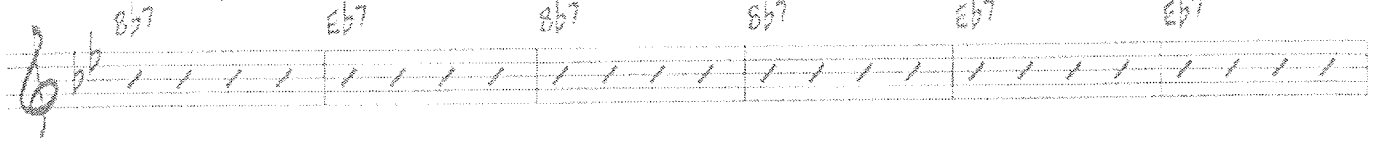
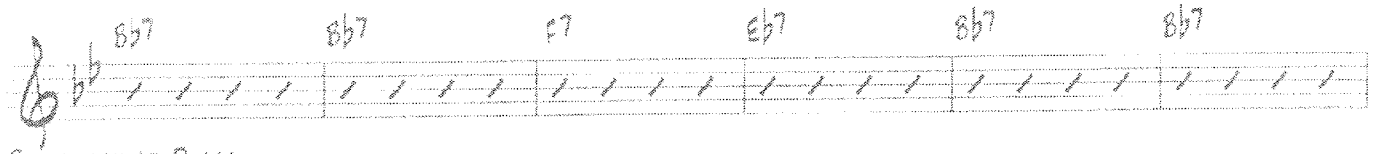

# C INSTRUMENTS - BLUES SHEET

## BLUES SCALE




## BLUES PROGRESSION

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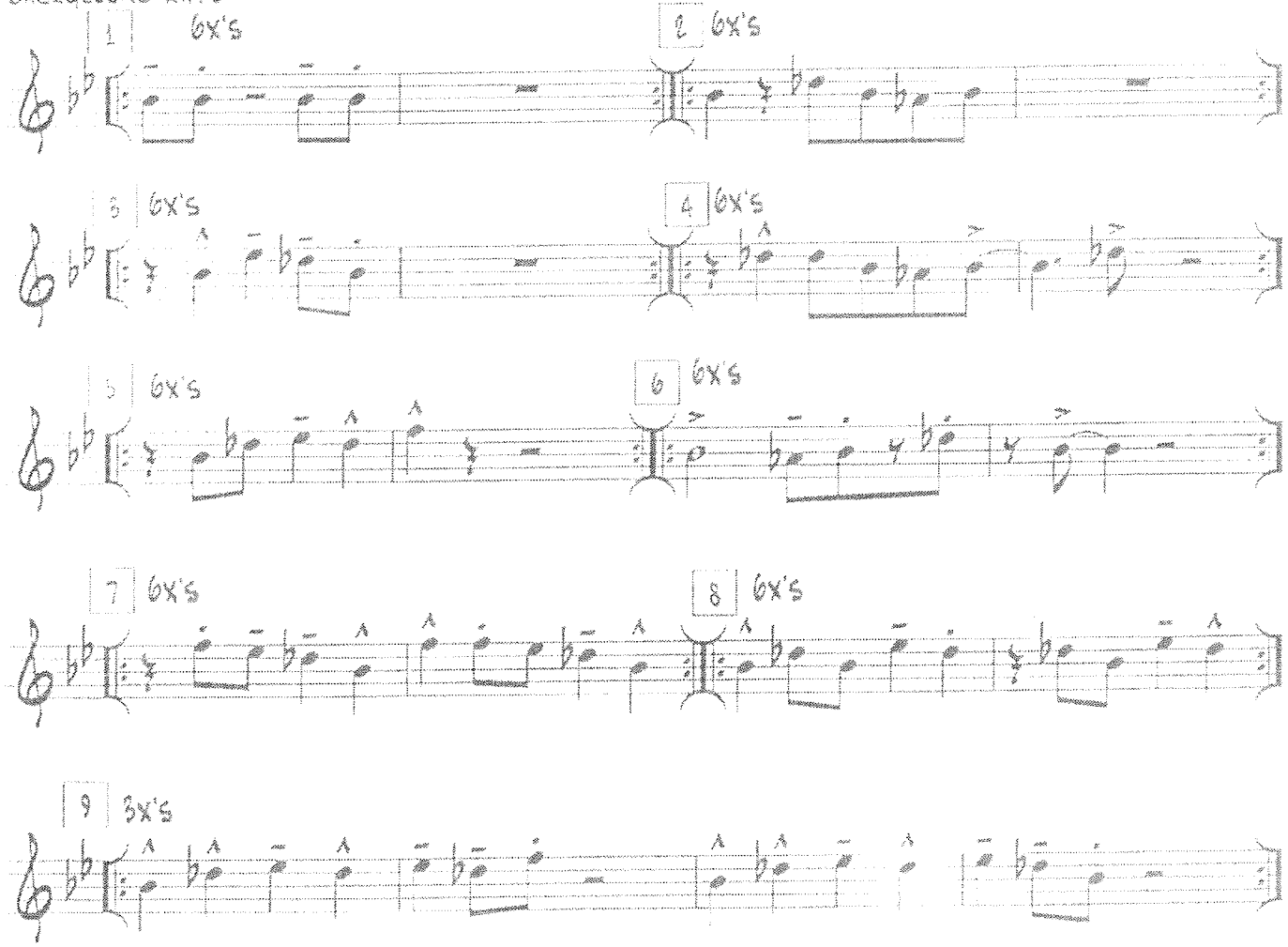
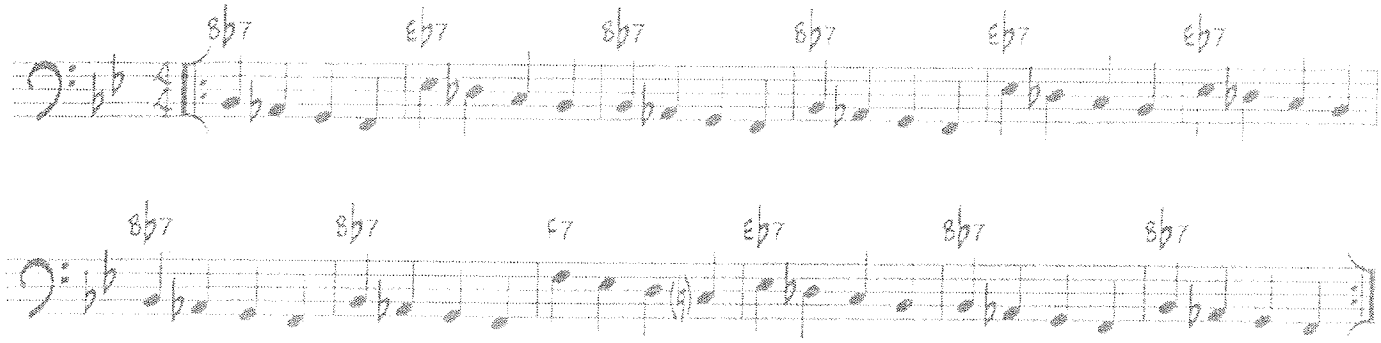
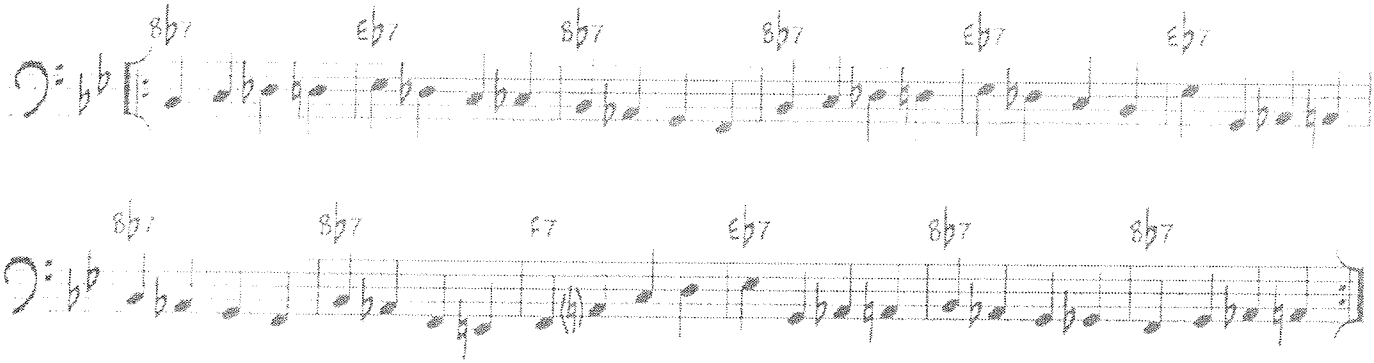

# Bb Blues Rhythm Changes (Family)

for "Jazz It Up"

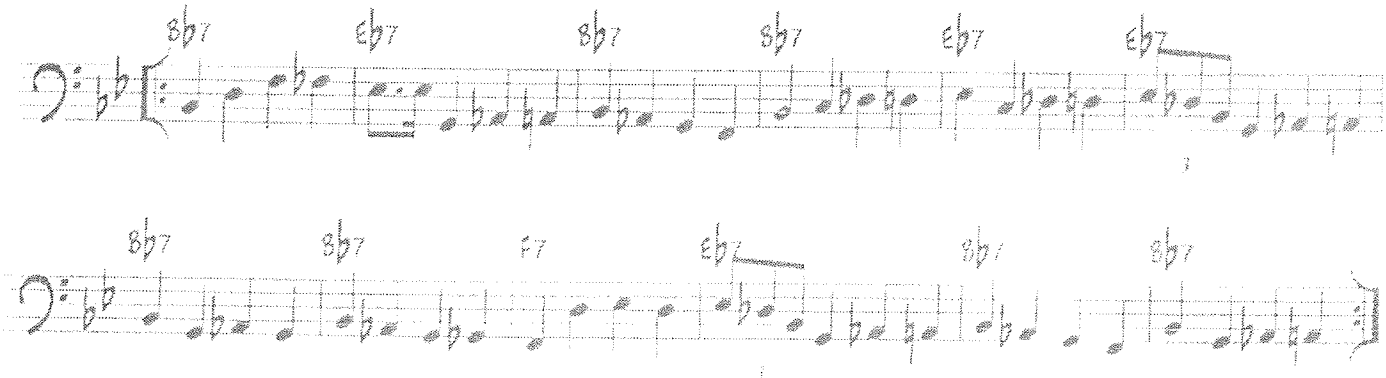
## EASY




## MEDIUM



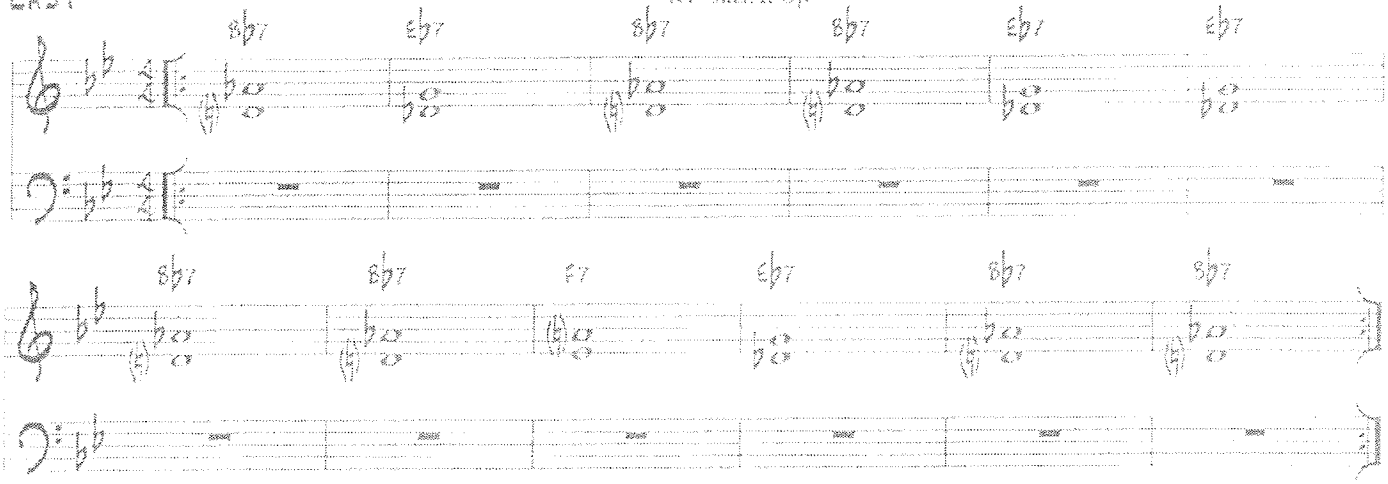

## ADVANCED



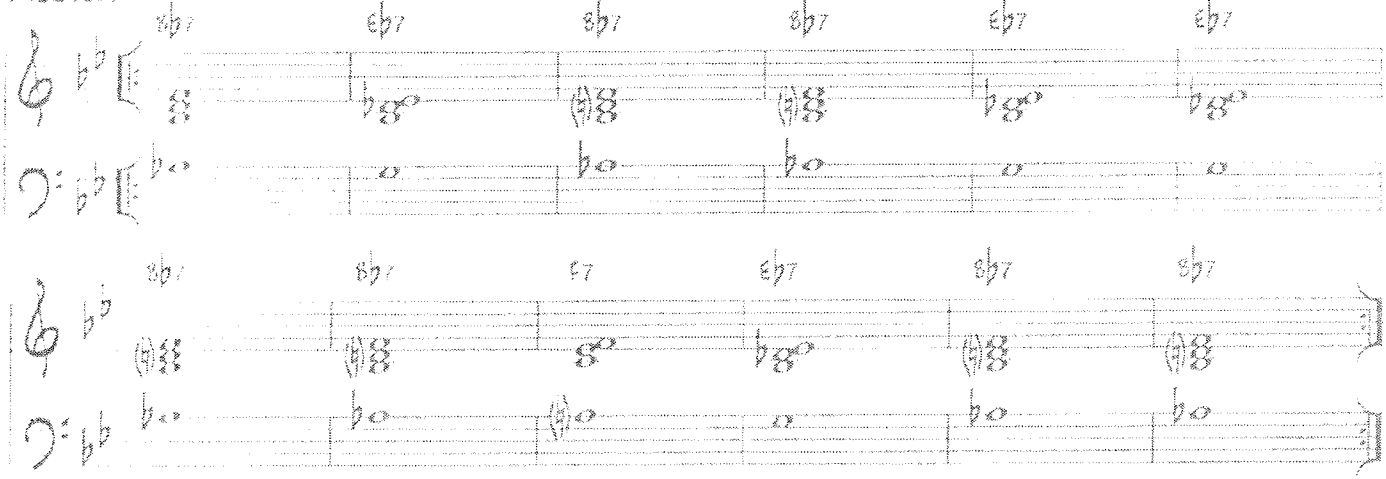
# [illegible]

for "Jazz It Up"

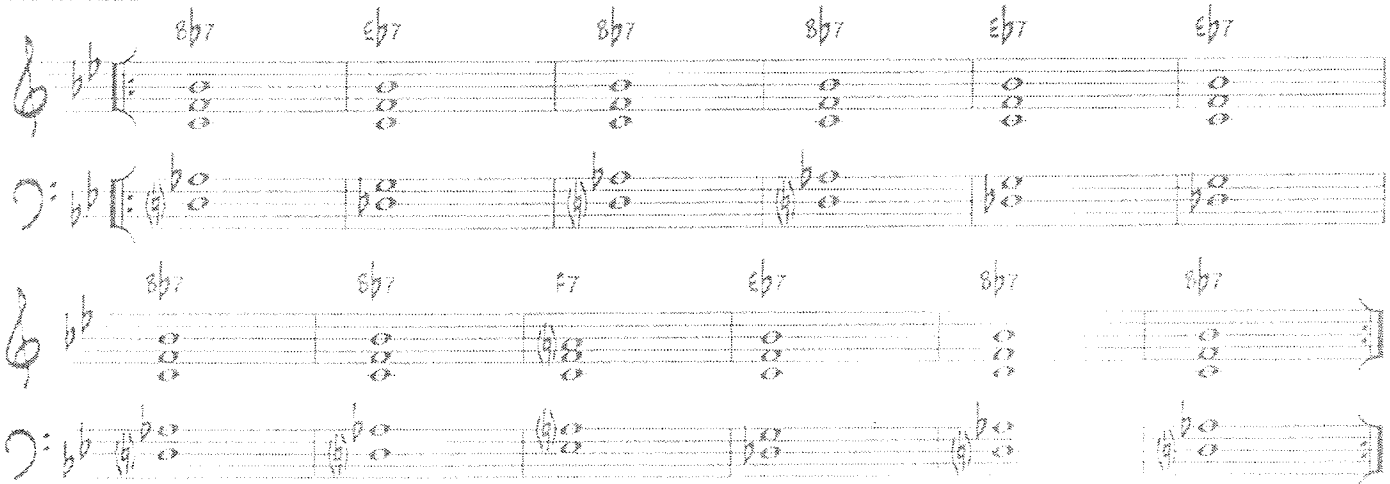
EASY




MEDIUM




ADVANCED



# Section 5 "Who"

## Listening Discography

### 1. Notable Big Bands

### 2. Notable Jazz Recordings

### 3. Players

by Instrument & Recording

# Notable Big Bands

Fletcher Henderson
Benny Goodman
Duke Ellington
Glenn Miller
Woody Herman
Count Basie
Stan Kenton
Buddy Rich
Thad Jones/Mel Lewis
Rob McConnell
Toshiko Akioshi
Bob Mintzer

# DISCOGRAPHY

## Notable Jazz Recordings

| | |
|---|---|
| Louis Armstrong | *The Hot Fives and Hot Sevens* |
| Lester Young | *The Lester Young Story Vol. I* |
| Benny Goodman | *Air Play* |
| Art Tatum | *Piano Starts Here* |
| Duke Ellington | *Live at Newport 1956* |
| Charlie Parker | *The Complete Recording* |
| Miles Davis | *Kind of Blue* |
| John Coltrane | *Giant Steps* |
| Dave Brubeck | *Take Five* |
| Herbie Hancock | *Head-Hunters* |

# Alto Saxophone Discography

| | |
|---|---|
| Johnny Hodges | *Duke Ellington* (Fantasy 9636)<br>*Ellington Indigos* (Columbia 8053) |
| Benny Carter | *Songbook Vol. 2* (Music Masters 01612)<br>*Jazz Giant* (OJC CD 167-2) |
| Charlie Parker | *The Original Recordings* (Verve 837 176-2)<br>*Now's the Time* (Verve) |
| Cannonball Adderly | *Presenting Cannonball* (Savoy SJC 401)<br>*Spontaneous Combustion* (Savoy 2206) |
| Phil Woods | *Birds of a Feather* (Antilles 1006)<br>*Live at the Showboat*<br>*Integrity-Live* (Red Rec. VPA 177) |
| Sonny Stitt | *Sonny's Back* (Muse 5204)<br>*Endgame Brilliance* (32 Jazz 32009)<br>*With Oscar Peterson* (Verve 849 396-2) |
| Paul Desmond | *Dave Brubeck Reunion* (A&M 714)<br>*Mulligan, Getz and Desmond* (Verve 2-2537)<br>*Desmond Blue* (RCA 09026-68708-2) |
| Jay Beckenstein | Spyro Gyra *Catching the Sun*<br>Spyro Gyra *Collection* (GRP 9642) |
| David Sanborn | *Backstreet* (Warner Bros.)<br>*Best of David Sanborn* (Warner Bros. 45768-2) |
| Gerald Albright | *Live at Birdland West* (Atlantic 7 82334-2)<br>*Live to Love* (Atlantic 83050-2) |
| Ornette Coleman | *The Shape of Jazz to Come* (Atlantic 1317)<br>*Something Else* (OJC-163) |
| Dave Koz | *The Dance* (Capitol 1999) |
| Warren Hill | *Devotion* (BMG 1993) |

# Tenor Saxophone Discography

| | |
|---|---|
| Lester Young | *The Lester Young Story Vol. 1-4* (Columbia)<br>*This is Jazz Vol. 26* (Columbia CK 65042)<br>*With Oscar Peterson Trio* (Verve 831-670-2) |
| Coleman Hawkins | *The Hawk Flies High* (OJC CD 027-2)<br>*The Genius of Coleman* (Verve 314539065-2)<br>*Hawk Eyes* (OJC CD 294-2) |
| Ben Webster | *The Complete Ben Webster on Emarcy*<br>*At Work in Europe* (Prestige 24031) |
| Dexter Gordon | *Power* (Prestige 24087)<br>*Homecoming* (Columbia 34650) |
| Stan Getz | *Stan Getz Plays* (Verve 2304 387)<br>*Stan Getz Meets Oscar Peterson* |
| Zoot Sims/Al Cohn | *Somebody Loves Me* (LRC CDC 8514)<br>*w/Kenny Drew in Copenhagen*<br>(Storyville UDCD 694) |
| Sonny Stitt | *Sonny's Back* (Muse 5204)<br>*The Sonny Rollins/Sonny Stitt Sessions*<br>(Verve 2-2505) |
| Stanley Turrentine | *Cherry* (CTI 6017 or 8010)<br>*Salt Song* (CTI ZK 61526) |
| Joe Henderson | *Our Thing* (BST 84152)<br>*Mode for Joe* (BST 84227) |

*Tenor Saxophone, continued...*

| | |
|---|---|
| Sonny Rollins | *Saxophone Colossus* (OJC CD 291-2)<br>*Rollins Plays for Bird* (OJC 214)<br>*Tenor Madness* (Prestige 7047) |
| John Coltrane | *Giant Steps* (Atlantic 1311)<br>*Ballads* (MCA 5885)<br>*Impressions* (MCA 29014) |
| Wayne Shorter | "Ju-Ju" (BST 84182)<br>"Speak No Evil" (BST 84194) |
| Michael Brecker | "Straphangin" (Arista 9550)<br>"Michael Brecker" (MCA 5980) |
| Joshua Redman | "Joshua Redman" (Warner Bros. 9 45242-2)<br>"Wish" (Warner Bros. 9 45365-2) |

## Soprano Saxophone Discography

| | |
|---|---|
| Sidney Bechet | *The Legendary* (Bluebird 6590-2-RB)<br>*The Complete Sidney Bechet* (RCA 07863 66607-2) |
| Bob Wilber | *Soprano Summit Live at Concord* (CCD 4029) |
| Steve Lacy | *Steve Lacy-Soprano Sax* (OJC CD 130-2)<br>*Only Monk* (Soulmate 121166-2)<br>*Troubles* (Black Saint T20035-2) |
| John Coltrane | *Impressions* (MCA 29014)<br>*Coltrane's Sound* (Atlantic 1419-2) |
| Dave Liebman | *Quest* (PAP 25027)<br>*Quest 2* (SLP 4132)<br>*New Vista* (Arcadia 71041) |
| Kenny G | "Breathless" (Arista 8646)<br>"Greatest Hits" |

## Baritone Saxophone Discography

| | |
|---|---|
| Harry Carney | *Ellington Indigos* (Columbia 8053)<br>*Featuring Paul Gonzalves* (Fantasy 9636) |
| Nick Brignola | *Burn Brigade* (Bee Hive 7010)<br>*Baritone Madness* (Bee Hive 7000) |
| Gerry Mulligan | Mulligan/Getz/Desmond (Verve 2-2537)<br>*Mulligan/Desmond Quartet - Blues in Time* (Verve UDCD 648) |

## Bass Clarinet Discography

| | |
|---|---|
| Eric Dolphy | *Eric Dolphy* (Prestige 24008)<br>*Outward Bound* (OJC 022)<br>*Oliver Nelson/Eric Dolphy* (OJC 099) |
| Benny Maupin | *Herbie Hancock V.S.O.P.* |
| Bob Mintzer | *The Spin* -Yellowjackets |

## Flute Discography

| | |
|---|---|
| Hubert Laws | *The San Francisco Concert* (CBS ZK 40819)<br>*Best of* (Sony ZK 45749)<br>*The Laws of Jazz* (Atlantic 271636 Rhino) |
| Jerome Richardson | *Roomin' with Richardson* (OJC CD 1849-2)<br>*Midnght Oil* (OJC CD 1815-2) |
| Herbie Mann | *The Man* (Drive Archive DE2-41086)<br>*Yardbird Suite* (Savoy SV 0193)<br>*Best of* (Atlantic 1544-2) |
| Dave Valentin | *Live at the Blue Note* (GRD 9568)<br>*Tropic Heat* (GRD 9769) |
| Nestor Torres | *Burning Whispers* (Sony CDZ 81405)<br>*Talk to Me* (Sony CDZ 81875) |
| James Moody | *The Blues and Others Colors* "(OJC CD 954-2)<br>*Moody Plays Mancini* (Warner Bros. 46626-2) |

# Trombone Discography

| | |
|---|---|
| Kid Ory (12-25-1896) | *Louis Armstrong: This Is Jazz #1* (Col. 64613) |
| Miff Mole (3-11-1898) | *Bix Beiderbecke: Any Early to Mid Twenties*, (Riverside) |
| Tricky Sam Nanton (2-1-1904) | *Duke Ellington: Jungle Nights in Harlem* (Blue Bird. 2499) |
| Dickey Wells (6-10-1909) | *Buck Clayton: Goin' to Kansas City*, (OJC-1757) |
| Vic Dickenson (8-6-1906) | *Sidney Bechet: Jazz at Storyville*, (BlackLion 760902)<br>*Vic Dickenson's Quintet*, (Storyville SLP-4021) |
| Jack Teagarden (8-20-1905) | *Accent on Trombone*, (Fresh Sound 138) |
| Tommy Dorsey (1905) | *All Time Greatest Hits Vol. 1*, (Bluebird 8324) |
| Bill Harris (10-28-1916) | *And Friends*, (OJC-083) |
| Benny Green (4-16-1923) | *Best of Benny Green*, (Prestige 7107) |
| Juan Tizol (1-22-1900) | Any Duke Ellington: 1929-1944 or Harry James 1951-1953 |
| Urbie Green (8-8-1926) | *Umpteen Trombones*, (Project PRD-5014) |
| Al Grey (6-6-1925) | *Best of Count Basie*, (Pablo 2405-408)<br>*Fab*, (Capri 74038-2) |
| Jimmy Cleveland (5-3-1926) | *Gil Evans, Gil Evans and Ten*, (OJC-346)<br>*Jimmy Smith: Bashin'*, (Verve 823-308) |
| J.J. Johnson (1-22-1924) | *First Place* (not on CD)<br>*Eminent J.J. Johnson Vol. I & II*, (Blue Note CDP7-81505)<br>*Mosaic Complete Columbia Small Group Sessions*<br>Any & All Recordings as Leader or Sideman |
| Kai Winding (5-18-1922) | Jay & Kai (Sandy 163) |
| Curtis Fuller (12-15-1934) | Jazztet with Benny Golson, (Sandy 134)<br>John Coltrane: Blue Train, (Blue Note: B2I4-46095) |

*Trombone, continued...*

| | |
|---|---|
| Graham Moncar III (1937) | *Herbie Hancock: My Point of View*, (Blue Note 84126)<br>*Jackie McLean: One Step Beyond* (Blue Note 46821) |
| Jimmy Knepper (11-22-1927) | *Charles Mingus: Mysterious Blues*. (Candid 79042) |
| Albert Mangelsdorf (9-5-1928) | *Three Originals*, (MPS 519213-2) |
| Frank Rosolino (8-20-1926) | *Fond Memories of Frank*, (Double Time DTRCO-113)<br>*Frankly Speaking*, (Capitol TOCJ-5432)<br>Any & All Recordings as Leader or Sideman |
| Carl Fontana (7-18-28) | *The Great Fontana*, (Uptown 2728)<br>*5 Star Edition*, (Jazz Alliance 10002)<br>Any & All Recordings as Leader or Sideman |
| Bill Watrous (1939) | *Nick Brignola-L.A. Bound*, (Nightlife 3007)<br>*Bone-ified*, (GNP 2211)<br>*Space Available*, (Double Time DTRCD-124)<br>Any & All Recordings as Leader or Sideman |
| Ashley Alexander | *Powerslide*, (DAP 34002-2) |
| Steve Turre | *Woody Shaw: The Moontrane*, (Muse: 5472)<br>*Woody Shaw: Imagination*, (Muse: 5338) |
| David Steinmeyer | *U.S.A.F. Airmen of Note*: Bone Voyage<br>*U.S.A.F. Airmen of Note*: Better Than Ever |
| James Pankow | Any and All Chicago Recordings |
| Ray Anderson | *Old Bottles, New Wine*, (ENJA 79628) |
| Conrad Herwig | *N.Y. Breed*, (Double Time DTRCD-108)<br>*The Latinside of John Coltrane* (Astroplace 4003) |
| John Allred | In The Beginning, (Arbors ARCD 19115)<br>Any & All Recordings as Leader or Sideman<br>with Bill Allred's Classic Jazz Band, Late 80's<br>Woody Herman |

# Trumpet Discography

| | |
|---|---|
| Bix Biderbecke | *...And The Wolverines* (CD: Starlue 61147) |
| Louis Armstrong | *Rhythm Saved The World* (CD:GRP GRAD 502)<br>*Hot Fives and Hot Sevens*<br>(CD:Columbia CK64422) |
| Roy Eldridge | *Little Jazz* (CD: TNK 45275)<br>*Roy and Diz* (CD: Verve VRV521 647) |
| Charlie Shavers | *Live* (CD: Black and Blue 59302) |
| Harry James | *Young and Swingin'* (CD: JZA 57712)<br>*Swing That Music* (CD: SML RD-102) |
| Fats Navarro | *Opus De Bop* (CD: Savoy SVJ0118)<br>*...And Tad Dameron*<br>(CD: Blue Note CDP724383337323) |
| Dizzy Gillespie | *Bird and Diz* (CD: Verve 831 133 2)<br>*The Champ* (CD: Savoy SV 0170)<br>*Jazz at Massey Hall* (CD: Debut OJCCD 5004) |
| Miles Davis | *Kind of Blue* (CD: Columbia CK 40579)<br>*Miles Smiles* (CD: Columbia CK 48849) |
| Chet Baker | *Quartet* (CD: Pacific Jazz CDP 724385545320)<br>*Best of the Gerry Mulligan Quartet with Chet Baker* (CD: Pacific Jazz CDP 7 95481 2) |
| Clifford Brown | *Study In Brown* (CD: Emarcy 814 646 2)<br>*...And Max Roach at Basin Street*<br>(CD: Emarcy P214648) |
| Booker Little | *...4 & Max Rooch"*(CD: Blue Note CDP 7844572)<br>*We Speak* (CD: Heritage/BlackLion 513146L) |
| Maynard Ferguson | "Jazz Masters 52" (CD: Verve 314 529 905 2)<br>"Two's Company"<br>(CD: Roulette CDP 724383720125) |
| Lee Morgan | "Candy" (CD: Blue Note CDP 746508 2)<br>"John Coltrane: Blue Train"<br>(CD: Blue Note CDP 7243 8 53428 06) |

*Trumpet, continued…*

| | |
|---|---|
| Art Farmer | "Portrait of Art Farmer" (CD: Contemporary OJCCD1062) |
| Kenny Dorham | "Quiet Kenny" (CD: Prestige OJCCD 250 2) |
| Blue Mitchell | "The Cup Bearers" (CD: Riverside OJCCD 797 2) |
| Freddie Hubbard | *Ready for Freddie* (CD: Blue Note CDP 724383209422)<br>*Art Blakey/Jazz Messengers: Caravan* (CD: Riverside OJCCD 038 2)<br>*Herbie Hancock: Maiden Voyage"* (CD: Blue Note D106730) |
| Donald Byrd | *John Coltrane: Black Pearls* (CD: Prestige OJCCD 352 2) |
| Clark Terry | *Oscar Peterson Trio Plus One* (CD: Emarcy P218840) |
| Nat Adderly (Cornet) | Any Cannonball Adderly Quintet Recording |
| Tom Harrell | *Stories* (CD: Contemporary CTPCCD 14043 2)<br>*Bill Evans: We Will Meet Again* (CD: Warner 3411 2)<br>Any Recording as Sideman or Leader |
| Woody Shaw | *Cassandranite* (CD: Muse 6007)<br>*Solid* (CD: Muse MUCD 5329) |
| Wynton Marsalis | *Standard Time Vol. 1* (CD: Columbia CK 40461)<br>*...Quartet Live at Blues Alley* (CD: Columbia C2K40675) |
| Wallace Roney | Village (CD: Warner 946649 2) |
| Tim Hagans | *Audible Architecture* (CD: Blue Note BLN B2 31808) |
| Arturo Sandoval | *Flight to Freedom* (CD: GRP GRD 9634)<br>*I Remember Clifford* (CD: GRP GRD 9668) |
| Randy Brecker | *In The Idiom* (CD: Denon CY 1483) |
| Terence Blanchard | *The Heart Speaks* (CD: Columbia CK 67425) |

# Discography of Prominent Jazz Drummers

| | |
|---|---|
| Chick Webb | *Ella Fitzgerald* (GRP Records GRD 9921) |
| Gene Krupa | *The Jazz Collector Edition* Benny Goodman, 1935-1936 (Laserlight 15 726) |
| Buddy Rich | *Rich versus Roach* (Mercury 826987-2) |
| Louis Bellson | *Basie Jam* - Pablo (PACD 2310-718-8) |
| Max Roach | *I Remember Clifford* - Clifford Brown, (Mercury SR 60827) |
| "Philly" Joe Jones | *Milestones*-Miles Davis, (Columbia CK 40837) |
| Sonny Payne | *Count Basie-The Standards*-Count Basie Orchestra, (Compact Jazz 841 197-2) |
| Elvin Jones | *My Favorite Things*-John Coltrane, (Atlantic 1361-2) |
| Tony Williams | *Seven Steps to Heaven*-Miles Davis, (Columbia Jazz CK48827) |
| Joe Morello | *Take Five*-Dave Brubeck Quartet (Columbia/Legacy CK 65122) |
| Steve Gadd | *Friends*-Chick Corea (Polydor 1-6160) |
| Dave Weckl | *Chick Corea Akoustic Band* Chick Corea, (GRP Records GRD-9582) |
| Ed Shaughnessy | *The Tonight Show Band*, (Amherst AMH 93312) |
| Mel Lewis | *New Life*-Thad Jones/Mel Lewis (A&M Records CD 0810) |

# Piano Discography

| | |
|---|---|
| Jelly Roll Morton | *Birth of the Hot* (Bluebird 07863-66641-2) |
| Fats Waller | *Reflective Recordings* (Audio Archive AA023) |
| Art Tatum | *I Got Rhythm Vol. 3* (Decca Jazz GRP GRD630)<br>*Solo Masterpieces* (Pablo 2310-723) |
| Bud Powell | *The Amazing Bud Powell*<br>(Blue Note CDP 781504-2)<br>*Jazz Giant* (Verve MGV 8153) |
| Oscar Peterson | *The Trio* (Verve 82300-2)<br>OP Plays Count Basie (Verve 314519811-2)<br>*The Song Is You* (Verve 314-531-558-2) |
| Bill Evans | *Since We Met* (Fantasy OJCCD-622-2)<br>*Re: Person I Knew* (Fantasy OJCCD-749-2)<br>*New Jazz Conceptions* (Riverside OJC 025) |
| Cedar Walton | *Cedar Walton Plays* (Delos D/CD 4008)<br>*Among Friends* (Theresa Records TR129CD) |
| Herbie Hancock | *Empyean Isles* (Blue Note 84175)<br>*Third Plane* (Milestone M-9105) |
| Keith Jarret | *My Song* (ECM 1115)<br>*The Cure* (ECM 1440)<br>*Bye Bye Blackbird* (ECM 1467) |
| Chick Corea | *Three Quartets* (BSK3552)<br>*Akoustic Band* (GRP GR9582)<br>*Return to Forever* (ECM 1022) |
| Bob James | *Joined at the Hip* (WB 9 46318-2)<br>"Bob James Trio" (WB 9 46318-2) |

# Bass Discography

| | |
|---|---|
| George Morrow | *Clifford Brown and Max Roach at Basin Street* (Mercury 6336707) |
| Ray Brown | *Oscar Peterson Plays Count Basie* (Verve 314519811-2)<br>*Breakin' Out* George Shearing (Concord Jazz CJ335) |
| Ron Carter | *Empyean Isles* Herbie Hancock (Blue Note 84175)<br>*Third Plane* Herbie Hancock (Milestones M-9105) |
| Scott La Faro | *The Village Vanguard Sessions* Bill Evans (Milestones 47002)<br>*Portrait in Jazz* Bill Evans (Riverside OJCCD-088-2) |
| Niels Henning Orsted-Pederson | *Oscar Peterson Big 6* (Pablo 2310-747) |
| Eddie Gomez | *Steps Ahead* (Elektra 60168-1)<br>*Intuition:* Bill Evans (Fantasy OJCCD-470-2)<br>*Three Quartets* Chick Corea (BSK3552) |
| Charlie Haden | *The Montreal Tapes* (Verve 314-537-670-2) |
| Jaco Pastorius | *Jaco Pastorius* (Epic EK 33949)<br>*Invitation* (WB 23876-1)<br>*Black Market* Weather Report (Columbia PC 34099) |
| John Patitucci | *Akoustic Band* Chick Corea (GRP GR9582)<br>*Group All-Star Big Band* (GRD9672) |
| Marcus Miller | *Bring The Night* Sting (A&M Bring 1)<br>*Tenderness* Al Jarreau (Reprise 9-45422-2) |
| Christian McBride | "Bob James Trio" (WB 9 46318-2) |