

# THE HORN CAN SWING: A GUIDEBOOK FOR TEACHING JAZZ STYLE AND IMPROVISATION TO COLLEGE HORN STUDENTS

by

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(Under the Direction of Jean Martin-Williams)

## ABSTRACT

The purpose of this document is to create a guidebook that will introduce the college-level horn student to jazz styles and improvisation techniques. Currently, no such books exist. The book will provide a basis of information for studying jazz-related styles and improvisational approaches as well as give suggested etudes for the horn player to reinforce these methods. Additionally, some information on specific horn players who are noteworthy within the jazz idiom will be included in order to provide a background for the student to gain a better understanding of the specific methods discussed. Chordal, motivic, and linear jazz improvisational techniques and their application within blues, bebop, and modal jazz styles will be considered. This guidebook will contain definitions and examples of each of these styles and techniques, along with etudes to reinforce the concepts, suggested recordings and solos/etudes for further reference. This document is to be viewed as the groundwork for an eventual resource of more in-depth and extended content.

INDEX WORDS: Clark, Chancey, Unsworth, Varner, Watkins, Style, Improvisation Horn, Jazz.

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## DEDICATION

This is dedicated to my parents, Jane and Paul Lucas, who have been entirely devoted in the faith and love they have given to me. Their support has enabled me to achieve far beyond what I'd ever imagined. I am forever grateful for all they have done for me.

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## **CHAPTER 1- INTRODUCTION AND OVERVIEW**

Horn players have an established domain that includes solo, chamber, and orchestral literature. Their training at the college level combines the study of this literature and its traditional performance practices with an exploration of methodologies designed to further their musical and performing development. This collegiate regimen of academic and performing rigors is intended to prepare the student to successfully navigate in today's musical world and handle the demands of various teaching and performing opportunities. However, it often overlooks the category of jazz. Many horn players are unaware of the fact that jazz is a field that is open to them and their horns.

To many, jazz is an unfamiliar and intimidating style, especially in terms of the improvisatory aspects. Horn players come from a tradition that calls for improvisation, specifically in the cadenzas of many of the most famous and popular concerti written for the instrument. When viewed in this light, improvisation may seem less formidable. Some horn players may also cite the differing styles and articulations of jazz as too difficult to integrate into an already overflowing practice routine. When coupling this element with the very basic fact that most horn players find it challenging enough just to get the intended note to come out of the instrument, it is easy to relate to the hesitation that may exist when these horn players are faced with the prospect of learning jazz styles and improvisational techniques. A final detractor may be that for a long while there were no materials available in the mainstream market that made jazz accessible to horn

players. This in turn meant that a horn player would need to transpose any or all materials that he or she might procure. Adding this extended task to an already lengthy list of challenges could make the ultimate goal seem fairly impossible, or at the very least, too time consuming to approach. For this reason, these different elements will be broken down in the remainder of this introductory chapter and addressed individually.

The study of jazz and its related concepts can reinforce a classically oriented training. The benefits of improved rhythm, subdivision, ear training, confidence, and musical nuance are all honed in the study and practice of jazz and improvisation. Despite the fact that this is not a genre that is discussed in many college programs of study, the contemporary horn student should be aware of the fact that the horn does have a traceable lineage within the history of jazz. Along with this history, the growing number of jazz horn players who are pursuing careers within the genre is a testament to the fact that it is a viable musical outlet, and therefore an important facet of a well-rounded horn player's skills. This document will be divided into 9 chapters, with the first serving as an introduction to both the document and common jazz concepts and terminology.

Contemporary hornists such as John Clark, Vincent Chancey, Tom Varner, and Adam Unsworth currently make varying portions of their incomes from their work within the field of jazz. Specific information drawn from interviews with each of them will be included in Chapter 2, providing an intimate look into some of their ideas and philosophies. Their insights prove that the role of the horn within the field of jazz is only just beginning to be defined.

Suggested approaches to improvisation will be introduced in the third chapter, creating a foundation upon which the student can build a framework of improvisatory knowledge and practice.

The introductory material within the fourth chapter will provide a resource for students who are unfamiliar with the basic history and theory of blues, bebop, and modal jazz styles. Specific parts of these elements may be covered in more depth in the individual chapters related to each style; the fourth chapter will serve as a primer for later chapters.

Chapters 5-7 will each deal with each of the styles being covered in this document. Attention will be focused on specific ways to adapt different improvisatory approaches and strategies to each of the styles discussed. Where appropriate, parallels will be drawn between classical and jazz practices. Techniques for developing a personalized approach to improvisation and practice strategies will be outlined. Additional resources for further information and suggested listening examples will be cited. Students are encouraged to use the introductory information presented in the beginning chapters to help bolster their experience with the later chapters. This material is presented in order to give the student a complete and comprehensive resource, so that he or she may feel more comfortable with the subject matter.

The appendices will offer transcriptions and additional materials to reinforce the concepts presented in the earlier chapters, including a glossary of jazz terminology. Bibliographic information will be cited, as well as suggestions for further study.

Often, classically trained students focus on stylistic nuances with their teachers in order to correctly interpret music of different time periods. In the same manner, jazz

musicians are expected to accurately portray different styles within their renderings of jazz standards. There is a bit more leeway in the jazz realm since much of the tradition related to jazz performance is more relaxed than the strictures surrounding the proper interpretation of different classical pieces. Indeed, some jazz musicians may choose to deliberately perform a piece in a manner that is different from its original state. An example of this can be found on Kenny Garrett's *Pursuance* album, on which he reinterprets several of John Coltrane's most well known pieces. Most notably, his take on *Giant Steps* is immediately recognized as different from the original, because it is performed in a different meter; 3/4 as opposed to 4/4.

Since the horn is pitched in F and horn players are traditionally called upon to transpose, it is important to understand which keys will translate the easiest to the horn. While many jazz teachers would tell their students to learn every tune in all keys, most tunes are performed in the keys with which they are traditionally associated. Though most jazz musicians practice tunes in all keys and hone the mastery of their technique in any key by working on scales, modes, and arpeggios, it still stands to reason that, if possible, playing in a more basic and accessible key would be preferred. These traditions were passed down aurally from the musicians who wrote the tunes. The choice of key for each tune may have been related to the performers who wrote them or made them famous. From this standpoint, it makes sense that many of the tunes associated with alto saxophonist Charlie Parker are in the key of concert E flat Major. This would allow the saxophone to be in the key of C major, a key with which he was most likely very familiar and comfortable. Certainly from a horn player's stance, probably most would prefer to play in a concert key of F, B flat or E flat. The majority of the standard literature written

for the horn are in these keys, for example three of Mozart's horn concerti are written for horn in E flat, Richard Strauss' horn concerti are both written for horn in E flat, and Gliere's Horn Concerto is in B flat.

The majority of jazz standards are not available in an exclusive publication that has the original articulations and phrasings, etcetera. This is just one more way in which jazz differs from classical music. While there are often many different editions available for well-known classical pieces, most jazz standards are learned by ear or gleaned from a fake book. Ironically, one of the most commonly used examples is the Real Book, a resource that is illegal. In fact, it can be extremely difficult to procure this book. The reason why it is illegal is that it contains songs that are copyrighted and copyright holders make no profit from the sale of the book. It may seem that a majority of jazz musicians prefer the Real Book; this could be for its notoriety or for its quality. Although it can not be responsibly promoted in academia, it is important to recognize its presence. There are many other resources available that contain a similar format of presentation and are legal publications, such as the Fake Book series published by Hal Leonard. They are also available in a variety of transpositions, including B flat, E flat, and in Bass and Treble Clefs. In the Real Book, tunes are handwritten and sometimes difficult to read. Each tune is presented in lead sheet format with a minimum of information. Due to the fact that this is an "under-the table" resource, there is limited quality control in terms of accuracy. For these reasons, many of the tunes have small discrepancies in terms of notes, chord changes, articulations, or phrasing. A section at the beginning of the book offers a variety of errata, which may then be implemented in the tunes. However, due to the nature of the style there is no definitive resource for giving a "correct" interpretation of a jazz tune.



Published jazz notation is often very clearly marked in terms of articulation, phrasing, and dynamics. This means that music played by big bands, jazz ensembles, and some small combos may be more easily interpreted from the page. Jazz notation from such sources as the Real Book or other fake books is not quite as explicit. Printed jazz music is similar to many Baroque works in that it is not heavily notated in terms of expression, ornamentation, or solos. In the same way that Baroque music had its own set of unwritten rules for performance practice, so does jazz. These performance practices can be discerned by listening to recordings, live performances, and being part of an ensemble, wherein the actual experience of participating in the group will help to make the “rules” clear. Listening and performing in an ensemble will also bolster an awareness of style.

Attempting to define style is a complicated task. Robert Pascal provides the following explanation in *Grove Music Online*:

Style, a style or styles (or all three) may be seen in any conceptual unit in the realm of music, from the largest to the smallest; music itself is a style of art, and a single note may have stylistic implications according to its instrumentation, pitch and duration. Style, a style or styles may be seen as present in a chord, phrase, section, movement, work, group of works, genre, life’s work, period (of any size) and culture. Style manifests itself in characteristic usages of form, texture, harmony, melody, rhythm and ethos; and it is presented by creative personalities, conditioned by historical, social and geographical factors, performing resources and conventions.<sup>1</sup>

This provides a modicum of information on which to attempt to build an understanding of how to consider style within a musical setting. It certainly conveys a

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<sup>1</sup> Robert Pascal: ‘Style’, *Grove Music Online* ed. L. Macy (Accessed [2 January 2007]), <<http://www.grovemusic.com>>

clear idea of how style can apply to everything within music from the minutiae of a note and it's markings to the implications of a work as defined by its greater social context. However, differentiating between styles is the tricky part, especially when it comes to considering jazz. Mark Tucker provides the following insight in his article for *Grove Music Online*: "(Jazz Style) A style characterized by syncopation, melodic and harmonic elements derived from the blues, cyclical formal structures, and a supple rhythmic approach to phrasing known as swing."<sup>2</sup>

The main difficulty with both of these definitions lies in their medium of delivery. By virtue of the fact that these definitions are given in a printed format, using words, they are already limited by their lack of an aural transfer. For this reason, it is necessary to listen to jazz in order to understand the specifics of style. Listening will also provide the fastest route to mastering the style and developing a convincing performance practice. Due to its manner of information conveyance printed music is incapable of manifesting these skills. Specifically, the notation used to define music can often be more confusing than helpful when it comes to implying a specific style of musical performance. In the case of jazz, swing style is most commonly associated with playing jazz, yet it is one of the most difficult to notate.

A successful performance in a swing style involves articulation, phrasing, and emphasizing the weak beat as opposed to the strong beat. This emphasis of the weak beat or backbeat is a fairly common practice throughout most of the jazz idiom. In the classical tradition, the strong beats are the ones that commonly fall on the downbeat, as

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<sup>2</sup> Mark Tucker: 'Jazz', *Grove Music Online* ed. L. Macy (Accessed [2 January 2007]), <<http://www.grovemusic.com>>

opposed to the up or off beat. Additionally, when the music is felt in cut time, the same rule applies, but on a magnified level; beats one and three are the strong beats, and beats two and four are the weak beats.

It may seem that the jazz world is more relaxed, and in some ways it is. Still it is important for the jazz musician to be able to play different jazz styles accurately. Irving Mills' prophetic lyrics in the famous Duke Ellington tune, "It don't mean a thing if it ain't got that swing," are oft quoted, but not truly appreciated for their true wisdom. Indeed, a novice jazzer will be hard-pressed to find an open jam session that will be patient enough to offer a return engagement if he or she cannot swing. It seems that the patience of even the most accommodating jazzer is tried if the feel is not correct. The technical wizardry and incredible solos are goals that all jazz musicians strive to achieve. However, a failure to swing seems to be less accepted. Perhaps this is because the swing feel is what truly makes music sound like jazz. There are many examples of recorded solos that are not the most technically or lyrically incredible; it is their execution that makes them stand apart from the rest of the recorded literature. A good example of this can be heard in Oliver Nelson's phrasing during his solo on "Stolen Moments," from his album, *Blues and the Abstract Truth*.

One way to think about this difference in feel is to think about the desired product. A good swing feel is:

- Laid back (without being truly late).
- Very connected (in most cases).
- Related more to a triple subdivision than a duple, despite the written meter.
- Rhythmically driven without feeling like it is on top of the beat.

Below are different representations of the notation for a swing rhythm. If each were performed following the descriptions listed above, they should all sound similar.



Ex. 1.1 Swing Rhythm Notation 1



Ex. 1.2 Swing Rhythm Notation 2



Ex. 1.3 Swing Rhythm Notation 3



Ex. 1.4 Swing Rhythm Notation 4

It is important to differentiate between types of swing. One of the most often used styles is a light swing. This means that the notes are swung but not quite so deliberately as in bebop. There is a slight lengthening to the notes, despite the brisk tempi. This allows the notes to still have presence. In order to reinforce this style, it may be helpful to work on a pattern that encourages a comfort level with accenting different beats and different parts of the beat. Additionally, practicing sight-reading with many different types of patterns, licks, or other works will help to build a comfort level with the technique needed to execute convincing patterns. A beginner might simply work on one measure and create a simple pattern based on eighth and quarter notes in order to get used to how they function in relation to each other under the auspices of a swing feel. The

pattern given below should be practiced in a variety of ways, ranging from a light swing to a more pronounced swing feel.



Ex. 1.5 Swing Pattern 1

This example may then be modified to use different note values, rest values, and different combinations of rests and notes. The main goal is to get comfortable with correctly articulating and executing these notes so that they are performed in a correct swing style. This may allow the performer to consider a greater level of detail in the nuance of articulation that can be utilized within an improvisation. Indeed, practicing this pattern with different articulations could lead to a greater grasp of the improvisatory possibilities of articulation and dynamic contrast, and help the performer to think in terms of different changes that could be effected by those choices. This attention to style nuances can help lead to a beginning approach to improvisation.

As can be noted from the examples above, the major drawback of notation is that it cannot completely convey a style. A parallel to this can be found when dealing with written language. Language is often said to exist only in a spoken or vocalized fashion. A printed word may elicit a trained response from someone who sees it. It may also inspire some sort of association with a representative concept. However, the printed language still fails to completely represent that which it is intended to convey, which could be defined as style, or culture, or even the essence of a people. Printed word will sometimes make allowances for this problem by attempting to invoke a dialect (which can be readily associated with a culture or style). An example of this is found in the writing of Charles

Dickens— especially when he is working with characters that come from a Cockney background. See Appendix 1 for examples.

In the same way that a storyteller uses accents, dialects, or different voices to paint a picture of the plot, so can instruments use timbre to do the same in music. However, the specific details of a style are much more difficult to represent on paper, since they exist purely in an aural setting.

There are many different symbols that are used to represent different musical nuances. However, despite this breadth, there is still a big gap between notation and what it strives to represent. It is this ambiguity that prevents written music from being able to completely represent a musical idea. A key example of this can be found in any of the notated jazz pieces that are published for performance by classically trained musicians. Just as Dickens uses a phonetic breakdown of language to attempt to invoke the lilting accent of a Cockney Brit, so do many publishers break down the rhythmic underpinnings of a piece to create a new interpretation. One of the favored methods of writing out swing feel is to have it notated in 12/8 time. The examples below show the same rhythm; Example 1.6 shows the rhythm as it would be notated in 4/4 time and Example 1.7 shows how it would be performed. The 12/8 notation is commonly used to represent the 4/4 rhythm. It is thought to imply the swing feel, through the sense of a triple subdivision.



Ex.1.6 Swing Rhythm in 4/4



Ex. 1.7 Swing Rhythm in 12/8

The well-intentioned arrangers and publishers doing this are trying to account for the fact that often the swing feel is one that is more oriented in a triple subdivision than a duple subdivision. Unfortunately, it is not a true triple subdivision in the way that would most likely be performed by a classical musician. One of the big differences between how a classical musician would interpret this rhythm as opposed to a jazz musician is that most classical musicians would probably have a more rigid attack and a tendency to perform on top of the beat. Those musicians trained in French Baroque *notes inégales* practice would be an exception.

In a series of repeated notes, the classical musician would be much more on top of the beat and much more articulate. Therein lies the problem of notation—in order to really notate this difference, it would take more ink, and would probably result in the performer being unable to read the music anyway. For this reason, it is necessary to hear a musical style in order to be able to more accurately recreate it. Below are three examples of notated scales. Example 1.8 depicts the scale that is more familiar to classically trained musicians. Example 1.9 depicts an attempt to notate a swung scale. Example 1.10 shows the scale in the way that it would probably appear in a jazz chart. Accents are used to show emphasis.



Ex. 1.8 Scale with classical interpretation

The classical interpretation of this scale would naturally emphasize the strong beats



Ex. 1.9 Scale with triple subdivision

The jazz interpretation “feels” the scale in triple subdivision, with emphasis on the weak beats



Ex. 1.10 Scale with jazz interpretation

The jazz interpretation swings this scale, with emphasis on the weak beats

The differences between examples 1.8-1.10 are found in the accents, articulations, and subdivisions of the beat. Example 1.8 is in duple division, with accents on the strong side of each beat. Many classically trained musicians can relate back to their youth and the days when their first music teachers had them tap their feet and always put a slight emphasis on the strong beats. This helped to ensure that they stayed with the beat, specifically, right on top of the beat. Of course, this is the exact opposite of what needs to happen in a jazz interpretation. Example 1.9 shows the same scale in triple division, with legato articulation and an emphasis on the weak part of the beat. Example 1.10 is completely devoid of expression markings, yet it is example 1.10 that would be found in most jazz charts. It is up to the musician to bring an outside awareness or knowledge to the rehearsal or performance, in order to be able to accurately perform the scale. In other words, the classical musicians might see example 1.10 and play it in the fashion of example 1.8. The jazz musician will see the same example, but perform it in the manner of example 1.9.

A horn player seeking a resource that may help bridge the gap between notated style and performance practice would benefit from Fred Lipsius' book *Reading Key Jazz Rhythms*. The book comes with a companion CD and presents several different exercises based on familiar jazz standards or common chord progressions. Each of these exercises has two tracks on the CD devoted to it, and two separate printed etudes. One of the etudes is a printed version of what happens on one of the tracks. Jazz hornist John Clark



provides the performance version, expertly showcasing the nuances of the style, many, but not all of which, are notated. The second etude is a “guide tone” version. It is based upon creating an “improvised” etude that is heavily reliant on the “guide tone” movement between chords. The “guide tones” are the essential or defining notes for each given chord type. The “guide tone” version is much simpler than the other etude, but it is a great building block. The companion track for this etude does not feature Clark’s performance of the “guide tone” version, but rather, presents only the rhythm section. This allows the student to practice on his or her own with a rhythm section, using either of the printed etudes or improvising a personal version. Additionally, the student could choose to play the head associated with the chords presented in the case of a jazz standard, such as *Cherokee*. Etudes that use the chords associated with a standard jazz tune are labeled within the numerical sequence of the etudes and with the name of the jazz standard from which the chords are taken. The student can then improvise freely and use the resource as a chance to practice improvising with a rhythm section. The performance tracks on which Clark plays provide a great model for stylistically characteristic playing as well as a clear interpretation of the nuances, both printed and implied. This resource also helps the student to become familiar with different phrasing methods, as showcased through the construction of the different etudes.

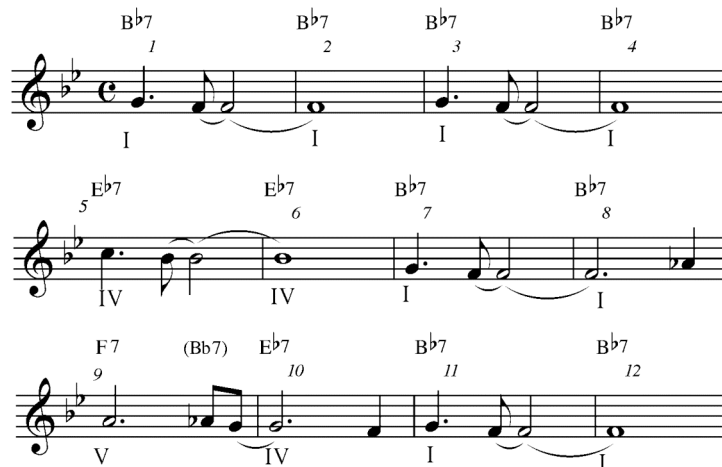
An awareness of the accompanimental lines and the style in which they are performed can help to inform a soloist as to how to proceed in his or her interpretation. It is important for each member of the group to be listening to the other players. Players are often able to communicate musically, in conversational style, by mimicking each other. A soloist can derive ideas for his or her solos from motives, licks, phrases, or playing styles

that he or she hears from the lines of the bass player, drummer, comping (“comping” is short for “accompanying”) instrumentalist, or other soloist. As in classical music, most jazz phrasing is fairly clearly notated or implied as part of the structure of the form. In the case of a classical horn work, the 3<sup>rd</sup> movement Rondo from Mozart’s second horn concerto in E flat (as shown below) provides a good example of how phrasing can be implied through form. Note that staves 1 and 2 represent antecedent and consequent phrases. It is common practice for the soloist to direct the first phrase to the second quarter note in bar 4, signifying the start of the next phrase with the following pickup 8<sup>th</sup> note.



Ex. 1.11 Rondo from Mozart’s 2<sup>nd</sup> Horn Concerto

In the jazz realm, one of the clearest examples can be found in blues, as noted below in example 1.12. This is an excerpt from Miles Davis’ “Freddie the Freeloader”. Note the motif in bars 1-2, which is repeated 5 times throughout the example. It can be described as “scale degree 6 going to scale degree 5” for each chord. The change of notes in bars 5-6 represents the change of chord. The same is true for bars 9-10. In this way, the melody reinforces the form.



Ex. 1.12 “Freddie the Freeloader”

In the case of a blues, it is possible to phrase in a number of different ways, the most common being 4+4+4. Many soloists will try to phrase each chorus of their solo slightly differently, but this grouping (4+4+4) may be the strongest since it is so well supported by the form.

Soloists also use many different tools to create shape and direction within their solos. They may achieve different outcomes by playing with rhythm, chordal vs. linear vs. motivically inspired lines, using substitute chord tones, altering between different articulations, switching between different divisions of the beat, and many other techniques. Referring back to the *Blues and the Abstract Truth* recording, Oliver Nelson’s solo on the first track, “Stolen Moments,” is a great example of this idea of phrasing—first beginning with the 4+4+4 and then branching out into different phrase structures. Nelson’s note choices are fairly simple, sticking mainly to a chordal approach and using extended chord tones to add to the line. He also plays with phrasing by laying back on the beat ever so slightly. By the fourth chorus, he actually is continuing the phrasing from the third and does not begin with a new idea at the top of the form, but rather elongates the

ideas from the previous chorus. A transcription of sample excerpts from this solo can be found in Appendix 2.

Another consideration of which to be aware when exploring improvisation, is the framework of what is happening underneath the melodic line. Every player should know the role of each of the performers in the jazz group, and how their contributions bolster the performance. This awareness will help to strengthen the solos and confidence of each performer. One of the most archaic pieces of advice given to newcomers is the necessity of being able to play each of the supporting melodic/harmonic lines of the group on the piano. This means that every one should be able to play through a bass line, accompanimental chords, and melody/solo line on the piano. This ability will enable each member of the ensemble to be more confident about how the form and the parts work together. In the long run, it will also help the players to communicate more easily with one another through the music.

Style can also be enhanced or designated by the supporting lines, both harmonic and rhythmic. Just as in classical music, jazz rhythm sections can help to create a sense of style through their articulation, note choices, and rhythmic support. See Appendix 3 for examples.

The bass line is the most important underpinning of the ensemble, as it provides the pulse for the group. One common misconception is the idea that the drummer keeps the time and the bass player outlines the harmony. While both of these claims are somewhat true, they really do not justify the true involvement of the drummer and bassist. The drummer is not always going to be playing on the strong beat; his or her role is more aptly likened to that of a colorist, providing rhythmic shading. The bass player

normally implies an outline of each chord change. However, since the bass player is thinking in terms of a continuous flow of notes, he or she is also looking for a fluid manner of delivery. Hence the concept of the “walking” bass line, a style of playing which has the bassist engaged in a continual flow of notes, one per beat, which weave in and out of each measure. For this reason, the bass player is the timekeeper; for the most part he or she is going to be playing a note on every strong beat within the measure. The challenge of this style of playing is in being able to connect each of the measures.

Because of this, a bass player may not always land squarely on the root of the chord on beat one of each bar, as it may be a greater leap to go there from the previous bar than to use the third, fifth, or seventh of the chord, or to land on a passing tone. In the same way that harmonic part writing demands intense consideration of leaps and voicing, so does a walking bass line. The most successful bass players create a smooth, sinuous, connected stream of notes with the greatest of ease. A sample bass line for a 12-bar C blues can be viewed below. For more sample bass lines, see Appendix 4.

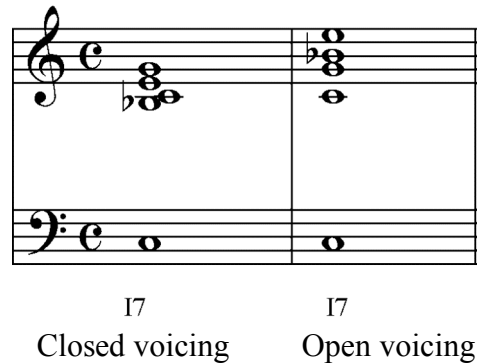


Ex. 1.13 12-bar C blues bass line

The harmonic structures implied by the chordal or comping instruments can dramatically influence the sense of style being conveyed; this comping line implies a certain harmony, depending on the notes that are played. The chordal instrument within the jazz group, which may be piano, guitar, or other instrument, often implies the harmonic framework of the changes. A comping line can also provide a rhythmic element to the performance, as it is normally executed in a syncopated and varied manner. When interwoven with the bass line and drums, the comping line provides an integral part of the accompanimental fabric of any jazz performance.

Comping styles vary between performers. Each player develops his or her own style of execution. One of the biggest factors contributing to style is chord voicing. In the case of a pianist, the performer may select a voicing based upon his or her ability to reach a specific span of notes. It has been rumored that pianists such as Thelonious Monk could play intervals of a major 10<sup>th</sup> or higher with one hand. Such an ability would allow the performer to have a much more widespread voicing, which would create an “open” and, in some cases, fuller sound. Players who do not have that span might gravitate towards a more cluster-chord approach wherein the chords would have a more closed and compact sound. Another factor that pairs with this is the number of notes used in a voicing. A player who can reach a large interval and uses five notes in a one-handed chord may create a fuller sound. However, if that same player chose to play only two notes in the voicing, the result will be thinner. Some players choose to use the right hand for their comping, while others have a two-handed approach. Additionally, a player may choose to alter his or her voicing approach depending upon the context of the performance, the number of players involved, and the overall feel that the group is going for in the

performance. Ultimately, the choice of voicing is dependent upon each individual's preference. The example below shows the difference between an open and closed voicing. Examples of comping voicings can be found in Appendix 5.



Ex. 1.14 Closed and Open voicing

Resources like Ken Wiley's Ken's Jazz Lounge have made standard tunes more accessible to the horn player by offering transposed lead sheets. Transposition is not something they need to be concerned with when working with the Wiley resource, so horn players are free to focus on improvisation. There are a number of other resources that contain lead sheets or changes. The Internet is overrun with websites that feature TAB and other chord changes for nearly every tune imaginable. The issue of quality control always comes into play, as many of these resources are inaccurate. Additionally, if a player is interested in exactitude it is advisable to double-check a few sources in order to ensure the precision of the chord changes within a particular resource. It should be noted, however, that the number of alternative substitute chord changes used could prove to make this task quite challenging. At the same time, it is important to be mindful of the fact that the jazz tradition is built upon a spirit of creativity, not pedantry.

It is hoped that horn students, after reading the document and working with the concepts presented within, will achieve a greater level of awareness of jazz and the horn.

They will hopefully also be familiar with methods to use in order to develop an individualized approach to improvisation. Additionally, they will come away with exercises, suggested recordings, and other resources to help them cultivate successful improvisations and convincing executions of different jazz styles. Detailed information pertaining to each of the individual styles covered in this document will be given in specific chapters. Form, note choices, phrasing, bass lines, licks, practice patterns, improvisational approaches, and style considerations will all be addressed in regard to each of the three style genres covered. Famous tunes and recordings will be mentioned, along with suggested additional resources for further information. Unless otherwise specified, the author provided all the transposed examples and wrote all exercises, licks, and patterns given as examples in this paper.



## CHAPTER 2- JAZZ HORNISTS

The horn is not an instrument that is commonly associated with jazz. At the same time, instruments such as the trumpet, saxophone (tenor and alto), trombone, piano, drums, bass, and guitar are often correlated with jazz. The numerous recordings that feature soloists on these instruments are a testament to this fact. However, there is a traceable history of the horn as a jazz instrument and certainly of horn players as credible jazz musicians. As Clifford Bevan notes in his article about horn for the jazz section of *Grove Music On-line*,

Curtiss Blake's discography ("Jazz Discography by Player," Horn Call, 1982) lists more than 250 recordings of jazz in which the horn is used and includes about 100 players. Julius Watkins played on more than 150 recordings, with Pete Rugolo, Oscar Pettiford, Charles Mingus, and Quincy Jones, and also with his own soft bop quintet, the Jazz Modes (1956–9). John Graas, another pioneer of the horn's use in jazz, advocated that players should not follow the jazz convention of distorting traditional sounds; he worked with Claude Thornhill (who by 1946 was regularly using a horn in his band), and played with Gerry Mulligan's tentet, Stan Kenton, and Shorty Rogers. From the mid-1950s Willie Ruff made many recordings on horn, notably in a duo with the pianist Dwiki Mitchell, but also with Gil Evans and Lionel Hampton and as an unaccompanied soloist. Among other bandleaders who have occasionally used the horn are Miles Davis (nonet, 1948–50), Dizzy Gillespie, Stanley Turrentine, Maynard Ferguson, Carla Bley, and Sun Ra; four horns were incorporated in the band assembled for Benny Golson in London in 1964.<sup>1</sup>

The most easily traceable occurrences of the horn in a jazz-infused setting can be found in the pit orchestras of the 1920's musicals. This was not uncommon, as many of

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<sup>1</sup> Clifford Bevan, "Horn," *Grove Music Online*, ed. L. Macy (Accessed 27 March 2007) <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>

the orchestrations done for Broadway musicals included horn parts, and prominent ones at that. While it can be argued that the music being performed in this setting wasn't a credible form of jazz, at least not in the sense of what would be performed by a big band or jazz combo, this music was not entirely classical either. The 1920's scores of George Gershwin and Cole Porter often infused jazz rhythms and sounds. Eventually they were adapted for a full orchestra and performed in concert settings for Pops concerts or as a lighter addition to a program. However, the appearance of these works in the more formal performance hall forum gave them a different sort of musical credibility and inspired the practice of bringing strings, horns, and tubas to the jazz band idiom. Groups such as the Paul Whiteman Orchestra could be viewed as pioneers in this style. In the 1920s, Whiteman's group would often alternate between symphonic string section features and jazz solos. String players were also added to the big bands of Artie Shaw and Stan Kenton, but they served in a supporting role, never improvising, but backing up the rest of the band. The ambiguity presented by this juxtaposition of a classical instrumentation performing jazz rhythms and styles, but not necessarily improvisation, made it difficult to classify. Jeffrey Agrell traces the place of the horn within jazz in his series of articles for the *Brass Bulletin*. He notes,

By the 1930's American high school band programs were turning out thousands of players on instruments of the jazz band, but whose training was mainly in the European tradition. It was inevitable that some of those players would turn to jazz and begin applying European forms and techniques to jazz. There had been earlier attempts to create a "symphonic jazz" (e.g. Scott Joplin, Paul Whiteman, George Gershwin), but there were only isolated experiments in this direction until the 1940s when the trend became more widespread.<sup>2</sup>

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<sup>2</sup> Jeffrey Agrell, "Jazz and the Horn," *Brass Bulletin* 40.4 (1982): p.42.

However, in 1957 this idea of an orchestrally rooted jazz sound was labeled by Gunther Schuller as the “Third Stream” categorization of jazz. Mark Tucker notes in his article about Schuller for *Grove Music Online*, “While lecturing at Brandeis University in 1957 he (Schuller) coined the term ‘third stream’ to describe music that combined elements of Western art music and jazz.”<sup>3</sup> According to Schuller, this category represented the musical attempt to fuse jazz techniques and European art-music traditions.

Initially the horn served in a similar capacity, adding color and texture to orchestrations. Perhaps the timbral capabilities of the horn were what attracted composers and arrangers the most, though the range demanded of the instrument varied. The perception of the horn and what it could be used for was based on a fairly limited viewpoint of the special techniques, range, and other capabilities of a horn player. As this perception became modified and the true potential of the horn was realized, the scoring demands changed dramatically. As Jeffrey Agrell notes,

Around 1950 jazz was split into four opposing factions: bop, swing, the Dixieland revival, and the “Cool” school. It was the latter that was the continuation and apotheosis of the Europeanization trend. People from the (Claude) Thornhill band—Gil Evans, Gerry Mulligan, John Carisi, plus John Lewis and later Miles Davis founded cool jazz. In order to create a rich and distinctive sound, they put together a new group: trumpet, trombone, horn, tuba, alto and baritone sax, piano, bass, and drums. The group did only a few jobs but recorded the famous “Birth of the Cool” sides for Capitol before disbanding in 1950. The music seems to owe more to the Impressionists than to traditional jazz: sonorities are rich and full, dynamics and tempo are moderate, the mood is pensive and introspective, meters and phrase length are sometimes irregular.<sup>4</sup>

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<sup>3</sup> Mark Tucker: 'Schuller: Gunther (Alexander) Schuller', *Grove Music Online* ed. L. Macy (Accessed [27 March 2007]) <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>

<sup>4</sup> Jeffrey Agrell, “Jazz and the Horn,” *Brass Bulletin* 40.4 (1982): pp.42-43.

Junior Collins, Gunther Schuller, and Sandy Siegelstein added their horn prowess to different tracks on Miles Davis' *Birth of the Cool*. *Birth of the Cool*, recorded in 1949/1950, called for the horn to function as part of the nine-piece ensemble. The majority of the parts are written in the middle range of the instrument, never going into the extreme high or low range. The resulting effect is a very smooth and homogenous grouping of sounds, especially since the voicings are very close. Gil Evans, the arranger for the album, was familiar with the horn from his experiences working with the Claude Thornhill Orchestra, whose orchestration included 2 horns and tuba in addition to the more traditional jazz ensemble instruments. Agrell comments on Thornhill in his article for the *Brass Bulletin*,

Perhaps the first band to use horns on a regular basis was that of Claude Thornhill, who had studied at the Cincinnati Conservatory and at the Curtis Institute of Music. By 1946 the band was playing a commercially successful mixture of classical, pop and jazz styles, unusual in the emphasis on the rich sound of the ensemble rather than on its ability to swing. The influence of the Impressionists is clear. To quote Gil Evans, Thornhill's principal arranger: *Everything— melody, harmony, rhythm—was moving at minimum speed. Everything was lowered to create a sound, and nothing was to be used to distract from that sound.*<sup>5</sup>

Evans went on to collaborate with Miles Davis on three full-length albums, *Miles Ahead*, *Sketches of Spain*, and *Porgy and Bess*. Willie Ruff, Jimmy Buffington, and Tony Miranda played horn on *Miles Ahead*; Earl Chapin, Tony Miranda, Joe Singer, and John Barrows were featured on *Sketches of Spain*; and Willie Ruff, Julius Watkins, and Gunther Schuller appeared on *Porgy and Bess*. Though it is inspiring to see the number of names listed in these examples, it should be noted that the majority of them did not make their living solely as jazz hornists.

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<sup>5</sup> Jeffrey Agrell, "Jazz and the Horn," *Brass Bulletin* 40.4 (1982): p.42.

Of the names mentioned above, one stands out as the pioneering force for the horn as a front-lining jazz instrument. Often called the “father of the jazz horn,” Julius Watkins released several albums on which he was leader of the group including *Mood in Scarlet*, *French Horns for My Lady*, and *Les Jazz Modes*. He also appeared as a sideman on many other albums. These included collaborations with Sonny Rollins and Thelonious Monk on the track *Friday the 13<sup>th</sup>* for their self-titled album, as well as on *The Shoes of the Fisherman’s Wife Are Some Jive-Ass Slippers* from Charles Mingus’ album *Let My Children Hear Music*. As a sideman, Watkins blended with whichever ensemble he worked, demonstrating his sensitivity to texture and coming to the fore with a blazing solo when required. As a leader, Watkins was sensitive, deftly dominating when appropriate and backing off when it was time to share the limelight. Watkins coupled his light and easy sound with his incredible mastery of the instrument. His fluid approach allowed him to bring a lyrical quality to the music. His facile technique allowed him to contrast this with a brilliant display of technical wizardry in incidences of demanding bop tempi or intricate solo lines. Watkins’ versatility can be heard on his many recordings.

There are several horn players working in jazz settings today. With the heyday of the large jazz ensemble as a steady gig having come and gone by the 1970s, taking with it a possible venue for a jazz hornist or horn section, the majority of jazz hornists are finding themselves playing in small combos, releasing their own jazz records, and making ends meet with the various random gigs that come their way. The list of jazz hornists is continuing to grow, but it is nowhere near the size of the list of classical hornists.

Recent discussions with Vincent Chancey, John Clark, Adam Unsworth, and Tom Varner provided a variety of viewpoints from which to draw conclusions about the lives and livelihoods of those who choose to try to make it as jazz hornists. Each has found a way to make his own mark and create a niche for himself and his horn. All four have released jazz horn albums on which they are featured as leaders. Each of them has a different background and a different approach, and yet all four believe that what they do is an important addition to the world of jazz. While none of them felt that learning jazz should be mandatory for a horn student who was not interested, all of them expressed a shared belief in the benefit of learning jazz.

Having had the opportunity to do live interviews with Vincent Chancey and John Clark, it was easy to get a sense of their personal approaches to life and music making. Both live in New York City and currently make their living primarily from doing jazz work in some form. They live in different neighborhoods, and their homes and mannerisms reflect their different personalities. Indeed, all four hornists interviewed have very different lives and personalities, and that is what makes them and their music so fascinating and inspiring. Tom Varner lived for many years in New York, but recently moved to Seattle. Adam Unsworth lives in a suburb of Philadelphia. Based on geography alone, these four can talk about different musical scenes. However, it is the intricate details of their equipment choices, recording preferences, practice habits, improvisational methods, approaches to both playing and teaching the horn, and their viewpoints on what the future of the world of jazz and how the horn fits into it that makes them intriguing and necessary sources for a document pertaining to the guided study of jazz style and improvisation by the college horn player. The following material is based upon their

responses to a sampling of the interview questions. A transcript of additional excerpts from their responses to these questions can be found in Appendix 6.

John Clark plays the majority of his gigs on a Conn 12D descant horn. In addition to his duties as Professor of Horn at the State University of New York at Purchase, Mr. Clark plays a wide variety of gigs, many with his brass group B3+. For his home practice and cool-down rituals, he uses either his Conn 6D double horn or his Schmidt single F horn, in order to challenge himself. He prefers the 12D for his jazz work. Commenting on the ability of the descant horn to project in the jazz setting, Mr. Clark says,

Most of the stuff I do— the Descant is ideal and it really works, it can do anything that I need it to do. For playing jazz, I wouldn't say that I never use the B-flat horn, but I predominately use the high F or the F alto horn because, not that I can play higher or any other reason than the fact that what I play can be heard. The notes are clearer— you can hear what are the notes of a song. Like say you play a scale run, the listener can actually hear what the notes of that scale are much better on that horn than they can on the B flat horn, no matter how well you execute them. Believe me there's plenty of guys that are doing this, they're playing double horns.<sup>6</sup>

For the most part, Mr. Clark also expressed a preference for equipment that is lighter, “because I think it vibrates better, and it feels better to play. I don't like a really heavy horn; I used to remove braces and extra stuff from my horn.”<sup>7</sup>

Vincent Chancey prides himself on the fact that he is able to make a career as a jazz hornist, considering that when he began some thirty years ago this would have been unthinkable. He performs on a Paxman descant horn.

By contrast, Adam Unsworth is the only hornist of the four interviewed who makes his living primarily in the classical music realm. Serving as the Philadelphia

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<sup>6</sup> John Clark, interview by author, digital recording of live interview, New York City, NY, 9 October 2006.

<sup>7</sup> *ibid.*

Orchestra's fourth horn ties up much of his time with the 160 concerts they perform yearly. Unsworth uses one instrument for both his orchestral and jazz playing, a Carl Hill Schmidt model double horn. He has it set in B flat, which he says "helps a lot with the jazz, and works with classical as well." The "life, true scale, and centered sound" of the Carl Hill horns were the qualities that attracted him to the instrument.<sup>8</sup>

Tom Varner plays a double horn as well, a Paxman, medium bell. He explains this choice by noting that it stems from his desire to "get that rich big sound in the low range. I want to be able to have this imitation of a bass trombone in the low range."<sup>9</sup>

When asked about the importance of listening as part of the process of learning jazz, each of the interviewees upholds its importance. Clark is quick to promote it, saying,

What I'm trying to do more and more and what I advise my students is listen, listen, listen. Listen to the rhythm section, listen to the rest of the band... listen to the rest of the band, and listen to your own ideas. In other words, don't just spew notes, but listen and you don't have to quote exactly a rhythmic figure or try to imitate anything, but when you listen, it just makes you more in contact, it makes you more in sync with what is going on. It's really exactly the same as in classical music. When you listen to the other players in your brass quintet, you're going to blend better, you're going to play better in tune, you're going to know when you should play loud and when you should be in the background playing accompaniment.<sup>10</sup>

Vincent Chancey's views are similar. He believes that:

Focus on style comes basically from listening; trying to listen to as many styles as possible and to try to match that style but not note for note. Just match the general concept because I think the most important thing as a horn player is to redefine the instrument and the music to give the horn a place in jazz. Even though I'm listening to a style I'm trying to find the horn's place in that style.<sup>11</sup>

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<sup>8</sup> Adam Unsworth, interview by author, digital recording of live interview, Athens, GA, 30 November 2006.

<sup>9</sup> Tom Varner, interview by author, digital recording of phone interview, Athens, GA, 17 October 2006.

<sup>10</sup> Clark, interview.

<sup>11</sup> Vincent Chancey, interview by author, digital recording of live interview, New York City, NY, 9 October 2006.



Adam Unsworth agrees, “I focus on the freeing aspects of listening to jazz, learning a new idiom, and improvising. I really think it’s helped my classical phrasing, my ability to spin a long phrase.”<sup>12</sup> While each of the hornists feels that listening is important, they are somewhat hesitant to give too many suggestions as to which recordings a student should listen. Tom Varner sums this up in the following manner,

If a student is not familiar with jazz, he or she needs to go back and listen to examples from throughout history and then go from there, See what you like and go from there. For the student that doesn’t know where to begin, they could just go to their library. Even if it’s pretty thin— there should be the basics, and they should start there and then go on.<sup>13</sup>

Discussing practice habits with Clark, Chancey, Unsworth and Varner sheds a unique perspective on how to work on improvisation and jazz style. Clark’s practice habits are interwoven with his approaches to improvisation. He prefers to write his own etudes and exercises dependent upon what his needs are. An economical practicer, Clark focuses on the immediate future when he is selecting what he needs to work on, often basing his practice session on the next gig’s repertoire. In terms of his specific initial approach to improvisation, Clark offers the following advice:

Pick up the horn and blow. Well, I’ll tell you one thing about that. Duke Ellington said, “The best solos are planned, whether you do it a year ahead of time, or 10 seconds ahead of time”. So, I do try to have a plan, it might be just at the last second. It might be something very general, like I might start slow and then I’m going to try to get busier and more intensity in my solo. That might be an example of a very vague and loosely hatched plan. And sometimes I might actually think about how many choruses I’m going to play, if I’m playing on a tune, and I might think in the second chorus I’m going to do some double-time figures, I’m going to get more polytonal and get away from the scales and the chords in my second chorus, or maybe I might wait until my third chorus for that. Usually I’m not that

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<sup>12</sup>Unsworth, interview.

<sup>13</sup>Varner, interview.

detailed. But, also with all respect to Duke, you do sometimes just pick up on the horn and rely on the inspiration of the moment.<sup>14</sup>

Chancey's approach also refers to the idea of planning out the solo, namely in terms of his note choices. He says,

Initially, I approach it very therapeutically, very technically in that I try to play mainly chordal notes in the notes that I'm choosing. If it's a G chord I tend to choose G,B,D,F in the case of a dominant 7. Sometimes I might use a scale like that scale or a minor scale based on that scale like A minor or B minor. It depends on what kind of improvisation I'm doing. If it's free improvisation, it's about playing what's not there. If I'm playing with someone else, it's trying to create a contrapuntal feeling to what they're doing. If it's playing to chords, it can also vary. Sometimes you can play completely within the chord structure, only playing chordal notes, sometimes it might mean playing scales within the chords. Or sometimes it might mean playing over the chords, where I vaguely make a reference to the chord, but basically just try to have an overview. I practice very technically, no tricks, no easy ways.<sup>15</sup>

Adam Unsworth spends much of his practice working with Band in a Box, a software program that allows the user to input changes for playback. It functions in a manner that is similar to the Jamey Aebersold play-along CDs in that it provides an accompaniment that can be used as a practice tool. Once the desired chords are entered, the tempo can be designated and then the program will play back the chords in the style and tempo that have been selected. This program allows a greater amount of freedom in controlling the desired progressions and keys. In Adam Unsworth's case a new tune is loaded each day and practiced in different keys. He says,

For me it's really ear based and intuitive, what I hear and what I feel as opposed to an academic approach. It's really an aural experience for me—I try to take the chord changes in as quickly as possible and then just play what I feel on top of them, rather than a really academic scale-based or thought-out approach. I try to think about connecting lines together, making sense of my lines and just having some continuity there, the more I get to know a tune the less I need to think about

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<sup>14</sup> Clark, interview..

<sup>15</sup> Chancey, interview.

chord changes, the more I can just think about making melodies, and make melodies on the spot and when I am able to do that, that's when I'm happiest with my improvisation.<sup>16</sup>

Tom Varner feels that daily technical work is necessary to help reinforce skill. He strongly believes in working on the basics, stating,

If you really want to be a jazz improviser, nothing can take the place of practicing all of your scales. One of the most important things is to get a metronome and work through the different elements of a standard. First I might work through the bass line, and really work to get the articulation, have the metronome on two and four and really feel like you understand how the tune works. Then go to improvise from there. In order to build a vocabulary, keep the metronome on two and four, work on all major scales, all minor scales, all diminished scales, all diminished patterns, in a way that you have all the possibilities for vamping up the harmonic tension, whole-tone scales, pentatonics, fingering patterns, brain integration of all these elements so that you don't even have to think about it anymore, so that it's second nature. Then you try applying all of them over a harmonic structure. Then I would also add easy transcriptions and play them as well; this was necessary in order to get down the language, phrasing, and easily swinging style. I was never one to go into notated jazz pattern improv books.<sup>17</sup>

Clark, Chancey, Unsworth, and Varner all have different approaches to working on jazz with horn students. Clark prefers to take each student on an individual basis.

When asked if he has a particular method for working with students on jazz, he responds,

It depends a lot; I don't have any set program for teaching. I have no ABC list that anyone can follow. I meet a student, I ask them to play, and I talk to them. I ask them about their background, what do they like, what do they listen to, what's their goal, why did they start the horn, a zillion questions like that, and then I gradually put together a program for them. It just depends on where they are in their development. So, it's very individual.<sup>18</sup>

He then goes on to note,

I would get them to play. The first and most basic and important thing would be to get them to play something. For example, Ken Wiley's thing is great—it has some simple blues tunes, like “Bag's Groove” and “Sonnymoon for Two.” I think that would be a really good place to start. Let's play this one tune— don't think

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<sup>16</sup> Unsworth, interview.

<sup>17</sup> Varner, interview.

<sup>18</sup> Clark, interview.

about how long it is or what the changes are, just play and improvise on it. The next thing would be to understand the form— how many bars it is, what are the changes, what are the scales you can play related to those changes. Then I would give them an assignment to go find a tune that they really like, that they like the solo, doesn't matter if it's Louis Armstrong or Jonah Jones or Harry James, just something that's not that too complicated. I would ask them to learn and transcribe it.<sup>19</sup>

Clark also feels strongly about the importance of being able to play piano,

Playing the piano is really important. You almost could improve your playing so much more by just playing piano and learning your tunes on piano. If you're learning tunes in mainstream jazz it's almost more important than playing the tune on your instrument. For learning a tune, I tell students, you almost can't learn a tune just from playing it on your horn—once you learn it on piano, you've got it. If you can play a tune in 12 keys, you really know it— you almost never have to worry about forgetting it after that, especially if you can do that on piano.<sup>20</sup>

Vincent Chancey has an even more laid-back approach to working with students.

He fervently believes that the experience needs to be enjoyable, and for that reason he says,

Play the music you like. It could be imposed on you if someone is making you play, but if you heard something that makes you want to play— follow that. If it's not jazz, it's perfectly fine with me— I'm in love with the instrument first, so play it— absolutely. It's about listening and developing a vocabulary aurally before you start to play. You could sit down and scat somebody's solo or parts of it— you need to have some sort of the music inside of you before you start to bring it out. It's just like learning a language— you're listening and it's all inside your head before it comes out. I've never transcribed a solo in my life. I've played with records, but in terms of transcription, I don't want to know what someone else is doing— I don't want to be that fine and exact. I always feel that jazz is an art form that is about individualism.<sup>21</sup>

Unsworth reiterates his belief in the importance of listening when he talks about his jazz teaching philosophy, stating,

If you're interested in jazz, listen as much as you can, be around it, take every opportunity to play in big band or combo, see if you can get yourself up the guts

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<sup>19</sup> *ibid.*

<sup>20</sup> *ibid.*

<sup>21</sup> Chancey, interview.

to improvise, build your confidence. Academically, just get out there and try it. It's sort of a leap of faith, you sort of just have to experience it— you come out, brush yourself off and go in for more, and hopefully you want to go in again; it's invigorating and inspiring you to create. Give it a shot; you will fall on your face when you start out. I think that transcription is a great tool to learn language, to learn what different guys would play in different situations, and for you to learn, to play something you can study, transcribe it and learning it in different keys is a great tool.<sup>22</sup>

Tom Varner restates the importance of establishing a solid foundation in the basics when he talks about his ideas related to teaching jazz. He says,

First of all, try to break down barriers that students seem to have— where they think that jazz is this extremely foreign and intimidating thing to do and just get everyone to play. Pick an extremely simple melody and have them play that, and have someone else play something else and encourage the improvisation to go from there. Then from there, move on to a simple blues and have them use just one note and make sure they know where they are in the form at all times. I think it's probably important to emphasize both a chordal and linear from the get go, and emphasize that the young improviser always has choices in those different ways. I also think motivic development is very important, otherwise solos are really boring, spitting out of notes or exercises. I think you should play with motives and see how you can develop it. I think it's really important. In terms of transcription, I think it's great to play along with the solo, I do that a lot, and I think you can get a lot from doing that, without necessarily writing it down.<sup>23</sup>

All four of the hornists interviewed have a positive outlook on the future of the horn as a jazz instrument. When asked about their thoughts regarding the future of the horn in jazz in both professional and educational settings, each had different insights to share.

John Clark wonders about the evolution of music, saying, “I can't imagine that something new would arise, but you never know.”<sup>24</sup> He feels much more strongly about the future of the horn in jazz, stating,

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<sup>22</sup> Unsworth, interview.

<sup>23</sup> Varner, interview.

<sup>24</sup> Clark, interview.

In terms of the horn in the jazz setting, I see it being used more. For one thing, there's more and more repertoire stuff. I mean, I get to play at Lincoln Center more and more— there was stuff written back then— Lalo Schiffrin's "Gillespiana," all the Miles stuff, plus there's more horn players coming up that want to improvise. They might not want to do just mainstream stuff, more "out" stuff. I think it will be more and more accepted as it's done more. I think it does have a future. I think schools should be open-minded to making a spot for a horn player who wants to play. Like they should never say "no, we don't have a spot in the jazz band for you." They should make a spot.<sup>25</sup>

Vincent Chancey is the most optimistic of the hornists interviewed, especially in regard to the advancement of the horn as a jazz instrument. He says,

I think jazz is developing a good future now, especially due to the schools' institutionalization of jazz and the amount of students involved, but I do think things are going to have to change. I was reading in the New York Times a few months ago about how there are 33,000 jazz musicians in the New York City area and 18 jazz venues. Because of all of these schools putting out all these student who are in love with the music who come to the city to try to make it, now you're coming and you're battling like 5,000 or 10,000 people to make it. But as a horn player, there's not a lot focus— so I always welcome horn players. The more players there are doing it, the more people will recognize the instrument's place in the music.<sup>26</sup>

By contrast, Adam Unsworth has a less bright perspective to offer, recognizing the reality of the situation facing contemporary musicians. However, he is still positive about the possibility of the horn becoming more widely used jazz. He states,

I think the jazz world is relatively open to new things, and I was able to receive a lot of feedback and good reviews. A lot of jazz musicians are not used to hearing the horn as a jazz instrument, but when it is done well, they like it and they embrace it. I hope it hangs in there. I think there will always be creative musicians. I think people will always try to do what affects them and speaks to them, I'm not sure how viable it will be as a commercial thing and how people will be able to make a living from it because the jazz clubs seems to be drying up and the interest seems to be drying up. I think the whole state of music is in flux, with the technology that is available, and downloading— it's exciting, and is also scary. We give technology too much access; people don't need concerts anymore. I think it's kind of sad in many ways. I just don't think it's appreciated. It's sad because I think jazz musicians' creativity is second to none. It's amazing to me

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<sup>25</sup> *ibid.*

<sup>26</sup> Chancey, interview.

what they have to go through in order to make a living. They are unappreciated, unfortunately.<sup>27</sup>

Tom Varner's response supports Unsworth's statements regarding the lack of appreciation for jazz and knowledge about the horn as a jazz instrument. Varner's comments include the following,

In American society as a whole there's a sense that it's this strange foreign thing, or it's this cute thing, but not necessarily a true art form that deserves the same respect that other high arts deserve. I think it's unappreciated by the public. If they're open minded and if they're aware of history they'll think, yes, there's already a historical precedent for the horn in jazz. Unfortunately, there is a huge level of ignorance. I think it's encouraging that more students are now doing dissertation theses on jazz and jazz horn related projects. We've seen a huge growth in jazz departments and the legitimacy and acceptance of jazz in education departments and schools. I'm hopeful there will be more interest in jazz on the horn.<sup>28</sup>

If there is one universal idea that may be derived from the comments of these four contemporary jazz hornists, it is the element of passion for what they do. It is not a passion that is focused on fame or public success, and none of them are boastful. For performers who have achieved such high levels, they are surprisingly down to earth, eager to talk about what they love and why they love it, and happy to spend time discussing their art and how it can be propagated. After speaking with John Clark, Vincent Chancey, Adam Unsworth, and Tom Varner, one gets the feeling that there is something quite special about who they are and what they do.

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<sup>27</sup> Unsworth, interview.

<sup>28</sup> Varner, interview.

### **CHAPTER 3- BEGINNING IMPROVISATION STRATEGIES**

The task of improvising may seem daunting for many reasons. The large canon of folk music that exists represents the historical importance of improvisation and learning music by ear as prominent methods of passing along musical traditions and ideas. Contemporary methodologies of teaching music have changed the way most students learn music and improvisation. Delving into the specifics of these methodologies is fodder for another paper. They can be summarized as practices which engage the student in a process of music making that is reliant upon teacher-guided translation of the visual cues given on a piece of paper into traditionally acceptable interpretations. Attention is often focused on the correct execution of tempi, articulation, dynamics, rhythm, phrasing, and style. It should be noted that this emphasis on “correct execution” might be viewed as the root of any fear a student may have related to approaching improvisation. When so much emphasis is put on preparation and achieving perfection, a natural fear of failure can result, especially since the goals are so lofty. For this reason it is important for each individual to separate from that mindset, and in the case of improvisation, it is best to keep an open mind. Three methods of approaching improvisation that will be discussed in this chapter are the modeling method, the thinking method, and the feeling method. By focusing on developing the process of improvisation a student will likely find more success than if he or she is intent on the final product. An organic approach to the process begins with an introspective understanding of an individual learning style. It is important



to recognize that there are different means of learning— visual, kinesthetic, and aural are the three that will be focused on in relation to learning music.

The biggest irony in the way that many students learn how to make music today is that they are learning primarily through a visual means. This is the main style of teaching that exists in school programs, and many private instructors follow suit. Since music is an aural art form sound is inherently connected to the learning process. In the case of horn playing, it is of utmost importance since tone is the primary attractor of the instrument and pitch accuracy is much more dependent upon solid audiation skills. However, when students are taught how to play their instruments, most are given printed music and taught to read it. They are then given appropriate fingerings for making the sounds that correspond with the symbols notated on the page in front of them. As time progresses they are also taught how to create the musical nuances that are indicated by the different dots, squiggles and often foreign terminology that appears alongside those symbols. While there certainly is a percentage of mimicking that probably occurs between the teacher modeling and the student emulating, the focus is most often on how accurately the student can interpret what is printed on the page. This is not to say that this is an ineffective method for training students. The fact remains, however, that this visually-oriented method of teaching is training students in a manner which does not prepare them to create music which is truly their own, in the sense that it is improvised.

A notable exception to this ideology is the Suzuki method, which advocates a different approach. Indeed, Dr. Suzuki called his teaching method the Mother-Tongue Approach, inspired by the fact that children so effortlessly learn to speak their native tongue. Prompted and encouraged by the parents' love and the family environment, the

child responds and develops this most difficult of skills, that of intelligible speech. Dr. Suzuki's ideology can be summed up by his words, "Musical ability is not an inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited."<sup>1</sup> Dr. Suzuki maintained that students needed to learn in the following sequence (which is the same in which they learn to speak): listening, motivation, repetition, step-by-step mastery, memory, vocabulary, parental involvement, and love. Drs. Edwin Gordon, Richard Grunow, and Christopher Azzara expand upon this concept in their method *Jump Right In: The Instrumental Series*<sup>2</sup>, which will be discussed later on in this chapter.

A necessary precursor to beginning the study of improvisation is allowing the mind to be open to new ideas, concepts, and learning methods. There is a certain rigidity that exists in the practice and execution of classical music, which is cultivated through the way in which students are being trained. The primary method for reaching the goal of a correct performance is practicing. It is through diligent and intelligent practice that a student will succeed. However, the emphasis is on "correct" as equal to "good." There is more to a performance than "correct," and certainly the horn player is aware of this. Due to the overtone series and the construction of the instrument there is a higher probability that a horn player might crack a note. Though each horn player strives for this goal, he or she does not lose sight of the fact that it is easy to neglect a musical interpretation when focusing solely on perfect execution of notes. While the majority of horn players are

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<sup>1</sup> Dr. Shinichi Suzuki, from *Nurtured By Love* (Miami: Warner Bros. Publications Inc., 1983), p.20.

<sup>2</sup> Azzara, Gordon, Grunow, *Jump Right In: The Instrumental Series* (Chicago: GIA Publications, Inc., 2000).

critical, they would most likely concede that they would rather hear a performance that is musical, even if it is slightly technically flawed, as opposed to a performance that is devoid of any musicality in its mechanical precision. For these reasons, horn players focus on steady and diligent practice to strive for “correct”, but they keep in mind that “good” is “musical”. This practice includes exercises and a daily routine of training materials that usually includes scales, arpeggios, and technical and lyrical exercises. There is a strong emphasis on discipline, repetition, and self-critiquing. All of these elements may build an accomplished and regimented performer, but they also can instill certain aspects that make it difficult for the performer to let go, enjoy, and really get into the process of music making, as he or she must always be in control so as to maintain the best possible performance. It is this well-ordered training that makes it so difficult for a classically trained student to improvise. Therefore in order for a student to be able to begin the process of learning how to improvise and comfortably develop the skill, he or she must attempt to disconnect from some of those more restrictive practices that were a part of the classical training process.

Dr. Edwin Gordon, Richard Grunow, and Dr. Christopher Azzara’s *Jump Right In* series includes approaches for teaching music to students in a way that combines visual, aural, and kinesthetic learning methods. It is the belief of the authors that a method based on this ideology will more naturally replicate the manner in which each person learns their native language, which in turn will help them to more easily learn the language of music. Hal Crook reiterates this idea in the introduction to his book, *Ready, Aim, Improvise!*: “Music is a language comprised of melody, harmony, rhythm, and the various effects created through its execution (or ‘pronunciation’); hence a language that is

played on an instrument or sung rather than spoken.”<sup>3</sup> The *Jump Right In* method is designed to develop each student’s audiation skills, which the authors define as the ability to “hear and to comprehend music for which the sound may or may not be physically present... in other words, audiation is to music what thinking is to language.”<sup>4</sup> Much of their research for the project revolved around Music Learning Theory and audiation skills, which Drs. Gordon, Grunow, and Azzara define in *Jump Right In: The Instrumental Series*, in the following manner, “When students begin to sing in tune and move their bodies rhythmically, they are developing the ability to audiate.”<sup>5</sup> The authors go on to describe Music Learning Theory in the “Teacher’s Guide” of the same series, stating, “ Music Learning Theory is an explanation of how we learn music when we learn music. Music Learning Theory is a comprehensive method for teaching audiation.”<sup>6</sup> This approach will help to develop a more solid ‘process’ for approaching practice, as opposed to being fixed on a ‘product’. For the horn player, it is essential to develop these audiation skills in order to think in a musical way and develop a better sense of accuracy and timbral nuance on the horn. Gordon, Grunow, and Azzara make some excellent points relating the processes of learning music and language. The authors base their ideology on the way that children develop their ability to understand and speak a language- first through listening and mimicking, then through speaking, then reading. As the authors note in the introduction to their book, “imagine trying to teach children to read a language if they could not speak the language and engage in conversation... that

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<sup>3</sup> Hal Crook, *Ready, Aim, Improvise!* (Rottenburg: Advance Music, 1999), p.17.

<sup>4</sup> Azzara, Gordon, Grunow, *Jump Right In: The Instrumental Series* (Chicago: GIA Publications, Inc., 2000).

<sup>5</sup> *ibid*, “A Note to Parents and Students

<sup>6</sup> *ibid*, *Teacher’s Guide*, p. 6

would be similar to pronouncing words when reading a language but not understanding the meaning of what you are reading... the same is true in music; when students are taught to read in the proper sequence they will be able to understand the notation and hear the music in their heads (audiate) before they play it.”<sup>7</sup> This is true for all brass players, who will develop much more quickly in terms of tone and pitch accuracy if they are able to hear the pitches in their head before playing. The goal of each brass player is to train the embouchure to “know” where each pitch is centered. This allows for a higher level of accuracy and a much more focused and naturally ringing tone quality. As mentioned earlier, the construction of the horn and the manner in which the overtone series is produced on the instrument lends to the difficulty involved in obtaining a high level of accuracy. Therefore the skills mentioned above are of particular importance for the horn player to develop.

*Jump Right In: The Instrumental Series* offers a course of exercises that prepare the student for developing audiation skills using both tonal and rhythmic patterns. A big part of the book involves the student practicing a series of tonal and rhythm patterns. Students are encouraged to move their bodies in time with the rhythm patterns when they practice, thereby reinforcing an internalization of the beat. The tonal patterns are based on standard chord progressions, which reinforce the motion between the tonic, subdominant and dominant chords within different keys. This practice is done without the instrument, and is intended to engender a greater tonal and rhythmic awareness in the student. This will eventually aid the student in their scat singing practice, which is an important element in leading to a comfort level with improvisation. There are several

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<sup>7</sup> *ibid*, *Introduction*

teachers who advocate the adage, “If you can sing it, you can play it,” and this is even more true and helpful when it comes to jazz and improvisation. Many students complain about singing, even in the privacy of their own practice room, but it is an essential part of developing a strong ear and audiation skills. For this reason, the *Jump Right In* method advocates working on these patterns with great frequency.

An accompanimental CD is provided with the method, which helps the student to study at home and ensure that he or she is practicing the tonal patterns on pitch. It also helps students stay in the proper time. Gradually, folk songs and familiar melodies are introduced which combine the various tonal and rhythm patterns on which the student has been working. In each case, the student must first sing the tonal patterns and chant the syllables of the rhythms in the rhythmic patterns in order to make sure they are correctly executing the exercises. After this has been accomplished, the student then performs the patterns on his or her instrument. The CD provides the student with a resource to emulate in terms of good characteristic sound, rhythm, and style. Through this method students are encouraged to learn and reinforce their understanding of musical language and execution through listening, mimicking, and then visually interpreting. The emphasis is on mimicking, which is an important precursor to the student’s future musical studies—indeed, in terms of jazz improvisation, the best resources for any student are recordings and listening to live performances in order to internalize sound, style, and improvisational techniques. For this reason, certain aspects of the *Jump Right In* method will be adapted for each of the chapters within this document that deal with specific styles of improvisation. Due to the confines of the project, no such CD will be available to aid in the practice of the exercises given in this document. These exercises should be practiced

in a similar manner to the stated routine of the *Jump Right In* method. This method calls for the student to first practice the patterns with neutral syllables, and then adding tonal and rhythmic syllables. For the purposes of this document, the tonal patterns should be practiced with numbers (scale degree) or solfege syllables. The rhythm pattern syllables will be discussed further, after the tonal patterns. In the appropriate chapters, tonal and rhythm patterns will be given for each of the three styles discussed in this document, in the related chapter. The chords given in example 3.1 reflect the first phrase within the 12-bar blues form. It is helpful to construct tonal patterns that reflect the chord progressions of the jazz styles that will be practiced. While it is possible to approach improvisation over the 12-bar blues form by using the pitch collection associated with the key the blues is in, it is also possible to use the pitch collections for each of the chord changes. In this way, a performer could choose only to use notes from the C blues scale collection when improvising over a C blues, or he or she could use notes from the C blues scale collection over the I7 chord, notes from the F blues scale collection over the IV7 chord, and notes from the G blues scale over the V7 chord. In the examples below, solfege syllables (as shown in Example 3.1) and numbers (as shown in Example 3.2) are given to represent the notes within each chord change. For this reason, the second bar of each example will use the same labels as the first, since it is showing the same pattern related to the new chord; the labeling reflects the change back to the tonic chord in the following bar.

Sample syllables for tonal patterns are as follows:

Do Me Do      Do Me Do      Do Me Do      Me Sol Se  
I7                  IV7                  I7                  I7

Ex. 3.1 Sample Tonal Pattern 1 with Solfege Syllables



Ex. 3.2 Sample Tonal Pattern 1 with Numbers

In the orchestral literature that most horn players practice, there are very few areas that feature complicated rhythms. On the contrary, the horn is most often featured as a lyrical and melodic voice, with singing and soaring lines. There are a few rare passages that feature more intricate rhythms, but for the most part, when horn players work on rhythm, they are practicing precision. A frequently practiced passage is the section featuring the two horns in the first movement of Beethoven's 7<sup>th</sup> Symphony. Countless hours of work go into the mastery of correctly executing the dotted rhythm at the desired tempo. Another passage that gets a lot of rhythmic focus is the opening solo in Strauss' *Til Eulenspiegel*. Students focus a great deal of time on making certain the rhythm is exact. For most, this may be the most rhythmically challenging passage they ever work on. There are several accompanimental figures in the orchestral horn literature that stand out as technically challenging, but often that has more to do with the actual tonguing of repeated notes or lining up of notes within a tempo, than it does with working on a challenging rhythm. This is not to imply that horn players never work on difficult rhythms. However, it does show that horn players are familiar with a certain focus to their practice sessions, and that focus often does not include experimenting with rhythms.

One aspect that separates jazz rhythms from classical rhythm is the emphasis on syncopation. This is not to say that syncopation does not exist in classical music, rather it



is much more prevalent in jazz. When coupled with different styles of interpretation, syncopated jazz rhythms can be very difficult to read from the page. It also can be extremely challenging to notate rhythms by ear due to the style in which they are performed. For example, a solo performed in an extreme swung style may sound like the feel of the piece is in triple meter, when in reality it is just a swung duple meter.

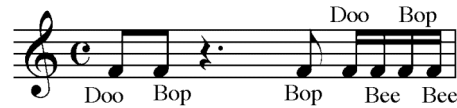
The rhythm patterns from the *Jump Right In* method are spoken with a series of syllables created by the authors. These are consonant sounds that are used in the recitation of the various patterns to soothe and create a smooth motion between longer and shorter note values. Some difference is made between the syllables in order to create a slight emphasis on strong and weak beats. In this method, the quarter notes are called “doo,” two eighth notes are “doo-day,” and a group of sixteenth notes are “doo-too-day-too.” Note that “doo” is always on a strong beat and “too” is always on the weak beat. In both cases, the “day” lines up as the second eighth note value. The difference between the “d” and “t” articulation helps to clarify the rhythmic change.

Since articulation is so important in jazz, the syllables suggested for the rhythm patterns given in this document are intended to reflect this awareness. The strong beats will be represented by the “doo” sound and the weak part of the beat will be reflected by the “bop” sound, which sound more accented than the “doo.” Therefore, the quarter note on the beat is “doo,” two eighth notes are “doo-bop,” and a group of sixteenth notes are “doo-bee-doo-bop.” These syllables were also selected based upon their frequent use in scat singing.

Sample syllables for rhythm patterns are as follows:



Ex. 3.3 Sample Rhythm Pattern 1



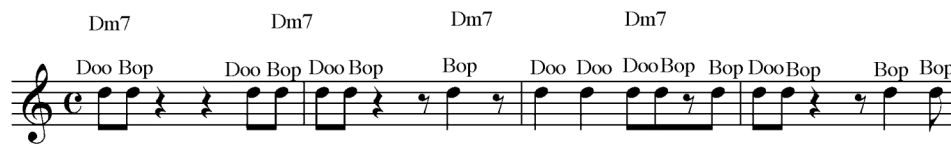
Ex. 3.4 Sample Rhythm Pattern 2

Once the student is comfortable with the syllables, he or she should utilize them in practicing the rhythm patterns. Practicing these patterns should involve the student keeping a steady beat with tapping feet and emphasizing the off or weak side of the beats with finger snaps. After the student has started keeping the beat with his or her body, he or she should then begin working on the different patterns. Eventually, the student should improvise his or her own rhythm patterns of varying complexities. Then he or she should perform the patterns on a single note on the horn. The exercise provided below takes the root note of the Dm7 chord and works with it in a rhythmically improvisatory way. Practicing these four bars in a rhythmic and slightly swung matter will help build a confidence with the feel of the passage. Isolating one note with which to improvise with also makes it easier. Many people start by improvising with scales and then tend to get an unconvincing result since they have no concept of creating a proper style of delivery. It may be much more effective, therefore, to focus on a one pitch improvisation and work on accenting and improvising different rhythms to create an interesting solo. This also helps to encourage rhythmically-oriented improvisation, which will help to build confidence as well. There is a certain point where the pitches do not matter quite as much as the style, feel, and rhythm, and that is what this basic exercise encourages.



Ex. 3.5 Sample One Note Improvisation Phrase

In addition to practicing this exercise with an instrument, it may be helpful to go over it with syllables in a vocalization of the pattern. The syllables mentioned above could be used here as follows:



Ex. 3.6 Sample One Note Improvisation Phrase with Syllables

Of course, additional syllables could also be used or adapted from those provided above. It may be useful to experiment with a different range of sounds and syllables in order to reinforce the swung execution of these rhythms. Another example using different syllables is given below:



Ex. 3.7 Sample One Note Improvisation Phrase with Alternate Syllables

Note that the second example offers a wider variety of syllables used. The benefit of using syllables when practicing tonal and rhythm patterns is that it helps to reinforce an awareness of stylistic differences in articulation and note delivery. It is important to engage in this sort of bolstering of an awareness of style. This concept can be applied to other types of music, and one of the suggested methods for developing a comfort level with each of the styles discussed in this document deals with reworking familiar horn literature in a different style. One should practice improvisation in a multitude of styles,

beginning with a classical horn piece if that is most familiar. He or she should use that practice session to reinforce improvisation within the style that the piece is written. If a folk or holiday tune is most familiar, then the student should use that as a first sojourn into improvisation. Kopprasch Etude #3<sup>8</sup> and other pieces from the standard horn literature will be reworked to show how they can be performed in a different style. This is a good approach to use to become more comfortable with working on a style and gradually incorporating improvisational elements into the practice session. Students should also practice improvising the Kopprasch in the style in which it is written. When practicing improvisation in a specific style, it is best to use the literature associated with the style. This will also help to reinforce the elements of that style, including phrasing, articulation, note choices, and improvisational approaches. While it may be fun to recreate familiar pieces in new styles, this should not be done as a substitution for working with the literature that is associated with those styles. For this reason, students should be aware of how they can rework and improvise over familiar literature, even determining how it could be performed in a jazz style. However, they should also work on pieces that are affiliated with that style category as these will prove more beneficial in the long run in terms of helping the student to create a wider body of knowledge related to the style.

Upon examining the syllables used in the given examples, it is interesting to note they all can be used to imply a beginning, middle, and ending to the note. Often times, performers focus on the entrances and releases of notes, but do not consider the point in

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<sup>8</sup> Kopprasch, Georg. *Sixty Selected Studies for French Horn* (New York: Carl Fischer, Inc., 1939), p.4.

between, which is here represented by the vowel sound that is paired with the consonant beginning. In some cases, it is also the vowel that provides the release information. For example, the syllable “Há” has the following articulation implications: No tongue on attack, fully open throat for the duration of the note, release is caused by an abrupt stopping of the air. One should note that this syllable is an accented-sounding emission of air. A phonetic pronunciation of this syllable would be “hah”. The accent is placed on the “a” to represent a short syllable, as opposed to a long-legato interpretation of the “a” sound. A practical musical representation of the syllable would be:



Ex. 3.8 Possible Musical Notation for Há

See Appendix 7 for more examples.

After the student has gained confidence with the rhythm patterns in both an oral and instrumental capacity, he or she should add in the tonal pattern elements and improvise melodic and rhythmic lines. The aid of a play-along CD (such as Aebersold or Wiley) or Band-in-a-Box in this practice setting would be beneficial. It is important to reinforce these patterns on a daily basis. When it comes to improvisation, rhythm is just as important as note choices and many soloists use rhythm as an integral part of their improvisations.

There are many resources available on the market that deal with approaching or beginning improvisation. However, the actual task of doing so is not something that is easily summed up in print. The fact that these resources are *printed* is one of their major

drawbacks—they are in some way still presenting the materials in a way that is visually based. Many of these resources attempt to combine aural and kinesthetic learning techniques with the visual by providing play-along CDs that provide accompaniments or, in some cases, performances of the etude or exercise for the student to listen to and eventually attempt to emulate. The main problem with the majority of these resources is that none of them are truly addressing the issue of improvisation angst by coming at the problem from multiple angles. Specifically, it may benefit the student to think about improvisation from three separate approaches: the modeling method, the thinking method, and the feeling method. There are certainly many other ways to approach improvisation, but for the purposes of this book these are the three ways that will be discussed in reference to each of the styles presented in this book.

The modeling method is one in which the student develops his or her ability to match an aural example through a call and response method of practice. Students who are more kinesthetically-oriented and aurally-oriented learners may find this method most useful. This method has been used in such resources as Jim Snidero's *Jazz Conception*, Jack Gale's *24 Jazz Etudes*, and Fred Lipsius' *Reading Jazz Rhythms*. As in the companion CD to the Gordon, Grunow, and Azzara *Jump Right In: The Instrumental Series*, these resources offer the student the opportunity to listen to the exercise or etude they are working on as they are studying it. Eventually they can even play-along. Each of these resources offers two versions of each exercise or etude; one in which the recorded performer plays the exercise or etude, and another in which there is just accompaniment so that the student can practice playing along without the aid of the recorded line. These resources are especially valuable because they demonstrate style, one of the most difficult

elements to teach, especially in written form. It is nearly impossible to learn style from a visually-oriented resource as it is a purely aural phenomenon.

The other benefit of using a resource that teaches through a modeling method is that it prepares the student to be a critical listener. This is an important skill as it will aid the student in being able to transcribe solos and identify key elements in improvisations which he or she may wish to emulate in his or her own improvisational practice. Additionally, the modeling method is an interactive one which will encourage students to practice in engaging each other in musical dialogue. A big portion of jazz improvisation deals with improvising as part of a group in a small ensemble setting. Some of the most enjoyable moments come when the members of a group mimic each other or build on each other's ideas. A common occurrence of this type happens when players "trade fours." "Trading fours" is an improvised conversation between two or more players within a jazz ensemble setting. The "fours" relates to four bars, which is the length of each raconteur's phrase before passing on to the next. Players can also trade off using other phrase lengths. The example below shows how two players may "converse" with each other through traded fours. In some ways this could be compared to "antecedent" and "consequent" phrasing. Note how the second phrase ends with the beginning motive of the first phrase. This repetition gives the figure more weight and presence, and also provides a sense of question and answer, since the motive both begins and ends the total 8 bars of the phrase.



Ex. 3.9 Sample Trading Fours Phrases

A great example of the call and response style of trading phrases can be heard on “Human Nature” from Miles Davis’ album *Live Around the World*. The dialogue between Davis and Kenny Garrett serves to transition between their solos and also provide a clever interchange of their voices and ideas. It is as if they are actually speaking through their instruments to one another and Davis is encouraging Garrett to take the solo. Garrett then incorporates some of the phrases to help build a motivic framework for his solo. It is as if Davis had been modeling some of these motives for him. By learning to improvise through a modeling method, students are being prepared for the practical application of improvisation.

The thinking method is a more academic approach to improvisation. Students who are more visually oriented may find this approach to be the most useful. This method is the most closely related to a traditional method for learning how to play an instrument and it is also the most concrete. The premise is based upon the concept of practicing a specific vocabulary of scales, arpeggios, and licks, and then introducing them into a context based upon a specifically implied tonality as designated by a chord symbol on the page. It is important to recognize that this vocabulary is meaningless if it is not performed in a correct style. As Hal Crook notes, “...to the extent that music can be considered a



language— specifically, improvised music in the jazz idiom— its *words* or vocabulary must consist of the kinds of melodies, harmonies, rhythms, and musical effects which make the particular style (e.g. Dixieland, swing, bebop, etc.) sound fundamentally unique.”<sup>9</sup> Therefore, in order to ensure that the vocabulary learned is executed in the correct manner, it is essential to combine the thinking method with a strong routine of listening and other style-oriented exercises. Essentially the thinking method provides a framework and context over which the improviser can create his or her improvisation. By thinking about the construction of the chart, namely the chords used and the tonalities, scales, and arpeggios that may be implied through each chord, the student can create an improvisation based upon a more theoretically-oriented approach. Often this approach goes hand-in-hand with transcription. Students may find greater inspiration and understanding of the workings of the music by transcribing a solo and then analyzing it for theoretical, motivic, musical, and phrase structure. This approach is primarily a visual approach. It may be necessary for the student to have a strong foundation of audiation skills in order to quickly juxtapose a variety of sounds into a solo based upon the visual stimulus of chord symbols from the page. Eric Marienthal’s *Comprehensive Jazz Studies and Exercises* provides a great resource for using this method. Some sample phrases with accompanying analysis from “They Say It’s Wonderful” as performed by Tom Varner on his album *Covert Action* can be found in Appendix 8.

The feeling method is the loosest of the methods discussed, even though it is the most important. It is a mainly kinesthetic method though it can be aided by the addition of aural and visual elements. Essentially, the feeling method is oriented in the idea of just

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<sup>9</sup> Crook, Hal, *Ready, Aim, Improvise!* (Rottenburg: Advance Music, 1999), p. 17.

doing it. This method can sometimes feel a bit scary to students who are classically trained since it provides no concrete framework or guideline. The entire premise of the feeling method is trial and error. Students improve by implementing and practicing their natural instincts. They may feel more comfortable attempting this method once they have had exposure to the other methods mentioned, or once they have built a vocabulary of sounds, scales, arpeggios, licks, and effects from which to draw. This method is best practiced with the aid of a play-along CD. Certainly one of the most famous series of this method is the Jamey Aebersold collection, and its first installment, *How to Play Jazz and Improvise*, is a great introduction. Recently Ken Wiley, a jazz horn player, came out with his own version of a jazz play-along volume for horn players entitled *Ken's Jazz Lounge*. This is an excellent starting point for a horn player as the book and CD include transposed versions of popular jazz standards, thereby allowing the student to practice without having to worry about transposing. It may prove helpful to have the student approach this method from a vocal standpoint, singing improvisations to get comfortable with the process. It is not necessary to begin with jazz tunes. If a student is more comfortable attempting the method with a more familiar tune, he or she should do that. For example, some students may feel more comfortable using folk tunes in the manner of the Gordon, Grunow, and Azzara method. Some students may find that a holiday or popular song is more familiar. These songs should be used first, so that the student may become comfortable with the process. It is helpful to approach the tune by first listening to the melody and attempting to sing some sort of underlying chord underneath. Then, the student can improvise a bass-line, followed by a harmony line or countermelody, and then actually rework the melody line. A horn student may also wish to try this process

with a horn etude. Below is an illustration of how an excerpt from Kopprasch could be analyzed and given an underlying bass-line. It should be noted, however, that this is a printed version, and, ideally, these improvisations should be constructed from an audiation-based perspective, and not from a written construction. More examples using this excerpt to demonstrate the concept described above can be found in Appendix 9.

The image displays two systems of musical notation for an excerpt from Kopprasch, Etude #3. Each system consists of a treble clef staff and a bass clef staff. The first system has four measures. The treble staff contains a melodic line, and the bass staff contains a simplified bass line with whole notes. Below the bass staff, Roman numerals are provided for each measure: I, I, vi, and V. The second system also has four measures. The treble staff continues the melodic line, and the bass staff continues the simplified bass line. Below the bass staff, Roman numerals are provided: V7, V7, I, and IV<sup>6</sup><sub>4</sub> V. The notation is in 3/4 time.

Ex. 3.10 Excerpt from *Kopprasch, Etude #3*

It may be helpful to think about improvisation from a more technical standpoint. Much of the time students focus on grappling for notes, a technique which probably stems from a training program that focuses them on practicing for accuracy. However, by taking a step back, and considering the different elements of improvisation from a more basic standpoint, it is possible to think of improvisation from a more “process”-oriented standpoint. Some ways to consider improvisation are through rhythmic, motivic, linear, and chordal approaches. Developing practice patterns which help to make each of these a more natural part of the improvisation process will help the student to be less focused on

the ‘product’ and more in sync with the means in which he or she approaches improvisation. More patterns can be found in Appendix 10.

There are many moments that call for having a strategy in order to help facilitate a successful maneuvering of a situation. In the case of learning how to improvise in a specific style, a plan of attack can help to alleviate any nervousness that may exist. For this reason, it may be helpful to keep a written record of activities related to the pursuit of practicing improvisation. The record should contain a chart that would be divided into categories, with such headings as: Listening, Audiation Work, Patterns, Scales, Licks, Play-Along, Thinking, Modeling, and Feeling. A different area of the chart would be used to track the days and amount of time devoted to the practice of each of these categories. One additional area would be used for taking notes about each session; this would help to identify different techniques that were helpful or not so helpful. Having a written log of activities related to the final goal will help to identify areas of weakness. Keeping track of each session will help the student to visualize his or her efforts and progress, which will help to bolster motivation and confidence. See Appendix 11 for a sample chart.

For the most well-rounded approach to learning to improvise, a student should attempt to incorporate all three of these methods, supplementing them with lots of listening (both for enjoyment and critical assessment), transcription, and practicing improvisation with others in order to experience the joys of being part of a combo and improvising within a group. Additionally, it would benefit the student to have a historical awareness of the context of each style within which he or she is working to improvise, thereby understanding the roots and development of the art form. As is true of most

disciplines, and both the classical methodologies and the methods mentioned above, it is necessary to practice in order to get better. Each student will find the most effective method that will help foster improvement. It is only through an investigation of the possibilities that the student can determine his or her own preference. It is important for a student to take responsibility for his or her improvement so that he or she is not relying solely on the opinion of a teacher. This will enable the student to have a higher level of accountability and a greater sense of control over the process and outcomes. The fastest way to improvement comes through understanding oneself and taking ownership of the process. Anyone can improvise and the benefits to be realized from doing so will aid all aspects of a student's musical life and outlook. It is an essential part of developing one's individual voice.

## **CHAPTER 4- BACKGROUND ON BLUES, BEBOP, AND MODAL JAZZ**

Many improvisation resources provide excellent exercises and tips for learning how to approach and practice improvisation and jazz. However, it is often helpful to create a context for these practices. “Interdisciplinary education” has been a buzz phrase for years, and it is easy to see why: it allows students to make connections between content areas, which then strengthens their understanding and in some cases an appreciation for what they are learning. Music is no different. In order for a student to create a connection with the processes of improvisation and the differing styles, he or she must have some background information, be it historical, theoretical, or a combination of both. It may seem like extra work to branch out and create a context for a specific area of study; in the long run it will prove helpful. For this reason it is necessary to include a chapter that gives a context to each of the styles mentioned in this document. Blues, bebop, and modal styles each have a unique history and evolution. An awareness of this background information will provide a greater understanding of and appreciation for each of the styles.

Blues is often considered to be one of the main pillars in the framework of the jazz idiom. Though its exact origins are unclear and there are no records that explicitly detail its genesis or synthesis, blues can be traced back to the slave fields of 19<sup>th</sup> century America. It is a vocally-rooted tradition, passed on from generation to generation by aural transmission. An attempt to specifically define blues could prove foolhardy, pointless, and difficult. Encompassing many ideas, both musically and unmusically, blues evokes a

variety of responses. Defining a style such as bebop (which will be covered in Chapter 6) is an easier task, as it is primarily performed instrumentally and has very specific characteristics and a much clearer history. Blues, on the other hand, has undergone many treatments and developments and comes from both African and European musical traditions.

The slaves who were brought to the southern United States in the 16<sup>th</sup>-19<sup>th</sup> centuries carried with them the rhythms and vocal traditions of their native countries. Because often they were separated from their loved ones, they sought a common bond with their fellow slaves and frequently expressed themselves through song. This was one of the few ways in which they were allowed to express themselves and connect with each other. While working in the field they would communicate through field hollers and call and response singing. Gunther Schuller notes in his *History of Jazz*, “Until the time of the Civil War all the forms of expression (used by the slaves) were performed either solo or in unison, *not* in harmony, and they were for the most part unaccompanied.”<sup>1</sup> In the evenings and during their religious meetings they would sing spirituals, gradually adding the European hymns and melody lines. This changed as the slaves became more incorporated into the framework of their communities and settled into their new surroundings. Little by little they began to add accompaniment, as they were able to create their own instruments. Due to the fact that most slaves did not read or write, this music was handed down through aural transmission and was primarily developed through repetition and improvisation. By the end of the 19<sup>th</sup> century, interest in this music was high, though it was not encouraged. Emotions were running wild due to a renewed sense

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<sup>1</sup> Schuller, Gunther, *History of Jazz, vol. 1, Early Jazz: Its Roots and Development* (New York: Oxford University Press, Inc., 1968), p. 36.

of segregation and separatism, and blacks were reviving their musical history as a means of representing their plight. Schuller mentions, “there is no recorded use of the term *blues* either as a plain noun or as a title, until the turn of the century, by which time the blues had migrated to the cities in the wake of the great population shifts caused by Southern industrialization.”<sup>2</sup> This move helped bring a greater awareness of the blues. Different forms were created, including eight-bar, twelve-bar, and sixteen bar versions. Eventually, the twelve-bar format won out. As Schuller goes on to say, “it was used for the publication of blues, beginning with the years shortly before World War I. By the 1920s the blues had become a national craze and a permanent fixture of jazz language.”<sup>3</sup> This codification of format was an important step in verifying the blues as a standardized form; however, there are more elements related to the category of blues, namely form, melodic note choices, bass-line, accompanimental note choices, phrasing, and style of delivery.

Sources differ on the exact roots of the standardization of the blues form, but most acknowledge the contributions of W.C. Handy to the process. In his article, “The Blues in Jazz,” found in *The Oxford Companion to Jazz*, Bob Porter writes, “The man who more than any other was responsible for the early popularization of the blues was William Christopher Handy...the blues that Handy developed was twelve bars with the lyric and melody in AAB form.”<sup>4</sup> Porter’s description of the Handy-style blues leaves little doubt as to the inspiration for the blues phrasing and style of contemporary blues musicians. Names such as B.B. King and Muddy Waters may spring to mind as examples of blues

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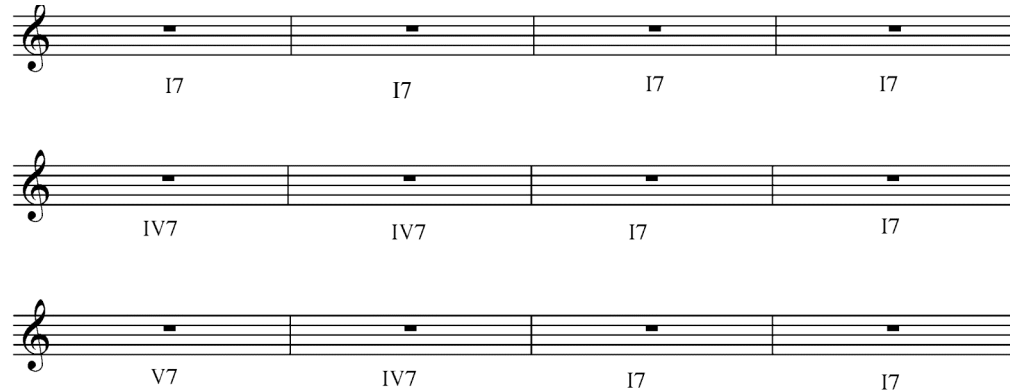
<sup>2</sup> *ibid*, p.37

<sup>3</sup> *ibid*, p. 37

<sup>4</sup> Porter, “The Blues in Jazz”, *The Oxford Companion to Jazz* (Englewood Cliffs: Prentice Hall, 1993), p. 65.



musicians, however, as Jeff Harrington cautions in the introduction to his book, *Blues Improvisation Complete*, “A blues is a song form. It is not to be confused with a style of music known as ‘the blues.’ It is a song form that is 12 bars in length with a set chord progression.”<sup>5</sup> The chord progression that evolved and has survived to this day is shown below.



Ex. 4.1 12-Bar Blues Form

This progression is commonly used today. As Barry Kernfeld notes in his article for *Grove Music Online*, “Many variants of this pattern are possible: frequently IV is used in place of I in bar 2, or in place of V in bar 9.”<sup>6</sup>

The scale that is most often associated with blues vocabulary is the “Blues Scale.”□ This scale incorporates “blue notes” which were first performed by bending the pitch and in a sense aiming for a microtone. This practice is often unwritten and contemporary editions will commonly notate the “blue notes” in the following manner:

$$\overset{\wedge}{\flat 3} \quad \overset{\wedge}{\flat 5} \quad \overset{\wedge}{\flat 7}$$

An example of the way that the blues scale may be notated using this contemporary approach is shown as follows.

<sup>5</sup> Harrington, *Blues Improvisation Complete*, p. 1

<sup>6</sup> Barry Kernfeld: “Blues Progression” *Grove Music Online* ed. L. Macy (Accessed [27.March.2007]) <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>



Ex. 4.2 Sample Blues Scale

A more complete version of this scale could also include the natural scale degrees 3 and 7 (E natural and B natural respectively, in this case). This scale is often used in conjunction with each of the chord changes in the progressions. In the case of a C blues, a C blues scale might be used over the I chord, an F Blues scale might be used over the IV chord, and a G blues scale might be used over the V chord. The sound of each scale helps to reinforce the changes between chords.

Going back to the idea of Handy's AAB lyric phrasing, it is easy to see how this form lends itself to such a break down of three neat four-bar phrases. In fact, many musicians will still follow this line of phrasing in their solos, though it is not by any means a requirement. Julius Watkins' solo on the up-tempo blues, "Blue Modes," from his album *Les Jazz Modes* provides a great example for blues phrasing.

In a similar manner, bebop style phrasing is also somewhat interwoven with the varying ways to break down phrases throughout the form. The origins of the word "bebop" have been widely researched and debated. Thomas Owens addresses the genesis of "bop" in his article for the New Grove Dictionary in the following manner,

The word "bop" is a shortened form of the vocables (nonsense syllables) "bebop" or "rebop," which were commonly used in scat singing... although bop was solidly grounded in earlier jazz styles (New Orleans jazz and swing), it represented a marked increase in complexity, and was considered revolutionary at the time of its development.<sup>7</sup>

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<sup>7</sup>Owens, Thomas, <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

Bebop style can be viewed as one of the most difficult styles in which to improvise. Indeed, not only are there a greater number of chord changes than in blues or modal jazz styles, there often are a large number of chord substitutions. Additionally, the technical demands are great and the lines most often played are complex and filled with chromaticism, scales, and varying types of arpeggios. There are a few elements that are associated with bop tunes, namely: fast performance tempi, extremely linear and often chromatic melody lines, and the fact that they rely heavily on sequences of changes that are part of the ii-V-I progression in varying keys. The detail that makes those elements more difficult in bebop improvisations is the fact that they often are executed at extremely fast tempi. Also, bebop improvisations tend to be characterized by improvisation over the harmonic structure of the piece, as opposed to the melodically driven improvisational style that is often used in blues or modal improvisation. Charlie “Bird” Parker and John “Dizzy” Gillespie were some of the first to pioneer this new genre with their burning versions of a variety of tunes and the complex and virtuosic improvisations they created. Edward “Duke” Ellington’s big band arrangements combined the quick pace and prodigious demands of the bop style with a large group setting, putting each of his section members to the test.

“Rhythm Changes” is the name given to the set of chord changes often used in bebop. This name comes from the Gershwin tune, “I Got Rhythm,” from which the changes are taken. As it was customary during the period of the 1940s to quickly adapt and readapt popular songs in order to churn out more hits, numerous other tunes use this format. The catchy and memorable chords of “I Got Rhythm” served as a perfect backdrop for a number of equally captivating melody lines. Tunes such as George

Wallington's "Lemon Drop," Duke Ellington's "Cottontail," Parker and Gillespie's "Anthropology," and Sonny Rollins' "Oleo" are just a few of the many examples of tunes that were based on the Rhythm Changes chord progression. The Rhythm Changes chord progression can be seen in Appendix 12.

Many recordings of these tunes have been released, such as Ella Fitzgerald's interpretation of *Lemon Drop* in her live performance at the 1971 Newport Jazz Festival. Her solo on the tune lasts about four minutes, during which she displays a technical wizardry and ease in constructing the fast paced and intricate lines that is to be admired and studied. Selected licks and phrases from this solo can be found in Appendix 13.

The aurally-rooted quality of music and performance demands that the performer be aware of what is happening at all times. While a vocabulary comprised of learned licks and patterns from a book is helpful, it is not as useful as the task of hearing and transcribing those same licks and patterns from a recording and then practicing those patterns with a play-along CD or combo. The key difference lies in the medium of delivery. While much is to be gained from practicing music from printed resources, the benefits derived from hearing it performed and learning it "by ear" are much greater, especially since the physical performance of the music will include nuances of style that are difficult to capture on a printed page. For this reason, the stylistically correct interpretation and recreation of a bebop lick or pattern may be more easily derived from a recording. Additionally, the task of transcribing or at the very least being able to play along with the recording bolsters the strength of the ear to recognize and process these style nuances. The importance of having a well-trained ear can not be over-emphasized. In the context of learning to improvise in a bebop style, this tool can help the beginner

quickly develop a comfort level when approaching this style, by developing a vocabulary of appropriate note choices, licks, patterns and scales, understanding the function of the form and chord progression; implementing a characteristic style of phrasing and articulation; and being able to follow along and know where he or she is within the form.

The Rhythm Changes chord progression is probably one of the most common characteristics associated with the bebop genre in that it has been used as the chordal basis for many standard bop tunes. However there are a number of other tunes that use the 32 bar AABA form that are associated with Rhythm Changes but do not necessarily use the same chord changes. These tunes are also considered to be standard bop tunes and include such charts as Charlie Parker's "Confirmation," "Ornithology," and "Yardbird Suite;" Dizzy Gillespie's "Hot House" and "Night in Tunisia;" and Miles Davis' "Donna Lee." They fall under the bop category heading because they rely heavily on the other elements related to bop: fast performance tempi, extremely linear and often chromatic melody lines, and the fact that they rely heavily on sequences of changes that are part of the ii-V-I progression in varying keys. Adam Unsworth's playing on the non-Rhythm changes bebop tune, "Excerpt This!" from his album of the same name, highlights the intricacy of bebop lines and phrasing. Sample forms and chord progressions for non-Rhythm Changes bebop style tunes can be found in Appendix 14. Transcriptions of the lead sheets for "Cottontail" and "Ornithology" can be found in Appendix 15.

It should be noted that the main relationship that exists throughout both "Cottontail" and "Ornithology" is the harmonic formula of the ii chord to the V chord to the I chord. An example of this motion is shown below, in block chord voicing. Often these progressions overlap, as shown in example 4.4.

Fm7                      B b 7                      E b 7

ii                      V7                      I7

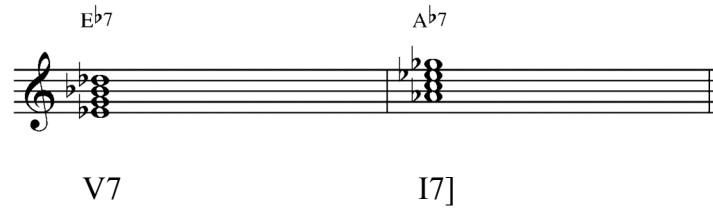
Ex. 4.3 Sample ii-V-I Progression

The roman numerals used do not reflect the quality of each chord and are only used to show the relationship between them. When applying them to the second example, it should be observed that they could be superimposed over several ii-V7-I relationships within the 8 bars. When the chords appear in this way they are considered to be a turnaround as opposed to a progression. A turnaround is a cadence point wherein the progression of the chords leads back to the top or into the next section. The turnaround format of the ii-V7-I progression is often used at the end of sections or, in the case of a 32-Bar Song form, as the B section. The string of ii-V7-I relationships shown in example 4.4 would likely be used at the end of a tune as a turnaround to the top of the form. An example of a tune that uses the ii-V7-I motion as a progression is “All the Things You Are”. The first line from this tune is shown in example 4.4a. Example 4.4b shows a sample string of ii-V7-I relationships, as taken from the B section of “I Got Rhythm”. See Appendix 16 for more examples.

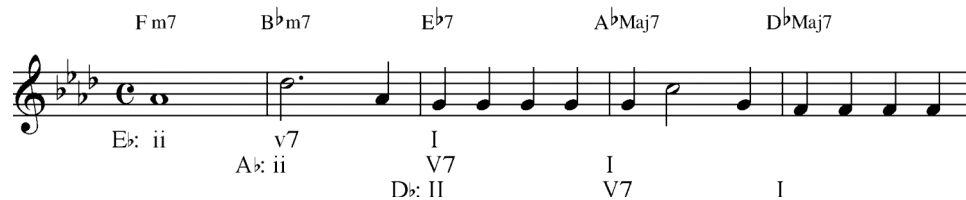
F7                      Bb-7                      Eb7                      C-7                      F-7                      Bb-7

( A b : ii                      V7 )                      [ A b : ii

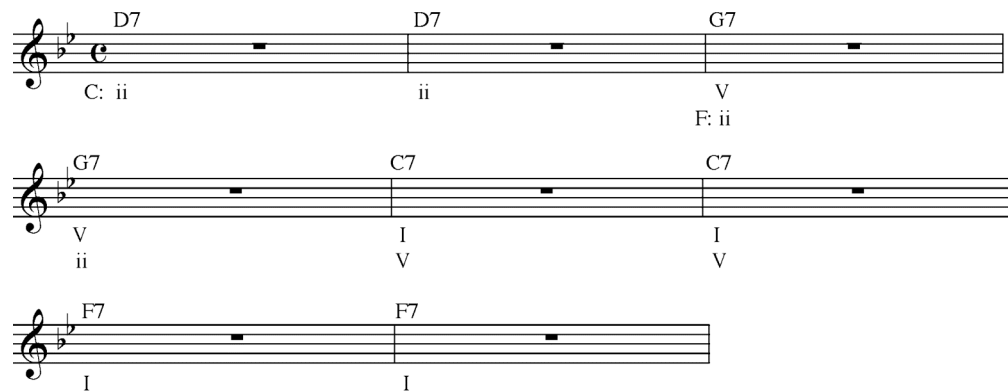
[ E b : II                      V                      I ]                      [ B b : ii                      V                      I ]



Ex. 4.4 Sample Overlapping ii-V-I Progressions



Ex. 4.4a “All the Things You Are”: First Line ii-V-I Overlaps



Ex. 4.4b B Section from “I Got Rhythm”

In the same manner that the 12-bar blues form and chord progression is associated with blues, the ii-V7-I chord progression is one of the most recognizable characteristics of bebop style. Modal jazz style is similarly distinguishable through its formal structure and chord relationships. However, it is quite different from blues and bebop in many ways.

The study and practice of bebop style can lead the performer to an advanced understanding of more general concepts that can be applied in the improvisation of other jazz styles. In a sense, the more technically oriented demands of the bebop style reinforce

the necessity for learning a vocabulary. This knowledge may then be applied in a variety of other settings, and is not to be taken lightly. Due to a lack of vocabulary a purely performance based approach will fail on its own. A purely academic approach will do the same. In this context it is of utmost importance to understand the harmonic, melodic, formal, and rhythmic implications of the tune (or in the case of the Rhythm Changes, the form associated with that context). This understanding must then be coupled with a dedicated practice of scales, licks, and patterns, as well as a focused regimen of listening and transcription. Additionally, it is important to practice with a play-along CD, Band-in-a-Box program, or live combo in order to ensure that there is an understanding of the form and how to implement a vocabulary within a solo improvisation. Students should take every opportunity to learn new licks and patterns and eventually write their own.

It may seem an unlikely choice to include a chapter on modal jazz in a document focusing on introducing jazz styles and improvisation techniques. Indeed, modal jazz is not really a style of jazz, but rather a term that is related to a specific form and group of note choices. As category headings within the jazz realm, the headings blues and bebop convey a connotation that includes performance practices, notes choices, and formal structures. For example, the term “bebop” implies several factors, including: form— a common form associated with bebop is the AABA song form, which is used in many Rhythm Changes tunes (Duke Ellington’s, “Cottontail”), note choices— often bop lines are very intricate, with solos being comprised of many scales, patterns and chromatics, the tonalities are usually major and bright, and performance practices— bop performance is most commonly characterized by burning tempi and pyrotechnic displays of incredible facility on the instrument in the performer’s execution of a large amount of notes in a



short period. The term “modal” does not have the same expanse of connotations. In fact, modal really refers to note choices— usually the notes of a particular mode or scales derived or related to that mode, and formal structure— modal tunes are often characterized by their simplicity of structures, as they often have only two or three chord changes, so only one mode is used. As Keith Waters notes in his article “What is Modal Jazz?,” “Many of the defining and fundamental characteristics of modal jazz have more to do with composition than improvisation or accompaniment.”<sup>8</sup> Waters goes on to note the reasons behind this claim, saying,

Modal compositions called into question many of the fundamental assumptions about harmonic progression by suppressing or abandoning functional harmony, by slowing down the harmonic rhythm (allowing a single chord to occupy four or more measures), and by replacing standard harmonic progressions with different harmonic possibilities. The use of the terms “static” or “ambiguous” harmony in describing modal jazz result directly from these compositional techniques.<sup>9</sup>

Lewis Porter and Michael Ullman quote several of Miles Davis’ thoughts about modal jazz in their book *Jazz From Its Origins to the Present*, including his feelings about its advantages. He states:

...just two chords give (s) you a lot more freedom and space to hear things...all chords, after all, are relative to scales and certain chords make certain scales... when you do it this way, you can go on forever. You don’t have to worry about changes and you can do more with the line. It becomes a challenge to see how melodically inventive you are. When you’re based on chords, you know at the end of thirty-two bars that the chords have run out and there’s nothing to do but repeat what you’ve just done— with variations. I think a movement in jazz is beginning to move away from the conventional string of chords, and a return to emphasis on melodic rather than the harmonic variation.”<sup>10</sup>

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<sup>8</sup> Keith Waters, “What is Modal Jazz?” *Jazz Educators Journal*, Vol. 33, #4 (Manhattan, KS: IAJE Publishing, July 2000), p. 54.

<sup>9</sup> *ibid*, p. 54

<sup>10</sup> Miles Davis for *Jazz Review*, December 1958, as reprinted in Porter and Ullman, *Jazz From Its Origins to the Present* (Englewood Cliffs: Prentice Hall, 1993) p. 291.

Porter and Ullman's quotes come from the December 1958 *Jazz Review* interview with Miles Davis. Davis' statements effectively sum up many of the reasons why modal jazz can be viewed as an accessible starting point for a novice improviser. The limited number of chord changes makes it easier for the player to identify exactly when the changes occur, giving him or her the opportunity to become comfortable experimenting over a specific chord change. The quick change between chords often leads beginners to feel frustrated with the difficulty they have in following the changes and being able to try ideas over the fast-moving chords. The structure in which most modal jazz tunes are set up allows the player to linger much longer in improvising over a single chord. This enables the player to utilize many different ideas and improvisational strategies within the confines of a single sonority. Since the player does not have to worry so much about implications of the upcoming chord and how it relates to the next, he or she can focus on developing a set of ideas within a single milieu, and then move on to expand those ideas in the next context. They can begin a new idea altogether. John Clark's interpretation of "Dolphin Dance" on his album *Il Suono* showcases his attention to range and timbral shifts in highlighting the changes between the modes used in the tune.

One might argue that the standard three chord changes of a blues tune would make it less intimidating to solo over than a modal tune. However, the difference lies in the improvisatory possibilities. There are those who would say that any note could be played over any chord change—that there are no "wrong" notes when it comes to an improvisation. This may be true, but there are certain notes that are more desirable within a given context, depending upon what the soloist is attempting to achieve. Herein lies the big difference between a three-chord blues and a three-chord modal tune. A blues tune is

normally comprised of 7<sup>th</sup> chords. These allow for a wide variety of note choices that may also be augmented by a large range of chord substitutions and extensions. This allows the performer to consider chordal choices based upon those chords and added tones. Additionally, the player can consider note choices from a linear perspective, based upon a variety of scales implied by each of the chords. The modal tune with the same number of chords does not necessarily have such a wide-spanning array of note possibilities.

The number of bars in each tune varies. Often, this number is a multiple of 4. Two of the most famous examples of modal jazz tunes, John Coltrane's "Impressions" and Miles Davis' "So What", both use a 32-bar form. The AABA form can first be found in Tin Pan Alley songs and then came to be affiliated with more popular music. However, it is this form's famous appearance within "I Got Rhythm" that is of greatest interest in this context. This song was so popular that many composers began writing tunes based upon its changes (like "Cottontail," as mentioned above), which came to be known as "Rhythm Changes." Tracing this influence leads to the possibility that modal jazz could be viewed as being derived from bebop, and considering the fact that modal jazz is not considered to be a jazz style, it may help in the classification process to view it as a direct descendent of bebop. This helps give the categorization credibility in some circles, as many purists believe that all jazz must be traced back to blues or bebop in order to be authentic. In examining the two modal tunes mentioned, it is helpful to first identify the 32 bar form construction; it can be broken down as shown below.

A	A	B	A
[ 8 ]	[ 8 ]	[ 8 ]	[ 8 ]

In both “Impressions” and “So What” Coltrane and Davis chose to use Dm7 and E b m7 chords to support the form. The Dm7 chord is used in the A section, and the E b m7 in the B section. The 32-bar form is a song form, with the A section normally appearing in a closed form, with a cadence at the end of it. The B section is normally referred to as the bridge, which is a contrasting section that prepares the listener for the return of the A section. The B section usually appears in a new key, and in the popular song tradition of which bebop is a part, that key is often a perfect fourth higher. However, in the modal examples discussed here, it is a minor second higher. This may have been done intentionally, to create a greater degree of tension. Though there is a noticeable change when the B section appears in a key that is a perfect fourth higher, this leap is still a consonant one. However, the minor second motion is not consonant, and therefore provides a more stark contrast between the two keys. See more examples of modal forms in Appendix 17.

The chord symbols “Dm7” and “E b m7” both represent minor/minor seventh chords.



Ex. 4.5 Root Position Dm7 and E b m7 Chords

In contrast to how a soloist might approach these chords in a blues or bebop context, the modal improviser would probably consider the implied modes for each of these chords to be the primary focus. The term “minor” may instantly inspire the classically trained performer to think of the Aeolian or natural minor mode; however, jazz musicians will more commonly think of Dorian in relation to this term. Many

musicians automatically think of modes in relation to the piano, and picture the white vs. black keys in their designations of the modes. All of the modes can be constructed by only using the white keys of the piano and changing the beginning and ending pitches. In the case of the Aeolian mode, when it appears in its “A” Aeolian form, it encompasses only white keys on the piano, beginning and ending on “A”. The example below shows its step-wise construction.



Ex. 4.6 “A” Aeolian Construction

Most jazz musicians shy away from this Aeolian context, and prefer instead to consider the notes of the Dorian mode, which also has a minor sound. The “D” Dorian mode also uses only the white keys on the piano, this time beginning and ending on “D”. The example below shows its step-wise construction.



Ex. 4.7 “D” Dorian Construction

The main difference between the Aeolian and Dorian modes is the fact that the Dorian mode has a “raised” scale degree 6, which allows for a slightly different coloration than the sound of the Aeolian mode.

For tradition’s sake, the same chord symbol notation is used in writing out modal changes as for other jazz tunes. Though modal jazz is more often approached from a melodic standpoint than a chordal one, it is still possible to relate modal improvisation to a chordal construct. The notes of the supporting minor seventh chords in the notation can

be found in the modes that would be used, as shown below using the Dm7 chord as an example.



Ex. 4.8 “D” Dorian Mode/ Dm7 chord

If the player chose to use the Aeolian mode, it too would include the notes of the Dm7 chord.



Ex. 4.9 “D” Aeolian Mode/Dm7 chord

It is interesting to consider why Davis and Coltrane would have chosen the chords Dm7 and E $\flat$  m7 in their writing. The convenient chromatic location of the two cannot be ignored. Indeed many composers, especially those writing in the popular realm, will often include direct modulations that move upwards by a half step. When coupled with the tension created orchestrally and dynamically by the performers, the chromatic resolution of this move is apparent. The new key of the bridge continues to enhance the heightened focus of this motion, creating a sense of release when the key shifts back down with the return of the A section. This effect is certainly present in both of the tunes mentioned above.

It is entirely possible that Davis and Coltrane were taking many other factors into consideration. Though it is impossible to be certain, their choices may have had to do with the fact that they were planning to imply the D Dorian mode and the E $\flat$  Dorian

mode, both of which would be easy to locate and perform on the piano. If they wrote the tune using a piano, it would have been immediately obvious that the D Dorian mode's construction of all white keys, can be nicely contrasted with the mostly black key construction of E  $\flat$  Dorian mode, except for the "F" and "C". It is conceivable that the tune was written on a wind instrument, since coloration was such an important part of the concept of modal jazz. However, it would make more sense to use a piano, since it could be used to work out both melody and harmony lines. A single-line instrument like the trumpet or saxophone would not be able to showcase the harmonic implications or underpinnings. Examples of the "D" Dorian (ex. 4.10) and "E  $\flat$  Dorian" (ex. 4.11) pitch collections are shown below.



Ex. 4.10 "D" Dorian Pitch Collection



Ex. 4.11 "E  $\flat$  " Dorian Pitch Collection

In addition, this key relationship would be easy for the pianist. In the same way that an organist would switch manuals dependent upon the voice being used in a particular section, the pianist in this context could switch between sections of the keyboard. Since the improviser would be focusing on one modality, he or she could freely move around that tonality, and create a tonal and visual shift by moving up the half step when the chord symbol changed to E  $\flat$  m7. While the tension is rising aurally (due

to the elements mentioned above), but also visually. The end of the B section bridge will allow this tension to relax, as again, both aurally and visually, the pianist will come down. “So What” and “Impressions” utilize this shift in the same way. Lead sheets for each of these tunes are presented in Appendix 18. “Impressions” is shown with chord symbol notation given in each bar, though it would most likely never appear that way to a performer. “So What” is shown with a more standard style of chord symbol notation, where the chord symbol is only given when there is a change of chord.

All of the styles discussed in the next chapters are unique. Characteristic elements related to form, performance practices, note choices, articulations, and phrasing combine to make each style distinct. Specific note choices, practice patterns, suggested resources, and recordings for each style will be included in the pertinent chapters.



## CHAPTER 5- BLUES STYLE

The roughly four octave range of the horn gives the player a large span with which to work. When approaching improvisation, this breadth of note choices may seem staggering. There are those who might argue that any note could be used in improvising over a blues, however, even they might concede that there are certain notes that more distinctly convey an idea over the chord progression associated with the blues form. As with any improvised music, the choice is up to the performer. In the case of the blues, there are notes that may sound more “in” and notes that sound more “out”. This terminology is used to loosely categorize notes that fit or clash, respectively, with the implied harmonies denoted by a particular chord within the progression. For example, if the I chord is a B flat 7, and the performer chooses to use the notes of the B Lydian mode, the final effect may be interesting and engaging, but not necessarily “in” the expected note choices, which in this case might be the notes of the B b blues scale, B b bebop scale, or another related scale or mode. To some ears, this choice would sound “out,” sounding outside of the expected set of note choices. Many performers in the mid-to-late part of the 20<sup>th</sup> century broke away from the conventions of the “traditionally expected” note choices, in favor of playing more “out” sounds. Examples of this can be found on the Oliver Nelson album *Blues and the Abstract Truth*. One performer in particular, Eric Dolphy, pioneered the idea of playing outside the changes. The Leonard Bernstein series, *Young People’s Concerts*, dealt with jazz and its origins in an episode entitled “Jazz in

the Concert Hall.”<sup>1</sup> Towards the end of the episode a jazz group plays and improvises. A young Eric Dolphy can be seen and heard improvising, and if one listens carefully it can be noted that his solo differs greatly from those that come before and after him, as he is experimenting with note choices that are decidedly “out.” Another example of this can be heard on track four of Vincent Chancey’s album *Next Mode*, “The River People.” At the end of the piano solo the pianist begins to play in a very full-voiced and rhythmically frenzied manner and the notes sound very “out” of the blues context. There are many resources currently available that outline the numerous note choices and innovations for creating a new sound over a blues. For the purposes of this paper, the note choices discussed will be limited to blues and bebop scale suggestions. This will provide a more traditionally rooted groundwork for beginning improvisation; creating a more finite set of notes to select from making this approach less intimidating with which to work.

A familiarity with the form of a blues can be achieved through a few simple steps. The first step involves listening and aurally identifying the changes in the form. Being able to hear the chord progression will help identify a location within the form. It is best to listen for the bass line, as it is usually the most reliable way to recognize which chord is being played. Despite the fact that many bass players use substitutions and do not necessarily focus on the root of the chord, it is still possible to identify the quality and position of the chord by relating it to the surrounding chords. Rhythm will also play a key role in facilitating an adherence to the form. Once again, the bass line should be listened to in order to hear the guiding beat. The beat can usually be felt in four or two, thus each time through the form should contain either 48 or 24 beats, depending upon the feel or

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<sup>1</sup> Leonard Bernstein, prod., Roger Englander, dir., *Young People’s Concerts: Jazz in the Concert Hall*, (West Long Branch, New Jersey: Kultur, 1993), 9-DVD set.

tempo of the division. Repetition of listening will help to reinforce the form. Knowing where you are in the form is an important building block for being able to improvise over a blues.

Building a blues vocabulary is a task that will also be aided by listening. By first hearing different licks, patterns, and phrases and then figuring them out on the horn, a student can enhance his or her blues vocabulary. There are several resources that provide licks and practice patterns for blues. Some examples of these are Jeff Harrington's *Blues Improvisation Complete*, Eric Marienthal's *Comprehensive Jazz Studies and Exercises*, and Fred Lipsius' *Reading Key Jazz Rhythms*. Additional examples of blues licks can be found in Appendix 19.

In order to improvise in a convincing blues style it is necessary to be aware of the elements of blues style. These elements include: articulation, phrasing, note choices, tempi, feel, and in some cases timbre. Listening will help to distinguish how these elements are distinct as blues elements. The articulation used in blues is often semi-connected. More separated notes are used to shape the phrase, as opposed to conveying a really light feel. Strong accents are rarely used; this makes accented notes seem even more contrasting, especially when they are placed on offbeats. The phrasing is normally either in a 4+4+4 grouping, an 8+4 grouping, or a 2+2+2+2+1+1+2 grouping. One easy way to approach phrasing is to pick one note and use it to create a solo. This focuses the elements that can be manipulated in the improvisation. In a one-note improvisation, the main ways to create ideas are through rhythm, phrasing, and dynamics. Learning to control and develop rhythm, phrasing and dynamics will help a soloist create and develop

a solo line when other notes are used. Having a limited means with which to do so will solidify an understanding of how to phrase and cultivate a solo.

Finding the right feel for a blues performance is another task that is probably best promoted through listening. The elements related to swing feel that were discussed earlier can apply. However, since blues has undergone many different phases and evolutions, it is difficult to pinpoint the specific fundamentals of a convincing blues style. The feel is definitely unhurried, almost lazy and reflective. In contrast to the almost over-caffeinated feel that can be interpreted from bebop style, blues is much more laid back. Another way to contrast blues and bebop is to think of blues as being much more lyrically oriented. Despite the fact that there have been many technically impressive solos in the blues genre, the focus of the solos is more often on creating a lyrical and expressive line than displaying technical wizardry. This is not to say that bebop is devoid of expression, rather it is much more technique-oriented than blues. One of the best methods for finding a way to understand the nuances of a style is to try to make an extra-musical analogy for them. This technique can also be used to contrast styles and highlight their differences. This should be an individual pursuit, though it is good to get the input of others. Teachers are often using analogies to help get a concept across to their students, however, if students can make their own associations this helps to make the experience and understanding more personal.

As mentioned, there are different points of departure from which to consider improvisation. Chordal, linear, motivic, and free improvisation approaches provide the improviser with different ways to construct solos. Considering the blues scale and the limited number of chords of the blues progression, scalar and chordal approaches may be

two of the more accessible approaches to begin improvising within a blues context. Since most classically trained horn players are more familiar with the rigors of learning major and minor scales than different chord arpeggios, this chapter will begin exploring blues improvisation strategies with a scalar approach.

The blues scale is the most basic scale to turn to when considering which notes to select in an improvisation. Containing just 6 different notes, the scale creates a decidedly “bluesy” sound when played in its entirety or in fragments. This is due primarily to the presence of the “blue notes” which exist in the scale. Blue notes are the lowered third, fifth, and seventh scale degrees. The construct of the scale is as follows:

$\hat{\phantom{1}} \quad \hat{\phantom{3}} \quad \hat{\phantom{4}} \quad \hat{\phantom{5}} \quad \hat{\phantom{5}} \quad \hat{\phantom{7}} \quad \hat{\phantom{1}}$   
 1,  $\flat 3$ , 4,  $\flat 5$ , 5,  $\flat 7$ , 1

An “F” Blues Scale would thus be written:



Ex. 5.1 “F” Blues Scale

Originally, in order to provide a more expressive character to the improvised line, the blue notes were played as bent versions of their major scale counterparts. Eventually, certain notes “won out” over others in terms of common usage. Specifically, scale degrees 2 and 6 were not as commonly used, thereby whittling down the scale to the six notes shown in example 5.4 below.



Ex. 5.2 “C” Major Scale



Ex. 5.3 “C” Major Scale with Blue Notes



Ex. 5.4 “C” Blues Scale

It should be noted that there are many sources who would argue that the blues scale contains a flatted and natural scale degree 3 as well as a flatted and natural scale degree 7, but not a flatted scale degree 5. The varying points of view on this subject leave the interpretation open to the performer.

Any of the notes in the blues scale of the primary key of the blues will work over the entirety of the blues form: i.e., the notes of the “C” blues scale will all work over the changes in a “C” blues. Despite the fact that some clashes would seem to occur, especially when juxtaposing this scale over the IV chords in the progression, the blue notes provide a level of expressivity. The tradition of playing blue notes is founded in a practice of improvisation that was not reliant upon the labels of music theorists. Some theorists may refer to the blue notes as “colorations” of the major scale, thereby giving them a label, but not necessarily needing to provide a more in depth classification. When considering melodic note choices, the soloist may decide to stick to the notes of the blues scale for the primary key of the blues, as mentioned above.

Additionally, the soloist may decide to select from each of the individual blues scales for each of the changes in the form. In the case of a “C” Blues this would require the performer to consider the “C” blues pitch collection for each I7 chord, the “F” blues pitch collection for each IV7 chord, and the “G” blues pitch collection for the V7 chord.

A second scale that is commonly utilized for blues is the bebop scale. Only performed in its descending form, this scale also has a distinctive sound and one which is easily recognizable due to the characteristic half step between the natural seven and the added flat seven. This construct of this scale is as follows:

(↓ only)      1, 7, <sup>^</sup>7, 6, 5, 4, 3, 2, 1

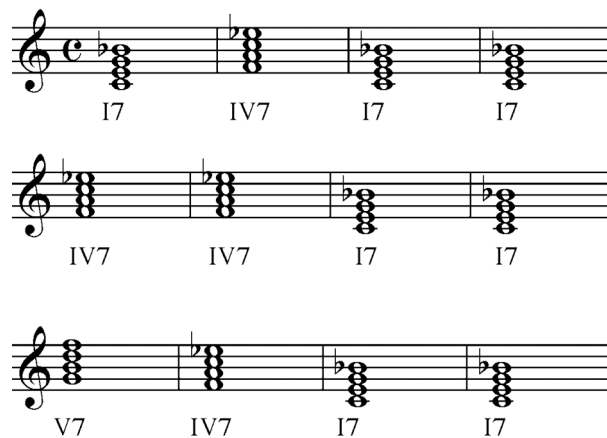
An “F” Bebop Scale would be notated as shown below:



Ex. 5.5 “F” Bebop Scale

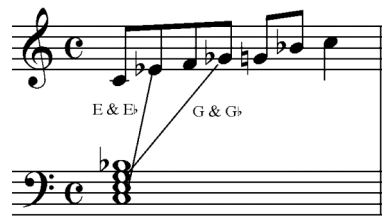
A common method of implementing this scale over the blues form is to use the scale that corresponds with each of the chord changes in its specific bar. In the case of a “C” Blues the performer would use a C bebop scale over the I7 chords, an “F” bebop scale over the IV7 chords, and a “G” bebop scale over the V7 chord.

A scalar approach to improvisation is a good one since it provides a finite number of notes from which to select. One might wish to limit that number even further; in order to do so, he or she could look at the specific notes of each of the chord changes. Example 5.6 shows 12-bar “C” Blues using chordal outlining for each chord change below.



Ex. 5.6 12-Bar “C” Blues with Block Chords

It is here that the cross-relations between the blues scale and the chordal approach can be viewed. For example, the difference in the first bar between the blues scale approach and the chordal approach would be the E flat versus the E natural. In addition, the lowered G could be viewed as more closely related to a bebop scale by some sources; the fact that it is cross-related with the natural G in the C7 chord may serve as evidence to support this belief. It is precisely these cross-relations that create the blue sound. This is shown below.



Ex. 5.7 C7 Chord Cross-Relations

The difference between the two is the implied tonality or harmony that results, and the choice between those is entirely up to the preference of the soloist. It should be noted that it is not necessary for a soloist to choose one approach and stick with it throughout the solo. A solo may last for several choruses and many soloists may choose to utilize a variety of different approaches and tonalities within a single solo. For a beginning improviser, it may be easiest to select one of the tools mentioned and develop a comfort level with it before mixing and matching. Further information on different blues improvisation approaches will be given later in the chapter. For more information on voicings, refer to Appendix 5.

Defining practice strategies for approaching blues improvisation may seem like a fairly widespread and daunting task. Considering the fact that there are many different



learning styles, this section will give a few ideas that address methods to maximize each of those styles when creating practice strategies. It is suggested that the student engage in a daily regimen made up of rhythm and tonal patterns, listening, scale work, technical patterns, style work and improvisation. There are many resources available to aid in all but the first two areas. One of the most complete examples of these resources is Hal Crook's *Ready, Aim, Improvise!*. Other examples include: various recordings for listening (which will be detailed later in the chapter); Dan Haerle's *Scales for Jazz Improvisation: A Practice Method for All Instruments* and Walter Stuart's *Jazz Scales* for scale work; John Clark's *Exercises for Jazz French Horn* and Eric Marienthal's *Comprehensive Jazz Studies and Exercises* for technical patterns; Bill Holcombe's *12 Intermediate Jazz Etudes for French Horn*, Thomas Bacon's *Jazz Café, Volume 1*, Klaus Winkler's *60 Jazz Etudes for Horn*, Fred Lipsius' *Reading Key Jazz Rhythms for French Horn*, Bugs Bowers' *Encyclopedia for Jazz Improvisation*, Jerry Coker's *Complete Method for Improvisation*, Jeff Harrington's *Blues Improvisation Complete*, Ken Wiley's *Ken's Jazz Lounge*, Jamey Aebersold's *Play-Along Series: Volume 1- How to Play Jazz and Improvise*, and Aebersold's *Volume 2- Nothin' But Blues* for improvisation. Scat singing is also a useful tool for practicing improvisation.

The rhythm and tonal patterns that will follow were created in the same vein as their predecessors, which are part of the *Jump Right In: The Instrumental Series*, the publication by Drs. Edwin Gordon, Richard Grunow, and Christopher Azzara. Sample patterns based on the first phrase of a blues are shown on the following page. Practicing these with both solfege and numbers will help determine which version is the most comfortable and the easiest in which to retain correct pitch. Pay close attention to how the

bars relate to each other. When practicing exercises, it is important to look for patterns, sequences, and other musical connections, like passing tone motion. Developing an ability to recognize these connections will help to provide more ideas when in the performance setting. The blues tonal exercise phrases (as mentioned in Chapter 3) follow:



Ex. 5.8 Blues Tonal Exercise Phrase 1 With Solfege (as related to each chord change)



Ex. 5.9 Blues Tonal Exercise Phrase 1 With Numbers

After deciding which syllables to use, practice the blues tonal patterns. Be sure to keep a steady beat. In the *Jump Right In* method, students are encouraged to keep a steady beat with their feet or with hands tapping knees. In order to reinforce the idea of emphasizing the weak beat, students practicing the blues tonal patterns should tap the feon beats one and three and snap their fingers on two and four. All of the patterns listed below were created using the notes of each of the chord changes' individual blues scale. The B flat in the V7 measure may be performed as a B natural if preferred; it was entered as a B flat in order to reflect the lowered 3 scale degree of the "G" Blues scale. However, in actual performance, the B natural is often used as a means of color change. After achieving a confidence level with performing these patterns orally, students should then begin to alter them slightly by adding new notes, altering note values, or changing the order of the notes given, so that they are improvising new patterns in place of the written

ones. This could be considered a precursor to scat singing, which is essentially what the students will be doing after they practice the rhythm patterns and then mix the rhythmic syllables and patterns with the tonal patterns, eventually improvising everything. It is recommended that a comfort level be developed first with singing and improvising scat lines. After this is accomplished, students should then practice the patterns on their instrument, and with a play-along CD (such as Aebersold or Wiley) or Band-in-a-Box. This will help to reinforce pitch, steady beat, and style. Examples 5.10-5.12 show sample blues tonal patterns. Example 5.10 shows blues tonal pattern #1, which is based upon notes found in the scales associated with the chord symbol for each measure. Example 5.11 shows blues tonal pattern #2, which extends the idea presented in example 5.10 by adding one eighth note to each measure which leads to the next bar through passing or neighbor tone motion. Example 5.12 shows blues tonal pattern #3, which further extends the ideas presented in example 5.10 and 5.11 by adding an additional eighth note to each measure which leads to the next bar through passing or neighbor tone motion.



Ex. 5.10 Sample Blues Tonal Pattern 1



Ex. 5.11 Sample Blues Tonal Pattern 2



Ex. 5.12 Sample Blues Tonal Pattern 3

The rhythm patterns should be practiced daily as well, to reinforce a steady beat and gradually build a comfort level with interpreting unfamiliar rhythms.

Working with rhythm patterns will help to build a comfort level with rhythm and eventually will establish a natural sense of syncopation and feel. The patterns that follow should be practiced in the manner suggested by the *Jump Right In* series, with students keeping a steady beat on the strong beats with the feet and finger snapping or hand clapping on the weak or off beats. Patterns should be vocalized with neutral syllables first, and then with the suggested syllables. Once these patterns become familiar, students should experiment with their own patterns and rhythms. Working with a play-along CD (such as Aebersold or Wiley) or Band-in-a-Box, can help reinforce the beat and provide a

sense of style. Examples 5.13-5.15 show sample rhythm patterns below. Example 5.13 shows rhythm pattern #1, example 5.14 shows rhythm pattern #2, and example 5.15 shows rhythm pattern #3.

Ex. 5.13 Sample Rhythm Pattern 1

Ex. 5.14 Sample Rhythm Pattern 2

Ex. 5.15 Sample Rhythm Pattern 3

One offshoot of the practice of these patterns could involve experimenting with licks. Licks are often used in improvisations—symbolically, humorously, ironically, or as a means for showing off. Listening will make the student more aware of licks and their presence in numerous solos. A lick is a short musical motive that can be used on its own, singularly, or can be developed. One common lick is shown in example 5.16.



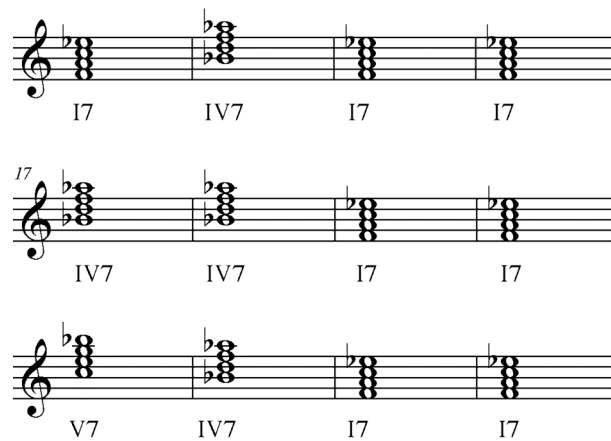
Ex. 5.16 Sample Lick

Note that this lick starts off like the bebop scale, and also has elements of the blues scale. This is a lick that is used in a variety of settings, but it works well over a blues. The C, B  $\flat$ , and G are part of the blues scale collection and C, B, and B  $\flat$  are the opening 3 notes of the “C” bebop scale. All of the notes belong to the bebop scale collection.

Note choices have already been discussed earlier in the chapter. In order to build a comfort level in experimenting with those choices, it is best to simplify. In the same manner that was used to approach phrasing, with one note, it is helpful to approach selecting note choices by keeping it simple. This means going through the form several times. The first time through, the student should play one note per bar, the second time through, two notes. The third time through, the student should think about how to connect the bars to each other; this means playing two primary notes and adding a third note that serves as a passing tone to the next bar. Practicing in this way will help to reinforce the form, the chord changes, and the tonalities of each chord. A notated example of this practice method can be found in Appendix 20.

Another exercise to help build a comfort level with a particular style is to perform pieces written in contrasting styles while focusing on a specific style. For familiarity's sake, excerpts from Kopprasch and Mozart have been rewritten to reflect blues style features. These excerpts can be found in Appendix 21.

Tempi associated with blues are often middle of the road. There are exceptions to this, such as Chick Corea and Bobby McFerrin's take on "Blue Bossa" on their album *Play*. "Blue Bossa" is a minor blues which is often performed using a modal jazz technique. The standard blues progression is shown in example 5.17 below, while the commonly used minor blues progression is shown in example 5.18.



Ex. 5.17 Standard Blues Progression



Ex. 5.18 Commonly Used Minor Blues Progression

The interpretation given by McFerrin and Corea is especially interesting, since they perform the tune at an up-tempo and infuse many different styles into their interpretation. For the most part, when practicing without a recorded resource, it is safe to assume that practicing with the metronome set at quarter note = 100 will provide a good point of departure for a working blues tempo. It is always helpful to practice using multiple tempi, and once a comfort level has been established with the form, note choices, feel, articulation, and rhythms, a student should explore working on blues improvisation at other tempi.

Timbre is an additional characteristic to consider when approaching blues improvisation. In the same way that all of these elements of style are somewhat subjective, dependent upon the preferences of the soloist or ensemble, it can be helpful to consider the different timbres available. In order to identify different approaches to timbre it is helpful to listen to some different performers. Sonny Rollins' approach on "Sonnymoon for Two" from his album *A Night At the Village Vanguard* can be contrasted with Joshua Redman's playing on "Jig-A-Jug" from his album *Spirit of the Moment: Live at the Village Vanguard* to show two different timbral approaches. Vincent Chancey's approach on "The River People" from his album *Next Mode* showcases his inflection of a more raspy-sounding approach. The horn has the ability to create many different timbres, from very mellow and sweet sounds to brassy and aggressive interjections. It is beneficial to practice licks, phrases, patterns, and scales using a variety of timbres. This will make the elements available for use and improvisation all the more enhanced.



All of the elements discussed are dependent upon a steady regimen of listening for improvement. It is of utmost importance to listen to as many recordings as possible, in both a critical and non-critical manner. Jazz is not a music that can be absorbed purely through a detached awareness of sound; rather, its nuances and complexities need to be recognized and highlighted, even studied through analysis. This all takes time and it will come more easily as a comfort level with listening to jazz is achieved. Many students understand how to listen to classical music and therefore it is easier for them to do so than to listen to jazz. A systematic approach to listening may help. Select a recording and choose one track on which to focus. Since this chapter is devoted to Blues, the track “All Blues” from the album Kind of Blue can serve as an example. First listen for the form. Try to distinguish when the chords change. This may take a few tries. After this is achieved, listen for how the rhythm section is working together serving as a support to the soloist— attempt to distinguish the different instruments in the rhythm section and what their roles are. Then try to listen purely to the solo line. Decide what the soloist is using to craft the solo. Things to consider may include: note choices, methods of development, rhythm, and how the soloist begins and ends the solo. Finally, consider how the group works together to create the tune, how they craft the introduction, transitions to and between solos, and between solos and the ending. Some recordings for suggested listening are: Vincent Chancey’s *Next Mode*, Miles Davis’ *Kind of Blue*, Oliver Nelson’s *Blues and the Abstract Truth*, Sonny Rollins’ *A Night at the Village Vanguard, Volume 2*. All of these albums have blues tracks and for the purposes of this chapter, focus should be on the blues tracks primarily. This will help to reinforce the other elements of the practice.

Developing a plan of attack will make blues improvisation less intimidating. As in any situation related to the horn, it is important to always feel like you have prepared yourself for any situation that may arise. Basically, this means being aware of all of the skills you already possess, and working to obtain those that you need. Many horn players do not think about this element of practice, and they end up wasting a lot of their practice time. Blues is not so different from any other style of music. All of the skills that most horn players have already accrued by their college years will help to aid the practice of blues improvisation. New skills to be developed include a familiarity with the form of a blues, a blues-oriented vocabulary, and an awareness of blues style. Listening will be an important part of fostering each of these elements.

Blues improvisation and style are important building blocks for creating a jazz vocabulary. Learning how to incorporate swing style with blues and bebop note choices can immediately expand one's musical lexis. They will be useful in many settings besides standard blues tune improvisation. Licks and patterns in blues style can be used in improvising over many other styles of music and can be instantly recognizable as a creative allusion to blues. A steady regimen of practice, listening, playing with others or a play-along CD, and thinking about the process will help the student to develop a satisfying and useful blues vocabulary.

## CHAPTER 6- BEBOP STYLE

In comparing bebop and blues, it is easy to observe differences between the two styles. Blues can be viewed as the more lyrically oriented of the two styles, and bebop can be seen as the more technically focused style. There are, of course, exceptions to these categorizations. One of the most famous is Coleman Hawkins' solo on "Body and Soul." Though technically a pre-bop ballad, Hawkins blends some decidedly bebop-sounding lines with the slow and lyrical quality of the tune. In contrast, bebop's quick paced tempi, light and sprightly lines, normally major-sounding tonalities, and characteristic ii-V-I turnaround phrases are fairly standardized, making this style easily recognizable. The main facets of bebop style can be identified through the following categories of style characteristics: form, note choices, phrasing, bass lines, contrafacta, bop standards, practice licks, and practice patterns.

Probably the most readily recognizable characteristic of bebop style is the tempo at which it is performed. The tempi associated with blues and modal jazz style performances are varied; it is common to hear both fast and slow interpretations of tunes in these styles. Additionally, both styles can be altered in terms of tonality; there are many melodies written over the changes of a "minor" blues, or using a more minor sounding approach in a modal tune. See Appendix 22 for examples.

Often lightning fast, with a cut time or "in one" feel, the tempi associated with bebop commonly are notated as quarter note = 200+ or some other high number, with the plus

sign suggesting that the tune should be played as fast as possible. It should be noted that vocabulary choices are also a common way to identify a specific style.

A second facet of characteristic bebop style is articulation. This goes hand in hand with the tempi associated with bebop. The articulation used reflects both necessity and ability; many players will choose to play with a more connected approach in order to facilitate the lines. When combined with a quick tempo these lines could leave the player behind if he or she was attempting to perform with a very heavy and markedly articulated approach. It is common sense to recognize that the most effective articulation would be one that is fairly connected, as this is easier for the performer to execute. For wind players in particular, this sort of approach would capitalize on a steady air stream, with very little interruption by the tongue save for occasional accents to mark the line or emphasize a syncopation. This also gives a distinctive character and goes along with the predominant feel associated with bebop style, which is a light swing. If the performer were to attempt to “swing hard” more effort would be required, as well as much more accented lines. Not only would this slow down the improvisation, it would also make the overall effect much more heavy. Bebop is synonymous with lightness and dexterity.

The form of the standard bebop tune comes in a few varieties, but the most common of these is the AABA form that is often associated with the Rhythm Changes, taken from George Gershwin’s tune, “I Got Rhythm.” Comprised of 32 bars, an example of this form and its breakdown can be found in Chapter 4 in the section introducing bebop style. It is important to be familiar with the Rhythm Changes, as they are so commonly associated with bebop. Although there are several bebop tunes that do not use this form, the Rhythm Changes remain a standard aural indicator of bebop style.

Understanding the component chord changes within the Rhythm Changes form can help to decode some of the typical methods for approaching improvisation within this style. For example, a staple progression used in this form is the ii-V-I cadential formula or its expanded version of iii-VI-ii-V-I. Often altered, most commonly with a tritone substitute for the V chord, there are numerous books and methods dedicated to practice patterns and licks for this progression. Building a vocabulary that is comprised of these building blocks will help the improviser to feel more confident. In fact, many famous improvisers were known for licks they used in bebop improvisation. Charlie Parker had his famous “Yardbird” lick which was specifically formulated to lie well over the ii-V-I progression. Other bebop licks can be found in Appendix 23.

Note choices are an important part of any improvisation, and often one of the most intimidating factors, since most students are afraid of playing the “wrong” notes. Bebop is so rooted in chromaticism that it is difficult to execute a “wrong” note. This should come as an assurance to anyone who is learning how to play this style. As mentioned earlier, specific vocabularies are associated with different styles of improvisation. While blues is primarily driven by blues scale note choices, bebop is a bit more open. The concept of utilizing patterns and licks and the ii-V-I progression are a common means of bolstering a bebop vocabulary. However, it is much more involved than that. The bebop vocabulary is primarily scale-oriented. Whole-tone, pentatonic, diminished, major, minor, octatonic, and many other scales are used in bebop improvisation. In fact, a whole new scale was developed and called the “bebop” scale since it was so commonly used. Normally appearing in its descending form only, the scale is essentially comprised of a diatonic major scale with an added  $\flat 7$  scale degree.

Both  $\flat 7$  and  $\flat 5$  are widely used in bebop lines to create chromaticism, tension, and release. These note choices can be traced back to the blues scale. The proclivity of the  $\flat 7$  led to the development of the bebop scale and many licks upon which it was based. Practicing these scales in root position and other inversions will also help to broaden the vocabulary. Once the scales are more readily available to the improviser, he or she can find ways to connect them and build lines based upon those connections. Those lines can then be implemented in different contexts and experimented with over different parts of the standard song form. Some may work more effectively in the bridge section, while others may be modified and sequenced as a tension builder over a ii-V-I progression. See Appendix 23 for examples of phrases that can be sequenced over this progression.

Another exercise to help build a comfort level with a particular style is to perform pieces written in contrasting styles, using the style that is being practiced. For familiarity's sake, excerpts from Kopprasch and Mozart have been rewritten to reflect bebop style features. These excerpts can be found in Appendix 24. The possibilities are endless, and the approaches can be academic or more spontaneous. However, it is necessary to have both technical and musical “chops” before being able to delve into these options.

This orientation in a scalar vocabulary, combined with quick-paced performance tempi, lends itself to a linear improvisational approach. While there are several musicians who prefer to take a more vertical approach and improvise in a chordal manner, the fact remains that the changes go by so quickly that it is necessary to keep the line moving, and sometimes it is more practical to go with a linear-based phrase rather one that is rooted in chord tones. Additionally, since the ii-V-I progression is repeated so often throughout the

Rhythm Changes, it may be more appealing to find a linear expression that connects each chord to the others in an intricate and chromatic fashion. Using a linear approach, students can construct exercises that focus upon chord tones. See Appendix 25 for examples.

Another key factor of improvisation can be found in the notes that connect phrases and lines to each other. Often, traditional approaches are used, like passing tones, neighbor tones, or a chromatic variety of either. In fact, one beginning improvisational strategy is to go through a tune and play all of the root notes of each chord change, then to go back and connect those notes with passing tones. These tones may be viewed as Guide Tones. See Appendix 26 for examples.

The same technique can then be applied using the thirds, fifths, and sevenths of each chord until there is a familiarity and comfort level with all of those notes. Fred Lipsius offers such exercises in his book, *Reading Key Jazz Rhythms*.<sup>1</sup> The book and its companion CD contain exercises based upon the chord changes of several well-known jazz standards and chord progressions. Each of the exercises also comes with a “guide-tone” version, which is essentially a composition based upon the technique described above. Students are encouraged to practice the guide tone version first in order to train their ear and ensure that they are comfortable with the form and do not get lost. Once this is accomplished they can then move on to the more challenging etude. Several similar play-along methods are available. Jamey Aebersold has an entire volume devoted to ii-V-

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<sup>1</sup> Fred Lipsius, *Reading Key Jazz Rhythms-French Horn* (Tübingen: Advance Music, 1998).

I chord progressions and turnarounds, which is an ideal resource for practicing scales, patterns, and licks in a bebop style.<sup>2</sup> See Appendix 26 for examples.

Phrasing is inherently connected to note choices and vocabulary. Bebop phrases are characteristically very long, and, for wind players, may seem never-ending. The myriad notes, coupled with the velocity of tempi, leave the performer with little choice but to create long phrases. Part of what makes bebop so exciting to listen to, and so intimidating to approach, is the fact that it is rooted in these elements. Going through and creating an improvisation that is much simpler, using one or two notes per bar, is a good practice method but it does not capture the essence and spirit of bebop improvisation. For this reason, it is necessary to be able to construct long phrases of somewhat connected notes. This is where scale practice once again shows itself to be a necessary exercise. These long lines can be broken down into scalar subcomponents. See Appendix 27 for examples taken from Ella Fitzgerald's solo on "Lemon Drop," analyzed to reflect these subcomponents.

In a sense, bebop improvisation is just long phrases of connected scalar passages which are intricately connected by chromatic guide and passing tones. These phrases are also often recognizable without a bass line underpinning, since so many of them are comprised of patterns and licks that can be used over the ii-V-I progression. In this way, bebop improvisation may be viewed as less intimidating than blues improvisation. Blues improvisation can be phrased as three separate 4-bar phrases in a 1+1+1 approach, or in a

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<sup>2</sup> Jamey Aebersold, *Volume 3-The ii-V7-I Progression* (New Albany, IN: Jamey Aebersold Jazz, INC, 1967).



2+1 approach, or with a more open phrasing approach over the entire 12 bars. See Appendix 28 for examples.

Bebop improvisation is more sectionalized. The distinctive character and increased length of the ii-V-I chord progression in the bridge section make it stand out from its surrounding A sections. Though many improvisers use a more free and open approach by phrasing over the entirety of the 32 bar form, it is very common to break the phrasing down by section. The bass line supports this formal division and can be a helpful reminder as to where the group is in the form. For this reason, bebop phrasing that follows the form can be tied to the bass line as a guide.

Bebop bass lines are often deliberately simple and purposeful. The fast tempi of this style leave little room for creative and florid lines that can be found in other types of improvisation. For this reason, the bass is once again providing a necessary role in the execution of the bebop tune, by keeping the time and signaling the location within the form. Bebop bass lines are often felt in cut time with a two-half note rhythm per bar. It is also common for the bass player to go into a feeling of “one to a bar” over the bridge section to create contrast, but this is not obligatory. Some bass players often choose to implement a walking bass line to show off their technique or give a more rhythmically driven character to the performance; in this case, their use of chord substitutions is frequent in order to create long and flowing lines. Here too, the use of guide and passing tones in between the main beats helps to give a sense of fluidity and never-ending pulse. Additionally, this can help support what the soloist is doing by mirroring a similar approach in constructing the phrases.

Many famous tunes have been composed using Rhythm Changes, such as *Lemon Drop*, *Cottontail*, *Anthropology*, and even the famous theme song to the cartoon show *The Flintstones*. Other bebop tunes also based on a 32-bar AABA form, but not necessarily using the same chord changes, include *Cherokee*, which was originally a pop song, and *Hot House*, which was written by Dizzy Gillespie. Both of these tunes became useful as contrafacts. Many recordings of these tunes exist. Duke Ellington's big band recordings of *Cottontail* are inspiring, as is Ella Fitzgerald's interpretation of *Lemon Drop* in her live performance at the Newport Jazz Festival of 1971. Her ease in constructing the fast paced and intricate lines is to be admired and studied.

It is most important to listen to many different bebop recordings. This will help to open the ear to style and character nuances. Transcription of different licks from these solos or of the solos in their entirety will not only provide new melodic fodder for practice patterns and licks, but will also help to shed light on the thought process behind the construction of a solo. Any recordings featuring Charlie Parker or Dizzy Gillespie can be considered a good starting point for experiencing quality bebop improvisation. Many of the tunes recorded by Julius Watkins on his album *Mood in Scarlet* feature a bebop style approach. His solo on "Baubles, Bangles, and Beads" showcases his trademark lyrical approach and how he combines it with some intricate technical lines. It is interesting to compare his recording of "Linda Delia," from the same album, with his student Vincent Chancey's take on the same tune from his album *Next Mode*. Excerpts from these solos have been transcribed and analyzed to show content. These excerpts can be found along with an analysis of their content in Appendix 30.

There are many resources available that provide practice patterns and licks for use in a bebop context. Some resources for getting started in this direction include John Clark's *Exercises for French Horn*, Dan Haerle's *Scales for Jazz Improvisation: A Practice Method for All Instruments*, Ramon Ricker's *Pentatonic Scales for Jazz Improvisation*, Walter Stuart's *Jazz Scales*, and Jerry Coker's *Complete Method for Jazz Improvisation*.

An initial perusal of these resources will certainly prove educational and inspirational for the beginning bebop improviser, but it is probably more effective to view these tools as an introduction. It is necessary to hear and differentiate patterns within the context of a recorded or live solo. The aurally rooted quality of music and performance demands that the performer be aware of what is happening at all times. A vocabulary comprised of learned licks and patterns from a book is helpful; however, it is not as useful as the task of hearing and transcribing those same licks and patterns from a recording and then practicing those patterns with a play-along or combo. The key difference lies in the medium of delivery. While much is to be gained from practicing music from printed resources, the benefits derived from hearing it performed and learning it by ear are much greater, especially since the physical performance of the music will include nuances of style that are difficult to capture on a printed page. For this reason, the stylistically correct interpretation and recreation of a bebop lick or pattern may be more easily derived from a recording. Additionally, the task of transcribing, or at the very least being able to play along with the recording, bolsters the strength of the ear to recognize and process these style nuances. The importance of having a well-trained ear can not be over-emphasized especially in the context of learning to improvise in a bebop style. This

tool can help the beginner to develop a comfort level much more quickly when approaching this style. It will also assist the beginning improviser to develop a vocabulary of appropriate note choices, licks, patterns and scales; understand the function of the form and chord progressions; implement a characteristic style of phrasing and articulation; and to be able to follow along and know where he or she is within the form.

The practice of bebop style is very involved and time consuming. The benefits to be garnered from these efforts are assuredly much more rewarding than the stresses of the preparation, though each challenge is necessary in preparing the beginner for the rigors of improvisation within this style setting. A lightly swung, flowing, fast paced, technical display is the long term goal of this preparation, and its achievement will no doubt prove the difficulties to be worthwhile. The daily and active involvement in listening to bebop style and using the ear to understand its intricacies will also lead the beginner to more successful practice sessions, an eventual ability to improvise in that manner, and an overall benefit to his or her individual abilities as a musician, instrumentalist, performer, and audience member.

## CHAPTER 7: MODAL JAZZ

The term “modal” when applied to jazz is used as a tool to loosely categorize a style of jazz that is oriented in a horizontal approach to sonority as opposed to a vertical approach. This evolution came about as musicians were seeking new options for note choices in their improvisations. In order to create a new sound, they had to break down the conventions of a vertically oriented tradition. Some historians point to Miles Davis and John Coltrane as two of the first innovators of this style saying, “like Miles Davis, his former bandleader, Coltrane gravitated toward the combination of modal melodies with stable harmonic fields.”<sup>1</sup> Coltrane used such techniques as the “two-mode framework,” made famous by Miles Davis’ “So What” on his tune “Impressions” and used pedal points for his albums *My Favorite Things* and *A Love Supreme*. This allowed him to stretch the boundaries of improvisation. Coltrane and Davis were the first to experiment with the possibilities of this new approach to jazz and their pioneering efforts led the way for experimentation by other musicians such as Herbie Hancock, most notably on his album *Maiden Voyage*.

The main thing that separates modal jazz from blues and bebop styles is the approach used in improvising over modal tunes. Due to the limited number of changes usually used in a modal tune there is less use for a chordal approach. In addition, since there is a less active bass line, and a frequent use of pedal tones, the harmonic scope is not limited by the implications of the underpinnings of the bass line. For these reasons, it

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<sup>1</sup> New Grove, vol. 11, p. 917

is often common to use a linear approach, focusing on different scales and modes to create new colors of sound. In his article for the July 2000 Jazz Educator's Journal entitled "What is Modal Jazz?," Keith Waters explores the elements of modal jazz. He identifies the primary defining points of modal jazz by noting that each example includes the following:

- 1) The use of extended pedal points
- 2) The suppression of or absence of standard functional harmonic progressions
- 3) Slow harmonic rhythm, in which 4, 8, 12, 16, 32 or more measures may consist of a single harmony; (significant for the use of the term "modal")
- 4) The association of a seven-note scalar collection (the mode) for each harmony, providing a source of pitches for improvisation or accompaniment<sup>2</sup>

This list helps to isolate the specific elements of modal jazz. Though the term is still somewhat ambiguous in the sense that it is not clear whether it refers to composition, accompaniment, or improvisation, the items mentioned above can be applied to each of those three categories, thereby allowing for a clearer picture of the components of a modal jazz tune to emerge. It should be noted, however, that not every tune exemplifies all four of the items listed above, but will incorporate one or more of them.

Specifically isolating the improvisational fundamentals of modal jazz improvisation is difficult. Harmonic implications become much more important due to the open quality of the harmonic underpinnings. The freedom with which new harmonic possibilities can be explored is directly due to the fact that there is an absence of a strict harmonic tradition to follow, which would normally be represented by the chord progression. In the case of bebop, this is evidenced by the ii-V-I progressions that abound in each composition; in blues, this can be seen in the pattern of the 12-bar progression.

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<sup>2</sup> Waters, "What Is Modal Jazz?" *Jazz Educators Journal*, Vol. 33, #4 (Manhattan, KS: IAJE Publications, July 2000), p. 53.

Normally, note choices are the main way to identify a specific style of improvisation. In the case of blues, the blue note and blues scale are key identifiers; for bebop, the use of chromaticism and the bebop scale can be pinpointed to distinguish the bebop style. In the case of modal jazz however, it is rare to stay within the confines of one specific mode throughout the entirety of a solo. It is also rare for a soloist to stick to the 7 pitches of one mode throughout the entire solo. This is understandable, since this collection of notes is somewhat limited. As Waters notes in his article,

Coltrane's solos over his celebrated modal compositions, "My Favorite Things," "India," and "Impressions" rarely remain for long bound by a single mode. The end of Coltrane's solo in "Acknowledgement" from *A Love Supreme* departs drastically from a modal conception: Coltrane transposes the four-note motive (F, Ab, F, B b ) onto all 12 possible pitches. Clearly, few of the improvisations of the classic modal jazz repertoire strictly adhere to a mode. The mode seems to provide a possible source of pitches for improvisation, but not necessarily the only source.<sup>3</sup>

John Clark's take on "India" can be heard on his album *I Will*. In addition to the eastern-sounding modes (such as Phrygian and Locrian) outlined throughout the track, the stacked fourths in the accompanimental piano line and Clark's note choices in his improvisation blend together to create a great example of modal jazz.

The specific types of patterns and scales often used in the improvisation over these tunes can be examined for their relation to the chord symbols and modal implications. Many times soloists will incorporate the notes of the pentatonic scale over a modal tune. In the case of a tune that used "D" Dorian, the notes of the "C" pentatonic scale would be used, since the notes of the "D" pentatonic would include an "F#," which would clash with the "F" natural in the Dorian mode. Example 7.1 shows the "C"

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<sup>3</sup> *ibid*, p. 53

pentatonic scale, example 7.2 shows the “C” pentatonic scale beginning and ending on “D,” and example 7.3 shows the “D” pentatonic scale.



Ex. 7.1 “C” Pentatonic Scale



Ex. 7.2 “C” Pentatonic Scale Beginning and Ending on “D”



Ex. 7.3 “D” Pentatonic Scale

Additionally, the pianist may choose to use the notes of other pentatonic scales that still fit within the modal structure of the Dorian mode. Example 7.4 shows the “F” pentatonic scale, which could also be used in a “D” Dorian improvisation.



Ex. 7.4 “F” Pentatonic Scale

The “F” pentatonic scale could be used over the “D” Dorian mode or Dm7 chord change. The interesting thing about using this scale is that while it includes notes from the “D” Dorian mode, it has a major sound due to the placement of the notes within the mode and their construction. This allows the performer a little more leeway in playing with tonal quality. Written examples of different modes and scales can be found in Appendix 30.

A motivically oriented approach can also be used in improvising in a modal style. Keith Jarrett combines both linear and motivic elements in his solo on “Endless” from his album *Changeless*. “Endless” uses two different chords, which can be analyzed as “F”



minor and “D flat” major. Jarrett employs several pentatonic motives and uses these to build his solo. Excerpts from this solo can be found in Appendix 31.

Since the modal style of jazz does not have as many chord changes, it is much easier to be aware of one’s place in the form. A good beginning strategy for approaching improvisation in this style would be to work with one specific mode in each of the changes. For example, if the tune used “D” Dorian and “E flat” Dorian modes, begin improvising using only those modes. Highlight the changes between those modes by accenting the downbeat of the bar that changes using a note that is found only in the mode associated with that bar. Simple patterns based on each mode will build a comfort level with each mode and moving between them within the context of a tune. Suggested licks can be found in Appendix 32.

Another exercise to help build a comfort level with a particular style is to perform pieces written in contrasting styles, using the style being targeted. For familiarity’s sake, excerpts from Kopprasch and Mozart have been rewritten to reflect modal jazz style features. These excerpts can be found in Appendix 33.

The modal style of jazz led quickly to an even more open approach known as “free-jazz.” In this style, there are virtually no limitations or parameters put on the soloist, unless they are self-determined. Ken Wiley, John Clark, Adam Unsworth, and Tom Varner all explore this style on several of their recordings.

Despite the abundance of examples of this style, it is still difficult to consider the label “modal jazz” as a unifying tag for the style it is supposed to represent. Waters notes some of the problems related to this categorization, stating,

... some of the characteristics associated with modal jazz do not have to do with the use of modal scales. In addition, some writers are not always clear in

indicating whether the significant features of modal jazz are based upon improvisation, accompaniment, or composition...At best, modal jazz is a general rather than absolutely specific term—a combination of elements of improvisation, accompaniment, and composition... undoubtedly, modal elements may be mixed in with non-modal elements within a single composition.<sup>4</sup>

Recognizing the fact that the term “modal jazz” is an imperfect label may help to create a better understanding of the associated works. In addition, adopting a mindset which is more aware of the harmonic implications and colorations of a solo, may help the soloist to create a more stylistically engaging improvisation in the modal jazz style.

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<sup>4</sup> Waters, “What Is Modal Jazz?”, p.55.

## CHAPTER 8- CONCLUSIONS

The genre of jazz has evolved from its origins in the beginning of the 20<sup>th</sup> century. Blues is one of the origins of jazz, and it has influenced the development of bebop, and modal styles. They represent three diverse aspects of jazz. Due to the fact that most horn players are relatively unaware of jazz and the horn's place within the evolution of jazz, these three styles and their elements make up a varied introduction to this genre. This document has discussed these styles and their component elements in order to introduce the horn student to three different jazz styles and offer suggestions and exercises for improving improvisational skills.

Many horn players are already worried about getting the right notes and being able to perform at an acceptable level in the classical realm. Ironically, spending some time working on jazz could actually help to improve one's classical playing. Since so much of the transfer and execution of a successful jazz performance has to do with listening, reacting, and trusting instincts, jazz musicians already are normally a much more relaxed group of people and this comes across in their music. For horn players, the fear of cracking a note and making a mistake can cause enough anxiety to stifle even the most robust attempts at trying to play what one sees written on the page. Part of the problem is that they are not hearing what it is they are seeing before they attempt to perform. This lack of audiation has already contributed to the likelihood that they will crack a note. In jazz, there often is no written score to refer to, and, for that reason a

musician must rely on his or her ears and audiation skills to bolster the guiding instincts throughout an improvisation. While it is not necessary for every horn player to focus solely on improvisation, it is possible that a bit of work in that area and a larger commitment to the application of the skills learned in that process will ultimately help the horn player to have a much more enjoyable, musical, and precise performance experience. The advice offered by the jazz hornists interviewed for this document corroborates this claim.

The attitude that the horn is not a jazz instrument and cannot play jazz is fairly common. There is, however, a good sized body of literature written for jazz ensembles that includes horn players. To deny a horn player the opportunity to be part of this setting is not only unfair and unsupportive of the horn player, but also flies in the face of historical precedent set by such pioneers as Julius Watkins, Gunther Schuller, and Willie Ruff. It also disparages those hornists who are working today to try and change this misconception. Certainly the insights provided in the interview chapter support these claims, and the suggested exercises in chapter 5, 6 and 7 provide the introduction and materials needed for the horn student to begin exploring this often unexplored area and to gain the skill and knowledge he or she needs to fit right in with the band. Jazz is an original American art form that should be appreciated and studied by all students. The role of the horn within the history of jazz should be an important and significant part of each horn student's education.

As any horn player knows from working on the first movement of Mozart's third horn concerto, there is a somewhat intimidating section that appears right before the coda. It is, of course, the cadenza, a section in which the horn player is called upon to

improvise, somehow deftly weaving in allusions to themes just heard and creating a clever and ingenious transition from the V chord back to the I. These students have heard the recordings and probably note (with admiration) the ease with which the greats such as Peter Damm, Dennis Brain, Barry Tuckwell, and Radovan Vlatkovic can maneuver through this obstacle course. If these horn students become more well versed in the art of improvisation and the awareness of how much impact a particular style can have upon a performance, they will have much more confidence when approaching this section. The study of jazz and the understanding of style contrasts can help to aid in improvisation just as much as the actual practice of improvisation. Exploring the various routes to finding a successful path to learning improvisation can help a horn student identify the elements of a successful improvisation and the successful execution of a particular style. Vocabulary and execution are the elements that most readily inform an audience of a piece's style. In the same way that a jazz musician must understand the formal implications of a blues, so must a classical player be similarly informed about the Mozart concerto. Experience in working with different jazz styles and approaching music from this context will help a hornist to have a deeper understanding of the classical works he or she prepares, as well as a more informed and confident approach for the classical cadenza. Vincent Chancey mentioned this strategy in his discussion of how he approaches an improvised solo. His thoughts on this and other topics can be found in Appendix 6.

It should be noted that the styles discussed in this document represent a small sampling of the styles associated with jazz. It is important to explore as many different styles as possible and, particularly from a horn player's perspective, to investigate the recordings of jazz horn players. Many of those recordings feature styles other than the

ones discussed in this document. Adam Unsworth's *Excerpt This!* features both solo and accompanied works. The solo improvisation tracks demonstrate Unsworth's natural ability to weave lines and melodies in a free jazz approach. He also experiments with more extended and occasionally atonal note choices, which are also characteristic of free jazz style. On the ensemble tracks, Unsworth uses a group made up of instruments that have been used in jazz but are not part of the traditional combo or ensemble roster including bass clarinet and violin. Vincent Chancey also uses a more contemporary approach on his album *Next Mode*, but he remains more rooted in other traditions. This can be heard in his decision to record "Linda Delia" which was recorded by his teacher, Julius Watkins, nearly 40 years earlier on his album *Mood in Scarlet*. Chancey also includes a blues tune, "The River People," on his album showing another nod to tradition. He uses a more traditional combo as well, with a tenor saxophone, piano, drums, and bass. Tom Varner has released many albums, and explored several different styles of jazz through these recordings. A perusal of his catalog will introduce his varied approaches and innovative ideas. His interest in continually trying new things can be traced through his recordings. John Clark shows his versatility on his albums as well. In *I Will* he demonstrates his ballad playing in a new and innovative way on the track "My One and Only Love." He then contrasts this with a much more contemporary approach and sound on the title track.

One common thread that all of these players display in their recordings is their ability to highlight the lyricism of the horn. Though each is obviously superior in his control of the advanced technical demands associated with improvisation, there is always at least one track that demonstrates the singing quality of the instrument. This shows a

strong connection between the horn in both a jazz and classical context. The horn is known for its sound, and that is what is often highlighted in the numerous orchestral solos that feature its lyrical qualities. Watkins, Unsworth, Chancey, Varner, and Clark all know this and capitalize on it in their recordings.

While this document could not possibly provide all the materials and answers needed to help a horn student seeking to learn about jazz style and improvisation, it does hopefully, reiterate the importance of having an awareness of jazz style and improvisation techniques in the well-balanced regimen of the well-rounded horn player. These skills are necessary for preparing the horn player for the exciting challenges and opportunities of the contemporary world of music.

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Carter McMullen did the transcriptions of Tom Varner's solo on "They Say It's Wonderful," Oliver Nelson's solo on "Stolen Moments," Ella Fitzgerald's solo on "Lemon Drop," Julius Watkins' solos on "Linda Delia" and "Baubles, Bangles, and Beads," Vincent Chancey's solo on "Linda Delia," and Keith Jarrett's solo on "Endless." The author did all transpositions and Finale entry.



## Appendix 1- Cockney

Examples from *Oliver Twist*, by Charles Dickens (as referenced in Chapter 1, pp. 10-11):

“What’ll you give, gen’lmen? Com! Don’t be too hard on a poor man. What’ll you give?”

“I should say, three pound ten was plenty,” said Mr. Limbkins.

“Ten shillings too much,” said the gentleman in the white waistcoat.

“Come!” said Gamfield, “say four pound, genl’men. Say four pound, and you’ve got rid on him for good and all. There!”<sup>1</sup>

“What did she die of, Work’us?” said Noah.

“Of a broken heart, some of our old nurses told me,” replied Oliver: more as if he were talking to himself than answering Noah. “I think I know what it must be to die of that!”

“Tol de rol lol lol, right fol lairy, Work’us,” said Noah, as a tear rolled down Oliver’s cheek. “What’s set you a sniveling now?”

“Not *you*,” replied Oliver, hastily brushing the tear away. “Don’t think it.”

“Oh, not me, eh!” sneered Noah.

“No, not you,” replied Oliver, sharply. “There, that’s enough. Don’t say anything more to me about her; you’d better not!”

“Better not!” exclaimed Noah. “Well! Better not! Work’us, don’t be impudent. *Your* mother, too! She was a nice ‘un, she was. Oh, Lor!”....”Yer know, Work’us, it can’t be helped now; and of course yer couldn’t help it then; and I’m very sorry for it; and I’m sure we all are, and a pity yer very much. But yer must know, Work’us, yer mother was a regular right-down bad ‘un”.<sup>2</sup>

“Why, what the blazes is in the wind now!” growled a deep voice. “Who pitched that ‘ere at me? It’s well it’s the beer and not the pot, as hit me, or I’d have settled somebody. I might have know’d as nobody but an infernal, rich, plundering, thundering old Jew could afford to throw away any drink byt water- and not that, unless he done the River Company every quarter. Wot’s it all about, Fagin? D--- me, if my nick-handkercher a’n’t lined with beer! Come in, you sneaking warmint; wot are you stopping outside for, as if you was ashamed of your master! Come in!”<sup>3</sup>

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<sup>1</sup> Charles Dickens, *Oliver Twist* (New York: Barnes and Noble Books, 2004): p. 45.

<sup>2</sup> *ibid*, p. 70

<sup>3</sup> *ibid*, p. 118

## Appendix 2- “Stolen Moments” transcription excerpts (Blues)

Below is the complete four-chorus solo by Oliver Nelson from “Stolen Moments,” from his album *Blues and the Abstract Truth*. A breakdown of each chorus appears after the solo, and a transposed version (in F) of this solo is at the end of Appendix 3.

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music, each with a measure number at the beginning. Chord symbols are placed above or below the staff at various points. The score includes several triplet markings (indicated by a '3' over a group of notes) and slurs. The key signature remains consistent throughout the excerpt.

Chord symbols present in the score:

- C-
- F-
- A<sup>b</sup>7
- G-7
- G7
- A<sup>b</sup>7
- F-
- C-
- G7
- A<sup>b</sup>
- G7
- C-
- F-
- A<sup>b</sup>
- G7
- C-
- G7

Fig. 2.1 Oliver Nelson’s solo on *Stolen Moments*

It is important to note that this is a minor blues. Additionally, this blues has a slightly altered format; in place of the V chord (G7) in bar 9, there is an Ab7, which functions as the tritone substitution for a D7 chord, which would be the V in G. This Ab7 then leads to the G7. This is how a tritone substitution commonly works. There is no iv chord repeated at the end of the form, and instead of ending on the i chord, there is a V7 in the last bar, which serves as a turnaround to lead back to the top of the form.

### 1<sup>st</sup> Chorus

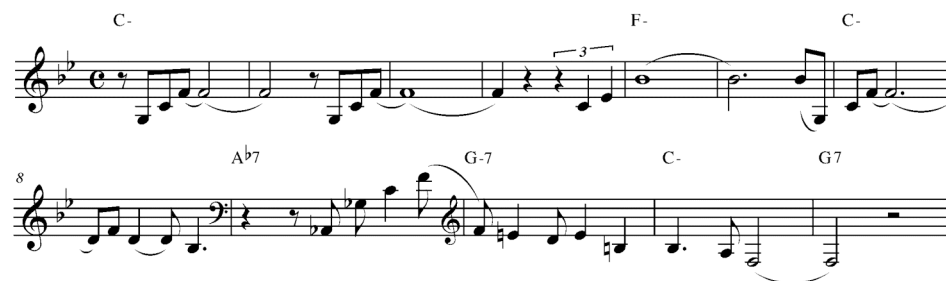


Fig. 2.2 Oliver Nelson's solo on *Stolen Moments*, 1st Chorus

Nelson begins his solo with a motive that outlines scale degrees 5, 1, and 4 of the i chord. The intervals between scale degrees 5-1-4 are all perfect 4ths, which gives the motive an open and quartal sound. The motive is repeated, and then altered slightly in bars 4-5, where it goes from scale degree 5 to flat 7 of the i chord (over the iv chord). The minor third interval between the first two notes of this helps to emphasize the motion to the new chord, and the ultimate landing note in bar 5, B flat, continues the quartal harmony set up in the first 4 bars, by stacking an additional perfect fourth interval on the notes already sounded in the opening motive, which now can be heard as- G+C+F+B flat. The opening motive returns in bar 6-7, and is expanded upon in bar 8, with the addition of scale degrees 4-2 - flat 7. These notes make up a B flat major triad, which adds a contrasting sound over the C minor chord. The emphasis at the end of the bar is on the

flat 7 of the C minor chord, which helps to anchor the tonality. Bar 9 showcases the tritone substitute chord, and here Nelson expands on his leaping interval motive by extending the jump from a perfect fourth up to a minor seventh, followed by a tritone, and then a perfect fourth. The last interval gives a nice sense of symmetry to the line, as it is incorporating the notes from the opening motive. The interval motion in bar 10 is very close, except for the last interval that is another perfect fourth. The solo comes to rest on a low F which is the first long held note in the opening motive, and also scale degree 7 over the G7 chord in bar 12.

## 2<sup>nd</sup> Chorus



Fig. 2.3 Oliver Nelson's solo on *Stolen Moments*, 2nd Chorus

Nelson again uses a motivic approach in the second chorus of his solo, this time with a faster rhythmic motion. While in the first chorus Nelson played with the time by stretching the motive and using a very laid-back swing feel, in the second chorus, he is a little more on top of the swing feel. The triplet-oriented subdivision of the second chorus also provides a big contrast, due to the fact that there are more notes, and a feeling of a triple rhythmic breakdown. In the same manner as the first chorus, Nelson plays with the time, by superimposing the motive over different parts of each measure, thereby taking

the focus away from the strong downbeat of each bar, and making the time seem more ambiguous. In terms of the note choices, Nelson sticks to arpeggiating different quality triads. The last bar leads into the next chorus in a more direct way than any of the other choruses. The figure is also reminiscent of the shape of the first chorus' main motive.

### 3<sup>rd</sup> Chorus

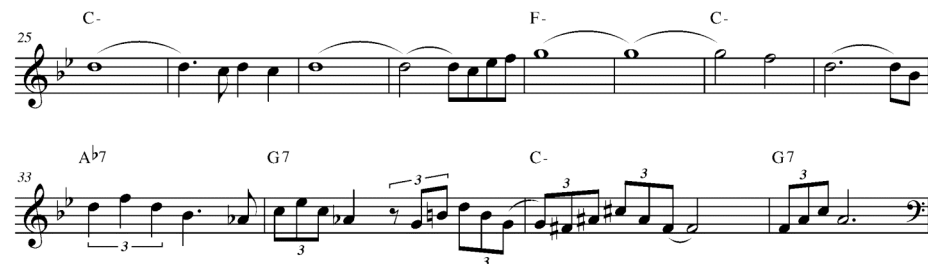


Fig. 2.4 Oliver Nelson's solo on *Stolen Moments*, 3<sup>rd</sup> Chorus

The third chorus begins on the 9th of the Cm chord, providing an unsettled opening. This chorus contrasts with the second in that Nelson uses a slower rhythmic approach, in the same vein as the first chorus. The pickup notes to bar 5 are reminiscent of the motive upon which the first chorus was built. Nelson cleverly plays with the time here again, as he has in the first two choruses; this time he does so by increasing the rhythmic motion to include faster note values. The solo is constructed in phrase values that start out as 2+2+4, and then get smaller, as the subsequent triplet sequences imply smaller and more quickly moving phrases. The solo ends on the "A" which can be viewed as the 9th of the G chord, and the 6th of the C chord. This provides a more open sounding lead-in to the next chorus. It also gives a cyclical feel to the chorus, which begins and ends on the 9<sup>th</sup> of each respective chord. In the final chorus of his solo, Nelson starts off once again with a contrasting idea- this time using a rush of downward notes that encompass the following chords in succession:

Beat 1- F,Eb,C#,A= F aug.7  
 Beat 2- C#,C,A,F= Fmaj. add #5  
 Beat 3- A, Ab, F, Db= Db maj, add #5  
 Beat 4- stays on Db, which is the flat 9 of a Cm 9chord

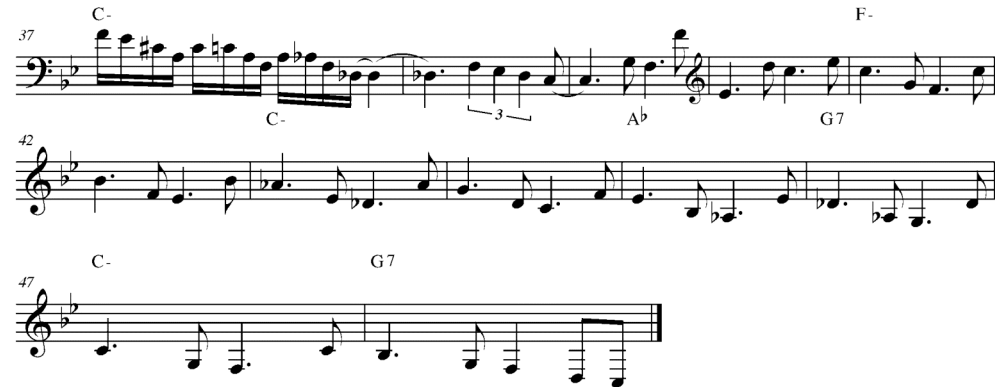


Fig. 2.5 Oliver Nelson's solo on *Stolen Moments*, Final Chorus

None of these chords sound consonant within the framework of the C- chord in bar one. This is an excellent example of what playing “outside” the changes looks and sounds like. By using arpeggiated chords that have tonalities that are different from the minor chord underlying the harmony of the bar, Nelson creates a sound which is completely outside the framework of what the audience might expect. In the same way that he experimented with quartal intervals, and emphasizing notes other than the 1,3,or 5 of the chord, he was playing with the harmony and tonality of the tune. Indeed, his decision to emphasize the 7<sup>th</sup> and 9<sup>th</sup> scale degrees helped to shift the ear from a firmly grounded idea of where the tonic was. Here, he completes a total departure with the downward rush of notes in the first bar, which also contrast with the other choruses due to the fact that they go in a downward direction. Up to this point he has seemed to favor ascending motives and leaps. The whole chorus plays with the juxtaposition of upward and downward motion, as the motive he sequences over the last 10 bars of his solo first leaps up by a perfect 5<sup>th</sup> and then makes it's way down by step-wise motion and leaps of

a perfect fourth. In this way, there is a feeling of upward movement initially, but it is ultimately fated to descend, and the solo ends in the low part of the register, which shows Nelson's ability to think over the span of the whole solo, through which he brought back hints of the motive on which he based his opening chorus, contrasted each chorus with each other in a quasi-slow/fast/slow/fast rhythmic motion, and used both the high and low ends of his range. These choruses are great examples of how to build individual 12-bar solos, and how to connect them into a larger, grander-scale solo.

### Oliver Nelson's solo on "Stolen Moments," transposed for horn

This solo should be studied and analyzed in order to provide a deeper understanding of how it is constructed. Each chorus should be practiced to help develop phrasing. It is necessary to listen to the recording in order to grasp the nuance of the swung style that Nelson uses. The extreme highs of the solo could be practiced down an octave.

Fig. 2.6a Oliver Nelson's solo on *Stolen Moments*, Horn Version

The musical score is written for a horn in B-flat major. It consists of four staves of music, with measure numbers 28, 34, 38, and 44 indicated at the beginning of each staff. The notation includes various chords and triplets.

**Staff 1 (Measures 28-33):** Measures 28-30 feature a C- chord. Measures 31-32 feature a G- chord. Measure 33 features an Eb7 chord. A triplet of eighth notes is marked in measure 33.

**Staff 2 (Measures 34-37):** Measures 34-35 feature a D7 chord. Measures 36-37 feature a G- chord. A triplet of eighth notes is marked in measure 34.

**Staff 3 (Measures 38-43):** Measures 38-39 feature a C- chord. Measures 40-41 feature a G- chord. A triplet of eighth notes is marked in measure 38.

**Staff 4 (Measures 44-47):** Measures 44-45 feature an Eb chord. Measures 46-47 feature a D7 chord. A triplet of eighth notes is marked in measure 44.

Fig. 2.6b Oliver Nelson's solo on *Stolen Moments*, Horn Version, continued



### Appendix 3- Style Through Accompaniment

The first example in fig. 3.1 shows a version of the opening theme from Mozart's Second Horn Concerto in Eb, K. 417, movement 2.<sup>1</sup> The piano reduction is from the G. Schirmer, Inc. edition. Note that the simple accompaniment leaves room for the melody in the horn, reinforcing this melody by doubling it in the top voice of the right hand, and providing a supporting harmonic framework that does not conflict with the melody. This is a fairly common practice in classical music accompanimental writing.



Fig. 3.1 Opening Theme From Mozart's *Second Horn Concerto*

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<sup>1</sup> Wolfgang Mozart, *Four Horn Concertos and Concert Rondo* (New York G. Schirmer Publications, Inc., 1960), p. 30.

The second example<sup>2</sup> (shown in fig. 3.2) has a much more involved accompaniment part, which in some ways, despite the fact that the notes are the same as those in the accompaniment in example 3.1, could seem to clash with the melody. The new rhythm and accents in the second example are decidedly un-classical in character.

The image displays a musical score for two instruments: Horn in F and Piano. The Horn part is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together, and others with slurs. The Piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. It uses the same key signature and time signature. The piano part is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, often beamed in groups. There are numerous accents (marked with a 'z' or 'v' symbol) and slurs throughout the piano part, particularly in the bass line. The overall style is modern and rhythmic, contrasting with the original classical piece.

Fig. 3.2 Opening Theme from Mozart's *Second Horn Concerto* with altered accompaniment

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<sup>2</sup> Ibid.

## Appendix 4- Bass lines

It is important to remember that each bar leads into the next, and for this reason, it is often more desirable for the bassist to consider the passing motion from bar to bar as opposed to the strict harmonic confines of the chord tones in each bar. In the example below, each of the passing motions is labeled.



Fig. 4.1 12-Bar “C” Blues Bass Line with Passing Motion Labels

Bars 1, 2, 8, 9, 10, and 12 all lead into the next bar through chromatic passing tone motion (bar 12 leads to the top of the form). Bars 3, 6, 7, and 11 lead into the next bar through passing tone motion. Bars 4 and 5 lead into the next bar through leaping chord tone leap motion. A good bass line will combine lots of different methods of passing motion between bars in order to make the line more interesting. This linear analysis of the line is important in developing an understanding of how each bar connects to the next. A chordal analysis is also a helpful tool.

In some cases, however, a bass player may choose to do a chordal substitution, whereby, in order to have a more close-fitting linear motion, he or she inserts a substitute chord. The most common of these substitutions is the “tritone substitution,” wherein the

bassist substitutes a chord that is a tritone away from the chord that is printed. An example of this can be seen in figure 4.3, which shows the formula in block chord structure. This substitution is commonly used in bebop to create a smoother transition within the ii-V7-I cadential formula. Figure 4.2 shows the same cadential formula without the tritone substitution.

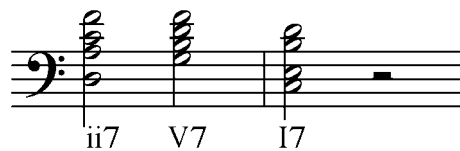


Fig. 4.2 ii-V7-I without Tritone Substitution

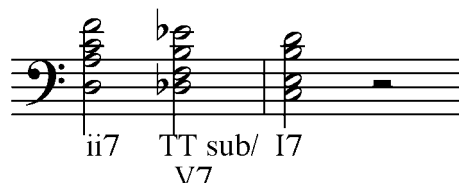


Fig. 4.3 ii-V7-I with Tritone Substitution

Bebop bass lines are often deliberately simple and purposeful. The fast tempi of this style leave little room for creative and florid lines that can be found in other styles of improvisation. For this reason, the bass is once again providing a necessary role in the execution of the bebop tune; it is keeping the time and signaling the location within the form. Bebop bass lines are often felt in cut time, with a two-half note rhythm per bar. It is also common for the bass player to go into a feeling of “one to a bar” over the bridge section to create contrast, but this is not obligatory. Some bass players do choose to implement a walking bass line, to show off their technique or give a more rhythmically driven character to the performance, in this case, their use of chord substitutions is rampant in order to create long and flowing lines. Here too, can be found the use of guide and passing tones in between the main beats to help give that sense of fluidity and never-

ending pulse. Additionally, this can help support what the soloist is doing by mirroring a similar approach to construction of the phrasing.

## Appendix 5- Comping

Suggested voicings and comping rhythms are presented in this appendix.

17 IV7 17 17

5 IV7 IV7 17 17

9 V7 IV7 17 17

Fig. 5.1 Sample Blues Voicing: Root, 3<sup>rd</sup>, 7<sup>th</sup>

D-9 G6+9 CMaj9

ii V I

Fig. 5.2 Sample Bebop Voicing: Root, 7<sup>th</sup>, 9<sup>th</sup>, 3<sup>rd</sup>, 5<sup>th</sup>

Note the motion in the right hand and how this closed voicing moves easily between chords. This is sometimes referred to as the “I Feel Pretty” voicing, since the notes of

the right hand in the bar 1 sound like the first strain of the chorus from the tune of the same name in Bernstein's *West Side Story*, when played as a broken chord. See the example below.



Fig. 5.3 Broken Chord Version of "I Feel Pretty" Voicing

The voicing shown in figure 5.4 became famous after Bill Evans introduced it on "So What" from Miles Davis' *Kind of Blue*.

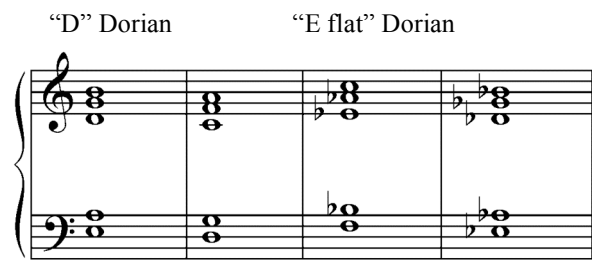
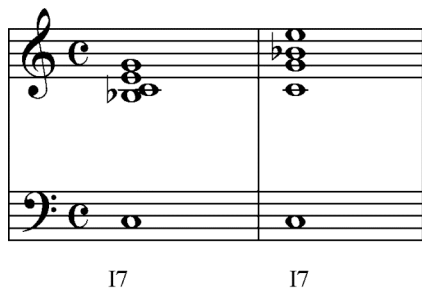


Fig. 5.4 Sample Modal Jazz Voicing: Built on stacked fourths (quartal harmony), with a major third at the top

The example below shows the difference between an open and closed voicing.



Closed Voicing      Open Voicing

Fig. 5.5 Closed vs. Open Voicing (as shown in Chapter 1)

It should be noted that it is unlikely that a performer would ever choose to execute the chords of a blues in root position form. They would also most likely not perform the chords as whole notes, unless the context of the performance style or

musicians contributing called for it. A pianist would be especially interested in the voice leading between the chords. Depending upon the context, the comping pianist may choose to consider the horizontal interplay of the voicing to ensure the smoothest motion from one chord to the next. In a different context, the pianist may decide to create a more choppy texture and use chords that are separated by disjunct leaps. Along with this interest in the motion between chords, the pianist would also be concerned about the number of notes used in the chord. This would again depend on preference. If the player wished to be a more inconspicuous part of the texture, he or she may choose to use chords with fewer notes. The opposite is also true, depending on ensemble, desired timbral effects, and style of music being performed. The person comping may not choose to include the chord roots in his or her voicing choices, especially if the bassist is already emphasizing those notes.

For a beginner, the easiest method for approaching comping may be to utilize a simplified voicing. One such example is a two-note voicing approach. This approach uses the 3<sup>rd</sup> and 7<sup>th</sup> of each chord, and arranges them with a more horizontal approach, so that the motion between chords is smooth, and with a limited amount of leaps. The range between the notes in the voicings is small, providing a more closed chord approach. This ensures accessibility for even the most trepidatious newcomer. In order to reinforce the motion of the form, the player could also play the root of each chord in the left hand, until confident about the placement of the chords. Then a simple walking bass line could be added. Alternate voicings with different inversions could be added. Further practice strategies will be outlined later in the appendix. An example of two-note chord voicings is pictured in fig. 5.6.



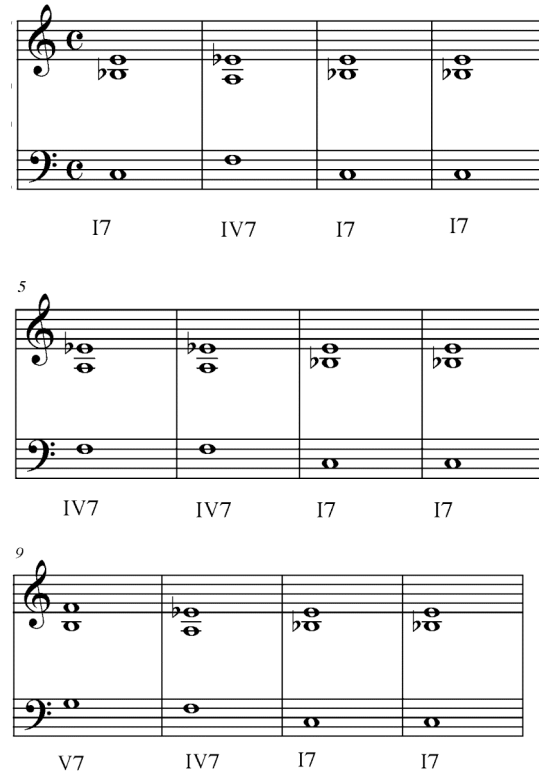


Fig. 5.6 Two-Note Chord Voicings

As confidence is gained, more or different notes may be added to a voicing, depending upon the experimental wiles of the performer. An advanced knowledge of the theoretical implications behind each chord and its substitutes will help the player to expand the range of colors he or she can create with each voicing. Trial and error may reap the same results. Though both vertical and horizontal implications should be considered when constructing a voicing, many players seem to favor voicings that progress smoothly between chords and with a minimum of leaps. Once a player has found a comfortable or desired voicing and approach to moving between voicings, he or she may wish to experiment with the rhythmic placement of the chord. As mentioned before, the role of the chordal instrument is often called upon to provide both harmonic and rhythmic elements to the performance (depending upon the context). For this reason,

it may be more desirable for the player to begin with a simple voicing and experiment with different rhythmic renderings. Some important elements to consider when approaching this rhythmic side of comping are the phrasing of the soloist, fills of the drummer, and the overall form. The comping instrument should not stick out of the texture and an overly active rhythmic line may do just that, especially if the soloist is choosing a more lyrical approach to his or her solo at that moment. It is important for the comping instrument to be in synchronicity with the drum line and, if both are providing a rhythmic fill at the end of each phrase, the result may sound a bit garbled. For these reasons, a comping player must listen carefully to the rest of the group to ensure that his or her rhythmic injections will add to the overall texture without dominating it. A player may also choose to create a background that is somewhat mantra-like and repetitive as a desired soundscape for the soloist. A great example of this can be heard on Vincent Chancey's *Next Mode* album, on the fourth track blues tune, "The River People." On that track, the pianist, D.D. Jackson, uses a repetitive rhythm behind all of the solos. Since much of this tune is dominated by simple repeated melodic and rhythmic lines, it seems he is following suit by comping with a clean, unassuming rhythm to keep the original mantra-like feel throughout the solo sections of the piece. Pianists do not always use one repeated comping rhythm. In fact, some make it a point to do something different in each bar or chorus. Some sample rhythmic comping patterns are notated in fig. 5.7.

17                  IV7                  I7                  I7

5

IV7                  IV7                  I7                  I7

9

V7                  IV7                  I7                  I7

Fig. 5.7 Sample Comping Rhythmic Patterns

## Appendix 6- Interviews

Below are transcripts of excerpts from interviews with John Clark, Vincent Chancey, Adam Unsworth, and Tom Varner. John Clark and Vincent Chancey were interviewed live in New York City on October 9, 2006. Their responses were recorded via digital recorder. Tom Varner was interviewed via phone on October 17, 2006; his responses were recorded via digital recorder. Adam Unsworth was interviewed via phone on November 30, 2006; his responses were recorded via digital recorder.

### I. John Clark

*What sort of instrument do you perform on?*

I play a Conn 12D descant horn, I have two of them. I have two other horns a Conn 6d I use at home to practice and I also have a single F Schmidt that I use to practice— I never take them out of the house.

*Why do you use different horns for practicing vs. performing?*

The single F horn requires a lot more focus of the embouchure— it also has a really beautiful sound. It's very light and feels good to play. Very often, when I come home at night after a heavy program, my lips are swollen and I want to play a little bit so that I'll hopefully be able to play the next day. That single F Schmidt is the perfect thing— I keep it hanging right there (points). You know, if you come home late at night and you've been playing really hard, you don't feel like unpacking your horn, so it's much more likely that I will play a few notes (points to Schmidt). Usually for me 5 minutes is enough, 10 minutes of really soft low long—tones, I actually do it kind of often with that, whereas I probably wouldn't if I had to take the other horn out of the case and put it together. The 6D also I like because I just like to have a double horn, whether it was an 8D or whatever it's just because there are certain things that's really good for. Most of the stuff I do— the Descant is ideal and it really works, it can do anything that I need it to do. Sometimes when I'm practicing I like to switch to the low F horn if I'm playing some etude or excerpt or something like that. For playing jazz I wouldn't use a Double F horn, at all.

*Could you elaborate on that?*

Yes. For playing jazz, I wouldn't say that I never use the B—flat horn, but I predominately use the high F or the F alto horn because, not that I can play higher or any other reason than the fact that what I play can be heard.

*Ok, so it's a projection issue?*

Not projection really, but just clarity. The notes are clearer you can hear what are the notes of a song. Like say you play a scale run, the listener can actually hear what the notes of that scale are much better on that horn than they can on the B flat horn, no matter how well you execute them. Believe me there's plenty of guys that are doing this, they're playing double horns. Tom Varner is a good example, Adam Unsworth is a good example. Their technique is fabulous. But for my taste, it's just not as clear.

*So the centering is easier on a smaller instrument.*

(Nods.)

*What sort of mouthpiece do you use?*

It's hard to say really. I started out many years ago with a Bach mouthpiece. I couldn't tell you what number is or anything. Then I made a copy of it. Then I made a copy of that, then made a copy of that. Then I made a copy with a slightly larger bore, then I changed the rim a little bit. (holds it up to camera). Here, this is what I mostly play. It's what they used to call "skeletonized" it's by Schilke of Chicago. In fact, I used to have one that he made himself. I stood next to him, watching him make it. It was one of the nicest mouthpieces I ever had. It was really light. It got stolen.

*That's horrible.*

It's a shame. But, my preference is for lighter equipment. I don't like a really heavy horn. I'm not into the Monet trumpet thing. I used to remove braces and extra stuff from my horn. I just like light because I think it vibrates better, and it feels better to play. I'll show you another mouthpiece I have that I do use sometimes. (shows) Haven't been just lately. This is a prototype that's made by a friend of mine and his partner in Austria. It's a little smaller.

*What's the name?*

Hocher/Windocher are their names. They're actually working on a three—piece modular system where you can change the rim, the cup and the back bore. I liked this because the

minute I played it— and it has a slightly smaller bore and a kind of distinctive cut to the side of the cup there.

*That's really pretty.*

Yeah. But the reason I liked it was because as soon as I tried making an upward slur, I overshot my slur.

*Really?!?*

And I thought, slurs must be easy on this— and they are. Why I went back to my previous mouthpiece— I liked the sound better. The cup is a little bigger, the sound is a little more fatter, and the rim is a little more comfortable. The rim isn't really bigger— it just looks bigger since the side is cut away on the other one. They are about the same weight I guess.

*So you primarily use one mouthpiece for everything?*

Everything. If I switch mouthpieces, it usually takes me 2—3 days to get comfortable, so I'm not switching every day.

*You don't have time for that.*

Yes.

*So, what is the sound concept that you strive for in your jazz horn performance? Or concepts?*

I don't think I have one. I really don't think I do. I think I just want to play what I hear and feel. Naturally, I want the notes to be clear and I want it to be in tune, I don't want to play out of tune. I don't— no I guess I've never thought about it much. I never heard someone else play and thought, "oh— I want to sound like that." I've heard certain sounds that I really like, but I guess I want to just absorb them all and blend them into one thing that is mine. I'll say what I don't want— I don't want to have a thin sound. I want to have a fatter type sound— which of course, the descant horn doesn't lend itself to. But I'd like to think I've overcome that.

*Like, for example you said you didn't like the sound of that one mouthpiece.*

It wasn't that I didn't like it— I just liked the other one better. I went back to the other mouthpiece, I just thought it was fatter. I wasn't unhappy with the previous one. It sounds kind of negative, but I never thought "oh I want to sound just like this". No, it's just, if I

hear a play back or something...I just want to blend all the saxophone, trumpet, piano, bass and every other sound and get it all into one.

*Describe how that's different from your classical concept of sound.*

I think it's the same. I think if I played classical music, like for instance we had a trio concert last week and we played the Poulenc *Trio for Horn, Trumpet and Trombone*. I didn't try to have a different sound at all when I played that. And if I play in an orchestra— yesterday I played Handel's *Water Music* and I played the same horn I always play, although I would have played a natural horn if I had one and the other horn player wanted to, it would have been fun, but I don't' think I change my sound. I don't change my mouthpiece, I don't change my equipment, and I think I just try to play with the same sound. Maybe if I'm playing second horn and the first horn player has a different sound I might try to blend with that instinctively, but no, I don't think I have a different sound when I play classical music.

*How do you approach jazz improvisation?*

Pick up the horn and blow. Well, I'll tell you one thing about that. Duke Ellington said, "The best solos are planned, whether you do it a year ahead of time, or 10 seconds ahead of time." So, I do try to have a plan, it might be just at the last second. It might be something very general, like I might start slow and then I'm going to try to get more busy and more intensity in my solo. That might be an example of a very vague and loosely hatched plan. I sometimes I might actually think about how many choruses I'm going to play, if I'm playing on a tune, And it might think in the second chorus I'm going to do some double—time figures, I'm going to get more poly—tonal and get away from the scales and the chords in my second chorus, or maybe I might wait until my third chorus for that. Usually I'm not that detailed. But, also with all respect to Duke, you do sometimes just pick up on the horn and rely on the inspiration of the moment. What I'm trying to do more and more and what I advise my students is listen, listen, listen. Listen to the rhythm section, listen to the rest of the band, listen to the rest of the band, and listen to your own ideas. In other words, don't just spew notes, but listen and you don't have to quote exactly a rhythmic figure or try to imitate anything, but when you listen, it just makes you more in contact, it makes you more in sync with what is going on. It's really exactly the same as in classical music. When you listen to the other players in your brass

quintet, you're going to blend better, you're going to play better in tune, you're going to know when you should play loud and when you should be in the background playing accompaniment.

*How do you practice jazz improvisation?*

All different ways. I like play—alongs because it's more fun. I use the Aebersold things, I use Ken Wiley's thing and I make my own play—alongs. I use Band—in—a—Box. I use preset things from Band— in— a—Box, and I also take them and I make them into midi files according to my needs. For instance, if I have need “Sidewinder,” but it's in E—flat and I want to practice it in A—flat, I change it and save it to my I—pod, and then I can practice it wherever I am— I like those things a lot.

I was just going to say something— oh yeah, what I also try to make myself do is just play— just blow— blow on a tune, just blow free and try to listen for ideas. It's a great way to combine practicing improv with practicing technical things. That's just me, I like that. Some people like to keep it separate— practicing improv one day and technique the next, for me I like to mix it up. I also am quite specific in that I don't spend a lot of time practicing stuff that I'm not going to need right away. I usually have something coming up where I know I'm going to play certain things and I practice those things. It basically works though— practice makes perfect.

*What things do you work on to practice jazz style?*

I don't do this so much lately, but I used to really memorize solos. I would transcribe a solo, usually from a trumpet player because it just works better for me, memorize a whole solo and then play it in different keys, Then, I would automatically find myself imitating that player's style— not always, but sometimes, ok. I think that's the only thing I can say as far as style. Again, I think it's like what I said about sound— I listen to a lot of different players. There's not that much horn literature in jazz to listen to but I've listened to a lot of it and I'm not going to brag and say I listened to every note. But I have listened to a lot of trumpet players and saxophone players and I try to blend it all into style.

*Are there patterns that you practice?*

Oh yeah, all the ones in my book and all the ones that are going to be in my next book. Stuff that I learned from saxophone players a lot. Cause they...



*Do you use any, not to interrupt, but looking at some of the resources from our library—Marienthal, Coker, Snidero...*

Yes, there's a lot out there. I don't use any of those. I only use stuff that guys that I work with have given me. When I hear somebody playing something I go "Hey, what's that—play that a little slower" and then I learn it. No, I haven't worked out of any books. But you know what else I do— a lot of these aren't written down but... I guess this kind of goes to your last question too... If I'm practicing and I run across something I want to execute and it's not coming out really smooth, I'll make up a pattern based on that, it's usually related to some chord or some scale or something and I'll just make up a little exercise and start practicing that— actually that's where some of the ones from my book came from, and probably all those other people's books too. If anyone listening to this ever wants to get into that mode, you should record your practice— because you may not realize it when you're practicing, but when you listen back a pattern may emerge.

*How do you think about jazz and its practice?*

You need to be more specific.

*OK, Is there a way that you think about breaking up your practice in the jazz realm?*

Ok, so you mean practice, no in the general sense, but my own practice of the horn in jazz. Say the question again.

*You could relate that to how you'd start a student coming from the classical side to the jazz side.*

It depends a lot, I don't have any set program for teaching. I have no ABC list that anyone can follow. I meet a student, I ask them to play, and I talk to them. I ask them about their background, what do they like, what do they listen to, what's their goal, why did they start the horn, a zillion questions like that, and then I gradually put together a program for them. It just depends on where they are at. I have one student who already has his m aster's in performance. He wants to improvise. He plays with a group that does a lot of free improvisation. He's not that comfortable playing bebop, playing over changes, playing on tunes, playing mainstream jazz, so we work on that. I have him transcribe solos, learn tunes, play on the keyboard. That's good for anyone. But some people aren't quite at that place. I have another student who is a freshman in college, has talent, is pretty comfortable on the horn, is not afraid to improvise, but he doesn't have

any kind of a concept yet, and what I want him to do is learn some fairly simple solos, transcribe some solos, like early Miles Davis, like Miles' solo on Kind of Blue, modal stuff that doesn't get super complicated—Bye Bye Blackbird, is another one that Miles doesn't do any super complicated stuff. Louis Armstrong solos would also be a great place to begin. A lot of people say once they've learned a lot of Clifford Brown, Lee Morgan, Woody Shaw and Dizzy, then they want to go back to Armstrong— why not start there. So, it's very individual. For me, it depends on what I have coming up. Say I have nothing coming up— I have no gig for a year, what would I practice? I'd go back and transcribe stuff I never had time for.

*What do you think is the pervading American attitude towards jazz?*

Apathy. Complete apathy. Couldn't care less. It's a shame. It's really a shame, but there it is.

*What do you think is the pervading American jazz musician attitude towards the horn in jazz?*

Jazz musicians in general tend to be more open minded about welcoming another instrument to the scene, classical musicians don't really, some of them do, but a lot of classical musicians are really into their thing and not that interested in other things. Not that that's a bad thing, I mean, you have to be. Classical musicians and classical horn players, there's a lot of real narrow—mindedness, I have to say. I have some really good friends, horn players, who I've known for 30 years, and they've never heard me play jazz. They just couldn't care less. And that's fine too, that's fine. But, it's kind of a shame, I mean this is America, this is where jazz is from, and the horn isn't really such a weird instrument, when you look at the history, I mean Julius Watkins, Willie Ruff, David Amram, Gunther Schuller, and all those people, it's not really that weird. Bagpipes, that's weird. But, it's been done. Unfortunately, there's not that much interest.

*How do you practice jazz rhythms?*

Make up different etudes or exercises to go with it. I tap my foot. I didn't know about this years ago. You know, I learned from my kids. I improve my time by tapping my foot on two and four—to improve my time, Carmine Caruso insists on it in his book too. Of course, we were taught in grade school not to do this. It's been hard to overcome that. I tap my foot a lot more now than I ever did— but I tap on every beat. It's really essential

for practicing rhythms. I don't work on any particular rhythms, I don't work on how to swing or how not to swing, and I just try to work on time. I try to practice being related to the time and just being aware of it, whether I'm playing with drums or not. That really carries over to classical music too. Sometimes I practice with a metronome. Of course, with Band-in-a-Box or play-alongs, there is a simulation of drums. What would be great with those would be if they could get them to sound more human.

*How do you enlarge your jazz vocabulary?*

Listening more, transcribing more. Transcription is really important. No one does it enough, I don't do it enough. No one else does either.

*Do you use the slow downer?*

I have some similar things. No one should get that anal about it. Like, If Miles does a little half—valve thing, it's not so important to notate it down to the 16<sup>th</sup> note nuance, but just to note that it is a half—valve.

*How would you start a jazz hornist?*

I would get them to play. The first and most basic and important thing would be to get them to play something. For example, Ken Wiley's thing is great—it has some simple blues tunes, like "Bag's Groove" and "Sonnymoon for Two." I think that would be a really good place to start. Let's play this one tune— don't think about how long it is or what the changes are, just play and improvise on it. The next thing would be to understand the form— how many bars is it, what are the changes, what are the scales you can play related to those changes. You probably could spend the first hour on that. Then I would give them an assignment to go find a tune that they really like, that they like the solo, doesn't matter if it's Louis Armstrong or Jonah Jones or Harry James, just something that's not that too complicated. I would ask them to learn and transcribe it. I think that the first semester you could just do that. If they were really quick and they picked it up really fast and did it— you never know if students are really going to do what you tell them to do— then I would go to doing more. Learning more tunes out of that book or any book and then teaching them some exercises, some patterns that they could use. Playing the piano is real important. You almost could improve your playing so much more by just playing piano and learning your tunes on piano. If you're learning tunes in mainstream jazz it's almost more important than playing the tune on your

instrument. For learning a tune, I tell students, you almost can't learn a tune just from playing it on your horn—once you learn it on piano, you've got it. If you can play a tune in 12 keys, you really know it—you almost never have to worry about forgetting it after that, especially if you can do that on piano.

*Are there any specific exercises you'd recommend?*

John Clark, Coker, David Baker, Snidero, Lipsius

*Recordings you'd recommend?*

A Love Supreme, John Coltrane. Anything Miles Davis—I love him, and I really love late Miles.

*How do you see the future of jazz?*

I don't know. I'll be really surprised if someone comes up with a new style. I mean, since the 60's—nothing's really happened. I mean some people try to say there was such a thing as acid jazz, I don't think so really. I don't know. I mean, unfortunately there's going to be this big division between smooth jazz and real jazz. There's going to be all different factions, there's going to be world music fused with jazz and there's going to be what they used to call chamber jazz, more like classical music, I guess there's going to be more of the same. I can't imagine something new that would arise, but you never know. I mean, who knew that hip—hop would appear. I don't know, I can't answer that.

*How do you see the future of the horn within jazz?*

I see it being used more. For one thing, there's more and more repertoire stuff. I mean, I get to play at Lincoln Center stuff more and more—there was stuff written back then—Lalo Schiffrin's "Gillespiana," all the Miles stuff, plus there's more horn players coming up that want to improvise. They might not want to do just mainstream stuff, more out stuff. I think it will be more and more accepted as it's done more. I think it does have a future. No one's going to get rich.

*Who are the main jazz horn players you listen to?*

Julius Watkins, Willie Ruff. I listen to Tom Varner and Vincent and Adam Unsworth too, but when I was starting out a learning, those were the ones I learned from.

*Who are the main jazz performers, non—horn?*

I like to listen to trumpet players more than anything else. Of the new guys Ryan Kaiser and Jim Rotundi, Terrell Stafford, Roy Hargrove, young trumpet players. I like to hear.

Young trombone player— Joe Feidler. Saxophone— there's so many. Coltrane, I never get tired of listening to Coltrane, I really don't. I just like to listen to the radio and whatever's on. Recently on Sept. 23<sup>rd</sup> they had the Coltrane birthday celebration— 24 hours of Coltrane.

*Do you think horn students should study jazz?*

Not necessarily. If they want— if they don't want to, they shouldn't be forced.

*Do you think schools should offer jazz to horn players?*

I think schools should be open-minded to making a spot for a horn player who wants to play. Like they should never say "no, we don't have a spot in the jazz band for you".

They should make a spot.

*Is the horn world different now from when you were in college?*

It's just so much bigger. It's huge. It's so much bigger. And now that we have the internet, it's so much huger. There are so many more horn players to connect with.

There's play—alongs and gadget,. And instructional materials.

*If so, how and why? How does this affect you and upcoming hornists?*

That was the jazz era in the '20s. You could probably find some gigs you can't find now. Of course, now the choices are endless. How could you possibly decide, unless you really know what you want to do— unless you're so focused. That affects upcoming students. For me, it's more interesting. It's fascinating to go on the internet and just surf. Even if you're looking for equipment. Whereas when I was in college, and I wanted to buy a horn, how would I even go about that— I'd probably go to NY to Ghiardinelli and buy the first horn. Or maybe word of mouth. But now, it's kind of unbelievable.

*What advice would you give to a beginning hornist?*

Buzzing. It's a really fundamental thing. I wish I'd known about it a lot sooner. It's really important.

*What advice would you give to a horn player who was seeking to study jazz?*

Listen and imitate and transcribe. If you didn't do anything else, if you never played patterns, never played piano— just listened a lot and repeat, not necessarily try to imitate exactly, although in the beginning you do. That would be it.

II. Vincent Chancey

*What sort of instrument do you perform on?*

Paxman Descant Horn

*What do you think about when you improvise?*

It depends on what kind of improvisation I'm doing. If it's free improvisation, it's about playing what's not there. If I'm playing with someone else, it's trying to create a contrapuntal feeling to what they're doing. If it's playing to chords, it can also vary. Sometimes you can play completely within the chord structure, only playing chordal notes, sometimes it might mean playing scales within the chords. Or sometimes it might mean playing over the chords, where I vaguely make a reference to the chord, but basically just try to have an overview, like a bird flying over with the undercurrent happening, create another thing flying on top. There's many many ways, those are a couple of them.

*How do you approach jazz improvisation?*

Initially, I approach it very therapeutically, very technically in that I try to play mainly chordal notes in the notes that I'm choosing. If it's a G chord I tend to choose G,B,D,F in the case of a dominant 7. Sometimes I might use a scale like that scale or a minor scale based on that scale like a minor or b minor.

*How do you practice jazz improvisation?*

Once again, very technically, no tricks, no easy ways. Just making sure you can do all those things, go through chords and arpeggios try to go through all the keys, in the case of arpeggios, starting on the 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>. I always practice all my scales, major, minor and diminished. That is my main practice. Other things I think kind of happen naturally in the heat of battle while playing other thing will come up, but in terms of practice, I only tend to practice very rudimentary things.

*What things do you work on to master jazz styles?*

Basically listening, trying to listen to as many styles as possible and to try to match that style but not note for note. Just match the general concept because I think the most important thing as a horn player is to redefine the instrument and the music to give the horn a place in jazz. Even though I'm listening to a style I'm trying to find the horn's place in that style.

*Are there patterns that you practice?*

No, I tend to stay away from patterns. I find a lot of players use patterns and I think they become a crutch. I think the playing becomes too predictable when you always refer to patterns. I always say “Dig Inside” and find other ways of doing things. Don’t create a system. When you create a systematic way, one’s mind cognitively tends to always gravitate to that place, rather than having a more open palate and imaginative approach.

*What are your thoughts about range in soloing?*

Range is important. It depends on what’s around me, what sounds I’m working with. If I’m working in a large ensemble I tend to play higher to project more. In smaller groups I try to use the full length of the instrument from bottom to top. I tend to play mainly in the middle range. But when things get crowded and other sounds get introduced I tend to get higher just project.

*Do you use any extended techniques in your improvising?*

Hand and articulation. Whatever comes to my consciousness when I’m playing.

*How do you think about jazz and its practice?*

It’s mentally very different from classical practice. It shouldn’t vary. I think of it as a really broad mental aspect. As a right/left type of the brain thing. Since improvisation is more creative. Very broad aesthetic sense.

*What do you think is the pervading American attitude towards jazz?*

I find that a lot of classical musicians thumb their nose at jazz or look down on it think it’s a lesser form of music until they actually have to get involved with playing it then I think they realize it’s a lot different than they thought. In terms of America in general, I think it’s becoming more accepted. I think it’s really grown and because of that I think there’s a lot more jazz players and a lot more classical players with a growing proficiency. However, the amount of recording has gone down.

*What do you think is the pervading American attitude towards the horn as a jazz instrument?*

It’s still fighting for recognition, I find. It’s still not really accepted in most parts of the jazz community as a jazz instrument. I’ve played and had critics write about me and say “oh it’s a great sound and you sound good, but it’s a French horn, it just doesn’t really sound right playing jazz” it’s good, but I don’t know how he did, it’s a French horn. Then I’ll also get other players who say, “wow, it’s such a great new sound, what made you do

this?” It’s accepted more amongst musicians than the general public. If they hire a jazz band they think of a saxophone or a trumpet or extendedly a trombone, but if I pop up with a horn, they think “whoa, this is not what I expected” but once they hear me play they think it’s a good concert. I think it still has a ways to go. I’m trying to change that in my lifetime by having students, some of who are really good, and they are playing around and leading bands. I want to see that change because I think that the horn has a place in this music. It’s not there yet.

*How do you practice jazz rhythms?*

I listen to a lot of Latin music. Jazz rhythms, just basically comes from listening. I can’t say that I actually think to sit down and think to play jazz rhythms, but in playing Latin music I think there’s so many rhythmic variations involved in Latin music like cha—cha—cha and rumba and all the different forms that exist and they all have clave, that in itself I think is a great study for practicing rhythm and all of those rhythms one or another can be applied to jazz, bebop or swing. So I think that’s a good approach to learn as many of those rhythms as you can.

*How do you enlarge your jazz vocabulary?*

I enjoy playing both in and out of the changes. I think it expands my vocabulary to play in both ways. I think the more that you get involved with different kinds of music helps. Sometimes I put myself completely out of my context, I put on a rock or rap or hip—hop, Bjork, Earth, Wind and Fire, and I say “what can I play along with this to make it work.” What you can do to make your horn sound well in that music.

*Which is a more effective approach to improvisation— chordal or linear?*

I use both of them, I think they both can be effective.

*Do you think in terms of motivic development when you improvise?*

Sometimes, absolutely, yeah. A lot of times when I’m about to solo, and I hear something that someone who soloed in front of me did, and I use that to begin my solo with and expand on it. Use that motif. That was something Julius imparted to me, once I said “well, how do you start a solo, how do I know what to do?” and he said, “a lot of times I say a sentence to myself and that’s the rhythmic content.” Motif is very apparent in my music.



*Through which approach do you think that classically trained horn players would find the most success in pursuing jazz?*

I always tell people that they should listen to music. You can't suddenly play jazz if you've never listened to it and don't know anything about it. I try to tell students to find an artist they like—you don't even have to know why you like them, but if you like them, listen to them. Jazz is a vocabulary and you have to develop it. It's always used and people recognize it instantaneously. You know that something is jazz because of the vocabulary. Rhythm, harmony, and vocabulary. Basically through listening. I find a lot of players come to me wanting to learn jazz, but they've never listened. I listened to jazz for 8—12 years before I started to try to play it, so I had a good idea of how everything was employed.

*How important do you think transcription is?*

Well, I guess it's important, but I've never transcribed a solo in my life. I've played with records, but in terms of transcription, I kind of don't want to know what someone else is doing—I don't want to be that fine and exact. I always feel that jazz is an art form that is about individualism. Any time that you start to transcribe, somewhere within your brain and your whole mechanical system you start to employ what you wrote out. I don't want to sound like anyone else. I know people do it and it's helpful—so power to those who can do it.

*How long is your daily practice session?*

Depends how much I'm working. When I'm working it's just about warm—up and maintenance practice. My maintenance practice is mainly long tones and articulation—no songs, just horrible boring things that would drive anyone insane. The longer you play, I find that I am trying to discover how can I get the most out of my instrument with the least amount of play. Lots of double tonguing. I don't find that I actually practice music. I probably should more than I do.

*Do you have any particular methods you use in starting a jazz hornist?*

I'll discuss approaches to improvisation, linear, chordal, free, and rhythmic. I'll talk about listening to music and how important it is to know the vocabulary before you start to play.

*How important is practicing with play—along CDs?*

I think it's very important to do that, especially in the beginning of learning how to play jazz. It can be very helpful. Those didn't exist as much, or maybe I just wasn't aware of them, but I would play with records, and just not listen to the soloist, but listen more to what the rhythm section was doing.

*Are there any specific resources or exercises that you would recommend?*

No, I can't think of any tools besides what I mentioned. Arduous practice on scales and chords. I think you should find whatever your weak points are and working on those. Sitting for hours and practicing the things you know is a waste of time. Every time you practice it should sound like hell. It should sound bad until you overcome that problem in that specific area, and then you should find something else that is bad and work on that—those things should be the meat of your practice.

*Are there any recordings that you recommend?*

I tend to like a lot of the jazz orchestration of bigger arrangers, Gil Evans always sticks out because he's such an incredible for horn in large ensembles, but these involve the sound of the horn, and not really improvisation. As far as improvised recordings by horn players, there's very few for horn players to go to. Any of the ones you can get, you should. Get the recordings from the players that are active now. But if there's something else you like and you hear your sound in the music, that's what you should go for. My whole life is about putting this instrument where it isn't now— look for the void and fill that void.

*How do you see the future of jazz?*

I think jazz is developing a good future now, especially due to the schools' institutionalization of jazz and the amount of students involved, but I do think things are going to have to change. I was reading in the New York Times a few months ago about how there are 33,000 jazz musicians in the New York City area and 18 jazz venues. Because of all of these schools putting out all these student who are in love with the music who come to the city to try to make it, now you're coming and you're battling like 5,000 or 10,000 people to make it. But as a horn player, there's not a lot of us— so I always welcome horn players,. And the few of us that there are making a place for the rest of us. We're not completely outnumbered like everyone else.

*Who are the main jazz horn players that you listen to?*

I don't want to sound like anyone else— I intentionally try not to listen too much to other horn players. I really think that jazz is about individualism. One has to develop their own sound, their own technique, their own way of expressing themselves. I don't want to use the same method as anyone else.

*Who are the main jazz performers (non horn) that you listen to?*

Wes Montgomery was one of the first I listened to. I like that he plays a lot of very rhythmic things. Wayne Shorter, I listen to a lot, I think he has a “horn—istic” approach to his playing, I could see a horn player playing his lines. Thelonious Monk.

*Do you think horn students should study jazz?*

Yes, absolutely. Yes, that's my answer.

*Do you think it should be offered in more schools?*

Yes, that's exactly what I'm fighting for right now.

*Is the horn world different now from when you were in college?*

When I was in college, there were no other horn players playing except Julius, it was impossible to get his recordings then, things are better now, it's easier to get his recordings now. It affects some in a very positive way, and one that it really helps is that if I can't make a job, I know there are other people that I can call to come. The more players there are doing it, the more people will recognize the instrument's place in the music.

*What advice would you give to a beginning hornist?*

Play the music you like. It could be imposed on you if someone is making you play, but if you heard something that makes you want to play— follow that. If it's not jazz, it's perfectly fine with me— I'm in love with the instrument first, so play it— absolutely.

*What advice would you give to a horn player who was seeking to study jazz?*

It's about listening and developing a vocabulary aurally before you start to play. You could sit down and scat somebody's solo or parts of it— you need to have some sort of the music inside of you before you start to bring it out. It's just like learning a language— you're listening and it's all inside your head before it comes out.

### III. Adam Unsworth

*What sort of instrument do you perform on?*

Carl Hill, Schmidt model— just a double horn. I have it set in B flat, which helps a lot with the jazz, and works with classical as well. I play the same set up in the orchestra.

*Why have you selected this particular instrument?*

I really like the life that Carl gets in his horns, the scale is very true and the sound is centered.

*What do you think about when you improvise?*

I try to think about connecting lines together, making sense of my lines and just having some continuity there, the more I get to know a tune the less I need to think about chord changes, the more I can just think about making melodies, and make melodies on the spot and when I am able to do that, that's when I'm happiest with my improvisation.

*How do you approach jazz improvisation?*

I'm not as schooled as many people who went through the academic route of jazz improv. My early experience was of playing electric bass in jazz bands, so I was around jazz. I was around jazz and listening to a lot of jazz but not really doing it on the horn. I had a few formal jazz lessons on horn, for me it's really ear based and intuitive, what I hear and what I feel as opposed to an academic approach. It's really an aural experience for me— I try to take the chord changes in as quickly as possible and then just play what I feel on top of them, rather than a really academic scale based or thought out approach.

*How do you practice jazz improvisation?*

What I find most effective for me is Band—in—a—Box. I play along with that. I type in the chord changes. Every day I try to do a new tune, I try to remember the changes for a tune and then I type in the changes in four or five different keys, and I try to learn it in different keys. I work on the melody in different keys, as many I have time for and also improvise in those keys. So, I'm having to think quickly on my feet as well as hear where I'm going before I go there. I think the ear work is really beneficial. That's mostly what I work on.

*What things do you work on to master jazz styles?*

No, mostly it's just come from listening and being around it— I just haven't really approached it that way.

*Are there patterns that you practice?*

I haven't done that much of that stuff, I think it sounds like it the way that I play. I mean, I know a lot of people approach it that way working on a lot of II—V—I patterns so they can sort of spit them back on demand. I never approached it that way. Some parts of me wish that I had, other parts of me are glad I haven't because I don't want to sound like a real generic improviser. Other times I wish I had a little of that in me and I'm tempted to go back and learn some of that stuff, but I haven't yet.

*What are your thoughts about range in soloing?*

It feels like I need to stay mid to upper range just to present. I rarely go below middle C when I'm improvising, it just doesn't feel like it's going to go any place. In something like a ballad, with a real light texture, I may go down a little bit more playing the melody, but in my improvisations, I'm probably in the upper 2 octaves of the horn most of the time.

*How do you think about jazz and its practice?*

I focus the freeing aspects of listening to jazz, learning a new idiom, and improvising., I really think it's helped my classical phrasing, my ability to spin a long phrase. My ability to personalize classical excerpts and concertos. With students, I focus on these aspects. We begin by listening to blues and we talk about articulation and the way to use the air—it takes some time to adjust. In contrast, the classical approach is much more defined and methodic, we've all gone for the best books and learned certain things—the goals are more out front in the classical world. Most of use have gone through that—you tend to be like your teachers have taught you. Performing and practicing and teaching classical music is much more methodical.

*What do you think is the pervading American attitude towards jazz?*

I think it's kind of sad in many ways. Especially with my CD experience, making the CD, and trying to market it and sell it. It's definitely put that in perspective. I just don't think it's appreciated. It's really sad to me to go to a club or play in a club and be talked over. As a classical musician I'm not used to that. People just really don't appreciate jazz, it's sort of music that is not to be listened to, but to be in the background, It's sad because I think a jazz musician's creativity is second to none, It's amazing to me what they have to go to in order to make a living. They are unappreciated, unfortunately.

*What do you think is the pervading American attitude towards the horn as a jazz instrument?*

I think the jazz world is relatively open to new things, and I was able to receive a lot of feedback and good reviews. A lot of jazz musicians are not used to hearing a horn as a jazz instrument, but when they are done well, they like it and they embrace it.

*How do you practice jazz rhythms?*

Just listen and try to imitate articulation and style, and rhythm will go along with that.

*How do you enlarge your jazz vocabulary?*

Listen and transcribe solos and play along, and try to get some of the language ingrained within you. The more you do it, the more you will take it in and it will become part of your person.

*Which is a more effective approach to improvisation— chordal or linear?*

I go with chordal more than linear, that's just the way that I think about things when I'm improvising. My approach is not academic, and I haven't tried it out on a lot of people, it's just what I do.

*Do you think in terms of motivic development when you improvise?*

Definitely, that's my main focus, as much as I can I try to bring phrases together and try to make some sense, if I can—the same as what happens in all the great classical music, antecedent/consequent kind of phrases, all the things that tie together and make the listener feel like you're saying something, not just spewing out a bunch of random information.

*Through which approach do you think that classically trained horn players would find the most success in pursuing jazz?*

The horn is such a lyrical instrument— probably what has held the horn back from being a major presence, is the difficulty with the technical passages— getting things out in a clear way when they are going by quickly, so we're focused on the lyrical, because most of our standard excerpts are lyrical, soft and slow, so we play good melodies— the horns always do that, so the more you focus on that, you'll let the strength of the horn prevail in the jazz setting.

*How important do you think transcription is?*

I think it's a great tool to learn language, to learn what different guys would play in different situations, and for you to learn, to play something you can study, transcribe it and learning it in different keys is a great tool.

*How long is your daily practice session?*

About 30 minutes to 1 hour each day. I don't have a huge amount of time— the orchestra takes a lot of time.

*Do you have any particular methods you use in starting a jazz hornist?*

Easy blues, "Freddie the Freeloader" or "Billie's Bounce"— learn the melody, play in a couple different keys, listen to the tune, and transcribe the solo. Learn the blues scales, talk about the notes that are available to the player.

*How important is practicing with play—along CDs?*

I haven't done a lot of that, I like my Band—in—a—Box because you can change the tempo, and you can change a lot of things. I know the feel on play along CDs is a little better because you're playing with actual people, but I like the options of Band—in—a—Box.

*Are there any specific resources or exercises that you would recommend?*

Clifford Brown or Stan Getz transcriptions— though, it's probably better to do it yourself. David Baker has a lot of good books out there about blues and different patterns if you want to go that route. I personally haven't.

*Are there any recordings that you recommend?*

Any Miles Davis, I love Miles Davis and Gil Evans recordings. I also really enjoy listening to Kenny Wheeler. He is very interesting in the way he plays his melody and the way he plays around with time, not right in the pocket. I really like to listen to Stan Getz, a really lyrical, melodic player— very useful for a horn player.

*How do you see the future of jazz?*

I hope it hangs in there. I think there will always be creative musicians. I think people will always try to do what affects them and speaks to them, I'm not sure how viable it will be as a commercial thing and how people will be able to make a living from it because the jazz clubs seems to be drying up and the interest seems to be drying up. I think the whole state of music in flux, with the technology that is available, and

downloading— it's exciting, and also scary. We give technology too much access, people don't need concerts anymore.

*Who are the main jazz performers that you listen to?*

Tom Varner, I heard him at a fairly early age and admired him. Julius Watkins. I haven't listened a lot to jazz hornists, mostly trumpeters or saxophonists.

*Do you think horn students should study jazz?*

Yeah, I really do. I've found in my teaching that many students in the classical vein, they are so focused on what they want and with their classes, that I only do it with them at their request or if they're a really tight player to help them open up and sing through their phrasing. Beyond the technical aspects of how it can help. The music business has shown us that the more options you have and the more idioms you're comfortable with, the more work you can get. Even if you're in an orchestra, most of them play Pops, and most orchestras are miserable doing it, they don't have any training for it.

*Is the horn world different now from when you were in college?*

I don't think it's that different, It was very competitive and high quality, I don't think it's changed that much. All classical musicians are fairly focused on what they want.

*What advice would you give to a beginning hornist, and what advice would you give to a horn player who was seeking to study jazz?*

If you're interested in jazz, listen as much as you can, be around it, take every opportunity to play in big band or combo, see if you can get yourself up the guts to improvise, build your confidence. Academically, just get out there and try it. It's sort of a leap of faith, you sort of just have to experience it— you come out, brush yourself off and go in for more, and hopefully you want to go in again, it's invigorating and inspiring you to create. Give it a shot, you will fall on your face when you start out.

#### IV. Tom Varner

*What sort of instrument do you perform on?*

I play on a double horn, not a descant. Paxman, medium bell. I prefer to get that rich big sound in the low range. I want to be able to have this imitation of a bass trombone in the low range.

*What do you think about when you improvise?*



That depends on the musical situation that I'm in. If I'm in a situation where I'm soloing over a standard tune, 32 bar Tin Pan Alley, or 32 bar Rhythm changes, or 12—bar blues—you have to be really aware of the form. It's like you agree to be true to that form. In that case, I'm thinking much more linear—I'm thinking, how can I make the most interesting and expressive lines while staying within the "rules." I may be thinking more vertically or I might be thinking in a later chord, much more horizontally but based on the common tones and how I can fit the notes that fit with all of the various chords and how to go between them. Really, it varies by chord—horizontally harmonic, vertically harmonic, texturally, or at a higher level, you're just enjoying what's happening without really thinking too in depth. You might start with a motif and really think about how it works. That's one way. If I'm in a situation that's a lot more free, with no set structure—you're free to make your own short story, using a lot of the same elements, but without that pre—agreed on structure. A third way might be where you are improvising with other musicians and you decide to create a more sound—based creation, and we are really dealing with sound much more, so we're listening to the notes and deciding what to play and what not to play spontaneously, and you might be playing 1 or 2 pitches for a long time, to see how many tensions or timbres you can get out of the pitch, you may use pitch bending or half—valving to explore timbre. I sometimes think about a specific player, like Miles Davis or Kenny Dorham, but it really is only as a springboard, and then I'm off.

*How do you approach jazz improvisation?*

See above.

*How do you practice jazz improvisation?*

One of the most important things was to get a metronome and work through the different elements of a standard. First I might work through the bass line, and really work to get the articulation, have the metronome on two and four and really feel like you understand how the tune works. Then go to improvise from there. In order to build a vocabulary, keep the metronome on two and four, work on all major scales, all minor scales, all diminished scales, all diminished patterns, in a way that you have all the possibilities for vamping up the harmonic tension, whole—tone scales, pentatonics, fingering patterns, brain integration of all these elements so that you don't even have to think about it

anymore, so that it's second nature. Then you try apply all of them over a harmonic structure. Then I would also add easy transcriptions and play them as well— it was necessary to get down the language, phrasing, and easily swinging style.

*What things do you work on to master jazz styles?*

Not as much any more. I was fortunate to play with a wide variety of groups, so I was always open to lots of different ways to approach music.

*Are there patterns that you practice?*

I was never one to go into notated jazz pattern improv books, I don't think I ever did that. I did take improvisation lessons, and my teacher gave me little diminished scale based patterns to work on, and I did work on a lot of those, as well as whole tone, as a well as bebop patterns and I worked to get the fluency of those. I worked through pentatonic circle of fourth patterns, bebop phrases, and small little two or four bar excerpts from favorite solos— and that's really important, more than working in a jazz patterns book.

*What are your thoughts about range in soloing?*

I like to use all of the ranges of the horn, I don't shy away from the low range, but go for that low dark bass trombone sound there. I spend a lot of time in the mid range. The music comes first for me, so there has to be a real musical reason to go way up high. I certainly will and do, but it's more as a punctuation, rather than the meat of the sentence. It's like a spice as opposed to the main course.

*How do you think about jazz and its practice?*

First of all, try to break down barriers that students seem to have— where they think that jazz is this extremely foreign and intimidating thing to do and just get everyone to play. Pick an extremely simple melody and have them play that, and have someone else play something else and encourage the improvisation to go from there. Then from there, move on to a simple blues and have them use just one note and make sure they know where they are in the form at all times.

*What do you think is the pervading American attitude towards jazz?*

In American society as a whole there's a sense that it's this strange foreign thing, or it's this cute thing, but not necessarily a true art form that deserves the same respect that other high arts deserve. I hate Jazz!, but I love jazz. When it's turned into Jazz!, I immediately want to get out of there, but if it's just part of our American

expression that we've been doing for over 100 years, then I think it's unappreciated by the public.

*What do you think is the pervading American attitude towards the horn as a jazz instrument?*

If they're open minded, usually, and if they're aware of history they'll think, yes, and there's already a historical precedent for the horn in jazz. It's not that weird, but unfortunately, there is a huge level of ignorance. I still get e-mails all the time from students whose teachers tell them there are no horns in jazz or the horn can't play jazz. It's like a teacher saying  $2+2=5$  or that the world is flat.

*How do you practice jazz rhythms?*

I play along with recordings.

*How do you enlarge your jazz vocabulary?*

If you really want to be a jazz improviser, nothing can take the place of practicing all of your scales.

*Which is a more effective approach to improvisation— chordal or linear?*

I don't think quite in those terms. I think it's probably important to emphasize both approaches from the get go, and emphasize that the young improviser always has choices in those different ways.

*Do you think in terms of motivic development when you improvise?*

I think that's very important, otherwise solos are really boring, spitting out of notes or exercises. I think you should play with motives and see how you can develop it. I think it's really important.

*How important do you think transcription is?*

I think it's great to play along with the solo, I do that a lot, and I think you can get a lot from doing that, without necessarily writing it down.

*How important is practicing with play—along CDs?*

They're good aerobic exercise. It's like running, will get you in good shape to play soccer, but it won't help you be good at soccer. Play—alongs are great for getting your horn aerobics going, but it can't replace the experience of interacting with musicians in

the actual performance setting. However, it is great for preparing you for what to do in that situation. I think it's better than sitting in a practice room with a music stand and nothing else.

*Are there any specific resources or exercises that you would recommend?*

Using a metronome and a light swing feel, go through all of your scales, major, minor, diminished, pentatonic, whole tone etc. I can't emphasize that enough, one needs to get all of those patterns down to have a vocabulary, so it's instinct, like when you speak, it's second nature. You don't need fancy books for that, you can just work on it on your own, or make some really simple sketches and sit down with your metronome, and then play it in different keys, then go all the way through.

*Are there any recordings that you recommend?*

If a student is not familiar with jazz, he or she needs to go back and listen to examples from throughout history and then go from there, See what you like and go from there. For the student that doesn't know where to begin, they could just go to their library. Even if it's pretty thin— there should be the basics, and they should start there and then go on.

*How do you see the future of jazz?*

I don't know for sure, but I think it's encouraging that more students are now doing dissertation theses on jazz related projects and jazz horn related project. It's encouraging to me that your committee approved this for you. We've seen a huge growth in jazz departments and the legitimacy and acceptance of jazz in education departments and schools. I'm hopeful there will be more interest in jazz on the horn.

*Do you think horn students should study jazz?*

Anything that is going to open up your world and widen your vocabulary and widen your range is going to help. Even if you're not interested in being an improviser, just learning a little about what it entails can help your general music conception no matter what you do.

*What advice would you give to a beginning hornist?*

I guess I remember how afraid I was of making mistakes when I was playing in high school orchestras. I would tell students that it's not brain surgery, and they should have more fun. No matter what you play in , the purpose is to have fun. Yes, do your homework, play your long tones, do your Clarke studies and Farkas, but do it with the

attitude that “this is going to help me” and not with the attitude “oh, no, I hate this, but I have to do it.” It’s like the slogan, “train hard, fight easy.” I think horn players should work hard with warm—ups and general technique things so that you can enjoy the community of the playing experience.

*What advice would you give to a horn player who was seeking to study jazz?*

It’s about community and love as much as it is about being a technical wizard. Also, follow your own muse. Find what you really love and explore it. Don’t worry about what path something might take you down, just follow it. If you want to do Radiohead songs on the horn, go for it. Don’t be afraid to just explore something deeply and follow what it is you love. And then, when it’s time to practice your Kopprasch, then practice your Kopprasch. But don’t beat yourself up about it. I’ve never seen a headline that said, “Student misses 20 notes in Kopprasch and thousands died.”

## Appendix 7- Articulation Transcription

Attention to articulation is a necessary detail when approaching improvisation; articulation is one of the most effective tools to use in designating a specific jazz style. As Adam Unsworth notes in *The Brass Player's Cookbook*, “As classical players we can use just a couple of slight variations on *ta—da, da, da*, or *la, la, la*, and we’ve got it. This doesn’t work for jazz *at all*. In fact, what really makes a jazzer sound like a jazzer is a huge variety of articulation possibilities that are used freely to express a phrase, very similar to speech.”<sup>1</sup>

Hal Crook includes a section devoted to articulation in his book *Ready, Aim, Improvise!*. He makes mention of the importance of creating a difference between the articulations, emphasizing the contrasts between staccato and legato approaches. As Crooke points out, “Legato is the articulation commonly used in jazz to execute triplets and consecutive swing feel (or even feel) 8<sup>th</sup> notes and 16<sup>th</sup> notes. However, various articulation patterns (or combinations of legato and staccato articulation) may also be applied to triplets and consecutive swing feel 8ths and 16ths to create variety and definition, i.e., shading.”<sup>2</sup>

Keeping the words of Unsworth and Crook in mind, the author has presented, in the table below, a series of syllables and what implications each has on performance articulations. In addition, possible musical notations, reflecting both traditional notation and jazz notation, have been given in an attempt to reflect the performance implications noted.

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<sup>1</sup> Adam Unsworth, “Recipe for Jazz Articulation” from *The Brass Player's Cookbook*, ed. Kenneth Amis, (Galesville, MD: Meredith Music Publications, 2006), p. 122.

<sup>2</sup> Hal Crook, *Ready, Aim, Improvise!* (Rottenburg, Germany: Advance Music, 1999), p.110.





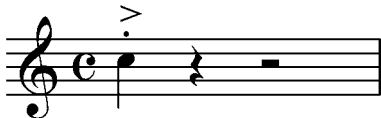
Syllable	Articulation Implications	Possible Musical Notation
Bop	No tongue on attack=less precise attack, middle is mostly open, release is also without tongue and less precise	
Dah	Tongue hits further back on top of palate for more precise attack, middle is the most open, release is non-specific, though can be enhanced by a brisk “huh” on the last “h”	
Deet	Tongue hits further back on top of palate for more precise attack, middle is most closed, release is most precise with tongue hitting behind the teeth	
Doo	Tongue hits further back on top of palate for more precise attack, middle is marginally open, release is non-precise	
Dot	Tongue hits further back on top of palate for more precise attack, middle is closer to the mostly open middle sound of “Dah”, release is most precise with tongue hitting behind the teeth	

Fig. 7.1a Transcribed Articulation Table

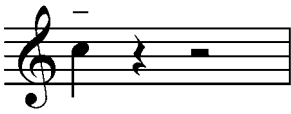

‘n	<p>No tongue involved in any aspect, this articulation is achieved with the tongue touching the roof of the mouth, but the majority of the sound comes from the throat.</p> <p>Achieving a very smooth, yet mostly closed sound with a non-precise attack and release</p>	
Wah	<p>Again, there is no tongue involved in any aspect, the motion of the lips to create the “W” sound is more active than any other of the syllables, and also leads most naturally into the open middle of the notes, the release is non-specific, though can be enhanced by a brisk “huh” on the last “h”</p>	

Fig. 7.1b Transcribed Articulation Table, continued



## Appendix 8- Phrase Analysis of Tom Varner's solo on "They Say It's Wonderful"

The excerpt below shows the transition between the end of the head and the first chorus of Tom Varner's solo. Each phrase of the solo is then examined and analyzed.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves of music. Above the staves, the following chords are indicated: F-7, F-7, Bb7, Eb, G dim, and C7. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with measure 8 marked with an 8va (octave up) instruction. The third staff contains measures 9 through 12. The music features various rhythmic patterns, including eighth notes, quarter notes, and triplets, as well as melodic lines with slurs and ties.

Fig. 8.1 Tom Varner's Solo on *They Say It's Wonderful*

### Phrase 1

This musical score shows the first phrase of the solo, written in bass clef with a key signature of two flats and common time. Above the staff, the following chords are indicated: F-7, F-7, Bb7, Eb, G dim, and C7. The phrase consists of six measures, starting with a whole rest in the first measure, followed by eighth notes, quarter notes, and a final melodic line with a slur and tie.

Fig. 8.2 Tom Varner's Solo on *They Say It's Wonderful*, 1<sup>st</sup> Phrase

The first measure shows the beginning of the last strain of the head. Varner stays fairly true to the melodic line, only slightly embellishing the rhythm, and adding a few passing tones. He does the same in the second phrase (shown in example 8.3), changing the rhythm of the final motive, by making it three sixteenth notes and an eighth-note triplet (shown in the first bar of example 8.3, as follows on page 167). He then extends the ending of the phrase by undulating between the B-flat and D, prolonging the resolution to the E-flat at the end of the 3<sup>rd</sup> bar of the phrase.

## Phrase 2



Fig. 8.3 Tom Varner's Solo on *They Say It's Wonderful*, 2<sup>nd</sup> Phrase

### Phrase 3



Fig. 8.4 Tom Varner's Solo on *They Say It's Wonderful*, 3<sup>rd</sup> Phrase

The opening of the third phrase picks up where the end of the last phrase left off, expanding on the sixteenth-triplet motive, but up two octaves. This shows off Varner's expanse of range, which he goes on to even more effectively contrast when he continues into the next bar and goes up to the concert F (high C on horn). Five bars before this he had descended down to the low concert G, which is nearly 3 octaves lower. With this immediate shift of range between the end of the head and the beginning of the first chorus, Varner instantly creates a new character with his solo. However, he also creates a sense of connection between the two by reiterating the rhythm from the end of the head in the beginning of the solo, and then expanding upon it over the following two bars. This also emphasizes the concert B-flat, which works over the F-7, B-flat7, and E-flat chords as a unifying note. In this way, Varner effectively transitions to his solo, showcasing his range, and creativity in connecting the sections of the piece. A transposed version (for horn in F) of this section of the piece is shown as follows on page 168.

C-7      C-7      F7      B $\flat$       Ddim      G7  
 5      C-7      C-7      F7      B $\flat$       Ddim      G7  
 9      C-7      C-7      F7      B $\flat$

Fig. 8.5 Tom Varner's Solo on *They Say It's Wonderful*, Horn Version

## Appendix 9- Kopprasch, *Etude #3*<sup>1</sup>, Re-Worked

Below are versions of Kopprasch, *Etude #3*; figs. 9.1 and 9.2 reflect implied accompanimental lines. Figs. 9.3-9.5 show re-workings of the etude to reflect blues, bebop, and modal elements.



Fig. 9.1 Kopprasch, *Etude #3* with Bass Note and Chord Symbols



Fig. 9.2 Kopprasch, *Etude #3* with Two-Note Voiced Accompaniment and Chord Symbols

<sup>1</sup> G. Kopprasch, *60 Selected Etudes* (New York: Carl Fischer, Inc., 1939), p.4.



Fig. 9.3 Kopprasch, *Etude #3*, Blues Version



Fig. 9.4 Kopprasch, *Etude #3*, Bebop Version



Fig. 9.5 Kopprasch, *Etude #3*, Modal Version

## Appendix 10- Practice Patterns

Below are some practice patterns to work on developing a comfort level with jazz-oriented scales and chords. Use a metronome in common and cut time when practicing—use the steady beat to represent beats “2” and “4.”

### Pattern #1

This pattern shows ascending scale degrees 1, 2, 3, 5 in every key. Modify this by playing the pattern in reverse— 5, 3, 2, 1 in every key. These patterns can be used sequentially, ascending and descending. This works well in most any setting as a tension builder.



Fig. 10.1 Practice Pattern #1- Scale Degrees 1, 2, 3, 5

### Pattern #2

Pattern #2 is based on an ascending broken arpeggio of Dominant 7 chords— 1,3,5, lowered 7. Modify this by starting on different scale degrees of the arpeggio and working up and down: i.e. 3, 5, lowered 7, 1; 3, lowered 7,1,3; lowered 7,1,3,5 and descending— 1, lowered 7, 5, 3; lowered 7, 5, 3, 1; 5, 3, 1, lowered 7; 3, 1, lowered 7, 5. This pattern is shown on the following page.



Fig. 10.2 Practice Pattern #2- Dominant 7 Chords

### Pattern #3

This pattern is based on an ascending broken arpeggio of Minor 7 chords— 1, lowered 3, 5, lowered 7. Modify in the same manner as Pattern #2. Also, use the same format with Major 7 chord tones, Diminished 7 chord tones, Augmented 7 chord tones, and Minor/Major 7 chord tones.



Fig. 10.3 Practice Pattern #3- Minor 7 Chords

### Pattern #4: Blues Pattern #1

This pattern is based on the notes of the blues scale, focusing on the “blue” lowered 3 and lowered 5. Play this pattern in all keys. Modify this by starting the pattern on different notes (ala Pattern #2 modify directions) and also play in descending/reverse order. This pattern is shown on the following page.



Fig. 10.4 Practice Pattern #4- Blues #1

#### Pattern #5: Blues Pattern #2

This pattern is based on the notes of the blues scale, focusing on “blue” lowered 7 and lowered 5. Play this pattern in all keys. Modify this by starting the pattern on different notes (ala Pattern #2 modify directions) and also play in descending/reverse order.



Fig. 10.5 Practice Pattern #5- Blues #2

#### Pattern #6: Blues Pattern #3

This pattern is based on the notes of the blues scale, focusing on “blue” lowered 3, lowered 5, and lowered 7. Play this pattern in all keys. Modify this by starting the pattern on different notes (ala Pattern #2 modify directions) and also play in descending/reverse order.



Fig. 10.6 Practice Pattern #6- Blues #3

#### Pattern #7: Bebop Pattern #1

This pattern is based on the opening three notes of the descending bebop scale—focusing on chromaticism. Play this pattern in all keys. Modify this by isolating the four-note pattern (first four eighth-notes) and playing it in reverse order— then applying the concept to the whole exercise. This pattern is shown on the following page.





Fig. 10.7 Practice Pattern #7- Bebop #1

#### Pattern #8: Bebop Pattern #2

This pattern focuses on chromaticism and sequencing; it could be used over a ii-V-I progression. Play this pattern in all keys. Modify this by isolating the four-note pattern (first four eighth-notes) and playing it in reverse order— then applying the concept to the whole exercise.



Fig. 10.8 Practice Pattern #8- Bebop #2

#### Pattern #9: Bebop Pattern #3

This pattern incorporates the opening three notes of the descending bebop scale and a modified bebop lick. Play this pattern in all keys. Modify this by isolating the four note patterns (first four eighth-notes; second four eighth-notes) and playing them in reverse order— then applying the concept to the whole exercise.



Fig. 10.9 Practice Pattern #9- Bebop #3

#### Pattern #10: Modal Pattern #1

This pattern is based on a pentatonic approach. Play this pattern in all keys. Modify this by starting on different notes of the pentatonic scale and working up and down. Also, use different rhythmic subdivisions— triplets, sixteenth notes, etc.



Fig. 10.10 Practice Pattern #10- Modal #1

### Pattern #11: Modal Pattern #2

This pattern is based on the Lydian mode. Play this pattern in all keys. Modify this by starting on different notes of the mode and working up and down. Also, use different rhythmic subdivisions— triplets, sixteenth notes, etc. Play in reverse order.



Fig. 10.11 Practice Pattern #11- Modal #2

### Pattern #12: Modal Pattern #3

This pattern is based on the Dorian mode. Play this pattern in all keys. Modify this by starting on different notes of the mode and working up and down. Also, use different rhythmic subdivisions— triplets, sixteenth notes, etc. Play in reverse order.



Fig. 10.12 Practice Pattern #12- Modal #3

Appendix 11- Practice Chart

Figure 11.1a shows an example of a sample practice chart layout; figure 11.1b includes an example of how a student could fill out the practice chart.

Topic→ Day↓	Listening	Audiation Work	Patterns	Scales	Licks	Play- Along	Thinking	Modeling	Feeling	Notes
Monday										
Tuesday										
Wednesday										
Thursday										
Friday										
Saturday										
Sunday										

Fig. 11.1a Blank Practice Chart

Topic→ Day↓	Listening	Audiation Work	Patterns	Scales	Licks	Play- Along	Thinking	Modeling	Feeling	Notes
Monday	Unsworth's <i>Excerpt This!</i> , Davis' <i>Kind of Blue</i>	Transcribed 1 <sup>st</sup> chorus of Chancey's solo on <i>Linda Delia</i>	<i>Clark</i> book, wrote 2 new patterns	Minor penta- tonics	Trans- cribed 3 Clark licks	<i>Wiley</i> book- <i>Scrapple from the Apple</i>	Analyzed Chancey trans- cription	Played along with Miles on <i>So What</i>	Improvised over <i>Scrapple from the Apple</i>	Flow of notes was better today- need to work out some alternate fingerings to make the patterns and licks move faster. Transcription helped me get the Chancey lick down.
Tuesday										
Wednesday										
Thursday										
Friday										
Saturday										
Sunday										

Fig. 11.1b Sample Practice Chart

## Appendix 12- 32-Bar Rhythm Changes

The chord progression commonly associated with Rhythm Changes is shown below. Note that the 32-bar AABA form is labeled. The first “A” section is sometimes notated with a repeat, rather than written out as shown.

The chord progression for the 32-Bar Rhythm Changes is as follows:

- Section A (Measures 1-24):**
  - Measures 1-8: B♭Maj7, G7, Cm7, F7, B♭Maj7, G7, Cm7, F7.
  - Measures 9-16: Cm7, F7, Fm7, B♭7, E♭Maj7, A♭7, Dm7, G7.
  - Measures 17-24: Cm7, F7, B♭Maj7, G7, Cm7, F7, B♭Maj7, G7.
- Section B (Measures 25-32):**
  - Measures 25-32: B♭Maj7, Am7, D7, Dm7, G7, Gm7, C7, Cm7.

Fig. 12.1 32-Bar Rhythm Changes

## Appendix 13- Lemon Drop transcription excerpts (Bebop)

The numbers given with each excerpt and in the “additional sections of interest” on pp.181-182 reflect the time at which the sections occur on the recording.

### Excerpt 1- :37-2:01

Excerpt 1 gives examples of Fitzgerald’s different approaches to soloing over a Rhythm Changes tune.

Chord changes for Excerpt 1:

Staff 1: E<sup>b</sup> C- F-7 B<sup>b</sup>7 G- C7 F-7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

Staff 2: A<sup>b</sup> A dim7 B<sup>b</sup>7 E<sup>b</sup> C- F-7 B<sup>b</sup>7

Staff 3: G- C7 F-7 B<sup>b</sup>7 E<sup>b</sup> E7 A<sup>b</sup> A dim7 B<sup>b</sup>7

Staff 4: G7 C7

Staff 5: F7 B<sup>b</sup>7 E<sup>b</sup> C-

Staff 6: F-7 B<sup>b</sup>7 G-7 C-7 F7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

Staff 7: A<sup>b</sup> A dim7 B<sup>b</sup>7 E<sup>b</sup> C- F-7 B<sup>b</sup>7

Staff 8: G-7 C-7 F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A dim7 B<sup>b</sup>7

Fig. 13.1 Excerpt 1 from Fitzgerald’s Solo on *Lemon Drop*

41  $E^b$   $C^-$   $F-7$   $B^b7$   $G^-$   $C7$   $F-7$   $B^b7$   $E^b$   $E^b7$

46  $A^b$   $A \dim7$   $B^b7$   $G7$   $C7$

52  $F7$   $B^b7$

57  $E^b$   $C^-$   $F-7$   $B^b7$   $E^b7$   $A^b$   $A \dim7$

63  $B^b7$   $E^b$   $C^-$   $F-7$   $B^b7$   $G^-$   $C7$   $F-7$   $B^b7$

69  $E^b$   $E^b7$   $A^b$   $A \dim7$   $B^b7$   $E^b$   $C^-$

74  $F-7$   $B^b7$   $G^-$   $C7$   $F-7$   $B^b7$   $E^b$   $E^b7$   $A^b$   $A \dim7$   $B^b7$

80  $G7$   $C7$

85  $F7$   $B^b7$   $E^b$   $C^-$

90  $F-7$   $B^b7$   $G^-$   $C7$   $F-7$   $B^b7$   $E^b$   $E^b7$

94  $A^b$   $A \dim7$   $B^b7$

Fig. 13.2 Excerpt 1 from Fitzgerald's Solo on *Lemon Drop*, continued

### Excerpt 2- 2:29-2:42

Excerpt 2 highlights the way Fitzgerald can superimpose a single phrase over the whole A section.

Figure 13.3 shows a musical excerpt from Fitzgerald's Solo on *Lemon Drop*, measures 96-110. The notation is in B-flat major (two flats) and 4/4 time. The melody consists of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff: (Bb7) at measure 96, Eb, C-, F-7, Bb7, G-, C7, F-7, Bb7 at measure 97, Eb, Eb7, Ab, Adim7, Bb7 at measure 98, Eb, C- at measure 99, F-7, Bb7, G-7, C7, F-7, Bb7, Eb, Eb7 at measure 100, Ab, Abdim7, Bb7 at measure 101, and Ab, Abdim7, Bb7 at measure 102.

Fig. 13.3 Excerpt 2 from Fitzgerald's Solo on *Lemon Drop*

### Excerpt 3- 3:10-3:17

Fitzgerald uses a dark, raspy timbre in excerpt three, possibly to imitate a baritone sax or trombone.

Figure 13.4 shows a musical excerpt from Fitzgerald's Solo on *Lemon Drop*, measures 113-118. The notation is in B-flat major (two flats) and 4/4 time. The melody consists of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff: G7 at measure 113, C7 at measure 114, F7 at measure 115, and Bb7 at measure 116.

Fig. 13.4 Excerpt 3 from Fitzgerald's Solo on *Lemon Drop*

### Additional sections of interest:

**3:23-** The rhythm section begins to vamp, and Fitzgerald goes all out to the end of the tune, quoting different tunes, first alluding back to the head, then to other tunes.



**3:26-** Fitzgerald refers to the head of the song, singing, “The name of this song is lemon drop”

**3:41-** Fitzgerald quotes, “How High the Moon” using both fragments of the melody and lyrics of the song. She also sequences a fragment of the melody as part of her improvisation.

**3:54-** Fitzgerald begins making percussive sounds, imitating a drum-set and uses the different sounds and rhythms to replicate a drum solo

**4:12-** Fitzgerald quotes, “I Got Plenty of Nothing”, using both fragments of the melody and the lyrics.

Excerpts from this solo are examined more closely in Appendix 29. A transposed version (for horn in F) of the solo is shown as follows on the next page.

B $\flat$  G- C-7 F7 D- G7 C-7 F7 B $\flat$  B $\flat$ 7  
 6 E $\flat$  E dim7 F7 B $\flat$  G- C-7 F7  
 11 D- G7 C-7 F7 B $\flat$  B7 E $\flat$  E dim7 F7  
 16 D7 G7  
 21 C7 F7 B $\flat$  G-  
 26 C-7 F7 D-7 G-7 C7 F7 B $\flat$  B $\flat$ 7  
 30 E $\flat$  E dim7 F7 B $\flat$  G- C-7 F7  
 35 D-7 G-7 C7 F7 B $\flat$ 7 E $\flat$  E dim7 F7

Fig. 13.5 Excerpt 1 from Fitzgerald's Solo on *Lemon Drop*, Horn Version

41 B $\flat$  G- C-7 F7 D- G7 C-7 F7 B $\flat$  B $\flat$ 7

46 E $\flat$  E dim7 F7 D7 G7

52 C7 F7

57 B $\flat$  G- C-7 F7 B $\flat$ 7 E $\flat$  E dim7

63 F7 B $\flat$  G- C-7 F7 D- G7 C-7 F7

69 B $\flat$  B $\flat$ 7 E $\flat$  E dim7 F7 B $\flat$  G-

74 C-7 F7 D- G7 C-7 F7 B $\flat$  B $\flat$ 7 E $\flat$  E dim7 F7

80 D7 G7 C7

86 F7 B $\flat$  G- C-7 F7

91 D- G7 C-7 F7 B $\flat$  B $\flat$ 7 E $\flat$  E dim7

95 F7 (B $\flat$ 7)

Fig. 13.6 Excerpt 1 from Fitzgerald's Solo on *Lemon Drop*, Horn Version, continued

97 B $\flat$  G- C-7 F7 D- G7 C-7 F7 B $\flat$  B $\flat$ 7

102 E $\flat$  E $\dim$ 7 F7 B $\flat$  G-

106 C-7 F7 D-7 G7 C-7 F7 B $\flat$  B $\flat$ 7

110 E $\flat$  E $\flat$ dim7 F7

Fig. 13.7 Excerpt 2 from Fitzgerald's Solo on *Lemon Drop*, Horn Version

113 D7 G7 C7

118 F7

Fig. 13.8 Excerpt 3 from Fitzgerald's Solo on *Lemon Drop*, Horn Version

## Appendix 14- Non-Rhythm Changes Bebop Form

### “Confirmation,” by Charlie Parker

The tune shown below is an example of a bebop tune that is not based on Rhythm Changes. Note that it does still feature many ii-V-I progressions. It is not a Rhythm Changes tune due to the fact that it is missing the 8-bar “B” bridge section that is entirely improvised and based on sequential ii-V chord relationship motion. This tune is a contrafact that has become the basis for many other tunes.

The musical score for "Confirmation" is presented in a single system with 16 measures. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff. Chord changes are indicated above the staff. Triplet markings (3) are present in measures 3, 5, 11, 13, and 15. The score is as follows:

Measure	Chord
1	F
2	E-7b5
3	A7
4	D-
5	C-7
6	F+9
7	F-7
8	Bb7
9	A-7b5
10	D7
11	G7
12	C7b9
13	F
14	E-7b5
15	A7
16	D-

Fig. 14.1 *Confirmation*

## Appendix 15- Cottontail and Ornithology

“Cottontail,” by Duke Ellington

“Cottontail” is bebop style tune based on the changes to Gershwin’s “I Got Rhythm.” The most easily recognizable characteristic of Rhythm Changes tune is the bridge section, which is based on a series of ii-V-I progressions. This can be seen below in the 8 bar section that has only changes. Most Rhythm Changes tunes are written this way to signify an open solo section over the bridge.

The musical score for "Cottontail" by Duke Ellington is presented in a single system with seven staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two main sections: a 16-measure section (measures 1-16) and an 8-measure bridge section (measures 17-24). The 16-measure section consists of four 4-measure phrases. The first phrase (measures 1-4) has chords A<sup>b</sup>maj7, F-7, B<sup>b</sup>-7, and E<sup>b</sup>7. The second phrase (measures 5-8) has chords C-7, F-7, B<sup>b</sup>-7, and E<sup>b</sup>7. The third phrase (measures 9-12) has chords A<sup>b</sup> and E<sup>b</sup>7. The fourth phrase (measures 13-16) has chords F7, B<sup>b</sup>7, and E<sup>b</sup>7. The 8-measure bridge section (measures 17-24) consists of two 4-measure phrases. The first phrase (measures 17-20) has chords D<sup>b</sup>, Ddim., A<sup>b</sup>, and E<sup>b</sup>7. The second phrase (measures 21-24) has chords F7, B<sup>b</sup>7, and E<sup>b</sup>7. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *dim.* and repeat signs. The bridge section is marked with a double bar line and a repeat sign, indicating it is a solo section.

Fig. 15.1 *Cottontail*

# “Ornithology,” by Charlie Parker

“Ornithology” is also a bebop tune, however, it is not based on Rhythm Changes, but on the changes from “How High the Moon.” The main difference between this tune and a Rhythm Changes tune is that this tune lacks the open 8 bar bridge section.

The musical score for "Ornithology" is presented in a single system with 16 measures. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various chords and rhythmic patterns, including triplets.

Chords and measures:

- Measure 1: Gmaj7
- Measure 2: Gmaj7
- Measure 3: G-7
- Measure 4: C7
- Measure 5: G-7
- Measure 6: C7
- Measure 7: Fmaj7
- Measure 8: Fmaj7
- Measure 9: F-7
- Measure 10: Bb7
- Measure 11: Eb7
- Measure 12: D7
- Measure 13: G-7 (first ending)
- Measure 14: C-7b5
- Measure 15: D7
- Measure 16: B-7

Triplets are indicated in measures 13, 14, 15, and 16.

Fig. 15.2 *Ornithology*

## Appendix 16- ii-V-I Overlaps

The opening line of Duke Ellington's "Cottontail" highlights the overlapping II-V-I sequences.

A♭maj7 F-7 B♭-7 E♭7 C-7 F-7 B♭-7 E♭7 A♭7

(ii) in A $\flat$  V I  
(ii) in B $\flat$  V I  
(ii) in E $\flat$  V I  
(ii) in A $\flat$  V I  
(ii) in B $\flat$  V I  
(ii) in E $\flat$  V I

Fig. 16.1 ii-V-I Overlaps in “A” Section

This overlapping pattern is also evident in the “B” section of the same tune (based on rhythm changes), and leads back into the ”A” section in the same manner.

C7 C7 F7  
 B: ii ii V

F7 Bb Bb  
 V I I  
 Eb: ii V V  
 A: ii ii

Eb Eb A#Maj7 Fm7  
 I I Eb: ii  
 V V I

Bbm7 Eb7  
 V I

Fig. 16.2 ii-V-I Overlaps in the “B” Section



## Appendix 17- Modal Forms

“Maiden Voyage”, by Herbie Hancock

The musical score for "Maiden Voyage" is presented in four staves. The first staff contains the following chords: D7sus4, D7sus4, D7sus4, D7sus4, F7sus4, F7sus4, and F7sus4. The second staff contains: F7sus4 (first ending), F7sus4 (second ending), Eb7sus4, Eb7sus4, Eb7sus4, Eb7sus4, and Db7sus4. The third staff contains: Db7sus4, Db7sus4, Db7sus4, D7sus4, D7sus4, D7sus4, D7sus4, and F7sus4. The fourth staff contains: F7sus4, F7sus4, and F7sus4. The music is written in treble clef with a key signature of one flat (Bb) and a common time signature (C).

Fig. 17.1 “Maiden Voyage”

Use the mixolydian mode for each chord marked “7sus4”. For example:

Use D mixolydian over “D7sus4,” E-flat mixolydian over E-flat7sus4, etc.

Below are the modes that can be used for each of the “7sus4” chords. The “7sus4” chord is a “sus4” chord with an added flat 7. It can be spelled “1,4,5, lowered 7”, as shown below in figure 17.2. Note that each of the notes in the D7sus4 chord can be found in the D mixolydian mode as shown on the following page in figure 17.3. Figures 17.4-17.6 reflect the 7sus4 chords and mixolydian modes for E-flat, F, and D-flat.

The musical notation for the D7sus4 chord is shown on a single staff in treble clef. The notes are D (quarter note), F (quarter note), A (quarter note), and C (quarter note), all beamed together. The key signature is one flat (Bb).

Fig. 17.2 D7sus4 Chord



Fig. 17.3 D7sus4 and D Mixolydian



Fig. 17.4 E-flat7sus4 and E-flat Mixolydian

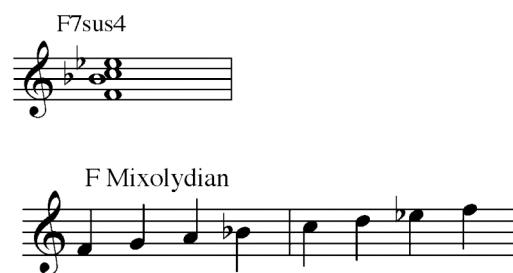


Fig. 17.5 F7sus4 and F Mixolydian



Figure 17.6 D-flat7sus4 and D-flat Mixolydian

# “Milestones”, by Miles Davis

Note that the melody in the A section outlines the Bb Lydian mode. This mode can be used when improvising over the A section. The F major scale can also be used, with emphasis placed on scale degree 4. B Phrygian or Locrian should be used in the B section. Also, the G major scale may be used in the B section, with emphasis placed on scale degree 3, or the C major scale may be used, with emphasis placed on scale degree 7. The modes and scales that can be used in improvising over this tune are shown in figure 17.6 on the following page.

A

G-7 A-7 Bbmaj7 A-7 G-7 A-7 Bbmaj7 A-7 G-7 A-7 Bbmaj7 G-7 A-7

A

A-7 G-7 A-7 Bbmaj7 A-7 G-7 A-7 Bbmaj7 A-7 G-7 A-7 Bbmaj7 G-7 A-7

B

A-7 A-7 A-7 A-7 A-7 A-7 A-7 A-7 A-7

A-7 A-7 A-7 A-7 A-7 A-7 A-7 A-7 A-7

A

G-7 A-7 Bbmaj7 A-7

G-7 A-7 Bbmaj7 A-7 G-7 A-7 Bbmaj7 G-7 A-7 A-7

Fig. 17.5 “Milestones”

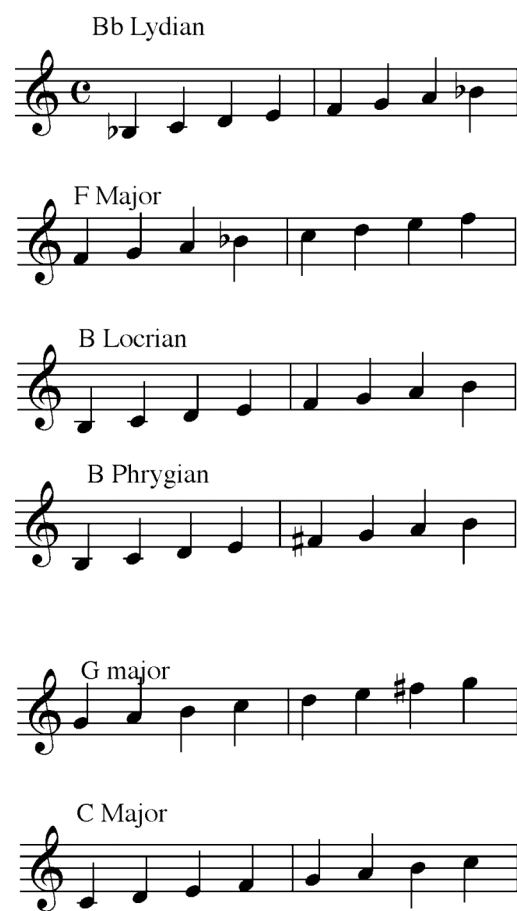


Fig. 17.6 Modes and Scales for “Milestones” Improvisation

## Appendix 18- “So What” and “Impressions”

Miles Davis’ “So What” is presented in figure 18.1; John Coltrane’s “Impressions” is presented in figure 18.2

The musical score for Miles Davis' "So What" is presented in four systems, each with a grand staff (treble and bass clef). The key signature is D minor (three flats) and the time signature is 9/8. The score includes various musical notations such as chords, scales, and repeat signs.

- System 1:** Starts with a key signature change to D minor. The first measure is a whole rest in the treble and a half-note D in the bass. The second measure is a whole rest in the treble and a half-note D in the bass. The third measure is a whole rest in the treble and a half-note D in the bass. The fourth measure is a whole rest in the treble and a half-note D in the bass. The fifth measure is a whole rest in the treble and a half-note D in the bass. The sixth measure is a whole rest in the treble and a half-note D in the bass. The seventh measure is a whole rest in the treble and a half-note D in the bass. The eighth measure is a whole rest in the treble and a half-note D in the bass. The ninth measure is a whole rest in the treble and a half-note D in the bass. The system ends with a double bar line.
- System 2:** Starts with a key signature change to D minor. The first measure is a whole rest in the treble and a half-note D in the bass. The second measure is a whole rest in the treble and a half-note D in the bass. The third measure is a whole rest in the treble and a half-note D in the bass. The fourth measure is a whole rest in the treble and a half-note D in the bass. The fifth measure is a whole rest in the treble and a half-note D in the bass. The sixth measure is a whole rest in the treble and a half-note D in the bass. The seventh measure is a whole rest in the treble and a half-note D in the bass. The eighth measure is a whole rest in the treble and a half-note D in the bass. The ninth measure is a whole rest in the treble and a half-note D in the bass. The system ends with a double bar line.
- System 3:** Starts with a key signature change to D minor. The first measure is a whole rest in the treble and a half-note D in the bass. The second measure is a whole rest in the treble and a half-note D in the bass. The third measure is a whole rest in the treble and a half-note D in the bass. The fourth measure is a whole rest in the treble and a half-note D in the bass. The fifth measure is a whole rest in the treble and a half-note D in the bass. The sixth measure is a whole rest in the treble and a half-note D in the bass. The seventh measure is a whole rest in the treble and a half-note D in the bass. The eighth measure is a whole rest in the treble and a half-note D in the bass. The ninth measure is a whole rest in the treble and a half-note D in the bass. The system ends with a double bar line.
- System 4:** Starts with a key signature change to D minor. The first measure is a whole rest in the treble and a half-note D in the bass. The second measure is a whole rest in the treble and a half-note D in the bass. The third measure is a whole rest in the treble and a half-note D in the bass. The fourth measure is a whole rest in the treble and a half-note D in the bass. The fifth measure is a whole rest in the treble and a half-note D in the bass. The sixth measure is a whole rest in the treble and a half-note D in the bass. The seventh measure is a whole rest in the treble and a half-note D in the bass. The eighth measure is a whole rest in the treble and a half-note D in the bass. The ninth measure is a whole rest in the treble and a half-note D in the bass. The system ends with a double bar line.

Fig. 18.1 “So What”

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of six staves of music, each with a guitar chord indicated above it. The chords are D-7, D-7, D-7, D-7, E<sup>b</sup>-7, E<sup>b</sup>-7, E<sup>b</sup>-7, E<sup>b</sup>-7, D-7, D-7, D-7, D-7, D-7, D-7, D-7, and D-7. The melodic line is written in eighth and quarter notes, with some measures containing beamed eighth notes. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, and 21 indicated at the start of their respective staves. The final measure of the sixth staff ends with a double bar line and repeat dots.

Fig. 18.2 “Impressions”

## Appendix 19- Blues Licks

Figures 19.1-19.9 show examples of blues licks that can be used over the I chord;  
figures 19.10-19.21 show examples of blues licks that can be used over the IV chord;  
figures 19.22-19.35 show examples of blues licks that can be used over the V chord.

### Over the I Chord



Fig. 19.1 Blues Lick 1- I Chord



Fig. 19.2 Blues Lick 2- I Chord



Fig. 19.3 Blues Lick 3- I Chord



Fig. 19.4 Blues Lick 4- I Chord



Fig. 19.5 Blues Lick 5- I Chord



Fig. 19.6 Blues Lick 6- I Chord



Fig. 19.7 Blues Lick 7- I Chord



Fig. 19.8 Blues Lick 8- I Chord



Fig. 19.9 Blues Lick 9- I Chord

### Over the IV chord



Fig. 19.10 Blues Lick 10- IV Chord



Fig. 19.11 Blues Lick 11- IV Chord



Fig. 19.12 Blues Lick 12- IV Chord

Figures 19.13-19.21 are transpositions of figures 19.1-19.12



Fig. 19.13 Blues Lick 1- IV Chord



Fig. 19.14 Blues Lick 2- IV Chord



Fig. 19.15 Blues Lick 3- IV Chord



Fig. 19.16 Blues Lick 4- IV Chord



Fig. 19.17 Blues Lick 5- IV Chord





Fig. 19.18 Blues Lick 6- IV Chord



Fig. 19.19 Blues Lick 7- IV Chord



Fig. 19.20 Blues Lick 8- IV Chord



Fig. 19.21 Blues Lick 9- IV Chord

#### Over the V chord



Fig. 19.22 Blues Lick 13- V Chord



Fig. 19.23 Blues Lick 14- V Chord



Fig. 19.24 Blues Lick 15- V Chord

Figures 19.25-19.33 are transpositions of figures 19.1-19.12



Fig. 19.25 Blues Lick 1- V Chord



Fig. 19.26 Blues Lick 2- V Chord



Fig. 19.27 Blues Lick 3- V Chord



Fig. 19.28 Blues Lick 4- V Chord



Fig. 19.29 Blues Lick 5- V Chord



Fig. 19.30 Blues Lick 6- V Chord



Fig. 19.31 Blues Lick 7- V Chord



Fig. 19.32 Blues Lick 8- V Chord



Fig. 19.33 Blues Lick 9- V Chord

## Appendix 20- Blues Solo Construction

Below, different approaches to constructing a blues solo are shown.

A chordal approach to improvising over a blues will be aided by the practice of the chords shown below. Arpeggiate these chords to become familiar with the sound. Modify each chord by adding a lowered 3 and lowered 5. The lowered 3 and lowered 5 are interchangeable with the natural 3 and 5.

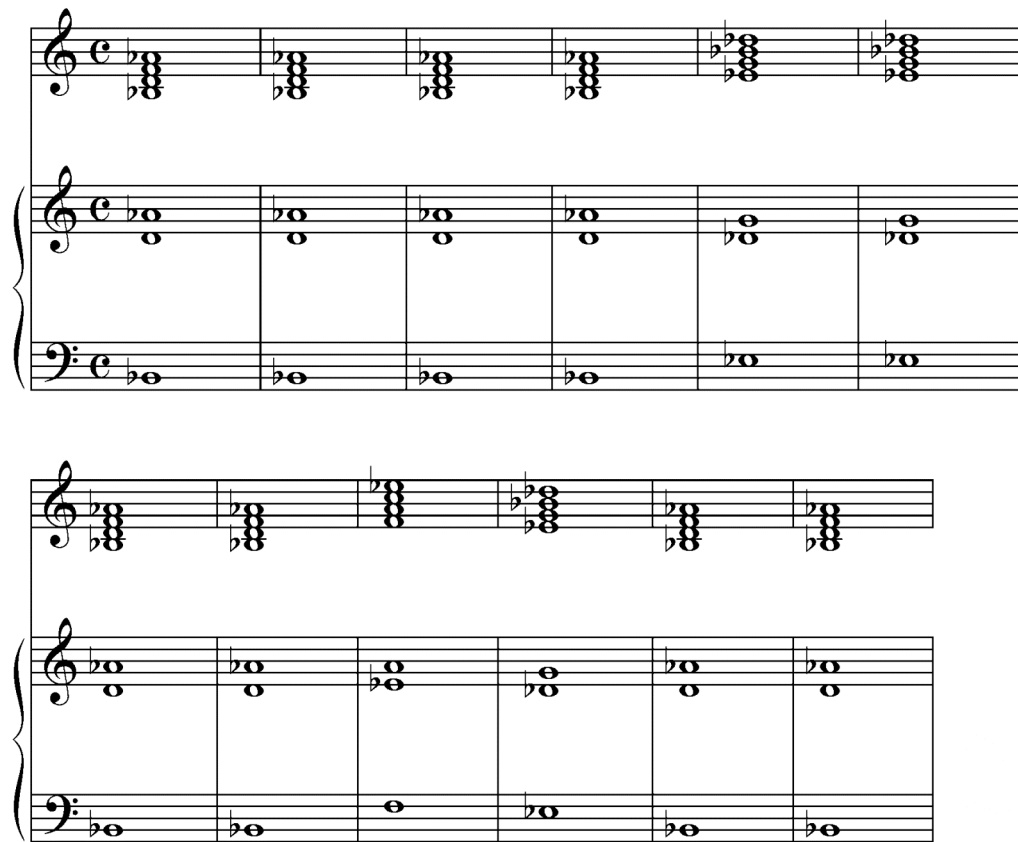


Fig. 20.1 Chordal Approach

A scalar approach to improvising over a blues will be aided by the practice of the scales shown below in figure 20.2. Develop a comfort level with these chords by playing through them, starting on different notes and working through each scale.

The image displays a musical score for a piano accompaniment, titled 'Scalar Approach'. It consists of four systems, each with a treble and bass staff. The treble staff features a continuous eighth-note scale in B-flat major, while the bass staff features a continuous eighth-note scale in B-flat minor. The scales are played in a steady, flowing manner across the four systems.

Fig. 20.2 Scalar Approach.

Begin developing a melodic approach to improvising by working with one chord per chord, or one note for the whole form- in the case of B-flat blues, B-flat could be substituted for each of the notes in the melodic line shown below in figure 20.3. By working with a simplified rhythm, and gradually adding more complex rhythms, one can start creating simple melodies.



Fig. 20.3 Melodic Approach

Expand on the approach mentioned above by working with a simple motive (as shown in the example that follows in figure 20.4) in bars 1 and 2- then develop this motive to create a solo.

The image displays three systems of musical notation. Each system consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff, which is divided into a right-hand (treble) and left-hand (bass) section. The key signature is one flat (B-flat), and the time signature is common time (C). The piano accompaniment is a simple harmonic accompaniment, with the right hand playing chords and the left hand playing single notes. The melodic line is a single line of music, featuring various rhythmic values and accidentals. The first system shows a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The piano accompaniment consists of a right hand playing a chord of B-flat and D-flat, and a left hand playing a single note of B-flat. The second system shows a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The piano accompaniment consists of a right hand playing a chord of B-flat and D-flat, and a left hand playing a single note of B-flat. The third system shows a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The piano accompaniment consists of a right hand playing a chord of B-flat and D-flat, and a left hand playing a single note of B-flat.

Fig. 20.4 Motivic Approach

## Appendix 21- Blues Mozart and Kopprasch

A motif in the style of a theme from Mozart's 4<sup>th</sup> Horn Concerto, K. 495 is presented in figure 21.1—a blues version of the motif is shown in figure 21.2. A theme in the style of Kopprasch, *Etude #3* with harmonization is shown in figure 21.3; a blues version of this theme is presented in figure 21.4.

E<sup>b</sup>7      A<sup>b</sup>      E<sup>b</sup>7      A<sup>b</sup>    B<sup>b</sup>7    E<sup>b</sup>7  
I7      IV6/4      I7      IV      V7      I

Fig. 21.1 Mozart motif

Swing

I7      IV7      I7

4

V7      IV7      I7

Fig. 2.2 Blues Version

I I vi V

V7 V7 I IV<sup>6</sup><sub>4</sub> V

Fig. 21.3 Kopprasch *Etude #3* Style Theme

I I IV<sup>6</sup><sub>4</sub> V<sup>6</sup><sub>5</sub>

V7 V<sup>6</sup><sub>5</sub> I IV7 V

Fig. 21.4 Kopprasch *Etude #3*—Blues Version



## Appendix 22- Blues Progressions

Figure 22.1 shows a 12-bar F blues with block chords—this is a major blues.

Figure 22.2 shows a 12-bar F blues with block chords—this is a minor blues. Alternate block chords for the 12-bar F minor blues are presented in figure 22.3—for a more open or modal sound.

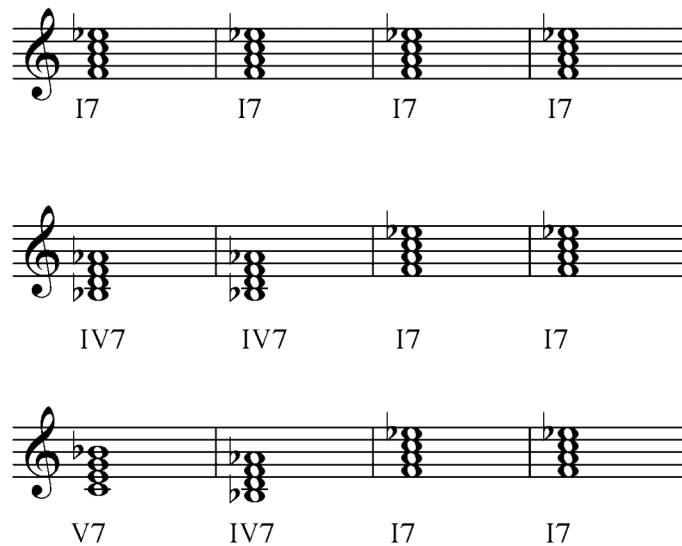


Fig. 22.1 Major Blues Block Chords

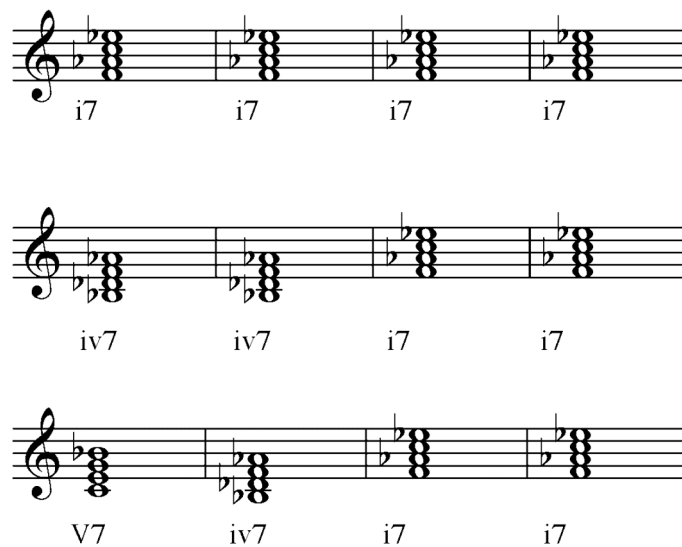


Fig. 22.2 Minor Blues Block Chords

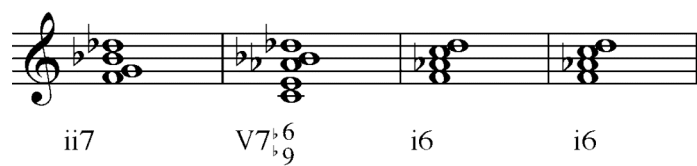
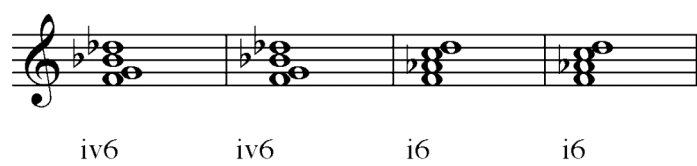


Fig. 22.3 Alternate Minor Blues Block Chords

## Appendix 23- Bebop Licks

Figures 23.1-23.7 show bebop licks/patterns in B-flat; figures 23.8-23.14 show bebop licks/patterns in C, and figures 23.15-23.21 show bebop licks/patterns in F.



Fig. 23.1 Bebop Lick 1- B-flat



Fig. 23.2 Bebop Lick 2- B-flat



Fig. 23.3 Bebop Lick 3- B-flat



Fig. 23.4 Bebop Lick 4- B-flat



Fig. 23.5 Bebop Lick 5- B-flat



Fig. 23.6 Bebop Lick 6- B-flat



Fig. 23.7 Bebop Lick 7- B-flat



Fig. 23.8 Bebop Lick 1- C



Fig. 23.9 Bebop Lick 2- C



Fig. 23.10 Bebop Lick 3- C



Fig. 23.11 Bebop Lick 4- C



Fig. 23.12 Bebop Lick 5- C



Fig. 23.13 Bebop Lick 6- C



Fig. 23.14 Bebop Lick 7- C



Fig. 23.15 Bebop Lick 1- F



Fig. 23.16 Bebop Lick 2- F



Fig. 23.17 Bebop Lick 3- F



Fig. 23.18 Bebop Lick 4- F



Fig. 23.19 Bebop Lick 5- F

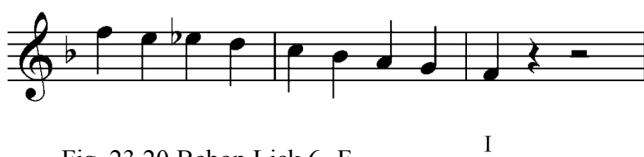


Fig. 23.20 Bebop Lick 6- F



Fig. 23.21 Bebop Lick 7- F

## Appendix 24- Bebop Mozart and Kopprasch

A motif in the style of a theme from Mozart's 4<sup>th</sup> *Horn Concerto*, K. 495 is shown below in figure 24.1; the same motif is then altered to reflect bebop elements, including note choices and accompanimental chords that include 9ths. This version is shown in figure 24.2. Figure 24.3 shows an excerpt from Kopprasch's *Etude #3*—this is the same excerpt presented in Appendix 21. It is shown here again in order to more easily depict the contrast between it and a bebop version of the same excerpt, which is shown in figure 24.4.

Figure 24.1 shows a musical score for a theme from Mozart's 4<sup>th</sup> *Horn Concerto*. The score is in E-flat major, 2/4 time. It consists of five measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The chords are: Eb7 (I7), Ab (IV6/4), Eb7 (I7), Ab (IV), Bb7 (V7), and Eb7 (I).

Figure 24.1 Theme from Mozart's 4<sup>th</sup> *Horn Concerto*

Figure 24.2 shows a musical score for a bebop version of the Mozart theme. The score is in E-flat major, 2/4 time. It consists of five measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The chords are: ii9, V9, I, ii9, and V9. The melody is altered to reflect bebop elements, including note choices and accompanimental chords that include 9ths.

Figure 24.2 Bebop Version of Mozart Theme

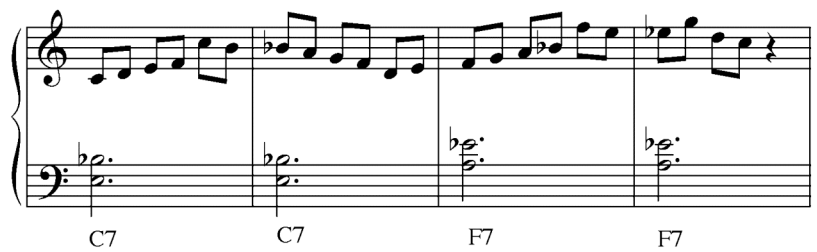
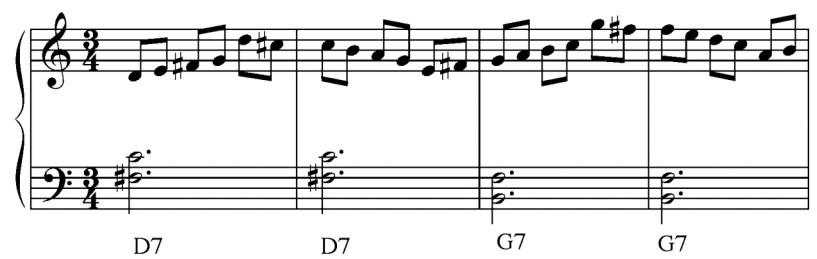
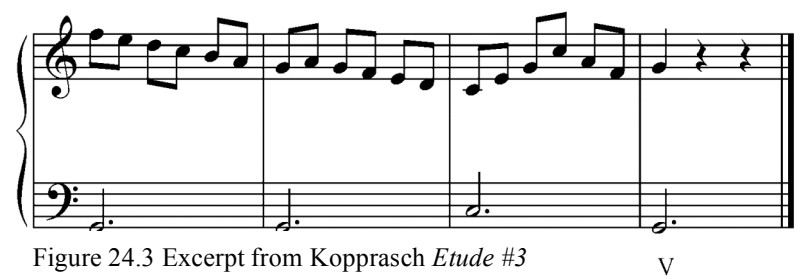
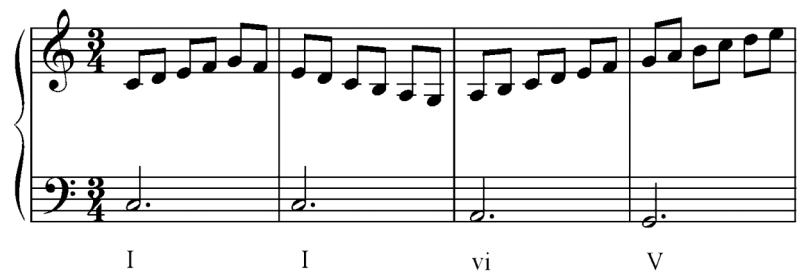


Figure 24.4 Bebop Version of Kopprasch Excerpt

## Appendix 25- Scalar vs. Chordal Approach

In approaching improvisation over a Rhythm changes tune, one may choose to use either a chordal or a linear approach. Figure 25.1 below shows the chords that would be affiliated with the changes of a Rhythm Changes tune. In order to construct a chordally based solo, look for the common notes between the chords and emphasize those as the solo progresses between chords. Also, look for notes that can work as passing tones between those common tones. Experiment with different notes, starting on different pitches within the scale and seeing how they can be connected to other scales. Use the full whole note value of each chord to develop a comfort level with the note choices for each. Then, see if it is possible to create two separate tonalities within a single bar—for example, measure 1 of “Cottontail” calls for beats one and two to have an Abmaj7 chord and beats 3 and 4 to have an Fm7 chord. Experiment with ways to connect these two beats, while still creating a major and minor tonality respectively within each half of the bar.

Figure 25.1 displays the chordal approach for the Rhythm Changes progression, showing 12 measures of chords arranged in three rows of four measures each. The chords are as follows:

Measure	Chord
1	Abmaj7
2	Fm7
3	Eb7
4	Cm7
5	Bbm7
6	Ab7
7	Db
8	Ddim.
9	Ab
10	F7
11	C7
12	Bb7

Fig. 25.1 Chordal Approach- Rhythm Changes



The example below (figure 25.2) shows the scales that would be affiliated with the chords of the first line of a Rhythm changes tune. In order to use a scalar approach, find the common tones between the scales and emphasize those. Also, look for notes that can work as passing tones between those common tones. Experiment with different notes, starting on different pitches within the scale to see how they can be connected to other scales. See if it is possible to create two separate tonalities within a single bar- for example, measure 1 of a “Cottontail” calls for beats one and two to have an Abmaj7 chord and beats 3 and 4 to have an F-7 chord. Experiment with ways to connect these two beats, while still creating a major and minor tonality respectively within each half of the bar.

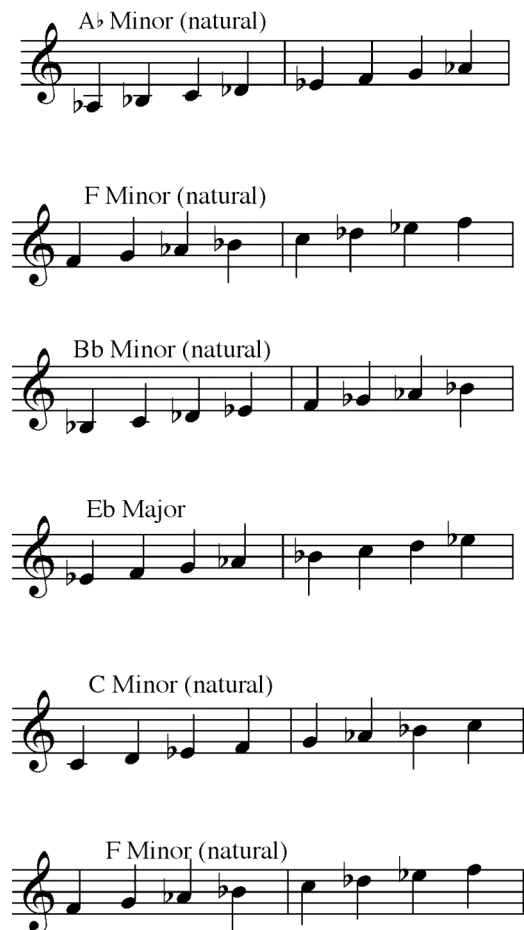


Fig. 25.2 Rhythm Changes Scales

## Appendix 26- Bebop Roots and Connectors

Below in figure 26.1 are the roots for each chord in the Rhythm Changes tune “Cottontail”, by Duke Ellington. Note how the roots are related to each other, then find ways to connect them to their neighboring chords. An example of one way to do this is shown in figure 26.2, using passing, neighbor, and chord tones.

A♭maj7 F-7 B♭-7 E♭7 C-7 F-7 B♭-7 E♭7 A♭7 D♭ D dim

A♭ E♭7 F7 B♭7 E♭7 A♭7 C7 C7 F7 F7 B♭7

B♭7 E♭7 E♭7 A♭maj7 F-7 B♭-7 E♭7 C-7 F-7 B♭-7 E♭7

A♭7 D♭7 A♭ E♭7 A♭

Fig. 26.1 Root Notes for “Cottontail” Chord Changes

A♭maj7 F-7 B♭-7 E♭7 C-7 F-7 B♭-7 E♭7 A♭7

D♭ D dim A♭ E♭7 F7 B♭7 E♭7 A♭7 C7 C7 F7

F7 B♭7 B♭7 E♭7 E♭7 A♭maj7 F-7 B♭-7 E♭7

C-7 F-7 B♭-7 E♭7 A♭7 D♭7 A♭ E♭7 A♭

Fig. 26.2 Passing, Neighbor, and Chord Tones for “Cottontail” Chord Changes

## Appendix 27- Fitzgerald's Subcomponent Scales (Bebop)

Examples for Ella Fitzgerald's solo on "Lemon Drop" are presented in this appendix along with analysis of their elements.

### Example 1

Note that this phrase can be broken down into two scalar riffs—the first going from B $\flat$ -C-D-E $\flat$ , the second goes from G-A $\flat$ -A natural-B $\flat$ . The first scale contains the first four notes of the B $\flat$  major scales, the second is a chromatic scale that eventually resolves by leap of a perfect fifth down to E $\flat$ . The B $\flat$  scale coincides with the B $\flat$  7-E $\flat$  chord changes, and the chromatic motion of the second bar revolves around the E $\flat$  chord where the raised A (raised scale degree 5 in E $\flat$  scale) can be seen as a passing tone to the B $\flat$  that leads to the final E $\flat$ .



Fig. 27.1 "Lemon Drop" Example Bars 1-2

### Example 2

This example shows some very typical bebop lines. Note the mixture of chromaticism, scalar, and chordal motion.



Fig. 27.2 "Lemon Drop" Bars 8-12

### Example 3

In the example shown in figure 27.3, Fitzgerald sequences one idea over the “B” section, uses subtle shifts in the rhythm to make each repetition of the phrase slightly different.



Fig. 27.3 “Lemon Drop” Bars 17-22

### Example 4

Fitzgerald again uses sequencing as an improvisational tool, beginning with a basic chromatic line of four notes in the first bar, and then increases the rhythmic motion to eighth notes, and slightly shifting the rhythmic flow by superimposing the rhythm over different parts of the bar.



Fig. 27.4 “Lemon Drop” Bars 25-28

### Example 5

In the second and third bars of this example (as shown in figure 27.5) Fitzgerald sequences a two-note pattern. The first bar starts with a basic four-note upward chromatic lick which is similar to several of the licks that appeared earlier in the solo. The last bar of the phrase ends on an “F” which is the 5<sup>th</sup> of the B b 7 chord; this gives an open-ended sound to the phrase.



Fig. 27.5 “Lemon Drop” Bars 28-31

### Example 6

Another common improvisational technique is to use one note as a repeated figure- this helps to build tension with a sense of a pedal point.



Fig. 27.6 “Lemon Drop” Bars 32-37

### Example 7

This phrase also uses a half-step pick-up, which leads into an arpeggio and then moves into a series of quarter notes that outline mainly consonant motion of major seconds and thirds. The use of a slower harmonic motion provides a contrast from the texture of constant flowing eighth notes.



Fig. 27.7 “Lemon Drop” Bars 40-42

### Example 8

Figure 27.8 shows the repeated pattern of the scalar eighth note run that is imposed over these bars focuses on the notes of the Eb major scale. The pattern begins on the “and” of beat 3. The quick pace of the notes provides a sense of the tonality, without a definitive emphasis.



Fig. 27.8 “Lemon Drop” Bars 44-48

### Example 9

Fitzgerald again uses the idea of a slower rhythmic motion in this section of the “B” section, sequencing a chromatic four-note pattern.



Fig. 27.9 “Lemon Drop” Bars 49-52

### Example 10

Example 10 showcases the technique of repeating a single note for rhythmic nuance and tension building.



Fig. 27.10 “Lemon Drop” Bars 61-71

### Example 11

The first full bar of this example shows a repeated pattern of downward, chromatic thirds. The second full bar begins with the notes of an Eb bebop scale, beginning on the 2<sup>nd</sup> scale degree. The second half of the bar covers the first three bars of the C minor scale, with an added b5, which leads to the G on the downbeat of the

following bar, where once again, the line begins on scale degree 2 of the F scale, following the scale upwards, and leading into a pattern using scale degrees 1,2, and 3 of the Bb scale.



Fig. 27.11 “Lemon Drop” Bars 71-75

### Example 12

This example once again shows the “B” section of the tune, where Fitzgerald uses a sequence pattern of repeated notes.



Fig. 27.12 “Lemon Drop” Bars 83-86

### Example 13

This example highlights the use of chromaticism in repeated six-note licks.



Fig. 27.13 “Lemon Drop” Bars 91-94

### Example 14

Continuing the technique shown in example 13, the phrases of example 14 show a repeated upward chromatic pattern, that is superimposed over different parts of the bar to create rhythmic ambiguity and a departure from emphasis on the down beat of each bar. This is shown as follows in figure 27.14.

Fig. 27.14 “Lemon Drop” Bars 96-112

### Example 15

In this section, Fitzgerald uses a different timbre (raspy and scratchy) and a simplified rhythmic motion with repeated notes in the first four bars to create a new sound. The last four bars are notated using chromatic lines, but in the performance, Fitzgerald sounds more like she is singing  $\frac{1}{4}$  tones, more like an upward-moving trombone smear.

Fig. 27.15 “Lemon Drop” Bars 113-120



## Appendix 28- Blues Phrase Construction

Below are different phrasing options. These are just a sampling of the possibilities. Figure 28.1 shows 2+2+2+2+1+1+2; figure 28.2 shows 2+2+2+2+2+2. Figure 28.3 shows 3+3+3+3 and figure 28.4 shows 4+4+4.

The image displays three systems of musical notation for a blues phrase in E-flat major (three flats). Each system consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is common time (C). The piano accompaniment is a simple harmonic accompaniment, with the left hand playing a steady bass line and the right hand playing chords. The melodic line is constructed from eighth and quarter notes, with triplet markings (3) indicating groups of three eighth notes. The first system shows a phrase with a 2+2+2+2+1+1+2 rhythmic pattern, where the first four measures are eighth-note pairs, the fifth and sixth are quarter notes, and the seventh is a half note. The second system shows a phrase with a 2+2+2+2+2+2 rhythmic pattern, where all six measures consist of eighth-note pairs. The third system shows a phrase with a 3+3+3+3 rhythmic pattern, where all four measures consist of eighth-note triplets.

Fig. 28.1 2+2+2+2+1+1+2

The image displays three systems of musical notation, each representing a piano accompaniment. Each system is composed of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble staff of each system features eighth-note triplets and sixteenth-note triplets. The piano accompaniment in the grand staff consists of sustained chords in the right hand and single notes in the left hand.

Fig. 28.2 2+2+2+2+2+2

The image displays three systems of musical notation, each consisting of a single treble staff and a grand staff (treble and bass staves). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system features a treble staff with a melody and a grand staff with block chords. The second system features a treble staff with a melody and a grand staff with block chords. The third system features a treble staff with a melody and a grand staff with block chords.

Fig. 28.3 3+3+3+3

The image displays three identical systems of musical notation, each representing a 4+4+4 measure structure. Each system consists of a single melodic line and a grand staff (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The melodic line in each system is identical, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat, and ending with a half note A-flat. The accompaniment in each system is also identical, with the grand staff playing sustained chords: B-flat major in the first measure, B-flat major with a lowered fifth (F major) in the second, and B-flat major in the third and fourth measures.

Fig. 28.4 4+4+4

**Appendix 29- Excerpts from Julius Watkins’ solos on “Linda Delia” and “Bauble, Bangles, and Beads” and Vincent Chancey’s solo on “Linda Delia” (Bebop)**

**Example 1- Excerpt from Julius Watkins’ solo on “Baubles, Bangles, and Beads”**

This solo moves at a very fast pace. Watkins seems to have calculated his use of eighth note runs, using them sparingly, as lead-ins to longer note values. The basic melody of each phrase is shown by the longer note values and the lead-in notes are flurried scalar and chromatic lines. The melody lines are usually comprised of scalar motion steps or consonant intervals. This excerpt is shown in concert pitch. The transposed version (in F) is shown at the end of the Appendix in figure 29.4.

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of five staves of music. The first staff contains measures 1 through 6, with a measure rest at measure 7. The second staff contains measures 7 through 12, with a measure rest at measure 13. The third staff contains measures 13 through 18, with a measure rest at measure 19. The fourth staff contains measures 19 through 24, with a measure rest at measure 25. The fifth staff contains measures 25 through 26. Chord symbols are placed below the staves: Bb- (measure 1), Eb7 (measure 2), Ab (measure 3), Ab (measure 4), D- (measure 5), G7 (measure 6), C (measure 7), D- (measure 8), G7 (measure 9), C (measure 10), C (measure 11), F# (measure 12), B7 (measure 13), E (measure 14), E (measure 15), A (measure 16), Bb7 (measure 17), Eb7 (measure 18), Ab (measure 19), and Ab (measure 20).

Fig. 29.1 Watkins’ “Baubles, Bangles, and Beads”

**Example 2-Excerpt from Julius Watkins’ solo on “Linda Delia”**

When looking at the two versions of “Linda Delia” it is interesting to note the contrasts and similarities. Watkins’ version is performed at a much faster tempo, which

seems more bebop in character. Chancey's version is slower, giving more time to hear the motion between the chords and the different tonalities; the focus is more on the harmonies than on the technical wizardry demanded by the brisk tempo of Watkins' version. Both solos begin on the downbeat of the first full bar of the solo on the same note, in the extreme high part of the range. Overall, Watkins seems to mix a scalar and chordal approach as seen in bars 8,9, 16, 28, and 30. Generally speaking, Chancey's version is much more scalar in its conception. Watkins uses trills in several bars, while Chancey tends to prefer quickly moving runs. The triplet-eighth note pattern in bars 24-25 from Watkins' version is rhythmically similar to bars 29-31 in Chancey's version. Both use similar note choices throughout, highlighted the "C#" as the raised 3<sup>rd</sup> of the A7 chord. Both of these solos are shown in concert pitch, the transposed version (in F) appears at the end of the Appendix in figure 29.5.



Fig. 29.2 Watkins' "Linda Delia"

### Example 3- Vincent Chancey's solo on "Linda Delia"

A transposed version of this solo is presented at the end of the Appendix in figure 29.6.

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music, with measure numbers 6, 11, 16, 20, 24, and 29 indicated at the beginning of their respective staves. Chord symbols are placed above the staff at various points: G- (measures 1-2), D- (measures 3-4), A7 (measures 5-6), D- (measures 7-8), D7 (measures 9-10), G- (measures 11-12), D- (measures 13-14), Bb7 (measures 15-16), A7 (measures 17-18), D- (measures 19-20), C (measures 21-22), Bb7 (measures 23-24), A7 (measures 25-26), D- (measures 27-28), and D7 (measures 29-30). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) in measures 13, 15, 21, 25, 27, and 29. The piece concludes with a double bar line at the end of the final staff.

Fig. 29.3 Chancey's "Linda Delia"

**Example 4- Excerpt from Julius Watkins' solo on "Baubles, Bangles, and Beads"  
( Horn in F)**

7 F- B $\flat$ 7 E $\flat$  E $\flat$  A-

12 D7 G A- D7 G

18 G C $\sharp$  F $\sharp$ 7 B B E

24 F7 B $\flat$ 7 E $\flat$  E $\flat$

Fig. 29.4 Watkins' "Baubles, Bangles, and Beads"- Horn Version



**Example 5- Excerpt from Julius Watkins' solo on "Linda Delia" (Horn in F)**

D- A- E7  
 7 A- A7 D- A-  
 12 F7 E7 A-  
 17 G F E7  
 24 A- E7 A-  
 30 B dim E7 A

Fig. 29.5 Watkins' "Linda Delia"- Horn Version

**Example 6-Excerpt from Vincent Chancey's solo on "Linda Delia" (Horn in F)**

D- A- E7

6 A- A7 D-

11 A- F7 E7

16 A- G

20 F7 E7

24 A- D-

29 B7 E7 A- A7

Fig. 29.6 Chancey's "Linda Delia"- Horn Version

## Appendix 30- Modes and Scales

The best way to distinguish the sound of the mode or scale that is being used in a segment of improvisation is to determine the notes that set it apart from other scales or modes and emphasize those or the sound of the intervals. For example, in Lydian mode- the raised 4 scales degree should be emphasized within the context of the major scale to differentiate the sound.

### Major Scale



Fig. 30.1 Major Scale

### Chromatic Scale



Fig. 30.2 Chromatic Scale

### Diminished Scale



Fig. 30.3 Diminished Scale

### Whole Tone Scale



Fig. 30.4 Whole Tone Scale

### Diminished Whole Tone Scale



Fig. 30.5 Diminished Whole Tone Scale

### Pentatonic Scale



Fig. 30.6 Pentatonic Scale

### Minor Pentatonic Scale



Fig. 30.7 Minor Pentatonic Scale

### Eastern Scale



Fig. 30.8 Eastern Scale



Fig. 30.9 Ionian Mode



Fig. 30.10 Dorian Mode



Fig. 30.11 Phrygian Mode



Fig. 30.12 Lydian Mode



Fig. 30.13 Mixolydian Mode



Fig. 30.14 Aeolian Mode



Fig. 30.15 Lydian Mode

## Appendix 31- Excerpts from Keith Jarrett's solo on "Endless" (Modal)

### Excerpt 1- 2:08-2:42

Note that Jarrett stays within one set of notes within his improvisation, creating an organic development of the opening minor third interval- F-Ab. These two notes are an integral part of both the Db and the F- chord. By emphasizing these notes, Jarrett is staying close to harmonic implications of both of those chords.



Fig. 31.1 2:08-2:42

### Excerpt 2- 3:04-3:25 (is performed one octave higher than notated)

By shifting the focus from the F and Ab, Jarrett can create a completely new sound in the next excerpt from the solo. With the focus now on the Eb, which is the 9<sup>th</sup> of the Db chord and the 7<sup>th</sup> of the F, the sound becomes much more open.

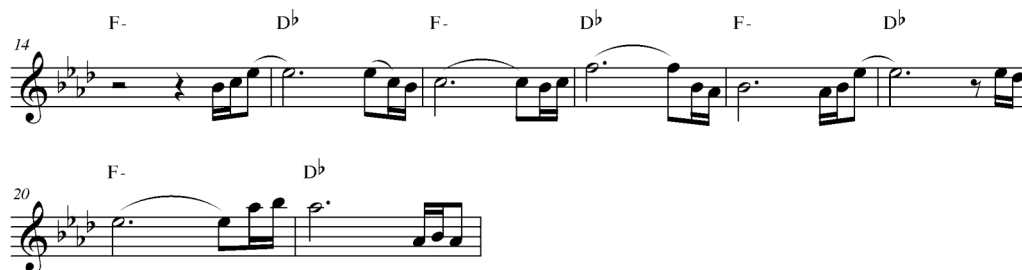


Fig. 31.2 3:04-3:25

### Excerpt 3- 3:44-4:17 (is performed one octave higher than notated)

This chorus becomes more involved, both rhythmically and in terms of repetition of a pattern.



Fig. 31.3 3:44-4:17

### Excerpt 4- 5:08-5:41

In this excerpt, Jarrett recalls the repeated pattern from excerpt 3 and introduces a new element in bar 41 and on, where he includes a sequenced pattern through the next 4 bars. Transposed versions of the solo (in F and down an octave where necessary) are shown below in figures 31.5-31.8.



Fig. 31.4 5:08-5:41

**Example 5- 2:08-2:42 (in F)**

Example 5- 2:08-2:42 (in F) is a musical score for a horn. It consists of three staves of music. The first staff contains measures 1 through 5, with notes marked with  $A^b$  and  $C^-$ . The second staff contains measures 6 through 11, with notes marked with  $C^-$  and  $A^b$ . The third staff contains measures 12 through 13, with notes marked with  $C^-$  and  $A^b$ . The key signature is one flat (F major/D minor).

Fig. 31.5 2:08-2:42- Horn Version

**Example 6- 3:04-3:25 (in F)**

Example 6- 3:04-3:25 (in F) is a musical score for a horn. It consists of two staves of music. The first staff contains measures 14 through 19, with notes marked with  $C^-$  and  $A^b$ . The second staff contains measures 20 through 23, with notes marked with  $C^-$  and  $A^b$ . The key signature is one flat (F major/D minor).

Fig. 31.6 3:04-3:25- Horn Version

**Example 7- 3:44-4:17 (in F)**

Example 7- 3:44-4:17 (in F) is a musical score for a horn. It consists of three staves of music. The first staff contains measures 22 through 26, with notes marked with  $C^-$  and  $A^b$ . The second staff contains measures 27 through 30, with notes marked with  $A^b$  and  $C^-$ . The third staff contains measures 31 through 32, with notes marked with  $A^b$  and  $C^-$ . The key signature is one flat (F major/D minor).

Fig. 31.7 3:44-4:17- Horn



**Example 8- 5:08-5:41 (in F)**

The musical score is written for a single horn in F major, spanning measures 34 to 45. The key signature has one flat (Bb). The notation is as follows:

- Measure 34:** Starts with a C- (C4) and a half note. The melody consists of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4.
- Measure 35:** Starts with an Ab (Ab4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 36:** Starts with a C- (C4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 37:** Starts with an Ab (Ab4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 38:** Starts with a C- (C4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 39:** Starts with an Ab (Ab4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 40:** Starts with a C- (C4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 41:** Starts with an Ab (Ab4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 42:** Starts with a C- (C4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 43:** Starts with an Ab (Ab4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 44:** Starts with a C- (C4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.
- Measure 45:** Starts with an Ab (Ab4) and a half note. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4.

Fig. 31.8 5:08-5:41- Horn Version

## Appendix 32- Modal Licks and Patterns

Figures 32.1-32.7 show modal licks/patterns for D Dorian; figures 32.8-32.14 show modal licks/patterns for E-flat Dorian.



Fig. 32.1 Modal Lick/Pattern 1- D Dorian



Fig. 32.2 Modal Lick/Pattern 2- D Dorian



Fig. 32.3 Modal Lick/Pattern 3- D Dorian



Fig. 32.4 Modal Lick/Pattern 4- D Dorian



Fig. 32.5 Modal Lick/Pattern 5- D Dorian



Fig. 32.6 Modal Lick/Pattern 6- D Dorian



Fig. 32.7 Modal Lick/Pattern 7- D Dorian



Fig. 32.8 Modal Lick/Pattern 1- E-flat Dorian



Fig. 32.9 Modal Lick/Pattern 2- E-flat Dorian



Fig. 32.10 Modal Lick/Pattern 3- E-flat Dorian



Fig. 32.11 Modal Lick/Pattern 4- E-flat Dorian



Fig. 32.12 Modal Lick/Pattern 5- E-flat Dorian



Fig. 32.13 Modal Lick/Pattern 6- E-flat Dorian



Fig. 32.14 Modal Lick/Pattern 7- E-flat Dorian

### **Appendix 33- “Saga of Harrison Crabfeathers”**

Figures 33.1-33.4 show the four pages of this tune. Note that the horn part is written in a fairly high range—this allows a clearer projection of the melody line. The line has been written in this range as a result of the answers provided by John Clark and Vincent Chancey when they were asked about range in soloing. The piano part has been presented in a simplified manner. It is important to work on playing the piano part as well as the horn part. This will help to reinforce the chord changes and tonalities. The voicings used reflect a simplified choice of notes that are common to each chord or in close proximity to each other. The pedal bass line has been written to reinforce the root of each tonality. Note that the rhythm of the right hand in the piano changes over the bridge section—this is another great technique to use when approaching a solo. By changing the rhythm over the bridge, the change in the form is reinforced. Practice all parts given. When approaching the solo changes, it may be helpful to use Band-in-a-Box. Work on each section individually, using the suggested modalities. Note the main differences between the changes—those that are designated by a “-“ representing minor. The designation “Aeolian” is given to reinforce the fact that the improvisational approach should be modal, as opposed to chordal, where the “-“ would represent a minor triad or minor 7 chord. The Lydian changes represent a contrasting, major-sounding tonality. The raised scale degree 4 is the best note to focus on to really get the sound of this mode.

# “Saga of Harrison Crabfeathers”

Steve Kuhn  
Arr. H. Lucas

The musical score is arranged in three systems, each with a Horn in F (Hn.) and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 3/4.

- System 1:**
  - Hn.:** Measures 1-6. Chords: B- (measures 1-4), G Maj7 (measures 5-6).
  - Piano:** Measures 1-6. Chords: E- (measures 1-4), C Maj7 (measures 5-6). The piano part features a consistent eighth-note accompaniment in the right hand and a steady quarter-note bass line in the left hand.
- System 2:**
  - Hn.:** Measures 7-12. Chord: E- (measures 7-12). The horn part includes a slur over measures 7-8.
  - Pno.:** Measures 7-12. Chord: A- (measures 7-12). Continues the eighth-note accompaniment and quarter-note bass line.
- System 3:**
  - Hn.:** Measures 13-18. Chords: B- (measures 13-14), A- (measures 15-18). The horn part includes a slur over measures 13-14.
  - Pno.:** Measures 13-18. Chords: E- (measures 13-14), D- (measures 15-18). Continues the eighth-note accompaniment and quarter-note bass line.

Fig. 33.1 Saga 1

Saga of Harrison Crabfeathers

F Maj7

2  
19

Hn.

B<sup>b</sup>Maj7

19

Pno.

25

D-

A-

G-

D-

25

Pno.

E<sup>b</sup>Maj7

31

Hn.

A<sup>b</sup>Maj7

31

Pno.

The musical score is divided into three systems. The first system (measures 19-24) features a Horn part with a melodic line and a Piano accompaniment with a steady eighth-note pattern. Chords F Maj7 and B<sup>b</sup>Maj7 are indicated. The second system (measures 25-30) continues the Piano accompaniment pattern while the Horn part has rests. Chords D-, A-, G-, and D- are indicated. The third system (measures 31-36) shows the Horn part with a new melodic line and the Piano accompaniment changing to a block-chord pattern. Chords E<sup>b</sup>Maj7 and A<sup>b</sup>Maj7 are indicated.

Fig. 33.2 Saga 2

The musical score is divided into three systems, each with a Horn (Hn.) and Piano (Pno.) part.

- System 1 (Measures 37-42):**
  - Hn.:** Starts at measure 37. Chords G- and C- are indicated above the staff.
  - Pno.:** Starts at measure 37. The right hand plays a sequence of chords, and the left hand plays a steady eighth-note bass line.
- System 2 (Measures 43-48):**
  - Hn.:** Starts at measure 43. Chords E<sup>b</sup>Maj7 and A<sup>b</sup>Maj7 are indicated above the staff.
  - Pno.:** Continues the pattern from the first system.
- System 3 (Measures 49-54):**
  - Hn.:** Starts at measure 49. Chords C-, F-, and C- are indicated. The system concludes with a "Fine" marking and a fermata over a G- chord.
  - Pno.:** Continues the pattern from the first system.

Fig. 33.3 Saga 3

Saga of Harrison Crabfeathers

4

SOLOS:

55 *B-7 (Aeolian)* 8 *G (Lydian)* 4 *B-7* 4 *A-7 (Aeolian)* 8

Hn.

55 *E-7 (Aeolian)* 8 *C (Lydian)* 4 *E-7* 4 *D-7 (Aeolian)* 8

Pno.

81 *F (Lydian)* 4 *A-7* 4 *Eb (Lydian)* 8 *G-7 (Aeolian)* 8 *Eb (Lydian)* 4 *G-7* 4 *D.C. al Fine*

Hn.

81 *Bb (Lydian)* 4 *D-7* 4 *Ab (Lydian)* 8 *C-7 (Aeolian)* 8 *Ab (Lydian)* 4 *C-7* 4 *D.C. al Fine*

Pno.

Fig. 33.4 Saga 4

The following modes should be practiced until a comfort level is felt for each.

This will help to ensure the smooth transitioning between the changes of this tune while soloing.

Fig. 33.5 B Aeolian





Fig. 33.6 E Aeolian



Fig. 33.7 A Aeolian



Fig. 33.8 G Aeolian



Fig. 33.9 E b Lydian



Fig. 33.10 F Lydian



Fig. 33.11 G Lydian

## Appendix 34- Modal Mozart and Kopprasch

A motif in the style of a theme from Mozart's 4<sup>th</sup> Horn Concerto, K. 495 is presented in figure 34.1—a modal version of the motif is shown in figure 34.2. A theme in the style of Kopprasch, *Etude #3* with harmonization is shown in figure 34.3; a blues version of this theme is presented in figure 34.4.

Motif in the style of a theme from Mozart's 4<sup>th</sup> Horn Concerto, K. 495

$E\flat 7$        $A\flat$        $E\flat 7$        $A\flat$        $B\flat 7$        $E\flat 7$   
 I7      IV6/4      I7      IV      V7      I

Fig. 34.1 Mozart Theme

F Dorian      E Dorian      F Dorian      E Dorian      F Dorian

Fig. 34.2 Modal Version

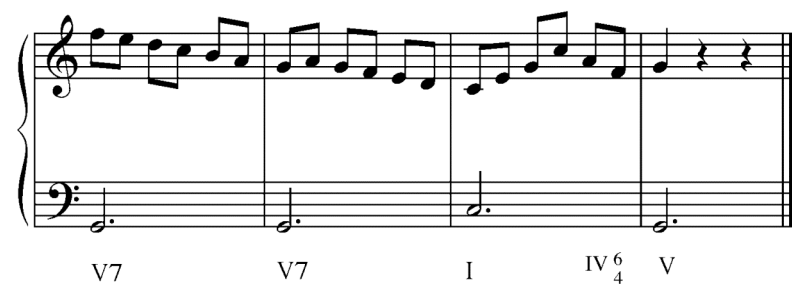
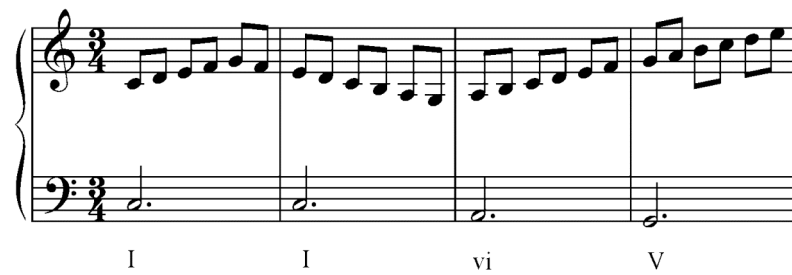


Fig. 34.3 Kopprasch *Etude* #3 Excerpt

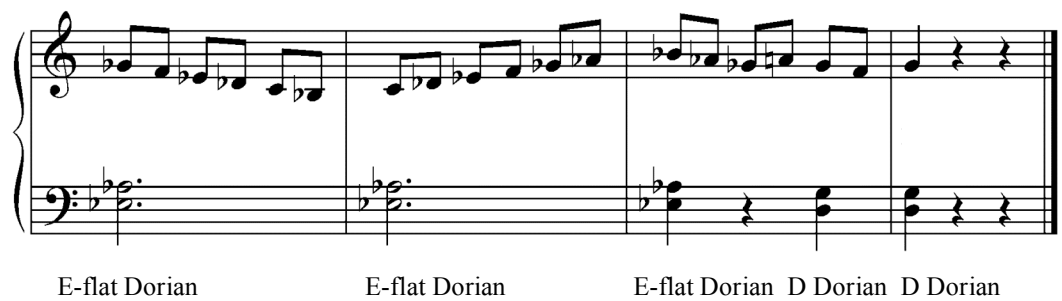
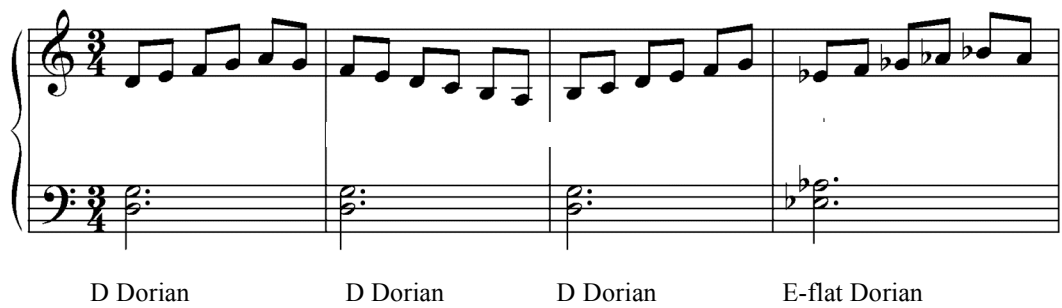


Fig. 34.4 Kopprasch Modal Version

## GLOSSARY OF TERMS

**A Section:** Often containing the main theme, this is the first section of a chart or tune; in jazz it is frequently 8 bars long

**AABA-** This form is often divided into sections that are 8 bars long, making it 32 bars in overall length- it is commonly referred to as “32 Bar Song Form”. When associated with the chord changes from Gershwin’s “I Got Rhythm” this form is used as the basis for many standard tunes.

**Alteration:** An alteration occurs when a chord tone is lowered (diminished) or raised (augmented) by a half step. In the case of jazz notation, if a chord is labeled “alt.”- i.e. C7alt., this signifies to the performer that the chord should be altered- in many cases the choice of alteration is up to the interpretation of the performer.

**Augmented 7<sup>th</sup> (+7):** This term is often misleading, as it does not refer to the 7<sup>th</sup> of the chord as the name would seem to imply. Instead, this is a dominant 7<sup>th</sup> chord with a raised scale degree 5.

**B Section:** This is often referred to as the “bridge”, especially in the context of AABA or 32 bar song form; it is normally in a different key and serves as a contrasting section within the tune.

**Bebop:** A quick and virtuosic style of jazz that developed in the beginning of the 1940’s. A direct descendent of the blues and swing traditions, bebop evolved partially in response to the dance-focused tunes of the swing era. Those musicians who wished to branch out considered bebop more visceral and challenging. Many musicians embraced it as such and saw it as a vehicle for expressing new creativity and virtuosity.

**Block chords:** Often used in conjunction with “closed voicing,” this style of playing calls for the pianist to play using a hand position that keeps the two hands in close proximity, moving in a parallel motion with the melody of the tune.

**Blow:** This term is commonly used to refer to improvisation. If a player is going to “blow” over some changes, he or she will improvise.

**Blowing changes:** The chord progression used for the improvisation sections of a tune. Several tunes have a specific set of changes used with the head, and with a separate set that are used just for the soloing. Many of the contemporary modal jazz tunes use blowing changes.

**Blues:** For the purposes of this document, the terms “blues” refers to the musical form that has 12 bars and moves between the I7, IV7, and V7 chords. (This is outlined in chapter 1). When referring to blues style, the term connotes a set of note choices (including the blue notes and blues scale), licks, and a swung delivery.

**Break:** A section within a tune where the soloist plays alone- this often functions as a transition between the end of the chorus and the top of the head of the chart.

**Bridge:** A section that contrasts with the passages that surround it- in the case of AABA form, the bridge is the “B” section. It is usually in a different key. In a Rhythm changes tune, the bridge is comprised of a series of overlapping ii-V-I progressions.

**Changes:** Chords. Players usually refer to the chords and the motion in the harmonic progressions in jazz as the “changes.”

**Chase:** Also known as “trading fours,” this occurs when two or more soloists take turns passing off solo passages. For example if a trumpet player and saxophonist were “chasing” each other, they’d play alternating phrases of 4, 6, or 8 bars in length.

**Chart:** Another name for a tune. The chart refers either to the tune being called or to the actual score being used to read from.

**Chops:** Refers to technical facility and the ability to construct effective solos. If a player has “chops,” he or she is able to play with impressive technical and musical mastery.

**Chord:** As in classical music, a chord implies the harmony. It is normally constructed of 3 notes or more.

**Chord tones:** The notes that make up a chord. In jazz, chords are commonly built on tertiary or quartal harmony. Most chords also include the 7<sup>th</sup> as a color tone. In the case of extended harmonies, additional chord tones are added.

**Chromatic:** Refers to the chromatic scale, which is a collection of pitches that includes all 12 scale degrees.

**Chorus:** One rotation throughout the entirety of the form of a tune is considered to be one “chorus.”

**Close (d) voicing:** A voicing that groups the notes in close proximity to each other, normally in a range that is less than an octave.

**Coda:** Often used to describe the ending section of a tune, this is a passage that is added to the last section in the form to provide a sense of completion to the tune.

**Counting off:** Providing the tempo and the meter for the performance. On the Jamey Aebersold recordings, it is possible to hear him counting off each of the tracks.

**Diatonic:** Step-wise scalar motion.

**Double time:** Occurs when a section is played twice as fast as the preceding tempo.

**Double time feel:** This is commonly used in notation to show a double time section by visually representing the shift to a speed that is twice as fast by using note values that are smaller- i.e. quarter note becomes 8<sup>th</sup>, etc. In this way, the underlying chord motion stays the same, but the melodic line is twice as fast.

**Extensions:** The added tones within a chord that are above an octave- i.e. 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup>.

**Fake Book:** A resource that contains many hand-written transcriptions of tunes and their forms. Fake Books are illegal as they do not allow the composers of the tunes to collect any royalties.

**Free:** Open and limitless- this is often used to refer to free jazz, which frequently has no set parameters in terms of pitch choices, harmonies, note durations, and forms.

**Front:** When used to refer to the beat, “front” signifies the fact that the player is playing on top of the beat or ahead of the beat. It also can refer to the introductory section.

**Front line:** The instrumentalists in a group who are not part of the rhythm section.

**Go out:** To take the last chorus at the end of a tune. This term can also be used to refer to tonality; if a player uses notes which are outside of the chord change or key, he or she may be described as playing “out” or “going out” in his or her improvisation.

**Groove:** Refers to the feel of the tune. If players are playing “in the groove” they are in sync with each other, the rhythm, and the feel of the tune.

**Half time:** The opposite of Double time, half time occurs when the performers play at a speed which is twice as slow as the previous tempo.

**Half time feel:** Occurs when the time feels as if it is passing twice as slowly; the note values in the melody are twice as long in the previous section, though the chords progress at the same speed.

**Head:** The beginning and ending choruses of a tune, where the melody is played with or without a small amount of improvisation.

**Horn:** In jazz this term refers to a wind instrument; in the context of this document the term refers to the “French” horn.

**Improvisation:** The spontaneous creation of a melodic, harmonic, or rhythmic line and/or phrase.

**Interlude:** An extra passage within a tune, commonly used to change the feel or character of the tune.

**Introduction:** A formally constructed passage played at the start of the tune.

**Inversion:** As in traditional music theory, this term is used to describe the appearance of a chord in a voicing other than root position.

**Jazz Standard:** A commonly known and played chart.

**Lay out:** Refrain from playing.

**Legit:** A term used to describe music or a performance of music that is not jazz.

**Line:** Refers to the melody and its shape and motion between notes.

**Line-up:** The roster of musicians.

**Medium:** A common jazz tempo, moderate speed. This term is similar to “Andante.”

**Modal:** Refers most frequently to the harmony of a whole section or tune, when it is based upon one chord and uses melodic improvisation based on modes.

**Open voicing:** A voicing that is more widespread in its arrangement of the notes; the range can be greater than an octave.

**Out:** A term used to signify the end of the tune is coming, specifically the last chorus.

**Outside:** 1) The outer A sections of a tune. 2) An approach to improvisation that embraces pitch choices that are not related to the chords over which they are played.

**Pattern:** A pre-existing lick or riff that is practiced in different keys and styles.

**Pedal:** Often played by the bass player, a pedal note is one that is played continuously under several harmonic changes in order to give a sense of an underlying harmonic implication. This is also called “pedal point.”

**Pocket:** If a player is playing “in the pocket” he or she is right in time, not ahead or behind.

**Quartal:** Constructed on the interval of a perfect fourth. This is often used in modal music as a melodic and harmonic device.

**Quote:** A musical allusion to another tune or lick; playing a bit of the melody from another tune during one's improvisation.

**Riff:** A small, uncomplicated, and memorable phrase.

**Rhythm changes:** Refers to the chord changes from "I Got Rhythm" by George Gerswhin. Used as the harmonic framework for many other tunes.

**Rhythm Section:** Comprised of any or all of the following: piano, bass, drums, guitar, and vibraphone- these instruments play behind the soloists. They are occasionally featured as soloists as well.

**Shed:** Practice intensely.

**Shell:** A simplified left hand voicing comprised of the root and one other pitch; it is often the 7<sup>th</sup>, 3<sup>rd</sup>, 10<sup>th</sup>, or 6<sup>th</sup>.

**Shout chorus:** A chorus that is usually pre-composed or arranged; often performed by the entire band right before the final chorus.

**Solo:** A player's improvisation over a section of the tune.

**Standard:** A tune that is known and performed by most jazz musicians. Standards have usually been around for many years and it is an unwritten requirement for jazz musicians to know most standards.

**Stop time:** Refers to a point in the rhythm where one or more of the beats are not performed.

**Straight 8ths:** This designation calls for an un-swung approach to the execution of the notes- the notes should be even and equal.

**Stroll:** Without piano. When a soloist strolls, he or she plays with other members of the rhythm section and the pianist will lay out.

**Substitution:** Occurs when one chord replaces another to give a different sense of harmony or tonality. It also aids in voice leading. A common substitution is the tritone substitution.

**Swing:** 1) One of the foundations of jazz, this style was popular in the 1930's. 2) Swing style refers to the performance of the notes in a manner that is more laid back than straight performance- the 8th notes are not equal and even, rather in a row of 8ths, the second in each of the beats is slightly emphasized and shorter in value than the first.

**Syncopation:** Giving emphasis to a weak beat as opposed to a strong beat.



**Tertiary:** An approach to harmony that is based on thirds. ( as opposed to quartal)

**Third Stream:** Gunther Schuller's term used to describe the convergence of classical and jazz music.

**Timbre:** A term used to describe tone color.

**Top:** Refers to the beginning of the form.

**Trading fours:** A point in the tune where two or more players engage in a pass-off type of improvisation where each has a turn playing 4 or more bars. The result can be conversational, competitive, and comical.

**Tritone substitution:** Replacing a chord with the chord that is a tritone away from it. This is often used in turn-around situations to provide smooth voice leading in the bass and piano lines.

**Tune:** A jazz chart, performance, or composition.

**Turnaround:** A cadence point wherein the progression of the chords leads back to the top or into the next section.

**Up:** A very fast tempo, i.e. "vivace."

**Vamp:** A repeated section used to allow the soloist to extend an improvisation or provide a sense of static harmony within the bass line.

**Voice-leading:** The motion between the notes; an awareness of this is necessary in order to construct a smooth and flowing line.

**Voicing:** The construction of a chord; an awareness of this is necessary in order to create different types of harmonies and tone colors.

**Walk:** A term used to describe the one-note-per-beat type motion of the bass player or left hand of the pianist. This technique serves to help keep the time steady, as well as provide a sense of forward motion through the chord progression.

**Woodshed:** (Shed) To practice intently and meticulously.

**X:** A symbol used to represent "time." When it appears on a chart, i.e. "2x," it is a signal to the player that he or she needs to repeat a section; literally, "2x"= 2 times.

*All definitions were written by the author of this document.*

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