

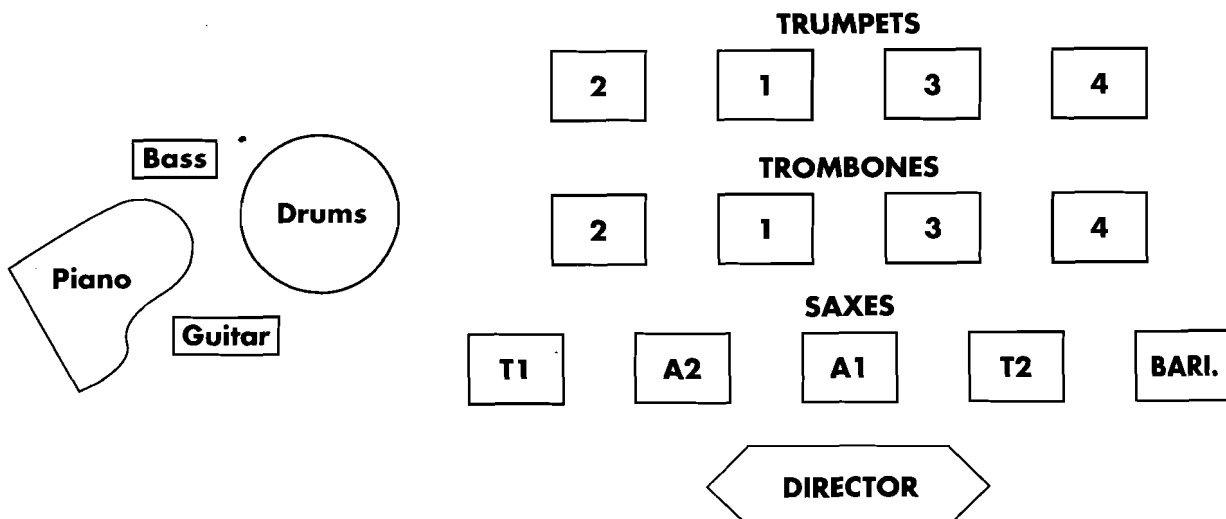
JAZZ IS...

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

THE JAZZ ENSEMBLE

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

Traditional Set-up



IMPROVISATION

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

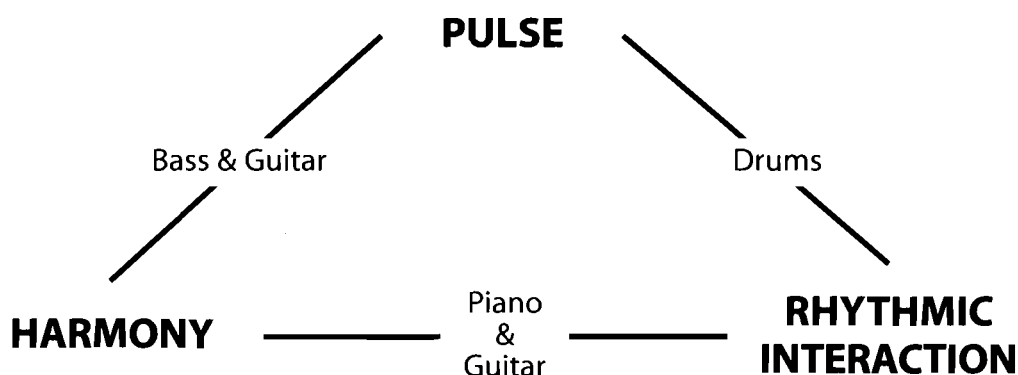
THE RHYTHM SECTION

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

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

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

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



THE BASICS OF JAZZ STYLE

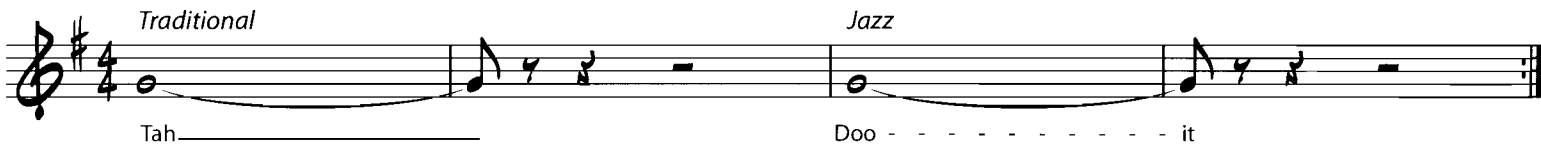
Attacks and Releases

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



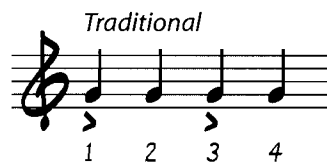
In jazz it is common to use a "Doo" attack (soft and legato) to begin a note. It is also common to end the note with the tongue. This "tongue-stop" gives the music a rhythmic feeling.

1. ATTACKS AND RELEASES



Accenting "2 and 4"

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



2. ACCENTING 2 AND 4



Playing Doo and Bah (Full Value Notes)

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

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



3. DOO AND BAH

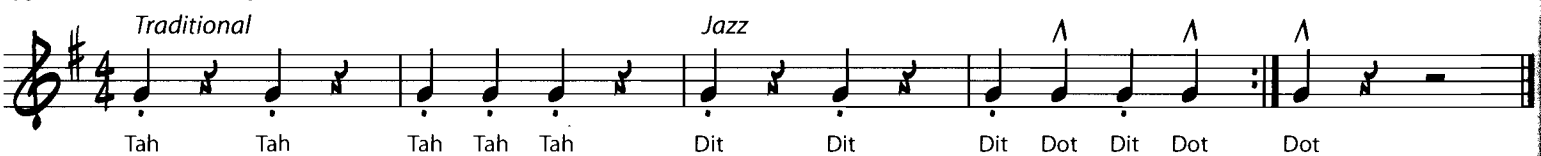


Playing Dit and Dot (Short or Detached Notes)

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



4. DIT AND DOT



5. DOO, BAH, DIT, AND DOT



Swing 8th Notes Sound Different Than They Look

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



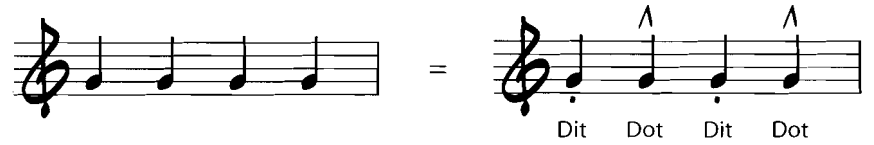
6. SWING 8TH NOTES *Sing the scat syllables of each exercise before you play it.*

Traditional *Jazz*

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

Quarter Notes

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



7. QUARTERS AND 8THS

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

8. MORE QUARTERS AND 8THS

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

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

Jazz Articulation Review

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

Tenuto (full value) Doo	Staccato (short, unaccented) Dit	Long Accent (full value, accented) Bah	Roof Top Accent (short, accented) Dot

Quarter Notes

Quarter notes in swing style jazz are usually played staccato.

Staccato *Legato*

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

Swing 8th Notes

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

9. SWINGIN' THE SCALE

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

10. MOVIN' AROUND

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

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

11. RUNNIN' AROUND

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

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

12. TRADIN' OFF

Trumpets Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo *Saxophones* Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo

Trombones Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo *All Sections* Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo

13. JA-DA

Bob Carleton

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

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

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

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

Syncopation in Jazz

When beats are played early (anticipated) or played late (delayed), the music becomes syncopated. Syncopation makes the music sound "jazzy."

14. SYNCOPATING BY ANTICIPATING THE BEAT (PLAYING EARLY)

(Syncopated) ^ (Syncopated)

Anticipated Anticipated

Detailed description: A single staff of music in 4/4 time. The first measure contains a quarter note on G4 and a quarter note on A4. The second measure contains a quarter note on B4, a quarter note on C5, and a quarter note on B4. The third measure contains a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The fourth measure contains a quarter note on E4, a quarter note on D4, and a quarter note on C4. Syncopation is indicated by an accent (^) above the first note of the second measure and the first note of the fourth measure. Brackets labeled 'Anticipated' point to the first notes of the second and fourth measures, which occur before the downbeat.

15. SYNCOPATING BY DELAYING THE BEAT (PLAYING LATE)

(Syncopated) ^ (Syncopated)

Delayed Delayed

Detailed description: A single staff of music in 4/4 time. The first measure contains a quarter note on G4 and a quarter note on A4. The second measure contains a quarter note on B4, a quarter note on C5, and a quarter note on B4. The third measure contains a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The fourth measure contains a quarter note on E4, a quarter note on D4, and a quarter note on C4. Syncopation is indicated by an accent (^) above the first note of the second measure and the first note of the fourth measure. Brackets labeled 'Delayed' point to the first notes of the second and fourth measures, which occur after the downbeat.

16. WHEN THE SAINTS GO MARCHING IN - Without Syncopation

James Black and Katherine Purvis

Detailed description: Two staves of music in 4/4 time. The first staff contains the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff contains the bass line: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter).

17. WHEN THE SAINTS GO MARCHING IN - With Syncopation

Dot Dit Doo Bah Dot Dit Doo Bah

Dot Dit Doo Bah Doo Bah Doo Bah

Detailed description: Two staves of music in 4/4 time. The first staff contains the melody with syncopation: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff contains the bass line with syncopation: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). Lyrics are written below the notes: 'Dot Dit Doo Bah' under the first four notes of the melody, and 'Dot Dit Doo Bah' under the next four notes. The second staff has 'Dot Dit Doo Bah' under the first four notes, 'Doo Bah' under the fifth and sixth notes, and 'Doo Bah' under the seventh and eighth notes.

18. RHYTHM STUDY FOR JA-DA

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

Detailed description: A single staff of music in 4/4 time. The melody consists of eighth and quarter notes. The rhythm is: Doo Bah (quarter), Doo Bah (quarter), Doo Bah (quarter), Doo Bah (quarter), Dit (quarter), Doo Bah (quarter), Doo Bah (quarter), Doo Bah (quarter), Dit (quarter), Dot (quarter), Doo Bah (quarter), Doo Bah (quarter).

19. JA-DA - Full Band Arrangement - With Syncopation

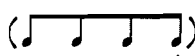
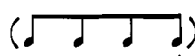
Bob Carleton
Arr. by Mike Steinell

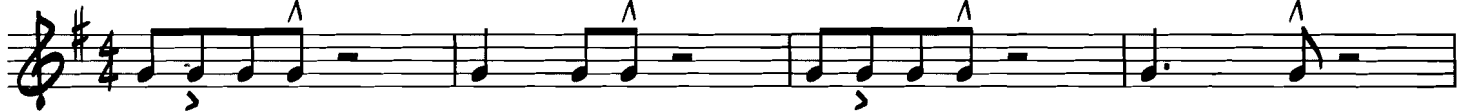
DIV. DIV. DIV.

Detailed description: Three staves of music in 4/4 time. The top staff is the melody with syncopation: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The middle staff is the bass line with syncopation: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). The bottom staff is a chordal accompaniment with syncopation: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). The word 'DIV.' is written above the notes in the third, sixth, and ninth measures.

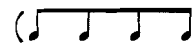
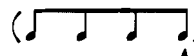
20. READING SWING RHYTHMS


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

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



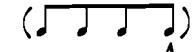
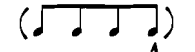
Doo Bah Doo Dot Doo Doo Dot Doo Bah Doo Dot Doo Dot


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



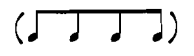
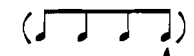
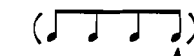
Doo Bah Doo Dot Doo Bah Doo Bah Doo Dot Doo Dit Dot


21. SWING RHYTHM WORKOUT #1

() ()



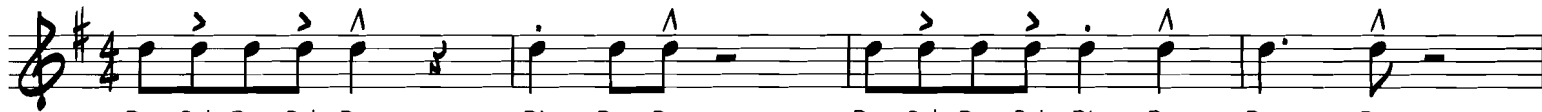
Dit Dot Doo Bah Doo Dot Dit Dot Doo Doo Dot Dit Dot Doo Dot

() () ()




Dit Dot DooBah Dit Dot Doo Dit Dot Dit Dot Doo Dit Dot


22. SWING RHYTHM WORKOUT #2



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



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



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

23. SWING RHYTHM WORKOUT #3

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

() () () ()



Dit Doo Bah Doo Bah Doo Bah Doo Dit Bah

24. SWING RHYTHM REVIEW





"Jazzin' Up" the Melody with Syncopation

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

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

Original Melody

Jazzed Up (syncopated) Melody

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

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

"Jazzin' Up" the Melody by Adding Rhythms

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

26. "JAZZIN' UP" JINGLE BELLS

Original Melody J. Pierpont

Jazzed Up Melody (rhythms added)

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

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

MAKE UP YOUR OWN (IMPROVISE)

27. LONDON BRIDGE

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

Original Melody

Jazzed Up Melody

Band Solo Band Solo

Band Solo - complete the melody

Helpful Hint: Using The Melody Is Never Wrong

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

Swingin' With Jack

28. RHYTHM WORKOUT

Sometimes quarter notes are long.

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

29. MELODY WORKOUT

30. SWINGIN' WITH JACK - Full Band Arrangement

Arr. by Mike Steinel

Style Review - Swing

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