

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.

Tenuto
(full value)
Doo

Long Accent
(full value, accented)
Bah

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

3. DOO AND BAH

Playing Dit and Dot (Short or Detached Notes)

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

Staccato
(short, unaccented)
Dit

Roof Top Accent
(short, accented)
Dot

4. DIT AND DOT

5. DOO, BAH, DIT, AND DOT

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 Dot 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 Dot 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 Dot 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) Anticipated (Syncopated) Anticipated

15. SYNCOPATING BY DELAYING THE BEAT (PLAYING LATE)

(Syncopated) Delayed (Syncopated) Delayed

16. WHEN THE SAINTS GO MARCHING IN - Without Syncopation

James Black and Katherine Purvis

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

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

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

Bob Carleton
Arr. by Mike Steinel

DIV. DIV. DIV.

20. READING SWING RHYTHMS

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

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

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

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

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

21. SWING RHYTHM WORKOUT #1

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

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

22. SWING RHYTHM WORKOUT #2

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

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

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

23. SWING RHYTHM WORKOUT #3

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

Dit Doo Bah Doo Bah Doo Bah Doo Dit Bah

24. SWING RHYTHM REVIEW

"Jazzin' Up" the Melody with Syncopation

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

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

Original Melody

Jazzed Up (syncopated) Melody

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

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

"Jazzin' Up" the Melody by Adding Rhythms

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

26. "JAZZIN' UP" JINGLE BELLS

Original Melody J. Pierpont

Jazzed Up Melody (rhythms added)

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah 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 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.

Improvising on the Melody

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

53. ST. LOUIS BLUES - Original Melody

54. ST. LOUIS BLUES - Changing Rhythms

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

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

56. ST. LOUIS BLUES - Filling in the Skips

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

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

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

PERFORMANCE SPOTLIGHT

58. ST. LOUIS BLUES – Full Band Arrangement

W. C. Handy
Arr. by Mike Steinel

INTRO 4

(19) G7 SOLOS

Play 1st time only

C7

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

(31) FULL ENSEMBLE (DIXIE-STYLE)

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

FOR PIANO ONLY

Jazz Chord Voicings

Jazz Chords can be played many different ways. The way a specific chord is played and which notes are used is called a **Voicing**. Jazz voicings can have as few as two notes or as many as eight or more.

Thirds and Sevenths are Important

These notes determine the quality (major, minor, or dominant) of the basic chord. Notice in this example how simple voicings made up of only roots, thirds, and sevenths sound full and complete.

Diagram illustrating three chord voicings: CMA7, C7, and CMi7. Each chord is shown in a grand staff with notes for the root, third, and seventh.

Ninths, Elevenths, and Thirteenth

To make jazz voicings sound jazzy, pianists often include upper extensions (ninths, elevenths, and thirteenth) in the chord voicing. These notes are the same pitches as the 2nd, 4th, and 6th notes of the major scale from which the chord is built.

Diagram illustrating the Extended C Major Scale (notes 8-15) and the C Major Thirteenth Chord (CMA13).

Note: Ninths and thirteenth can be added even though the chord symbol indicates a seventh chord.

Comping With Jazz Voicings

It is important to remember that “comping” must compliment and not compete with the rest of the band. In order to achieve this, pianists and guitarists improvise chord voicings that supply the most necessary harmonic information with the least amount of notes.

When you are first learning to voice chords, it is best to start with two-, three-, or four-note combinations. These provide an adequate picture of the harmony without sounding thick or muddy. Here is a blues progression harmonized three different ways.

Blues in B^b using two-note voicings (thirds and sevenths)

Musical notation for Blues in B^b using two-note voicings (thirds and sevenths).

Blues in B^b using three-note voicings (thirds, sevenths, ninths, and thirteenth)

These voicings are used for exercises 37–39 and 41–45.

Musical notation for Blues in B^b using three-note voicings (thirds, sevenths, ninths, and thirteenth).

Note: In a jazz chord, the **Thirteenth** (which is actually the 6th note of a scale) is often used in place of the fifth.

Blues in B^b using four-note voicings

Musical notation for Blues in B^b using four-note voicings.

FOR PIANO ONLY

How to Build Jazz Voicings

Although voicings are often provided for you in the music you play, it is important to be able to build your own voicings. Here is a simple procedure.

1. Find the notes of the chord (all the way to the thirteenth)
2. Omit the root and fifth
3. For best results put the third or seventh at the bottom
4. Add ninths and thirteenths to make the chord sound jazzy
5. Connect smoothly between chords (keep common tones if possible and move voices by step)

The Importance of Three-Note Voicings

Three-note voicings are very important to jazz pianists because they can be played by one hand. Jazz pianists use three-note voicings three ways.

1. As a chord in the left hand while the right hand improvises a melody
2. As a chord in the right hand while the left hand plays a bass line (when there isn't a bassist)
3. As a chord in the left hand while the right hand adds notes to fill out the voicing

Six Basic Three-Note Voicings

By following the guidelines in the box above you can build two basic voicings for each of the three basic chord qualities (Major, Dominant, and Minor). **Note:** Ninths and thirteenths can be added even though the chord symbol indicates a seventh chord.

When chords change, keep the motion between chord voices to a minimum. Avoid voicings entirely above or below middle C.

Two-Handed Voicings

Often pianists will need to play voicings that use both hands. These are the most commonly used when accompanying the entire band or when added excitement is needed.

Expanding Three-Note Voicings

One of the easiest methods of producing excellent two-handed voicings is to expand the basic three-note voicing by adding notes in the right hand which fill out the chord. Here are three simple ways to do that:

Constructing Bass Lines

Although all of the exercises and songs in this book will have bass lines written in the part, it is important that young bassists know how to build simple “walking” bass lines. Remember these bass lines are for jazz which is marked “swing” and in 4/4 time.

Effective walking bass lines provide the harmony (notes of the chords) in a smooth and melodic fashion. The most important note in the harmony is always the root, however a bass line made up entirely of roots sounds boring:

Two staves of music in 4/4 time, bass clef, showing a boring walking bass line. The first staff has two measures of Bb7 and two measures of Eb7. The second staff has four measures of Bb7, F7, Eb7, and Bb7. The notes are the roots of the chords, making the line sound flat and unmelodic.

A bass line which arpeggiates chord tones sounds slightly better. It provides a complete picture of the harmony, however it does not sound smooth or melodic:

Two staves of music in 4/4 time, bass clef, showing an arpeggiated walking bass line. The first staff has two measures of Bb7 and two measures of Eb7. The second staff has four measures of Bb7, F7, Eb7, and Bb7. The notes are the chord tones (3, 7, 9) of the chords, which sounds better but is still not smooth or melodic.

Two Basic Walking Melodies – 1, 2, 3, 5 and 8, 7, 6, 5

You can build effective bass lines with two basic melodies (1, 2, 3, 5 and 8, 7, 6, 5). The numbers indicate which scale tones are to be used. Notice that each melody starts with the root (1 or 8) of the chord. Providing the root on beat 1 of each bar is an important role for the bassist. Notice that each of these melodies contain three chord tones and one scale tone. Each is harmonically and melodically strong.

A single staff of music in 4/4 time, bass clef, showing two basic walking melodies. The first melody is for CMA7 and C7, using scale tones 1, 2, 3, 5. The second melody is for CMA7 and Cm7, using scale tones 8, 7, 6, 5.

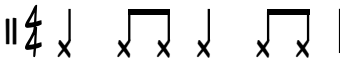
The Ride Cymbal

In jazz marked "swing" the ride cymbal reinforces the quarter note walking bass line provided by the bass player. These two instruments supply the rhythmic foundation of swing music.

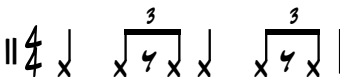
The Basic Ride Cymbal Pattern

The ride cymbal pattern is usually played in a triplet feel, however it is not always strict. At slow tempos the pattern is very tripletty but at faster tempos the eighth notes are played more evenly. In this book we will always notate the ride pattern in eighth notes.

The basic Ride Cymbal Pattern is notated as:

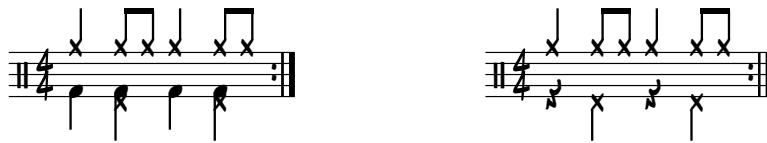


The basic Ride Cymbal Pattern sounds like:



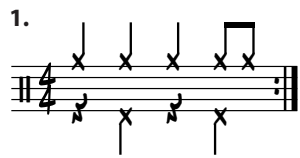
The Basic Swing Pattern - Playing "time"

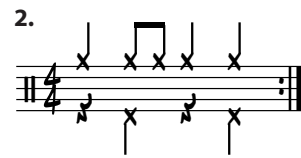
This is the basic swing pattern for Jazz Drumming (with and without bass drum). Practice each until they are "automatic".

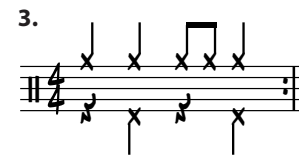


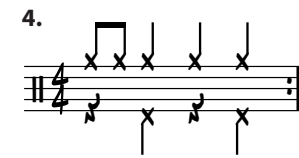
Achieving Variety of the Ride Pattern

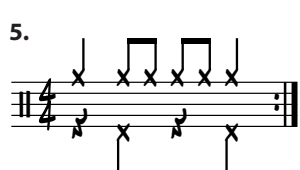
Although many drum parts are notated with a strictly repetitive ride cymbal pattern, in practice jazz drummers use a wide variety of cymbal rhythms. Practice each of the rhythms below so that you can execute them with steady time and good feel. When playing the exercises and songs in this book feel free to use any of the rhythmic patterns listed below.

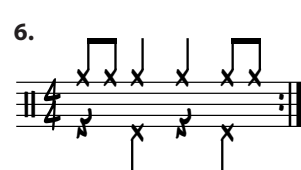
1. 

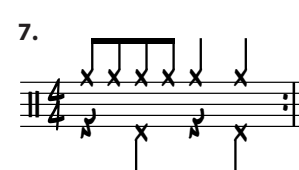
2. 

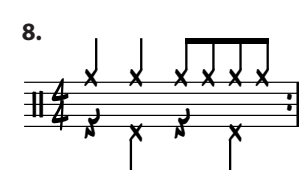
3. 

4. 

5. 

6. 

7. 

8. 

Using the Bass Drum in the Swing Pattern

When playing the basic swing pattern the bass drum can play quarter notes on all four beats of the bar very softly or it can be omitted.

It is important to develop a very light bass drum as it can easily sound heavy and cover up the notes of the bass line. It is often said that the bass drum should be "felt but not heard".



Charlie Parker

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

Dizzy Gillespie



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

PERFORMANCE SPOTLIGHT

99. “BOPPIN’ AROUND” – Full Band Arrangement

Mike Steinel

Musical score for "Boppin' Around" - Full Band Arrangement. The score is in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff contains the main melody with various articulations like accents and slurs. The second staff continues the melody with triplets and accents. The third staff includes first and second endings, with the first ending leading to a CODA and the second ending leading to a DIVISION. The fourth staff is a piano accompaniment consisting of eighth notes, with a box around the number 14 and the word "SOLOS" above it. The fifth staff continues the piano accompaniment with various chords (G7, D7, C7) and a "D.S. AL CODA" instruction. The sixth staff concludes the piece with a CODA symbol and a DIVISION.

100. DEMONSTRATION SOLO FOR “BOPPIN’ AROUND”

Musical score for "Demonstration Solo for 'Boppin' Around'". The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff shows a melodic line with a G7 chord above it. The second staff continues the melodic line with G7 and D7 chords. The third staff continues the melodic line with G7 and C7 chords. The fourth staff concludes the solo with G7 and D7 chords.