

Developing the Language of Jazz

Jonathan Holford and Mike Carubia

Catalog No.: #SCM-1097-00
Complete Band with Full Conductor Score: \$75.00
Extra Conductor Score No.: SCM-1097-00 \$7.00

Instrumentation: Flute, 5 Saxophones, 4 Trumpets, 4 Trombones, Guitar, Piano, Vibes / Bass, Drums / Flash Cards

Jonathan Holford



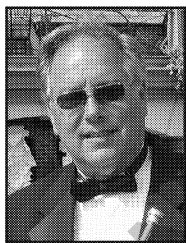
Jonathan Holford is a music educator and freelance saxophonist woodwind specialist in the New York metropolitan area. After graduating from Hofstra University with a bachelor degree in music education, he joined the staff of the Hewlett-Woodmere Music Department where he has been teaching middle school band and jazz ensemble for 11 years. His jazz ensembles have been invited to perform at state and regional music conventions and for the NYS commissioner of education.

Mr. Holford has been member of the Jazz Faculty at the Hartwick Summer Music Festival where he taught and performed with the likes of Sherrie Maricle. In the fall of 2007, Jonathan completed his Masters Degree in Jazz Performance at The Aaron Copeland School of Music, where he studied with Antonio Hart, Michael Mossman and Ted Rosenthal.

As a freelance musician, Jonathan can often be found playing in regional pit orchestras, big bands and rock/funk bands across metropolitan area. He has played with the Tommy Dorsey Orchestra and has played with up jazz greats, Teddy Charles, Dave Lalama, saxophone legend Al Gallodoro and many others. In the summer of 2012 Jonathan co-produced and played on the Dave Lalama big band album "The Hofstra Project". He was a part of an all-star band that included section mates; Dave Pietro and Ralph Lalama with John Mosca (Vanguard Orch), Glenn Drewes (Gerry Mulligan, Mel Lewis) brass and Tony Tedesco (John Pizzarelli) drums.

Jonathan has been very fortunate to have studied sax/flute/clarinet with the following with Antonio Hart, Dave Pietro, Gary Smulyan, and others. He studied arranging with Dr. David Lalama, Michael Phillip Mossman and Carl Strommen. Jonathan's expertise, dedication and experience working with student groups has been an invaluable asset to "Developing the Language of Jazz". Look for more from Jonathan in the years to come, www.jonathanholford.com Jonathan currently lives in Long Island, NY with his wife Krista.

Mike Carubia



Mr. Carubia has been a professional musician since age 15 and has been involved in all aspects of the music business. As a performer, Mike has played on six National telethons, recorded over 50 CD's of industrial and sports library music, numerous commercials, 5 jazz albums and several pop and contemporary recordings. He has performed in orchestras which accompany the worlds best singers including ; Tony Bennett, Vic Damone, Englebert Humperdinck, Sammy Davis Jr, Jerry Vale, Lena Horne, Maxine Sullivan and most recently Frank Sinatra Jr.

Mr. Carubia played five years with the Gerry Mulligan Concert Jazz Band completing a five week World Tour and a two week jazz cruise in the 1980's. His credits as a substitute trumpet player on Broadway number 25 different shows including: Sugar Babies, Les Miz, 42nd Street, Starlight Express, Sweet Charity, The Wiz, Fosse, Saturday Night Fever and most recently Chicago. Mike was a regular substitute on the Village Vanguard Orch. (Formerly the Thad Jones -Mel Lewis Orch)for the period 1982-2004.

As a composer and arranger Mr. Carubia has written and recorded over 175 original compositions for Omni Music, a music source for TV, Radio and Industry. He has also published over 100 Jazz Ensemble arrangements or compositions plus 5 books on improvisation for Warner Bros. Music and Alfred Music & Kendor Music. He now has is own publishing company, Smart Chart Music, which features simplified scorings of Thad Jones' compositions and originals by himself and 6 nationally known composer/educators. His book "Effective Etudes for Jazz" (Kendor Music) is in it's 3rd printing and Vol. 2 is being prepared for a Fall 2013 release.

Mr. Carubia taught high school in East Meadow for 8 years, spent 3 years as Director of Jazz Studies at the University of Bridgeport in Connecticut before spending 15 years at Ward Melville as Jazz Ensemble Director and Theory Instructor. He retired from public school teaching in July of 05 and since then has held adjunct teaching positions at St. Joseph's College, Nassau Community College and Five Towns College on Long Island NY. He is active as a free-lance trumpet player and arranger in the NY area.

He received is Bachelor of Arts from C.W. Post College and his Masters degree in Theory and Composition from the University of Miami, Coral Gables, Florida, and attended the Eastman Arrangers Workshop in 1970. He studied arranging privately with Manny Albam and Ray Starling.

Mike played professional baseball for the Baltimore Orioles and the Los Angeles Angels following his graduation from high school. He made the major league roster as a pitcher for the Angels in 1963 but an arm injury forced retirement from the sport in 1967.

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TIPS FOR THE TEACHER

- **THIS PACKET IS TO BE USED FOR THE FIRST FIVE MINUTES OF EACH REHEARSAL.** It is designed to teach the concepts inherent in **Swing** and **Jazz** music.
- **USE THE FREE AUDIO TRACKS AND THE SAMPLE VIDEOS** available from the **Smart Chart Music** or **CL Barnhouse** websites as resources for implementation of this method.
- **USE EXERCISES 2 AND 3 TO START EACH CLASS.** Once students have progressed, transition to exercises 8 and 9 and then 13 as warm-ups. Call and response style.
- **DEMONSTRATE EACH EXAMPLE FOR YOUR STUDENTS.**
Play the tracks in class in if you are not comfortable playing them yourself
- **REPETITION IS A GOOD THING.** Repeat each one-line exercise until your students can play them cleanly and accurately. Make sure they play the **accented notes (louder)** than the tenuto and staccato notes. **This is a huge part to “Developing the Language of Jazz”.**
- **MOST SECTIONS CAN BE PLAYED CONSECUTIVELY WITHOUT STOPPING (i.e. 4a-4b-4c)** Use this feature to increase the challenge before moving on to the next exercise.
- **DO NOT MOVE ON UNTIL A MAJORITY OF YOUR STUDENTS ARE EMULATING THE EXERCISE CORRECTLY.** Start slowly and gradually increase tempos.
- **THE RHYTHM SECTION:**
 - **DRUMS:** The primarily role of a drummer is to keep steady time. Have your drummer first start out with keeping steady quarter notes on the ride cymbal. **(The traditional swing pattern can be added later)** Add the written left hand rhythms “lightly” on the snare drum. The goal for your drummers is to gain independence of hands and be able to play set-up’s, fills and kicks without losing steady time. Add the hi-hat on 2 and 4 after exercise 15.
NOTE: THE BASS DRUM SHOULD NOT BE USED FOR THE ENTIRE PACKET!!!!!!!!!!!!!!!!!!!!!!
 - **BASS:** Depending upon the exercise, the bass either acts like a “horn player” or a timekeeper. When acting as a timekeeper, it is important that the quarter notes of the walking bass line up exactly with the ride cymbal. The quarter notes played by the Bass should be well connected and consistent in sound quality.
 - **PIANO / GUITAR / VIBES:** In this packet, these instruments play linearly not harmonically. It is important that students work on their feel and attacks as the wind players do. Once your piano player is comfortable with playing with one hand, add the left hand one octave lower.
- **ENCOURAGE YOUR STUDENTS TO LISTEN AND PRACTICE TO TRACKS AT HOME.**
Free Mp3 Tracks are available on these two websites www.smartchartmusic.com or www.barnhouse.com (Search for: Developing the Language of Jazz)
- **ABOVE ALL, REMEMBER TO MAKE MUSIC FUN.** This packet is designed to introduce and to elevate your students’ understanding and performing skills in the **Swing /Jazz** idiom. **Remember,** this is a **NEW LANGUAGE** for your students and positive results may take time.

Hopefully, this method will help speed up this process.

Jonathan Holford & Mike Carubia

Developing the Language of Jazz

Introduction Teacher Note: Read with your students.

We have all heard the quote by Henry Wadsworth Longfellow, "**Music is the universal language of mankind.**" Music has the ability to transcend cultural, religious and generational barriers. Like all languages it is not void of *dialects* or *accents*. Developing the proper *accent* poses the greatest challenge for all students of language. Jazz can clearly be considered a *dialect* in the language of music and requires the proper *accent* when performed. That "accent" or *dialect* must be learned in the same manner in which we learn to speak and read, which initially is by **Listening, Imitating** and eventually **Reading**. The sample MP3's can be used for this. (MP3 titles and numbers correspond to each exercise.)

Articulation:(Pronunciation) Teacher Note: Read with your students.

The following four articulation marks will help students produce the proper Jazz "accent". Often in jazz pieces, articulations are implied, leaving it up to the performer to interpret. Additionally, the syllables associated with each of the articulations will assist in the learning process. We have chosen the "V" sound because it lends itself to a longer smoother articulation and better control of the dynamic differences between accented and non-accented notes .

Concert Pitch

VA Voo VAT VIT.


Played long and accented for its full value Played Smooth without accent for its full value Played Short and Accented Played Short without accent

 Teacher Note: If you feel more comfortable, you may replace the "V" sound with the more traditional "D" or "B" sound.

1. Standard Rhythmic Performance vs Swing/Jazz Performance:

The main difference between Swing/Jazz and all other musical genres is the "**Feel**" of the eighth notes.

Listen to Track 1, note the difference between the two following examples. After listening to the examples a number of times, sing then play the examples on your instrument.

 Teacher Note: Sing the rhythms with your students, then have have them play the same rhythms on their instruments.

Concert Band/Classical = notes played evenly

Jazz / Swing = notes are played unevenly as a triplets


Con.

****THIS CONCEPT IS BEST IF LEARNED BY EAR FIRST- THEN APPLIED TO STANDARD NOTATION****

2. EAR TRAINING - CALL AND RESPONSE BEAT 1 RIFFS (Aural Literacy)

GOAL: TO DEVELOP A JAZZ ACCENT BY LISTENING AND IMITATING.


Listen specifically to the length, feel and articulation of the eighth notes. On a Concert F repeat what you hear.

 Teacher Note: The written riffs of exercise 3 are to be used for call and response. "Tracks 2a-c" will provide sample call and response exercises to be used with your students or for personal reference. Have your drummer play quarter notes on the ride cymbal and lightly play the riff with their left hand on the snare. Make sure the students imitate the articulations and the feel exactly. Start at mm=88.

3. READING DRILLS - BEAT 1 RIFFS (Visual Literacy) using Flash Cards

GOAL: TO DEVELOP SIGHT VOCABULARY BY ASSOCIATING SOUNDS WITH SYMBOLS.

Although jazz rhythms seem complicated, they can be simplified into variations of RIFF A. These 4 riffs are the basis for this entire curriculum. Alternate between singing and playing the various riffs. (*flash cards*)

 Teacher Note: Using the flash cards provided, have your drummer play quarter notes on the ride cymbal. Show your students one of the flash cards. Have them look at the flash card for one measure. Next have them sing and then play the notation. Give them time to process what they see. Watch the video for an example. Use exercises 2 and 3 to start each class.

RIFF A RIFF B RIFF C RIFF D

VA Voo Voo VAT VA Voo VAT VA VAT VA VIT VAT

4. BASIC RIFFS (Unison): Sing first and then play

GOAL: TO DEVELOP CORRECT ARTICULATION, RHYTHM AND ACCENT.

4a

4a is a musical exercise for a 6-piece band. It consists of six staves: Eb (E-flat), Bb (B-flat), Tbn (Tuba), Con (Cornet), Bass, and Drms (Drums). The key signature is one sharp (F#) and the time signature is 4/4. The exercise is divided into four measures. Each measure contains a vocal line with notes and lyrics (VA, VOO, VAT) and instrumental parts for each instrument. Accents are marked with a caret (^) above notes. The Eb, Bb, Tbn, and Con parts play a similar melodic line, while the Bass part plays a lower, simpler line. The Drms part provides a steady rhythmic accompaniment.

Teacher Note: Remind students to play accents louder than other notes.

4b

4b is a musical exercise for a 6-piece band, similar to 4a. It consists of six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The key signature is one sharp (F#) and the time signature is 4/4. The exercise is divided into four measures. Each measure contains a vocal line with notes and lyrics (VA, VIT, VAT) and instrumental parts for each instrument. Accents are marked with a caret (^) above notes. The Eb, Bb, Tbn, and Con parts play a similar melodic line, while the Bass part plays a lower, simpler line. The Drms part provides a steady rhythmic accompaniment.

4c

4c is a musical exercise for a 6-piece band, similar to 4a and 4b. It consists of six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The key signature is one sharp (F#) and the time signature is 4/4. The exercise is divided into four measures. Each measure contains a vocal line with notes and lyrics (VA, VIT, VAT) and instrumental parts for each instrument. Accents are marked with a caret (^) above notes. The Eb, Bb, Tbn, and Con parts play a similar melodic line, while the Bass part plays a lower, simpler line. The Drms part provides a steady rhythmic accompaniment.

5. BASIC RIFF MELODIC ETUDES (Unison): Sing first and then play
GOAL: TO DEVELOP AND PRACTICE COORDINATION BETWEEN TONGUE AND FINGERS.

5a

5a is the first musical exercise. It consists of six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, Tbn, and Bass staves are in 4/4 time with a key signature of one sharp (F#). The Eb and Bb staves use treble clefs, while the Tbn and Bass staves use bass clefs. The Con staff uses a soprano clef. The Drms staff uses a drum clef. The exercise features a rhythmic pattern of quarter notes and eighth notes with accents and slurs. The Eb, Bb, and Bass staves play a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The Tbn staff plays a sequence of notes: Bb3, C4, D4, E4, F#4, E4, D4, C4, Bb3. The Con staff plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4. The Drms staff plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4.

5b

5b is the second musical exercise. It consists of six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, Tbn, and Bass staves are in 4/4 time with a key signature of one sharp (F#). The Eb, Bb, and Bass staves use treble clefs, while the Tbn staff uses a bass clef. The Con staff uses a soprano clef. The Drms staff uses a drum clef. The exercise features a rhythmic pattern of quarter notes and eighth notes with accents and slurs. The Eb, Bb, and Bass staves play a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The Tbn staff plays a sequence of notes: Bb3, C4, D4, E4, F#4, E4, D4, C4, Bb3. The Con staff plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4. The Drms staff plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4.

5c

5c is the third musical exercise. It consists of six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, Tbn, and Bass staves are in 4/4 time with a key signature of one sharp (F#). The Eb, Bb, and Bass staves use treble clefs, while the Tbn staff uses a bass clef. The Con staff uses a soprano clef. The Drms staff uses a drum clef. The exercise features a rhythmic pattern of quarter notes and eighth notes with accents and slurs. The Eb, Bb, and Bass staves play a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The Tbn staff plays a sequence of notes: Bb3, C4, D4, E4, F#4, E4, D4, C4, Bb3. The Con staff plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4. The Drms staff plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4.

6. BASIC RIFF HARMONIZED ETUDES: Sing first and then play.
GOAL: TO REINFORCE ARTICULATION SKILLS WHILE PLAYING IN HARMONY.

6a

When playing a walking bass line play all the quarter notes smoothly without space. Also make sure they line up with the ride cymbal.

This musical score for 6a consists of six staves. The Eb, Bb, and Tbn staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Con, Bass, and Drms staves are in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The Eb staff contains a melodic line with eighth and quarter notes, some with accents. The Bb staff contains a harmonic accompaniment of chords and intervals. The Tbn staff contains a harmonic accompaniment of chords and intervals. The Con staff contains a melodic line with eighth and quarter notes, some with accents. The Bass staff contains a walking bass line of quarter notes. The Drms staff contains a ride cymbal pattern of quarter notes.

Teacher Note: Pay close attention to the bass and ride cymbal. Make sure they are lined up and that the bass player is playing the quarter notes evenly without space. Remind students to play each riff well connected as a complete thought.

6b

This musical score for 6b consists of six staves. The Eb, Bb, and Tbn staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The Con, Bass, and Drms staves are in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The Eb staff contains a melodic line with eighth and quarter notes, some with accents. The Bb staff contains a harmonic accompaniment of chords and intervals. The Tbn staff contains a harmonic accompaniment of chords and intervals. The Con staff contains a melodic line with eighth and quarter notes, some with accents. The Bass staff contains a walking bass line of quarter notes. The Drms staff contains a ride cymbal pattern of quarter notes.

6c

This musical score for 6c consists of six staves. The Eb, Bb, and Tbn staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Con, Bass, and Drms staves are in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The Eb staff contains a melodic line with eighth and quarter notes, some with accents. The Bb staff contains a harmonic accompaniment of chords and intervals. The Tbn staff contains a harmonic accompaniment of chords and intervals. The Con staff contains a melodic line with eighth and quarter notes, some with accents. The Bass staff contains a walking bass line of quarter notes. The Drms staff contains a ride cymbal pattern of quarter notes.

7. DYNAMICS

GOAL: TO DEVELOP CONTRAST AND EXPRESSION THROUGH CHANGE IN VOLUME.

7a

7b

7c

8. EAR TRAINING - CALL AND RESPONSE BEAT 3 RIFFS (Aural Literacy)

GOAL: TO DEVELOP A JAZZ ACCENT BY LISTENING AND IMITATING.

After mastering the Basic Riffs on Beat 1. Listen to the 4 Basic Riffs now on Beat 3.
Listen specifically to the length, feel and articulation of the eighth notes. On a Concert F repeat what you hear.

Teacher Note: The written riffs of exercise 9 are to be used for call and response. "Tracks 8a-c" will provide sample call and response exercises to be used with your students or for personal reference. Have your drummer play quarter notes on the ride cymbal and lightly play the riff with their left hand on the snare. Make sure the students imitate the articulations and the feel exactly. Start at mm=90.

9. READING FLASH CARD DRILLS - BEAT 3 RIFFS (Visual Literacy) using Flash Cards

GOAL: TO DEVELOP SIGHT VOCABULARY BY ASSOCIATING SOUNDS WITH SYMBOLS

After mastering the Basic Riffs on Beat 1, study the following variations of the 4 Beat 3 riffs. Alternate between singing and playing the various riffs. (flash cards)

Teacher Note: Using the flash cards provided, have your drummer play quarter notes on the ride cymbal. Show your students one of the flash cards. Have them look at the flash card for one measure. Next have them sing and then play the notation. Give them time to process what they see. Watch the video for an example. Now use exercises 8 and 9 to start each class.

RIFF A Beat 3 RIFF B Beat 3 RIFF C Beat 3 RIFF D Beat 3

VA V00 V00 VAT VA V00 VAT VA VAT VA VIT VAT

10. BASIC BEAT 3 RIFFS (Unison): Sing first and then play

GOAL: TO DEVELOP CORRECT ARTICULATION, RHYTHM AND ACCENT.

10a

Musical score for 10a, featuring Eb, Bb, Tbn, Con, Bass, and Drms. The score is in 4/4 time and includes vocal line annotations: VA, Voo, VAT, VIT.

10b

Musical score for 10b, featuring Eb, Bb, Tbn, Con, Bass, and Drms. The score is in 4/4 time and includes vocal line annotations: VA, VAT, Voo, VIT.

10c

Musical score for 10c, featuring Eb, Bb, Tbn, Con, Bass, and Drms. The score is in 4/4 time and includes vocal line annotations: VA, VIT, VAT, Voo.

11. BASIC RIFF BEAT 3 MELODIC ETUDES (Unison): Sing first and then play
GOAL: TO DEVELOP AND PRACTICE COORDINATION BETWEEN TONGUE AND FINGERS.

11a

Musical score for 11a, featuring Eb, Bb, Tbn, Con, Bass, and Drms parts. The score is in 4/4 time and includes dynamic markings such as *p* and *f*. The Eb, Bb, Tbn, and Bass parts play a melodic line with accents and slurs. The Con part plays a similar line. The Drms part provides a rhythmic accompaniment with a steady beat.

11b

Musical score for 11b, featuring Eb, Bb, Tbn, Con, Bass, and Drms parts. The score is in 4/4 time and includes dynamic markings such as *p* and *f*. The Eb, Bb, Tbn, and Bass parts play a melodic line with accents and slurs. The Con part plays a similar line. The Drms part provides a rhythmic accompaniment with a steady beat.

11c

Musical score for 11c, featuring Eb, Bb, Tbn, Con, Bass, and Drms parts. The score is in 4/4 time and includes dynamic markings such as *p* and *f*. The Eb, Bb, Tbn, and Bass parts play a melodic line with accents and slurs. The Con part plays a similar line. The Drms part provides a rhythmic accompaniment with a steady beat.

12. BASIC RIFF BEAT 3 HARMONIZED ETUDES: Sing first and then play

GOAL: TO REINFORCE ARTICULATION SKILLS IN A HARMONIC SETTING WITH DYNAMICS.

a

Section a is a 4-measure musical exercise. It features six staves: Eb (E-flat), Bb (B-flat), Tbn (Tuba), Con (Cornet), Bass, and Drms (Drums). The Eb, Bb, and Tbn staves contain melodic lines with accents and dynamic markings (p, ff). The Con staff contains a rhythmic line with accents. The Bass staff contains a simple bass line. The Drms staff contains a drum pattern with downbeats.

Teacher Note: Remind students to exaggerate the dynamics while maintaining proper length and proper inflections.

b

Section b is a 4-measure musical exercise. It features six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, and Tbn staves contain melodic lines with accents and dynamic markings (p, ff). The Con staff contains a rhythmic line with accents. The Bass staff contains a simple bass line. The Drms staff contains a drum pattern with downbeats.

c

Section c is a 4-measure musical exercise. It features six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, and Tbn staves contain melodic lines with accents and dynamic markings (p, ff). The Con staff contains a rhythmic line with accents. The Bass staff contains a simple bass line. The Drms staff contains a drum pattern with downbeats.

13. EAR TRAINING/READING DRILLS - COMPOSITE RIFFS (Aural/Visual Literacy)**GOAL: TO FURTHER DEVELOP SIGHT VOCABULARY BY ASSOCIATING SOUNDS WITH SYMBOLS.**

Con. **A + A** **A + B** **A + C** **A + D**

Con. **B + A** **B + B** **B + C** **B + D**

Con. **C + A** **C + B** **C + C** **C + D**

Con. **D + A** **D + B** **D + C** **D + D**

Practice Each Riff As Below

Con.

Teacher Note:

Introduce exercise 13 first using the call and response technique used in ex.2 and ex.8. Use track 13 as reference. See example above.

Exercise 13 is a combination of the two earlier exercises. Like exercises 2 and 9 introduce these riffs *AURALLY* first before incorporating the *VISUAL*. **You may use the appropriate recording or if you feel comfortable you may perform each riff yourself with the ensemble as a call and response.** Have the drummer play quarter notes on the ride cymbal to keep time.

One of the main reasons why students have difficulty sight reading is because they focus on individual notes not groupings of notes (Riffs). This is called *chunking* in English Language Arts.

Emphasize to the students that they should be looking at each measure as some combination of **Beat 1** and **Beat 3 Riffs**.

Have students visualize an imaginary line in the center of each measure that divides the two riffs.

For variations, incorporate the composite riffs into scales.

Use ex. 13 as your call and response warm-up until the end of this packet.

14. COMPOSITE RIFF ETUDES (Unison): Sing first and then play

GOAL: TO SEE RHYTHMS AS COMBINATIONS OF BASIC RIFFS.

(Please read carefully, basic riffs articulations may slightly vary.)

a

Section a is a 4-measure exercise in 4/4 time, key of B-flat major. It features six staves: Eb (E-flat trumpet), Bb (B-flat trumpet), Tbn (Tuba), Con (Cornet), Bass (Bass), and Drms (Drums). The Eb, Bb, and Tbn parts play a rhythmic pattern of eighth notes with accents and slurs. The Con part plays a similar pattern. The Bass part plays a steady eighth-note line. The Drms part plays a consistent eighth-note pattern.

b

Section b is a 4-measure exercise in 4/4 time, key of B-flat major. It features six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, and Tbn parts play a rhythmic pattern of eighth notes with accents and slurs. The Con part plays a similar pattern. The Bass part plays a steady eighth-note line. The Drms part plays a consistent eighth-note pattern.

c

Section c is a 4-measure exercise in 4/4 time, key of B-flat major. It features six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, and Tbn parts play a rhythmic pattern of eighth notes with accents and slurs. The Con part plays a similar pattern. The Bass part plays a steady eighth-note line. The Drms part plays a consistent eighth-note pattern.

15. ARTICULATING SCALE PASSAGES

GOAL: TO PRODUCE A SMOOTH CONNECTION BETWEEN NOTES AND FOLLOW THE DYNAMIC LINES.

(Technique: Slur up-beats to downbeats and accent the upbeats.) ***NO SPACE BETWEEN NOTES***

15a
Con. 

15b
Con. 

15c
Con. 

15d
Con. 

 **Teacher Note:**

For this exercise the drummer will be *PLAYING TIME*. (Quarter notes on the ride, hi-hat on 2 and 4 and a cross stick/rim-tap/click on beat 4)

The slurs have been removed for the trombones, piano, guitar and bass. For these students emphasize the importance of the accents and making each eighth note connect smoothly to the next. Students will tend to put space between the up-beat and down-beat.

Note the difference between the first note of 15b and 15c. Quarter notes may be played short or long. If nothing is specified, it is up for interpretation. THERE IS NO RIGHT OR WRONG.

DO NOT MOVE ON TO EXERCISE 16 UNTIL THIS CONCEPT IS MASTERED!!!!

16. BASIC TIED RIFFS: Sing first and then play

GOAL: TO BECOME FAMILIAR WITH COMMON TIED NOTATION.

Quarter notes can be played short or long. Follow the articulation marks **CAREFULLY!!!!**

a

Eb 


Bb 

Tbn 

Con. 

Bass 

Drms 

 Continue to add the Hi-Hat on 2 & 4 for exercises 16-19.

b

Musical score for section b, measures 1-4. The score is for six instruments: Eb, Bb, Tbn, Con, Bass, and Drms. The key signature is one flat (Bb) and the time signature is 4/4. The Eb part starts with a melodic line featuring accents and slurs. The Bb, Tbn, and Con parts provide harmonic support with chords and moving lines. The Bass part has a steady eighth-note pattern. The Drms part has a simple drum pattern. Dynamics include *mf* and accents (^).

c

Musical score for section c, measures 1-4. The score is for six instruments: Eb, Bb, Tbn, Con, Bass, and Drms. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The Eb part has a melodic line with accents and slurs. The Bb, Tbn, and Con parts provide harmonic support. The Bass part has a steady eighth-note pattern. The Drms part has a simple drum pattern. Dynamics include *p* and accents (^).

d

Musical score for section d, measures 1-4. The score is for six instruments: Eb, Bb, Tbn, Con, Bass, and Drms. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The Eb part has a melodic line with accents and slurs. The Bb, Tbn, and Con parts provide harmonic support. The Bass part has a steady eighth-note pattern. The Drms part has a simple drum pattern. Dynamics include *mf* and accents (^).

17. COMPOSITE TIED RIFFS w/ SHORT QUARTER NOTES: Sing first and then play
GOAL: TO VISUALIZE EACH MEASURE AS A COMPOSITE RHYTHM JOINED BY A TIE.

17a

17a is the first system of the piece, consisting of six staves: Eb, Bb, Tbn, Con, Bass, and Drms. The Eb, Bb, Tbn, and Con staves contain melodic lines with eighth notes and quarter notes, often tied across measures. The Bass staff has a similar melodic line. The Drms staff shows a drum pattern with quarter notes and rests. The key signature is one sharp (F#) and the time signature is 4/4.

17b

17b is the second system, continuing the six-staff arrangement. The melodic lines in the Eb, Bb, Tbn, and Con staves continue with eighth and quarter notes, some with ties. The Bass staff also continues its melodic line. The Drms staff maintains the drum pattern. The key signature and time signature remain the same as in 17a.

17c

17c is the third system, continuing the six-staff arrangement. The melodic lines in the Eb, Bb, Tbn, and Con staves continue with eighth and quarter notes, some with ties. The Bass staff also continues its melodic line. The Drms staff maintains the drum pattern. The key signature and time signature remain the same as in 17a.

17d

Musical score for 17d, featuring Eb, Bb, Tbn, Con, Bass, and Drms staves. The score is in 4/4 time and includes various musical notations such as accents, slurs, and dynamic markings.

18. UPBEATS: Sing first and then play
GOAL: TO DEVELOP RHYTHMIC ACCURACY WITH UP BEAT ENTRANCES.

18a

Musical score for 18a, featuring Eb, Bb, Tbn, Con, Bass, and Drms staves. The score is in 4/4 time and includes various musical notations such as accents, slurs, and dynamic markings.

Teacher Note: Dotted quarter notes can be written two different ways. Measures 1 and 3 demonstrate this.

18b

Musical score for 18b, featuring Eb, Bb, Tbn, Con, Bass, and Drms staves. The score is in 4/4 time and includes various musical notations such as accents, slurs, and dynamic markings.

18c

Musical score for section 18c, measures 1-8. It features six staves: Eb, Bb, Tbn, Con., Bass, and Drms. The Eb, Bb, and Tbn parts have various articulations like accents and slurs. The Bass and Drms parts provide a steady rhythmic accompaniment.

18d

Musical score for section 18d, measures 9-16. It features six staves: Eb, Bb, Tbn, Con., Bass, and Drms. Similar to 18c, it includes articulations and a consistent bass line.

19. REVIEW:

GOAL: TO APPLY ARTICULATIONS WHEN NOT NOTATED AND TO APPLY ALL LEARNED CONCEPTS.

19a

Musical score for section 19a, measures 1-8. It features six staves: Eb, Bb, Tbn, Con., Bass, and Drms. The parts are simpler than the previous sections, focusing on rhythm and articulation.

Teacher Note: Have your students add in slurs, accents and dynamics.

Musical score for Eb, Bb, Tbn, Con, Bass, and Drms. The score consists of six staves. The Eb, Bb, Tbn, and Con staves are in treble clef with a key signature of one flat. The Bass staff is in bass clef with a key signature of one flat. The Drms staff is in common time. The music features a rhythmic pattern of eighth and sixteenth notes.

19b

Musical score for Eb, Bb, Tbn, Con, Bass, and Drms, starting at measure 19b. The score consists of six staves. The Eb, Bb, Tbn, and Con staves are in treble clef with a key signature of one flat. The Bass staff is in bass clef with a key signature of one flat. The Drms staff is in common time. The music features a rhythmic pattern of eighth and sixteenth notes, with accents and slurs.

Musical score for Eb, Bb, Tbn, Con, Bass, and Drms. The score consists of six staves. The Eb, Bb, Tbn, and Con staves are in treble clef with a key signature of one flat. The Bass staff is in bass clef with a key signature of one flat. The Drms staff is in common time. The music features a rhythmic pattern of eighth and sixteenth notes, with accents and slurs.

19c

Musical score for measures 19c, featuring Eb, Bb, Tbn, Con, Bass, and Drms staves. The score includes dynamic markings such as *p* and *mf*, and various articulation marks like accents and slurs.

Continuation of musical score for measures 19c, featuring Eb, Bb, Tbn, Con, Bass, and Drms staves. The score includes dynamic markings such as *p* and *mf*, and various articulation marks like accents and slurs.

19d

Musical score for measures 19d, featuring Eb, Bb, Tbn, Con, Bass, and Drms staves. The score includes dynamic markings such as *p* and *mf*, and various articulation marks like accents and slurs.

The first system of the musical score includes six staves: Eb (E-flat), Bb (B-flat), Tbn (Tuba), Con (Cornet), Bass, and Drms (Drums). The Eb, Bb, and Tbn parts feature complex rhythmic patterns with eighth notes and accents. The Con part consists of chords with rhythmic patterns. The Bass part has a steady eighth-note accompaniment. The Drms part shows a drum set pattern with various rhythms.

The second system continues the musical score with the same six staves. The Eb, Bb, and Tbn parts continue with their complex rhythmic patterns. The Con part continues with its chordal accompaniment. The Bass part maintains its eighth-note accompaniment. The Drms part continues with its drum set pattern.

TIPS FOR STUDENTS (On Parts)

LISTENING IS JUST AS IMPORTANT AS PRACTICING

DOWNLOAD THE FREE MP3's and LISTEN TO EACH TRACK SEVERAL TIMES BEFORE PLAYING

www.smartchartmusic.com or www.barnhouse.com

Search for: Developing The Language of Jazz

**REMEMBER THAT EIGHTH NOTES ARE PLAYED UNEVENLY WITH A TRIPLET FEEL
LEAVE NO SPACE BETWEEN GROUPS OF NOTES UNTIL YOU REACH A SHORT NOTE**

**MAKE SURE YOU PLAY THE ACCENTED NOTES LOUDER THAN YOU PLAY THE LEGATO or STACCATO NOTES
----THIS IS A HUGE PART OF THE JAZZ LANGUAGE ----**

PLAY ONE OR TWO EXERCISES FOR YOUR TEACHER TO CHECK YOUR PROGRESS

PRACTICE WITH A FRIEND, IT WILL BE MORE FUN AND YOU CAN CRITIQUE EACH OTHER

GO ON THE INTERNET AND LISTEN TO SOME CLASSIC BIG BAND JAZZ

**Suggested Listening: Count Basie, Duke Ellington, Benny Goodman Orch. Thad Jones/Mel Lewis Orch.
LISTEN TO HOW THESE PROFESSIONALS INTERPRET THE MUSICAL STYLE AND TRY TO EMULATE IT**