



Jazz Trumpet Master Class

Rex Richardson

SUGGESTED DAILY ROUTINE FOR TRUMPET

This document is by no means a comprehensive prescription for practice. Rather, it provides a starting point for addressing a number of the most important “trumpet issues” which I feel need to be addressed every day. It is based on my own practice routine. I recommend practicing for short amounts of time several times a day. While the core of this routine shouldn’t take much more than an hour, several hours a day should be spent working on achieving mastery. These hours should include listening and “mental” practice as well as time actually playing the trumpet.

Students should feel free to add exercises in order to augment this routine, to change the exercises or their suggested ordering as needed, and even eventually to discard any materials which seem to offer no benefit. Creativity is as important as consistency. Have a goal in mind for each exercise, and enjoy the process!

1) Mouthpiece drills – (Adapted from the Stamp Book)



2) Long Tones Warm-up

This exercise should be done both with breath attacks and soft tongued attacks. The trumpet should be removed from the lips and re-set between each short segment unless indicated otherwise in the text. Be very demanding about your attacks; if I play an imperfect attack on a particular note I make myself perform nine perfect attacks in a row before moving on to the next section of this exercise.

0 23 2 0

7 1 2 12

14 1 23 12

21 13 23 123 13

28 0 123 breathe but don't reset 0 12

34 , 2 0 , 1

41 2 , 12 1 ,

48 23 12 , 0 23

54 breathe but don't reset 0 1

59 2 0

3) Flexibility Exercises

These exercises can and should be performed throughout your comfortable range on the instrument. Variations on this exercise are encouraged. Perform exercise on various partials (i.e., low C, G, C, E, etc.) and with all 7 valve combinations. Use a metronome and strive for precision and fluidity. Do not spend too much time on this exercise; set a limit of 10-15 minutes and stop if there is ever any discomfort in the chops.



4) 1st Pedal Tone Exercise

These are basically simple scale and arpeggio exercises, to be played slurred and then tongued. I like to use them somewhere in the middle of the practice day, when I want a bit of a warm-down. Do this exercise as low as pedal D-flat.



5) Clarke Technical Studies

These exercises address finger technique, articulation and general fluidity. They should be practiced with a metronome, slurred, single-tongued, k-tongued, double-tongued, and triple-tongued. Choose one exercise every day from one of the following studies: II, III and VII. For example, if you choose to do the second study in E major one day, you should choose another key (and preferably from a different register) from the third study the next day, and yet another key from the seventh study the following day. On the fourth day of practice you would return to the second study in F major. In this way you will eventually cover all of the exercises in all keys and all registers.

6) Scales/Jazz materials

Spend some time with scales every day. Don't ever let the good ol' major scales get rusty, even if you're currently working on advanced scales. Trumpet giant Adolph Herseth (recently retired principal trumpet of the Chicago

Symphony for 53 years!) was famous for insisting that he play his major scales every day, even skipping interviews because he needed time to play his scales before a CSO concert.

Work out consistent patterns in which to play your scales, and then change them from time to time. For those of you who are working on jazz (and I think you ALL should be!), this is a great place in your routine to deal with those materials, because you've already spent a lot of time getting your "trumpet issues" in order.

7) Sight-reading

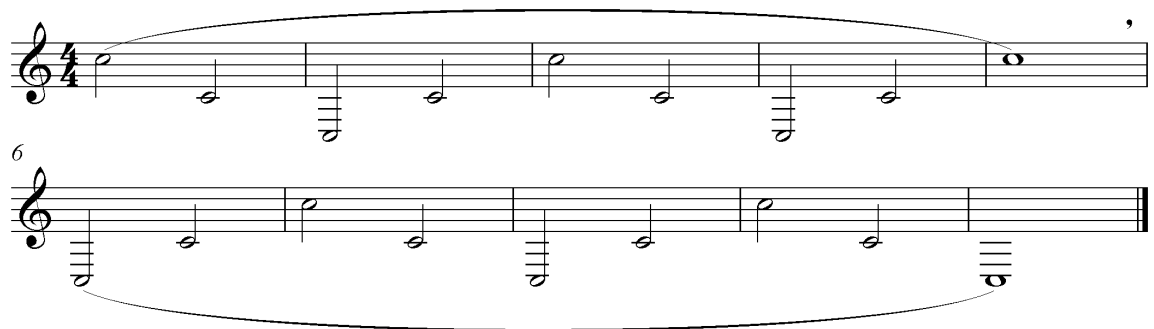
Everyone should spend some time sight-reading every day. If you know you have deficiencies in this area, address them daily! Those of you who read well, try to challenge yourself with transposition at sight.

8) Etudes, solo literature, orchestral excerpts, ensemble music, etc.

This broad category of music can take up hours of your practice time, of course. Prioritize to be efficient. Always make your next performance your top priority, and try to spend more time addressing your weaknesses rather than polishing your strengths. Success as a musical performer is very much about balance.

9) 2nd Pedal Tone Exercises

These can take various forms and should be played as the last notes of the day if possible or at least at the end of your actual practicing for the day. I find it challenging to practice this (or anything else!) after an evening concert, even though it would be ideal. You can simply extend the 1st Pedal Exercises down from low D-flat to the bottom of your range, or you can do the following 2-octave exercise:



I don't tend to practice below double-pedal C, but that shouldn't stop you if you want to! I've performed pieces requiring me to play as low as G below double-pedal C.

A Brief List of Recommended Jazz Recordings

Big Bands:

Big Band Jazz: From the Beginnings to the Fifties. Smithsonian: 2202, 4 CD set, 1924-56.
Big Band Renaissance: The Evolution of the Jazz Orchestra, the 1940s and Beyond. Smithsonian: 108, 5 CD set, 1941-91.
Count Basie. *The Complete Atomic Basie.* Roulette Jazz: CDP 7243 8 28635 2 6, 1957.
Duke Ellington. *The Blanton-Webster Band.* RCA Bluebird: 5691-2-RB, 3 CD set, 1940-42.
Woody Herman. *The Thundering Herds.* Columbia: 44108, 1945-47.
Stan Kenton. *New Concepts of Artistry in Rhythm.* Capitol: 92865, 1952.
Miles Davis/Gil Evans. *Porgy and Bess.* Columbia:
Thad Jones/Mel Lewis. *The Complete Solid State Recordings of . . .* Mosaic
Clayton/Hamilton Big Band. *Heart and Soul.* Capri: ?, 1991.

Small Groups:

The Smithsonian Collection of Classic Jazz. Smithsonian: 2502, 5 CD set, 1916-81.
Louis Armstrong. *Hot Fives & Sevens, Vol. 3.* Columbia: 44422, 1927-28.
Louis Armstrong & Earl Hines, Vol. 4. Columbia: 45142, 1928.
Coleman Hawkins. *Body and Soul.* Victor Jazz
Lester Young. *The "Kansas City" Sessions.* Commodore
Charlie Parker. *Confirmation: The Best of the Verve Years.* Verve:
Miles Davis. *Birth of the Cool.* Capitol: 92862, 1949-50.
Miles Davis. *'Round About Midnight.* Columbia: 40610 (CL 949), 1955-56.
Miles Davis. *Milestones.* Columbia: 40837 (CL 1193), 1958.
Miles Davis. *Kind of Blue.* Columbia: 40579, 1959.
Miles Davis. *Miles Smiles.* Columbia: 48849, 1966.
Clifford Brown and Max Roach. Emarcy: 814 645, 1954-55.
Clifford Brown and Max Roach at Basin Street. Emarcy: 814 648, 1956.
Sonny Rollins. *Saxophone Colossus.* Fantasy: OJC-291, 1956.
John Coltrane. *Blue Trane.* Blue Note: 46095, 1957.
John Coltrane. *Giant Steps.* Atlantic: 1311, 1959.
Charles Mingus. *Ah Um.* Columbia: 40648, 1959.
Ornette Coleman. *The Shape of Jazz to Come.* Atlantic: 19238, 1959.
Stan Getz/J.J. Johnson. . . . *at the Opera House.* Verve
Cannonball Adderley. *Them Dirty Blues.* Landmark: 1301 (Riverside 322), 1960.
Bill Evans. *Sunday at the Village Vanguard.* Fantasy (Riverside): OJC-140, 1961.
Oliver Nelson. *Blues and the Abstract Truth.* MCA/Impulse: 5659 (A-5), 1961.
Thelonious Monk. *Criss-Cross.* Columbia: 48823, 1962-63.
Thelonious Monk. *Solo Monk.* Columbia:
Art Blakey and the Jazz Messengers. *Moanin'.* Blue Note
Art Blakey and the Jazz Messengers. *Caravan.* Fantasy: OJC-038
Horace Silver. *Blowin' the Blues Away.* Blue Note: 46526, 1965.
Horace Silver. *Cape Verdean Blues.* Blue Note: 84220, 1965.
Wayne Shorter. *Speak No Evil.* Blue Note: 46509, 1964.
Herbie Hancock. *Maiden Voyage.* Blue Note: 46339 (84195), 1965.

Important Jazz Musicians

Trumpet

Louis Armstrong
Roy Eldridge
Dizzy Gillespie
Fats Navarro
Miles Davis
Clifford Brown
Kenny Dorham
Lee Morgan
Freddie Hubbard
Woody Shaw
Tom Harrell
Wynton Marsalis

Drums

Jo Jones
Kenny Clarke
Max Roach
Art Blakey
Roy Haynes
"Philly" Joe Jones
Jimmy Cobb
Elvin Jones
Tony Williams
Mel Lewis
Jack DeJohnette
Billy Higgins

Guitar

Charlie Christian
Freddie Green
Kenny Burrell
Jimmy Raney
Wes Montgomery
Jim Hall
Joe Pass
George Benson
John Abercrombie
Pat Metheny
John Scofield
Bill Frisell
Mike Stern

Vibes

Lionel Hampton
Milt Jackson
Bobby Hutcherson
Gary Burton

Trombone

Jack Teagarden
Lawrence Brown
"Tricky Sam" Nanton
J.J. Johnson
Slide Hampton
Curtis Fuller
Frank Rosolino
Carl Fontana
Bill Watrous
Steve Turre
Conrad Herwig

Piano

Earl Hines
Art Tatum
Teddy Wilson
Nat King Cole
Erroll Garner
Bud Powell
Thelonious Monk
George Shearing
Red Garland
Bill Evans
Oscar Peterson
Ahmad Jamal
Wynton Kelly
Horace Silver
Herbie Hancock
McCoy Tyner
Chick Corea
Cedar Walton

Bass

Jimmy Blanton
Milt Hinton
Ray Brown
Charles Mingus
Oscar Pettiford
Paul Chambers
Sam Jones
Ron Carter
Scott LaFaro
Charlie Haden
Dave Holland
Buster Williams
Rufus Reid
Jaco Pastorius
Christian McBride

Alto Saxophone

Johnny Hodges
Benny Carter
Charlie Parker
Sonny Stitt
Lee Konitz
Cannonball Adderley
Ornette Coleman
Eric Dolphy
Phil Woods
Kenny Garrett
Steve Coleman

Soprano Saxo.

Sidney Bechet
Steve Lacy
John Coltrane
Wayne Shorter
David Liebman

Flute

Frank Wess
Eric Dolphy
James Moody
Yusef Lateef
Lew Tabackin
Hubert Laws
James Newton

Clarinet

Benny Goodman
Artie Shaw
Buddy DeFranco
Jimmy Hamilton
Eric Dolphy (bass)
Eddie Daniels
Don Byron

Percussion

Chano Pozo
Airto

Violin

Ray Nance
Joe Venuti
Stephan Grappelli

Organ

Jimmy Smith
Jimmy McGriff
Jack McDuff
Larry Young

Tenor Saxophone

Coleman Hawkins
Lester Young
Ben Webster
Dexter Gordon
Sonny Stitt
Sonny Rollins
John Coltrane
Stan Getz
Wayne Shorter
Joe Henderson
Michael Brecker
Branford Marsalis
Joe Lovano
Joshua Redman

Baritone Saxo.

Harry Carney
Serge Chaloff
Gerry Mulligan
Pepper Adams
Nick Brignola
Ronnie Cuber

Female Vocalists

Billie Holiday
Ella Fitzgerald
Sarah Vaughan
Carmen McRae
Nancy Wilson
Dinah Washington
Betty Carter
Annie Ross
Rosemary Clooney
Diane Reeves
Diana Krall

Male Vocalists

Louis Armstrong
Jimmy Rushing
Joe Williams
Billy Eckstine
Nat King Cole
Eddie Jefferson
Frank Sinatra
Johnny Hartman
Tony Bennett
Mel Tormé
Bobby McFerrin
Kevin Mahoney

Bands of America Jazz Camp
June , 1995
Clinician: Lou Fischer -copyright 1994

Presented by Capital University, Columbus, Ohio &
Bradley's Music Rule-Los Angeles, California

PRACTICE HABITS

Scales and arpeggios are the foundation to the formulation of musical ideas. Therefore, they must be firmly rooted as part of one's musical language for the following reasons: (1) in order for creative musical thought to begin to flourish and (2) in order for the musician to play what they hear.

The following is a list of scales and arpeggios that should be deemed as *essential tools* toward the development of successful improvisation. Each arpeggio and scale listed below should be manipulated and mastered in all twelve keys in order that the student internalize the sound structure of the given choices. It is further recommended that the student work through all scales and arpeggios, in all inversions & all variations, within one key center prior to moving to a new one.

Scales: Begin with One Octave
Work up to a Minimum of Two Octaves - Up & Down - All Inversions
(Preferably utilizing the full range of your instrument)
Variations: Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves, Tenths
Major: 1,2,3,4,5,6,7,8 (practice all inversions, practice the modes)
Natural minor: 1,2,b3,4,5,b6,b7,8
Harmonic minor: 1,2,b3,4,5,b6,7,8
Melodic minor (ascending form): 1,2,b3,4,5,6,7,8
Major Pentatonic: 1,2,3,5,6,8
Minor Pentatonic: 1,b3,4,5,b7,8
Blues Scale: 1,b3,4,#4,5,b7,8
Pentatonic Blues Scale: 1,2,#2,3,5,6,8
Be Bop Dominant: 1,2,3,4,5,6,b7,7,8
Lydian/Dominant: 1,2,3,#4,5,6,b7,8
Whole Tone: 1,2,3,#4,#5,b7, 8
Diminished (Half/Whole): 1,b2,b3, 3,#4,5,6,b7,8
Diminished (Whole/Half): 1,2,b3,4,b5,b6,6,7,8

Arpeggios: Begin with One Octave
Work up to a Minimum of Two Octaves - Up & Down - All Inversions
(Preferably utilizing the full range of your instrument)
All Variations
Major Seventh (Ninth) Chords: 1,3,5,7,9
Dominant Seventh (Ninth) Chords: 1,3,5,b7,9
Minor/Major Seventh (Ninth) Chords: 1, b3, 5, 7, 9
Minor Seventh (Ninth) Chords: 1,b3,5,b7,9
Half-Diminished Seventh Chords 1,b3,b5,b7,8
Diminished Seventh Chords: 1,b3,b5,bb7,8

Combination	Scale/Arpeggio:		
	Diatonic Triads	Diatonic Seventh Chords	Diatonic Ninth Chords

Remember:	that it is a great help to establish a time table when formulating practice habits. Realize that there are only twelve key centers, so it simply will not take very long to practice in all key centers.		
	For Example:	One key / One Week	= 12 Weeks
		One Key / Two Weeks	= 24 Weeks
		One Key / Four Weeks	= 48 Weeks

CAREER CHOICES FOR THE MUSIC PROFESSIONAL

Bands of America Jazz Camp

June, 1995

Lou Fischer, clinician

PERFORMANCE:

Symphony Orchestra
Pit Orchestra
Studio Musician
Military
Freelance
Popular
Conducting
Concert Artist
Church Music

MUSIC WRITING:

Composer
Arranger
Orchestrator
Copyist
Editor

COMPOSING/ARRANGING:

Published Works
Commissioned Works
Film Scoring
Jingle Writing
Ghost Writing
Orchestral
Wind Ensemble
Jazz Ensemble
Chamber Ensemble
Church Music

MUSIC EDUCATION:

Private Studio
Public/Private School
College/University
Applied Lessons
Specialized Field
Administration
Summer Camps

MUSICAL INSTRUMENT REPAIR:

String building and/or repair
Brass and/or woodwind repair
MIDI/Electronic repair

RECORDING:

Sound Engineer
Producer
MIDI

MUSIC INDUSTRY:

Manufacturing
Sales
Contracting

MUSIC PUBLISHING:

Print-Textbooks, Sheet Music, Charts, etc...
Performance Publishing-Song Writing, Radio, Television, CD's, Live

ARTS MANAGEMENT:

Orchestra Manager
Orchestra Librarian
Personnel Director
Artist Management
Tour Management

AGENCIES:

Public Relations
Sales
Artist Representation
Concert Promoter

MUSIC JOURNALISM:

Newspapers
Periodicals
Trade Magazines

MUSIC TECHNOLOGY:

Computers in Music
MIDI
Research/Development

MUSIC LAW

The most important thing to remember concerning the music business is that you can possibly be (and most likely will be) one or more of the above at the same time.

JAZZ HISTORY OUTLINE 1915 - 1975

PRE-JAZZ (1800's – early 1900's)

- Industrial Revolution, American Civil War
- African connection
 - Singing, drumming, sense of tonality
- European connection
 - Italian Opera, Operetta, Piano music, German Lieder, “Brass” Bands
- United States
 - African American music, Parlor Songs, Band Music, Ragtime, Minstrel Shows, early sound recordings
 - Artists - Stephen Foster, W.C. Handy, Gottschalk, Scott Joplin, Eubie Blake, James Reese Europe, John Philip Sousa

EARLY JAZZ (1915 – 1930)

- World War I
- Jazz – Relatively small bands, group improvisation, dancing, entertainment
 - Artists - Kid Ory, Jelly Roll Morton, Joe “King” Oliver, Louis Armstrong, Bix Beiderbecke, Sidney Bechet
- Pop Music – Tin Pan Alley, early Broadway musicals, Vaudeville, Burlesque, Stride Piano
- Recording Industry (1917 recording of Original Dixieland Jazz Band), Radio

SWING (1925 – 1949)

- Prohibition, Depression, World War II
- Jazz – Larger ensembles, dancing, entertainment
 - Artists - Fats Waller, Fletcher Henderson, Benny Goodman, Benny Carter, Duke Ellington, Count Basie, Cab Calloway, Woody Herman, Stan Kenton, Artie Shaw, Coleman Hawkins, Lester Young, Tommy Dorsey, Glenn Miller, Lonnie Johnson, Eddie Lang, Earl Hines, Art Tatum
- Pop Music – Crooners, Paul Whiteman, Broadway Shows, Boogie Woogie, Radio, Film music, Jazz

BEBOP / COOL (1940 – 1959)

- Jazz – Smaller groups, listening “art” music
 - Artists - Kenny Clarke, Dizzy Gillespie, Charlie Parker, Thelonius Monk, Miles Davis, Gil Evans, Dave Brubeck, MJQ, Lennie Tristano
- Pop Music – Jump Blues, Rhythm & Blues, Rock & Roll, Western Swing, Tin Pan Alley, Broadway Shows, Film music

POST BOP / FUSION (1955 – 1975)

- Civil Rights, Vietnam War

- Jazz – Smaller groups, listening “art” music, elements of black gospel music, “free” jazz, elements of funk, rock, and American folk music, elements of music from South America, The Caribbean, Africa, and India

Artists - Horace Silver, Art Blakey, Miles Davis, Herbie Hancock, Stan Getz, Modern Jazz Quartet, Ornette Coleman, Weather Report, Keith Jarrett, John McLaughlin

- Pop Music – Soul/Funk, Rock, Country, Folk, end of Tin Pan Alley era, Television

A chronological list of some of the major performers in jazz.

Composer/Arranger/Bandleader/Bands – Kid Ory, Jelly Roll Morton, Fats Waller, Fletcher Henderson, Benny Carter, Duke Ellington, Billy Strayhorn, Count Basie, Benny Moten, Chick Webb, Cab Calloway, Woody Herman, Stan Kenton, Artie Shaw, Lionel Hampton, Billy Eckstine, Claude Thornhill, Mary Lou Williams, Chick Webb, Neal Hefti, Tadd Dameron, Dizzy Gillespie, Charlie Parker, Bud Powell, Gil Evans, Gerry Mulligan, Bill Holman, Chico Hamilton, Horace Silver, Cannonball Adderley, Oliver Nelson, Wayne Shorter, Benny Golson, Charles Mingus, Art Blakey, Thad Jones/Mel Lewis, Miles Davis, Ornette Coleman, George Russell, Sun Ra, Herbie Hancock, Keith Jarrett, Weather Report, Art Ensemble of Chicago, Chick Corea, Brecker Brothers, John McLaughlin, The Crusaders

Trumpet/Cornet – Buddy Bolden, Joe “King” Oliver, Louis Armstrong, Bix Beiderbecke, Roy Eldridge, Cooty Williams, Bunny Berigan, Harry James, Oran “Hot Lips” Page, Harry “Sweets” Edison, Dizzy Gillespie, Fats Navarro, Miles Davis, Kenny Dorham, Red Rodney, Clark Terry, Chet Baker, Clifford Brown, Blue Mitchell, Art Farmer, Lee Morgan, Freddie Hubbard, Nat Adderley, Woody Shaw, Don Cherry, Lester Bowie, Randy Brecker

Saxophone/Clarinet – Johnny Dodds, Sidney Bechet, Benny Goodman, Barney Bigard, Don Redman, Bud Freeman, Coleman Hawkins, Buddy DeFranco, Pee Wee Russell, Frankie Trumbauer, Artie Shaw, Chu Berry, Johnny Hodges, Ben Webster, Lester Young, Illinois Jacquet, Charlie Parker, Gerry Mulligan, Dexter Gordon, Stan Getz, Gene Ammons, Sonny Stitt, Zoot Sims, Sonny Rollins, Lucky Thompson, Paul Desmond, Art Pepper, Bud Shank, Jimmy Guiffre, Cannonball Adderley, Wayne Shorter, Pepper Adams, John Coltrane, Joe Henderson, Hank Mobley, Stanley Turrentine, Eddie Harris, Yusef Lateef, Lou Donaldson, Phil Woods, Sam Rivers, Ornette Coleman, Albert Ayler, Eric Dolphy, Dewey Redman, Steve Lacy, Charles Lloyd, Michael Brecker, Dave Liebman, Joe Farrell, Grover Washington, David Sanborn, Eddie Daniels

Trombone – Kid Ory, Miff Mole, Jack Teagarden, Joe “Trickey Sam” Nanton, Tommy Dorsey, Glenn Miller, Benny Morten, Vic Dickenson, J. J. Johnson, Kai Winding, Bennie Green, Frank Rosolino, Curtis Fuller, Jimmy Knepper, Slide Hampton

Violin – Joe Venuti, Stephan Grappelli, Jean Luc Ponty, Michael White, Jerry Goodman

Piano - James P. Johnson, Jelly Roll Morton, Willie "The Lion" Smith, Fats Waller, Lil Hardin Armstrong, Meade Lux Lewis, Earl Hines, Art Tatum, Teddy Wilson, Mary Lou Williams, Bud Powell, Thelonius Monk, Al Haig, George Shearing, Oscar Peterson, Lenny Tristano, John Lewis, Ahmad Jamal, Dave Brubeck, Tommy Fanagan, Barry Harris, Cedar Walton, Red Garland, Wynton Kelly, Bill Evans, Joe Zawinul, Horace Silver, Jackie Byard, McCoy Tyner, Cecil Taylor, Andrew Hill, Herbie Hancock, Keith Jarrett, Chick Corea

Guitar – Lonnie Johnson, Eddie Lang, Johnny St. Cyr, Eddie Condon, Dick McDonough, Irving Ashby, Charlie Christian, Django Reinhardt, Freddie Green (rhythm guitar), George VanEps, Tal Farlow, Jimmy Raney, Barry Galbraith, Chuck Wayne, Bernie Kessel, Billy Bauer, Johnny Smith, Howard Roberts, Jim Hall, Wes Montgomery, Grant Green, Kenny Burrell, George Benson, Pat Martino, John McLaughlin, Larry Coryell, John Abercrombie, Mick Goodrick

Bass – Pops Foster, John Kirby, Walter Page, Jimmy Blanton, Milt Hinton, Slam Stewart, Red Mitchell, Scott LaFaro, Leroy Vinnegar, Paul Chambers, Sam Jones, Ray Brown, Doug Watkins, Wilber Ware, Charles Mingus, Reggie Workman, Bob Cranshaw, Charlie Haden, Dave Holland, Gary Peacock, Steve Swallow, Richard Davis, Stanley Clarke, Jaco Pastorius, Jamaaldeen Tacuma, Marcus Miller

Drums – Baby Dodds, Zutty Singleton, Sonny Greer, Dave Tough, Gene Krupa, Jo Jones, Chick Webb, Sonny Greer, Cozy Cole, Louis Bellson, Buddy Rich, Kenny Clarke, Max Roach, Roy Haynes, Tiny Kahn, Mel Lewis, Shelly Manne, Philly Joe Jones, Art Taylor, Elvin Jones, Art Blakey, Mickey Roker, Ben Riley, Jimmy Cobb, Bill Higgins, Tony Williams, Eddie Blackwell, Billy Cobham, Leon Chancler, Al Foster, Billy Hart, Alphonse Mouzon

Vibes – Lionel Hampton, Red Norvo, Milt Jackson, Terry Gibbs, Bobby Hutcherson, Gary Burton

Vocal – Bessie Smith, Billie Holiday, Sarah Vaughn, Ella Fitzgerald, Anita O'Day, Billie Eckstine, Lambert Hendricks & Ross, Betty Carter, Carmen McCrae, Eddie Jefferson, Mark Murphy

Organ – Jimmie Smith, Jack McDuff, Don Patterson, Larry Young, Jimmy McGriff, Shirley Scott

Flute – Yusef Lateef, Herbie Mann, Bud Shank, Joe Farrel, Paul Horn, Ali Ryerson

Sources: And The Beat Goes On – Campbell, The Making of Jazz – Collier, Jazz the American Theme Song – Collier, Jazz Styles – Gridley, A new History of Jazz - Sharpton

Session 1

Jazz Improvisation is for *all of us!*

Jazz is a musical language. Learn to use minutes of class time to effectively teach improvisation. Session I unlocks the fundamentals of teaching improvisation through call and response, and an aural/oral approach to chords. Integrated learning and performance for students and teachers!

Introduction:

Since jazz musical language, then it makes most sense to learn jazz music like a language; by listening and speaking. While it's nothing new, the Aural/Oral approach to learning music is organic, and in the long run leads to success in the most expedient way. A friend of mine said we need to hear music with our eyes, and see music with our ears!

Analytical vs. Aural/Oral approach : While there may be a lot of information on the next few pages, the best learning we can disseminate to our students is through listening, and repeating back phrases.

The Aural/Oral approach frees us from delving into an analytical approach, which can be cumbersome and easily loses student's interest.

First things first: rhythm in jazz

Michael Brecker told me that the most important thing in music is rhythm, and I believe that next to tone production, he was right. Articulation in jazz is a little different than in classical music, and here are a few principals of jazz articulation, demonstrated through rhythmic solfege

- 1 Downbeat quarter notes are generally short!
2. downbeat eight notes are generally legato, or tenuto.
3. The last note before rest will be accented, and/or short
4. Offbeats are accented.
5. Off beat quarter notes are accented, and short, unless otherwise notated.



Rhythmic solfege:

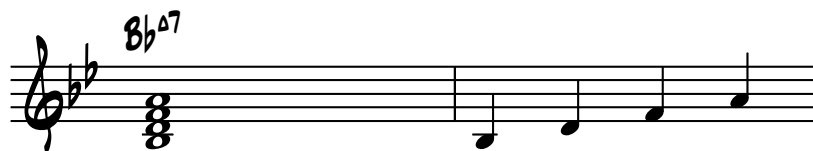
Notice that the short quarter notes have the syllable "dop" (dat is used alot, too.)

Off beat eights are usually annuciated with "be" or "ba".

Down beat eights (unaccented) can be annuciated with "shoo" (for an extreme legato sound), or "Du".

Lets add some tones to the rhythm!

Its actually a good idea to stay away from the blues scale at first. The blues scale is intrinsic to jazz, but doesnt convey the sound of melody through harmony. We are going to easily *convey harmony through melody*.



Bach and Bird would have been friends!

Jazz musicians understand something crucial to counterpoint....

Playing chord tones will convey the sound of a chord, especially if they happen on a downbeat.

some jazz melodies:



Now lets add a little chromaticism. We can add chromatic tones, especially if they are on upbeats.
What would the rhythmic solfege be for these melodies?



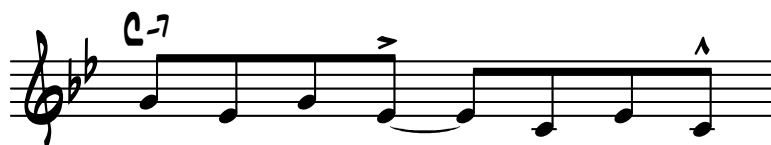
Minor Chords:



Minor chords in jazz are almost always ii chords, in other words, they are major scales starting on the second note of the major scale.

Young students usually know their major scales, or at least some of them. This perspective on the derivation of minor chords really helps out beginning improvisors.

Minor Melodies:



What would the jazz rhythmic solfege be for these minor melodies?



Points to remember:

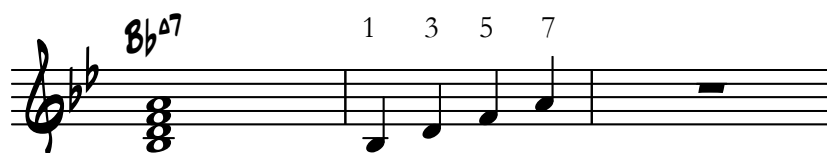
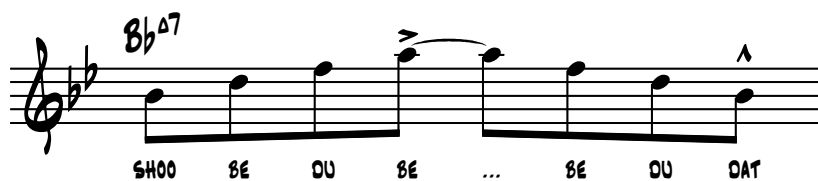
1. Music is art that happens in time, we need to always play in the medium of time!
2. Encourage your students to play by ear! I do it all the time with my students. Sometimes they are quicker than me, and that's ok- let them build confidence in themselves, and respect for their teacher.
3. Keep the jazz rhythmic solfege at the fore. Jimmy Lunceford's bands theme song was *Rhythm is our Business!*

Session II

Jazz Improvisation is for *all of us!*

Learning and Incorporating scales and arpeggios in jazz

As you probably already know, chords are "every other note" of a scale.
We can really convey the sound of a chord through melodies using scales, and arpeggios!



Chromatism:



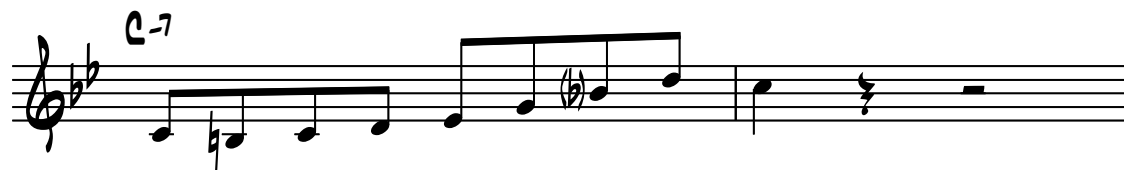
Minor chords:



some jazz melodies:



Now lets add a little chromatism. We can add chromatic tones, especially if they are on upbeats.
What would the rhythmic solfeg be for these melodies?



Some tips:

How does it sound? How is the jazz solfège?

It is important to keep the "sound" in the music!

Remember that minor chords are just major chords starting on the 2nd note.

Remember that chromatism is fine in jazz, especially if it happens on an "up beat".

Session III

Jazz Improvisation is for *all of us!*

Building on skills acquired in the first two sessions. Improvising melodies and call and response on major, minor and dominant chords. The ii V7 I through the aural/oral approach. Session 3 concludes with improvisation on a standard song!

The Democracy in Jazz:

In his book *Early Jazz*, Gunther Schuller refers to jazz as a democracy between all the eight notes in common time. The downbeats maintain the harmonic rhythm, just as in classical, and especially baroque music. The upbeats in jazz, however get the rhythmic emphasis.

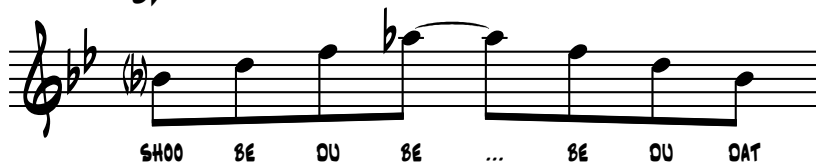
Dominant chords:

B $\flat$ 7



using chord tones exclusively:

B $\flat$ 7



chromatic tones, scale tones, and chord tones:

notice where the chord tones fall.

B $\flat$ 7



3rd and 7th interchange:

B $\flat$ 7

E $\flat$ 7

B $\flat$ 7



Session III -Jazz is for all of us! pg 2

Hearing the ii V7 I progression with melodies! Resolving tones:

[illegible]

can you identify the other chord tones in the previous 4 bars?

Resolving tones in eight notes:

7 6 4 3 7 6 7 6

C-7 F7 Bb^o7



Take the A Train, and common tone relationships:

Some tips:

It is important to keep the "sound" in the music!

Remember that dominant chords are major chords with a "flatted" seventh scale degree.

Look for the common tones from chords, i.e. the ii V7 I progression, the blues, and tunes like "Take the A Train".

Resolving tones are notes that help convey the sound of one chord to the next.

How is the jazz solfege?

Music For All Jazz Pedagogy
Selected Bibliography, Discography, and internet resources for jazz styles and improvisation.
Jeff Rupert

- The Chopmonster Series, By Shelly Berg, pub Alfred Music.
- The 88 “must have jazz records, published by WBGO, New Yorks NPR Jazz Station. <http://wbgo.org/library/jazz88.php>
- Outstanding video portraying the swing feel, as well as jazz drumming. Count Basie, “Corner Pocket” http://youtube.com/watch?v=M4-ZBQ_UYgM
- Louis Armstrong in the twenties. Outstanding footage portrays his abilities as an improviser, master of polyrhythm, jazz singer and trumpet virtuoso. <http://youtube.com/watch?v=IAbbJBaJZ3E>
- Excellent video showing different saxophone styles within one performance. (Stan Getz, John Coltrane, Oscar Peterson, Jimmy Cobb, and Paul Chambers). <http://youtube.com/watch?v=Z-2uBeMgV4I>
- Excellent representation of the Swing guitar style, (The Django Reinhardt Festival) <http://youtube.com/watch?v=gZey9fRiH4w>
- Hard Bop example, Art Blakey’s Jazz Messengers perform “Moanin”. <http://youtube.com/watch?v=4noNAphDFA8&feature=related>
- Souljazz example, Dr. Lonnie Smith with Lou Donaldson. <http://youtube.com/watch?v=nO8Ln1WXsWU>
- Fusion example; Weather report performing “Birdland” <http://youtube.com/watch?v=pqashW66D7o>

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The Jazz Education Network was founded in the spirit of collaboration and excellence.

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