



EST. 2007

2022-23 Student Handbook



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Table of Contents

General

- 1.1 Welcome
- 1.2 Attendance Policy
- 1.3 Instructor Contact Info
- 1.4 2019-20 JazzU Calendar
- 1.5 Attending a Concert at Jazz St. Louis

Resources

- 2.0 Musician/Recording List
- 2.1 Practice Tips
- 2.2 How to Learn a New Tune
- 2.3 How to Transcribe
- 2.4 Circle of 5ths
- 2.5 Scales and Chords
- 2.6 Scales (All 12-Keys)
- 2.7 Chords (All 12-Keys)
- 2.8 Articulation
- 2.9 Transposition Chart
- 3.0 Keyboard Chart
- 3.1 General Rules for Chord Voicing
- 3.2 Piano Voicing for Non-Pianists
- 3.3 Piano Voicing for Pianists
- 3.4 Freddie Green Guitar Grips
- 3.5 Blues Bass Lines in F
- 3.6 Blues Bass Lines in B-Flat
- 3.7 Common Scat Syllables
- 3.8 Apply Scat Syllables to a Melodic Line
- 3.9 Vocal Articulation Exercises

Testing

- 4.1 Our Expectations
- 4.21 Technique Requirements
- 4.22 Harmony Requirements
- 4.23 Transcription Requirements
- 4.3 Recommended Tune List
- 4.4 Recommended Solo Transcriptions

Lead Sheets

- 5.0 Blues Progressions in F
- 5.1 Blues Progressions in B-Flat
- 5.2 Rhythm Changes in B-Flat
- 5.3 Blues Melodies
- 5.4 Autumn Leaves
- 5.5 All the Things You Are
- 5.6 Stella by Starlight

1.1 Welcome

Welcome to JazzU and the 2022-23 JazzU Student Handbook. In this book, you will find a lot of information to help you make the most of your JazzU experience.

This handbook is broken up into three sections: General Info, Resources, and Testing. The General Info category deals with everything from attending concerts in the Ferring Jazz Bistro to our attendance policy. Any basic policy and procedure info is listed in this section.

The Resources section is a how-to guide that deals with practice tips, musicians and recordings, chords, scales, and even contains information on how to voice chords and some sample bass lines.

Finally, the testing section outlines our expectations for you, the student. We've created four competency levels within JazzU. They are Beginner, Intermediate Level 1, Intermediate Level 2, and Advanced. With each of these levels, there are specific benchmarks you will be responsible for completing. These benchmarks are based on fundamental aspects of technique, harmony, and transcription, which represent the basic elements you should be able to demonstrate as a musician. You will be expected to be able to play certain scales, outline chords, and play chords on the piano. There is also a transcription requirement.

These assessments will be conducted during two jury weeks during the year and it may take multiple years in the program to complete all of the requirements. If you re-audition for the following year, these benchmarks will be part of your audition.

This may seem like a lot, but by working toward achieving the elements outlined, we've provided you with a path for success. This is just a starting point. It is up to you to make the most of the JazzU experience!

Best of Luck,

A handwritten signature in black ink, appearing to read 'Andy Ament', written in a cursive style.

Andy Ament
Director of Education and Community Engagement

1.2 JazzU Attendance Policy

Welcome to the Jazz St. Louis family! Because we make a significant investment in students that participate in JazzU and because we believe strongly in this program, attendance is mandatory at all JazzU rehearsals, concerts, and events. At the same time, we realize that there are school and family obligations as well as unforeseen events that may occur that will affect a student's ability to be at all activities. In an attempt to address all issues, we have outlined the following attendance policy for the 2022-23 JazzU program:

Absences

Each JazzU class meets during a two-hour block of time, once a week over a period of approximately 34 weeks. Because of the intensity of this program and the investment we make in our students, no more than four absences are allowed over the 34-week span. After two absences, a student will be placed on probation with a letter sent home explaining the situation. A total of four absences will result in removal from the program.

Excused Absences

School commitments and family obligations are considered excusable and will not count toward the four total absences allowed. However, for these to be considered excused from the overall total absences allowed, **you must submit these conflicts in writing by Friday, September 16th, 2022**. Any absences that have not been previously submitted may be considered unexcused. Other conflicts that arise may be considered excused at the discretion of JazzU faculty. Students are expected to make every effort to attend JazzU rehearsals and may be removed from the program if their absences (even excused) are interfering with their participation in JazzU.

Residencies and Saturday Sessions

There are three Residencies scheduled during the JazzU program. Residencies allow JazzU students to meet and work with internationally renowned jazz artists during their weekly combo rehearsal. At the conclusion of each Residency week is a special Saturday session for ALL JazzU students. Residencies are an integral component of the JazzU program and are very expensive. Because of this, attendance at Residency activities is required. An unexcused absence at one of these events is equivalent to two unexcused absences.

1.3 JazzU Faculty

Bob DeBoo

Email - bob@bobdeboo.net

Cody Henry

email - codyhenrytrombone@hotmail.com

Adaron Jackson

email - adaronjackson@mac.com

Kaleb Kirby

email - kalebkirby1@gmail.com

Aaron Lehde

email - aaronlehde@gmail.com

Dawn Weber

email – dawnwebermusic@gmail.com

Bennett Wood

email - bennett@jazzstl.org

1.4 2022-23 JazzU Calendar

| S | M | T | W | TH | F | Sa | |
|----|----|----|----|----|----|----|--|
| | | | 1 | 2 | 3 | 4 | June '22 |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 | 2-3 JU Performances w/Keyon 6-9 JU Auditions |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 | |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 | |
| 26 | 27 | 28 | 29 | 30 | | | |
| | | | | | 1 | 2 | July '22 |
| 3 | 4 | 5 | 6 | 7 | 8 | 9 | |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 | |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 | |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 | |
| 31 | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | August '22 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 | |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 | 17-JA/JU Open House |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 25-JU College Night |
| 28 | 29 | 30 | 31 | | | | |
| | | | | 1 | 2 | 3 | September '22 |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 | 5 - Labor Day |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 12-JazzU starts |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 | |
| 25 | 26 | 27 | 28 | 29 | 30 | | |
| | | | | | | 1 | October '22 |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 16-JU BB Rehearsal |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 | 23-JU BB Rehearsal 24-29 Fuller, Jones, Wilson Residency 29-JU Sat. Sesh |
| 30 | 31 | | | | | | 30-JU BB Rehearsal |
| | | 1 | 2 | 3 | 4 | 5 | November '22 |
| 6 | 7 | 8 | 9 | 10 | 11 | 12 | 6-JU BB Rehearsal 12-JU Saxophone Day |
| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 13-JU BB Performance 14-17 JU Juries |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 | 24-Thanksgiving |
| 27 | 28 | 29 | 30 | | | | |
| | | | | 1 | 2 | 3 | December '22 |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 | 10-JU Piano/Vibe/Guitar Day |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 11-12-JU/JA Showcase |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 | |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | January '23 2-JA/JU Return |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 | 14-JU Brass Day |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 | 16-MLK Day |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 | 25-28- MMEA |
| 29 | 30 | 31 | | | | | |
| | | | 1 | 2 | 3 | 4 | February '23 |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 | 6-11-JALC Residency 11-JU Sat. Sesh. |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 | 12-JU BB Rehearsal |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 | 19-JU BB Rehearsal 20-Presidents Day 24-Scholarship Apps Due |
| 26 | 27 | 28 | | | | | 26-JU BB Rehearsal |
| | | | 1 | 2 | 3 | 4 | March '23 |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 | 5-JU BB Rehhearsal 11-JU Bass/Drum Day |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 | 12-JU BB Performance 13-16 JU Juries |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 | |
| 26 | 27 | 28 | 29 | 30 | 31 | | 28-Swing for Scholars |
| | | | | | | 1 | April '23 |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 17-22 Keyon Harrold Residency |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 | 28-JU Applications Due |
| 30 | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | May '23 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 | 7-8-JU/JA Showcase |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 | 15-18-Final JU Rehearsals |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | |
| 28 | 29 | 30 | 31 | | | | 29-Memorial Day |
| | | | | 1 | 2 | 3 | June '23 2-3 JU Performances w/Guest Artist |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 | 5-8 JU Auditions |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 | |
| 25 | 26 | 27 | 28 | 29 | 30 | | |

- Holidays/Breaks
- Student Performances
- Residencies
- Other

1.5 JSL Student Comp Policy

Jazz St. Louis is happy to offer our JazzU and Jazz Academy students two free tickets to most performances in the Ferring Jazz Bistro. Please remember that everyone attending a Jazz St. Louis show will be required to have a ticket to enter the venue. To receive a free ticket to your show, you simply need to let the box office know you are a student in one of our programs and give them your name. They have a list of all students on file.

Although not required, we ask that you notify us if you are coming to a performance as opposed to just showing up at the door. Just a quick heads up will let us know how many people to expect and prevent issues that may arise if we do not have enough space to accommodate you. Please email our box office (boxoffice@jazzst.org) to let us know you'd like to come to a show and, if there are issues, we will let you know.

For family members looking to buy tickets and bring a JazzU student, you can call our box office to purchase tickets over the phone by calling 314.571.6000. Be sure to tell the person selling tickets that your child is a JazzU student and their ticket will be complimentary.

While we would love to be able to offer this perk to all shows, we are limited in our capacity. The performances to which we DO NOT offer complimentary tickets are as follows:

- 7:30pm sets for any subscription artist (these are the national touring artists that have 5 night runs, Wednesday – Sunday)
- 7:30pm sets for any Cabaret Series or Special Event performances
- ALL performances of JSL Big Band performs Ellington's Nutcracker
- ALL performances of Valentine's Day with Anita Jackson
- Any private/rental event

Part 2.

Resources

2.0 Musicians and Recordings

Getting started in jazz can be a daunting task. With so many artists, styles, and musicians to choose from, who should you check out first? Here is a list of important musicians and recordings to help get you started. This is not a definitive list by any means. Don't just listen to those that play your own instrument. Be sure to check out everything.

Piano

| | |
|------------------|--|
| Count Basie: | <i>The Complete Atomic Basie</i> , Blue Note <i>April in Paris</i> , Verve |
| Red Garland: | <i>A Garland of Red</i> , Prestige |
| Bud Powell: | <i>The Amazing Bud Powell</i> , Vol. 1, Blue Note <i>The Amazing Bud Powell</i> , Vol. 2, Blue Note |
| Thelonious Monk: | <i>Straight, No Chaser</i> , Columbia <i>Brilliant Corners</i> , Riverside |
| Bill Evans: | <i>Everybody Digs Bill Evans</i> , Riverside |
| McCoy Tyner: | <i>The Real McCoy</i> , Blue Note |

Others – Oscar Peterson, Fats Waller, JellyRoll Morton, Tommy Flanagan, Erroll Garner, Bobby Timmons, Hank Jones, Cedar Walton, Phineas Newborn, Chick Corea, Herbie Hancock, Keith Jarrett, Brad Mehldau, Kenny Barron, Mulgrew Miller, George Cables, Billy Childs, Joe Sample, Wynton Kelly, Ahmad Jamal, Marian McPartland, Gene Harris, Sonny Clark, Nat “King” Cole, Jason Moran, Cyrus Chestnut, Marcus Roberts, Alice Coltrane, Eric Reed, Danilo Perez, Horace Silver, Tadd Dameron, Joe Zawinul, Benny Green, John Hicks, George Duke, Dave Brubeck, Bill Charlap, Hampton Hawes, Geri Allen, James Williams, Kenny Drew

Bass

| | |
|-----------------|--|
| Jimmy Blanton: | <i>Duke Ellington and Jimmy Blanton</i> , Hallmark |
| Ray Brown: | <i>This One's for Blanton</i> , Fantasy Records |
| Paul Chambers: | <i>A Garland of Red</i> (Red Garland Trio), Prestige |
| Ron Carter: | <i>E.S.P.</i> (Miles Davis), Columbia |
| Jaco Pastorius: | <i>Jaco Pastorius</i> , Warner Brothers |

Others – Sam Jones, Christian McBride, Anthony Jackson, Stanley Clark, Ray Drummond, Jimmy Garrison, Neils-Henning Orsted Pedersen, Charles Mingus, Buster Williams, Ben Allison, George Morrow, Walter Page, Marcus Miller, Derek Hodge, Wilbur Ware, Curley Russell, Rodney Whitaker, Gary Peacock, Larry Grenadier, Red Mitchell, Slam Stewart, Scott LaFaro, Milt Hinton, Percy Heath, Tom Kennedy, Jimmy Haslip, Eddie Gomez, Dave Holland, Charlie Haden, John Patitucci, Jymie Merritt, Reggie Workman, Avisha Cohen, Reginald Veal, John Clayton, Keter Betts, Dennis Irwin, Scott Colley, Esperanza Spalding

Drums

Jimmy Cobb: *Kind of Blue* (Miles Davis), Columbia
Philly Joe Jones: *Cookin'* (Miles Davis Quintet), Prestige
Art Blakey: *A Night At Birdland, Vols. 1 and 2*, Blue Note
Elvin Jones: *Live at the Village Vanguard* (John Coltrane), Impulse
Max Roach: *Brown and Roach Incorporated*, EmArcy

Others – Ed Thigpen, Bobby Durham, Carl Allen, Paul Motian, Lewis Nash, Dave Weckl, Greg Hutchinson, Roy Haynes, Lenny White, Brian Blade, Victor Lewis, Steve Gadd, Dennis Chambers, Louis Hayes, Billy Higgins, Ben Riley, Chick Webb, Billy Cobham, Jeff Ballard, Mickey Roker, Terri Lynn Carrington, Matt Wilson, Jack DeJonette, Eric Harland, Tony Williams

Guitar

Charlie Christian: *Genius of the Electric Guitar*, Columbia
Wes Montgomery: *Boss Guitar*, Riverside
Freddie Green: *April in Paris* (Count Basie Orchestra), Verve
Pat Metheny: *Off Ramp*, ECM
George Benson: *The New Boss Guitar*, Prestige

Others – John McLaughlin, Pat Martino, Grant Green, Calvin Newborn, Joe Pass, Herb Ellis, Al DiMeolia, Russell Malone, Peter Bernstein, Henry Townsend, Kenny Burrell, Oscar Moore, Phil Upchurch, Bucky Pizzarelli, John Scofield, John Abercrombie

Tenor Saxophone

Lester Young: *Lester Young with the Oscar Peterson Trio*, Mercury
Coleman Hawkins: "Body and Soul," 1939, RCA
Sonny Rollins: *Sonny Rollins Plus Four*, Prestige
John Coltrane: *Blue Train*, Blue Note
Dexter Gordon: *Go!*, Blue Note

Others – Ben Webster, Gigi Gryce, Illinois Jacquet, Clifford Jordan, John Gilmore, Sonny Stitt, Gene Ammons, Eddie "Lockjaw" Davis, Eddie Harris, Johnny Griffin, Javon Jackson, Jimmy Heath, Ravi Coltrane, Bob Mintzer, James Moody, Benny Golson, Wayne Shorter, George Coleman, Red Holloway, Joshua Redman, Joe Lovano, Willie Akins, Houston Person, Hank Mobley, Stanley Turrentine, Dexter Gordon, Victor Goines, Branford Marsalis, James Carter, Tim Warfield, Harold Land, Stan Getz, Joe Henderson, Harry Allen, Junior Cook, Steve Grossman, Grover Washington, Jr., Von Freeman, Ron Blake, Mark Turner, Chris Potter, Tod Williams, Michael Brecker, David "Fathead" Newman, Joe Lovano

Alto Saxophone

Charlie Parker: *Bird at the Roost*, Savoy
Johnny Hodges: *Masterpieces by Ellington*, Columbia
Cannonball Adderly: *Somethin' Else*, Blue Note
Lou Donaldson: *Blues Walk*, Blue Note

Others – Jackie McLean, Oliver Lake, Marshall Royal, Greg Osby, Kenny Garrett, Jeff Clayton, Paul Desmond, Phil Woods, Vincent Herring, Steve Wilson, David Sanborn, Hank Crawford, Steve Coleman, Charles McPherson, Bobby Watson, Vi Redd

Baritone Saxophone

Gerry Mulligan: *The Original Quintet with Chet Baker*, Pacific Jazz Records
Pepper Adams: *10 to 4 at the Five Spot*, Original Jazz Classics

Others - Harry Carney, Cecil Payne, Gary Smulyan, Ronnie Cuber, Scott Robinson, James Carter, Dennis Diblasio, Hamiet Bluiett

Trumpet

Louis Armstrong: *The Hot Fives*, Columbia
Miles Davis: *Kind of Blue*, Columbia
Dizzy Gillespie: *Sonny Side Up*, Verve
Clifford Brown: *Brown and Road Incorporated*, EmArcy

Others – Freddie Hubbard, Lee Morgan, Kenny Dorham, Woody Shaw, Dave Douglas, Bobby Shew, Tom Harrell, Donald Byrd, Clark Terry, Roy Eldridge, Cat Anderson, John Faddis, Terrell Stafford, Nicholas Payton, Randy Brecker, Maynard Ferguson, King Oliver, Wynton Marsalis, Nat Adderly, Harry “Sweets” Edison, Ingrid Jensen, Terence Blanchard, Lew Soloff, Wayne Bergeron, Snookie Young, Thad Jones, Tonya Darby

Trombone

J.J. Johnson: *The Trombone Master*, Columbia Jazz Classics
Carl Fontana: *The Great Fontana*, Uptown
Frank Rosolino: *Frank Rosolino Quartet*, EMI

Others – Delfeayo Marsalis, Al Grey, Steve Wiest, Melba Liston Tom Garling, Juan Tizol, Joe “Tricky Sam” Nanton, Curtis Fuller, Scott Whitfield, Conrad Herwig, Paul Mckee, Wycliffe Gordon, Andre Hayward, Robin Eubanks, Steve Turre, Bob Brookmeyer, Urbie Green, Kai Winding

Male Vocalists

Frank Sinatra, Louis Armstrong, Tony Bennett, Al Jereau, Joe Williams, Jimmy Rushing, Johnny Hartman, Cab Calloway, Nat Cole, Harry Connick, Jr., Kurt Elling, George Benson, Joao Gilberto, Eddie Jefferson, King Pleasure, John Hendricks, Billy Eckstein, Gregory Porter, Bobby McFerrin, Mel Tormé, Ernie Andrews, Lew Rawls

Female Vocalists

Billy Holiday, Sara Vaughn, Ella Fitzgerald, Dinah Washington, Nancy Wilson, Anita O’Day, Abbie Lincoln, Carmen McCray, Benny Carter, Rosemary Clooney, Blossom Dearie, June Cristy, Nnenna Freelon, Dianne Reeves, Shirly Horn, Lena Horn, Ruth Brown, Etta Jones, Etta James, Diana Krall, Peggy Lee, Jane Monheit, Flora Purim, Astrud Gilberto, Annie Ross

2.1 Practice Tips

Some of the biggest challenges students face in the practice room have to do with making effective use of time. Often times our life is so full of other obligations that there isn't time to spend an hour practicing. With limited hours in the day, how can you make sure that the time you spend practicing is spent in the most effective way possible? Making sense of this and other aspects of your practice routine will help you progress and achieve success as a musician. Here are some things to consider:

1. **Set a long-term goal.** This could be a one or two-year goal. Something that gives you the overall picture of where you want to be musically by a certain point. Use this goal to help keep you focused during practice. Before you start on something, ask yourself, "is this going to help me achieve my long-term goal?" If the answer is, "no," then perhaps you should practice something else!
2. **Practice every day.** I know it isn't always fun, but you have to practice every day. Music is different than a lot of learned skills in that there is muscle memory and physical conditioning that goes into making sure you can perform at your highest level. What would happen if Olympic athletes only trained three times a week? Or right before a race? They probably wouldn't do very well, would they? In the same way, you have to condition your body (fingers, lips, etc...) to keep in shape. If you don't, progress, if any, will be slow. Even if it is for a short time, you should play your instrument every day.
3. **Have a plan and make a list.** Before you go into your practice session, know exactly what you are going to do. Even if you are only going to practice for 10 minutes, having a plan will help you make the best use of that time. Make a list of the things you want to accomplish and check them off as you complete them. This can be done in a practice journal, which will also help you track your progress. Keep notes so you can refer back during future practice sessions.
4. **Fundamentals and pushing boundaries.** What is the balance between working on the basics and really pushing yourself? Not much at all, really. Practicing fundamentals is a must for any instrument and helps to foster discipline and strong technique. In the same vein, make sure you aren't just practicing what is easy. Playing it safe isn't going to help you progress, so make sure you are constantly trying to expand your knowledge and command of your instrument. Fundamentals include technical exercises, scales (there are more than just major scales!), arpeggiating chords, tone, range, breathing, intonation, long tones, and much more! After you've worked on your fundamentals, make sure you set some time aside for practicing your assigned work. You don't want to be on the bad side of your band director or JazzU instructor!
5. **Have fun.** A portion of practicing isn't the most fun stuff ever, but that doesn't mean that you can't make it fun. After you've practiced your scales, long tones, etc..., and completed your assigned work, be sure to practice something you want. Practicing doesn't only have to consist of what others want you to do. Find something you like and work on it! It doesn't even have to be jazz, but something that makes you want to play music.
6. **Accountability.** Setting goals and being disciplined doesn't mean anything if you don't hold yourself accountable. What good is a goal and plan if you don't follow it? Get in the habit of making sure you accomplish what you set out to do. Words and ideas are empty if you don't back them up with anything.
7. **Reward yourself.** All of this sounds like a lot of work, right? Well, it is. So, if you are disciplined and successful at achieving the goals you set, reward yourself! Be proud of what you've accomplished. Rewards are different depending on the person, and you know your motivations, so make it work for you!

2.2 How to Learn a New Tune

Learning a new tune can be a daunting task. Where do you start? What recording should you use? How do you figure out the chord changes!? Don't let these questions and challenges stop you from learning new tunes and increasing your repertoire. Learning tunes is an excellent exercise and great way to make sure that the person sitting next to you is the one that doesn't know any tunes...not you!!

1. **Don't learn it from a book.** Say what!? Don't learn a song from a book!? Yes, you read it correctly. The best way to learn and retain a tune is to not learn it from a book, but to learn it from a recording. If you think about the history of jazz, this is exactly the way people like Charlie Parker and Dizzy Gillespie learned the music. The other thing you may not know, is that chord changes out of a book are often wrong. It can be ok to consult a book at certain points in the process of learning a tune, but it isn't a good idea to rely on it.
2. **Find more than one recording.** Pick a recording of an artist you like, then find a few more of the same tune by different artists. This will help you hear how different people play the melody. It can also help you make sure that the version you want to learn isn't one with non-standard chord changes, or in a non-standard key. Checking for consistency between different versions will help you better understand the tune and the most common chord changes associated with it. Learning from only the first recording you find would be like basing a research paper off of the first item that comes up on a Google search. It might not be the best source!
3. **Make sure the version you choose is of a reputable jazz artist.** I know your uncle's garage band has an amazing version of "Song for My Father," but they probably play it in e-flat minor instead of the standard key of f minor. I'm certainly not insinuating that your uncle isn't a reputable musician, but why not transcribe Horace Silver's version? After all, he wrote the tune. Stick with major jazz musicians when learning a tune (check our list of musicians in section 2.0 for suggestions). If there is a "definitive" version of the tune, learn from that one. Still not sure? Ask your JazzU instructor!
4. **Listen, listen, listen.** Don't just press play and try and figure the tune out. Listen to it for awhile before you attempt to figure it out on your instrument. Listen to it as often as you can, in the car, on your iPod, or in your room before going to bed. Try to be able to sing the melody and become familiar with the tune. It will make figuring it out a lot easier.
5. **Figure out the basics.** Start with figuring out the basics before you try for the chord changes. What key is tune? What is the form? How many measures is the tune? After you figure these things out, then move on.
6. **Learn the melody.** Enough said....oh, and if there are lyrics, learn those, too.
7. **Figure out the chord progression.** This is a tricky one, but it really comes down to how well you know concepts like chord function and chord quality. The good thing is, the more chords you transcribe, the easier it becomes. You'll start to recognize patterns. Actually, a lot of tunes have the same basic progressions and follow similar patterns. Again, the more you do this, the easier it will be to recognize the similarities between tunes and the easier it will be to transcribe chord changes. A good strategy for transcribing chords is to find the root of each chord. For the most part, the bass player will play the root on the down beat (beat 1) of each measure. After you figure out the form and number of measures in the tune, write out the root. After you have the root, you have to figure out the quality of each chord. The good thing is that each chord's quality is going to fall into one of three categories: major, minor or dominant. Everything else is just a variation of those three. It isn't as complicated as it sounds and these are skills you will learn to develop in JazzU.
8. **Check your work.** It is always a good idea to check your work for errors. If you can play piano, play along with the recording and see if it sounds right. Your ear will tell you. Also, show it to your band director, private lesson instructor or JazzU instructor. They'll be able to help.
9. **Try a different key.** Think you know the tune? Try it in a different key and think again! This is a good way to test how well you learned the tune.

2.3 How to Transcribe

Transcribing is one of the most important processes in learning to play jazz and improvise. It is one of the skills most emphasized in JazzU and often one of the most difficult for students to initially grasp. Transcription, by its dictionary definition, refers to written representation of something. The first thing to understand is that, in jazz, we are not referring to this definition. What we are referring to is a process of internalizing music, heard on a recording, and being able to play it back on your instrument.

This is often a solo played by a great jazz musician, but it can (and should) mean more than that. Bass players should transcribe bass lines. Guitarists and pianists should transcribe chord voicings and comping rhythms. Drummers should transcribe fills and ride cymbal patterns. The point is to learn to play what jazz greats have played and how they play it (including articulation, time feel, and style). This is truly the way we learn jazz.

Whatever it is you are attempting to transcribe, resist the urge to write it down as you are learning it. The whole point is to internalize it and then play it, emulating the musician you are studying as closely as possible. We have seen non-pianists who figure out the notes to a solo on the piano, write it down, and essentially try and read it as if it were an etude. They, of course, have none of the inflections, sound, articulation, or feel of the original recording. That can't be written down and they missed the entire point of the process. If you write it down at all, make sure it is after you can already play what you are trying to learn.

The transcription process is simple but inexperienced transcribers too often ignore the most integral parts of the process. There are three basic steps to transcribing:

1. **Listen**
2. **Sing**
3. **Play**

Sounds simple, right? The hang up most people have when they first start transcribing is that they short-change the first two steps and try and play what they are attempting to learn before they have truly internalized it. Let's discuss in depth a little more what these steps really mean.

Listening This is by far the most crucial step of the three. Remember, what we are truly after when we transcribe is internalizing the music we are trying to learn. This is only accomplished by listening. This step is also extremely individualized. Some people internalize music well after only a few listens. Some take longer. It is important you follow this step through to completion, whatever that means for you. You will know when you have accomplished this when you can...

Sing This step has as much to do with checking your level of internalization as anything else. Singing what you are learning before you play it will tell you how well you have really taken in the music. Keep in mind that the goal of this step isn't to sound like a great singer. The quality of your voice isn't what is important. You just want to strive to be singing the correct pitches and emulate the feel and articulation of what you are attempting to learn.

Before we discuss the last step, note that the first two steps do not involve one very specific component...your instrument. Unless you are a vocalist, you do all of these first two steps without your instrument. This is actually very freeing, in that you can engage in these steps in places and during times where and when you aren't able to play your instrument. There are no excuses for not thoroughly accomplishing the most integral parts of transcribing when they can be done during your commute to school or in the privacy of your room before you go to sleep.

That brings us to the final step...

Play All the emphasis that has just been put on the listening and singing is in no way meant to diminish the importance of playing what you are attempting to learn on your instrument. This is the real goal in the end. You should definitely be thorough and strive to imitate the musician you are studying as closely as possible. In fact, that is the biggest focus of this step, to imitate these intangibles more than just figuring out the notes.

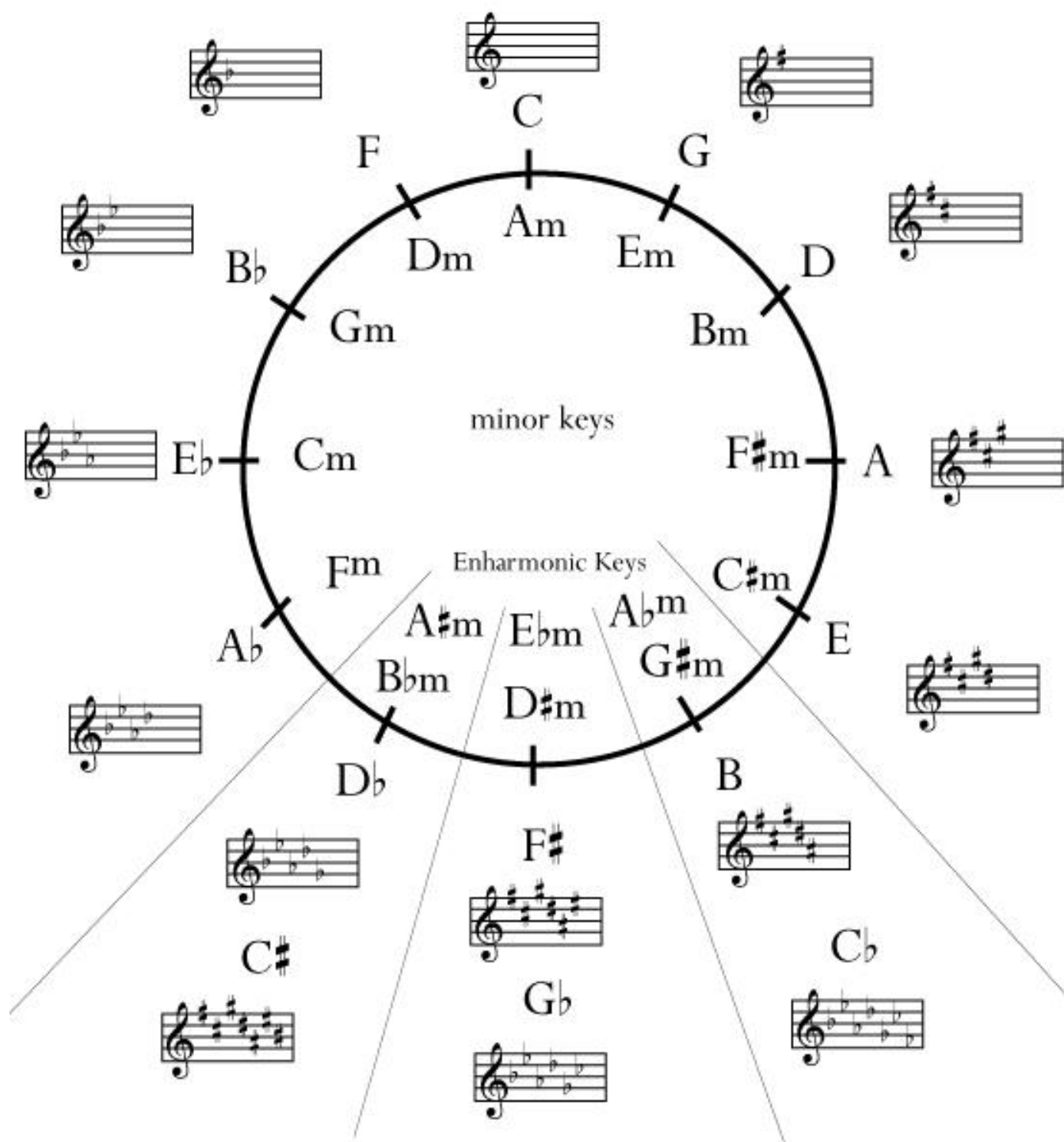
Here are some steps to help achieve that result:

- Break up what you are learning. Take it in small chunks, a single lick or idea, even as small as a couple notes if need be. Make sure you can sing each idea accurately and then try it on your instrument. Strive to sound as much like the recording before you move on to the next idea. Stress quality of quantity.
- Slow it down if you need to. There are countless resources (including YouTube) that can achieve this. This is merely a way to help you hear what you are learning. If something is difficult to hear due to speed, slow it down so you can accurately hear it.
- Play each idea, then larger phrase, both along with the musician you are imitating and by yourself. Listen to how you play it critically and try and sound as close as possible to the original. In fact, you can go so far as to record yourself playing it and listen to it side by side to the original.
- When you feel confident in playing the larger phrase or even a whole solo or bass lines, try playing it by yourself (with a metronome), with a play-along, or even with other musicians. The point is to try it out in context without the aide of the original recording.

In the end, the whole point of transcribing is to learn, along with language and harmonic approaches, aspects of playing jazz like sound, time feel, swing feel, and articulation that are impossible to achieve without this process.

2.4

Circle of 5ths



The order for the placement of sharps and flats:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| # | F | C | G | D | A | E | B |
| b | B | E | A | D | G | C | F |

SCALES

MAJOR C^{MAJ7}

DOMINANT C^7

MINOR (DORIAN) C^{MIN7}

THE DIFFERENCE BETWEEN THESE SCALES ARE IN THE 3RDS AND 7THS. ALL OTHER NOTES ARE THE SAME.

BECAUSE OF THIS, THE 3RDS AND 7THS OF ANY SCALE ARE VERY IMPORTANT!

CHORDS

BY STARTING ON THE ROOT (1ST NOTE) OF THE SCALE, AND PLAYING EVERY OTHER NOTE, YOU GET A CHORD. EVERY TYPE OF CHORD YOU ENCOUNTER WILL BE SOME FORM OF MAJOR, MINOR OR DOMINANT CHORD, SO LEARNING THESE ARE ESSENTIAL!

C^{MAJ7} C^7 C^{MIN7}

1 3 5 7 1 3 5 b7 1 b3 5 b7

THE DIFFERENCE BETWEEN THESE CHORDS ARE IN THE 3RDS AND 7THS. ALL OTHER NOTES ARE THE SAME.

BECAUSE OF THIS, THE 3RDS AND 7THS OF ANY CHORD ARE VERY IMPORTANT!

2.6

SCALES

The image displays 12 rows of musical notation, each representing a different 7th chord scale. Each row consists of three staves of music. The first staff in each row shows the major scale, and the second and third staves show the minor and minor 7th scales, respectively. Chord symbols are placed above the first staff of each row. The scales are as follows:

- Row 1: C^{MAJ7}, C⁷, C^{MIN7}
- Row 2: F^{MAJ7}, F⁷, F^{MIN7}
- Row 3: B^bMAJ⁷, B^{b7}, B^bMIN⁷
- Row 4: E^bMAJ⁷, E^{b7}, E^bMIN⁷
- Row 5: A^bMAJ⁷, A^{b7}, A^bMIN⁷
- Row 6: D^bMAJ⁷, D^{b7}, D^bMIN⁷
- Row 7: G^bMAJ⁷, G^{b7}, G^bMIN⁷
- Row 8: F[#]MAJ⁷, F^{#7}, F[#]MIN⁷
- Row 9: B^{MAJ7}, B⁷, B^{MIN7}
- Row 10: E^{MAJ7}, E⁷, E^{MIN7}
- Row 11: A^{MAJ7}, A⁷, A^{MIN7}
- Row 12: D^{MAJ7}, D⁷, D^{MIN7}
- Row 13: G^{MAJ7}, G⁷, G^{MIN7}

2.7

CHORDS

The chart displays 12 rows of chords, each with three variations: Major 7th, Dominant 7th, and Minor 7th. Fingerings are indicated by numbers 1-5 and flats for accidentals.

| Key | Major 7th | Dominant 7th | Minor 7th |
|----------------|--------------------------------|------------------------------|----------------------------------|
| C | C ^{MAJ7} (1, 3, 5, 7) | C ⁷ (1, 3, 5, b7) | C ^{MIN7} (1, b3, 5, b7) |
| F | F ^{MAJ7} | F ⁷ | F ^{MIN7} |
| B ^b | B ^{bMAJ7} | B ^{b7} | B ^{bMIN7} |
| E ^b | E ^{bMAJ7} | E ^{b7} | E ^{bMIN7} |
| A ^b | A ^{bMAJ7} | A ^{b7} | A ^{bMIN7} |
| D ^b | D ^{bMAJ7} | D ^{b7} | D ^{bMIN7} |
| G ^b | G ^{bMAJ7} | G ^{b7} | G ^{bMIN7} |
| F [#] | F ^{#MAJ7} | F ^{#7} | F ^{#MIN7} |
| B | B ^{MAJ7} | B ⁷ | B ^{MIN7} |
| E | E ^{MAJ7} | E ⁷ | E ^{MIN7} |
| A | A ^{MAJ7} | A ⁷ | A ^{MIN7} |
| D | D ^{MAJ7} | D ⁷ | D ^{MIN7} |
| G | G ^{MAJ7} | G ⁷ | G ^{MIN7} |

SWING ARTICULATIONS

JAZZ IS A VOCALLY DERIVED MUSIC AND AS WE EXPLORE THE CONCEPT OF ARTICULATION, NOTICE HOW SYLLABLES AND OTHER VOCAL EFFECTS ARE USED TO HELP STUDENTS LEARN HOW TO MIMIC THE WAY A PHRASE IS TO BE PLAYED.

EACH BEAT IS SUBDIVIDED INTO THREE EQUAL PARTS CALLED TRIPLETS. THE 'D'SOUND IS USED FOR A MORE CONSISTANT ATTACK. IT ALSO HELPS STUDENTS EFFECTIVELY TRANSLATE THESE ARTICULATIONS TO THEIR INSTRUMENTS.

1. Do OD LA Do OD LA Do OD LA Do OD LA

Detailed description: A single staff of music in treble clef showing four measures. Each measure contains a triplet of eighth notes. Above each triplet is an accent (>) and a slur. Below the notes are syllables: '1. Do', 'OD', 'LA' for the first measure, and 'Do', 'OD', 'LA' for the remaining three measures.

USE THE FOLLOWING GUIDELINES WHEN FIGURING OUT ARTICULATIONS FOR A GIVEN PHRASE

Doo DIT DAH DOT

Detailed description: A single staff of music in treble clef showing four notes. The first note is a quarter note with a slur above it, labeled 'Doo'. The second is a quarter note with a dot above it, labeled 'DIT'. The third is a quarter note with an accent (>) above it, labeled 'DAH'. The fourth is a quarter note with an accent (^) above it, labeled 'DOT'.

SONNYMOON FOR TWO, BY SONNY ROLLINS

DAH__ DOT DOT DOT DOT Doo DIT DOT DAH Doo DAH__ Doo DIT DAH Doo DAH__ Doo DIT

Detailed description: A single staff of music in treble clef with a key signature of one flat. It shows a melodic line with various articulations like slurs, accents, and slurs with accents. Below the staff are syllables: 'DAH__ DOT DOT DOT DOT Doo DIT DOT DAH Doo DAH__ Doo DIT DAH Doo DAH__ Doo DIT'.

C-JAM BLUES, BY DUKE ELLINGTON

Doo DIT Doo DIT Doo DIT Doo DIT

Detailed description: A single staff of music in treble clef with a key signature of one flat. It shows a melodic line with slurs and accents. Below the staff are syllables: 'Doo DIT Doo DIT Doo DIT Doo DIT'.

FLY ME TO THE MOON, BY BART HOWARD (AS PERFORMED BY THE COUNT BASIE ORCHESTRA)

Doo Doo Doo Doo DOT DAH DIT DAH Doo Doo Doo Doo DOT

Detailed description: A single staff of music in treble clef with a key signature of one flat. It shows a melodic line with slurs and accents. Below the staff are syllables: 'Doo Doo Doo Doo DOT DAH DIT DAH Doo Doo Doo Doo DOT'.

THIS CONCEPT IS ADAPTED FROM RON CARTER'S APPROACH TO TEACHING ARTICULATION AS CAN BE FOUND IN TEACHING MUSIC THROUGH PERFORMANCE IN JAZZ, GIA PUBLICATIONS, INC."

2.9 Transposition Chart

| C Instruments | Bb Instruments | Eb Instruments | F Instruments |
|---------------|----------------------------|------------------------------|------------------|
| n/a | Up a major 2 nd | Down a minor 3 rd | Up a perfect 5th |
| C | D | A | G |
| C#/Db | D#/Eb | A#/Bb | G#/Ab |
| D | E | B | A |
| D#/Eb | F | C | A#/Bb |
| E | F#/Gb | C#/Db | B |
| F | G | D | C |
| F#/Gb | G#/Ab | D#/Eb | C#/Db |
| G | A | E | D |
| G#/Ab | A#/Bb | F | D#/Eb |
| A | B | F#/Gb | E |
| A#/Bb | C | G | F |
| B | C#/Db | G#/Ab | F#/Gb |

C Instruments (Concert pitch)

Flute
 Trombone
 Piano
 Bass
 Guitar
 Percussion
 Vibraphone
 Violin
 Cello

Bb Instruments

Trumpet
 Clarinet
 Tenor Saxophone
 Soprano Saxophone

Eb Instruments

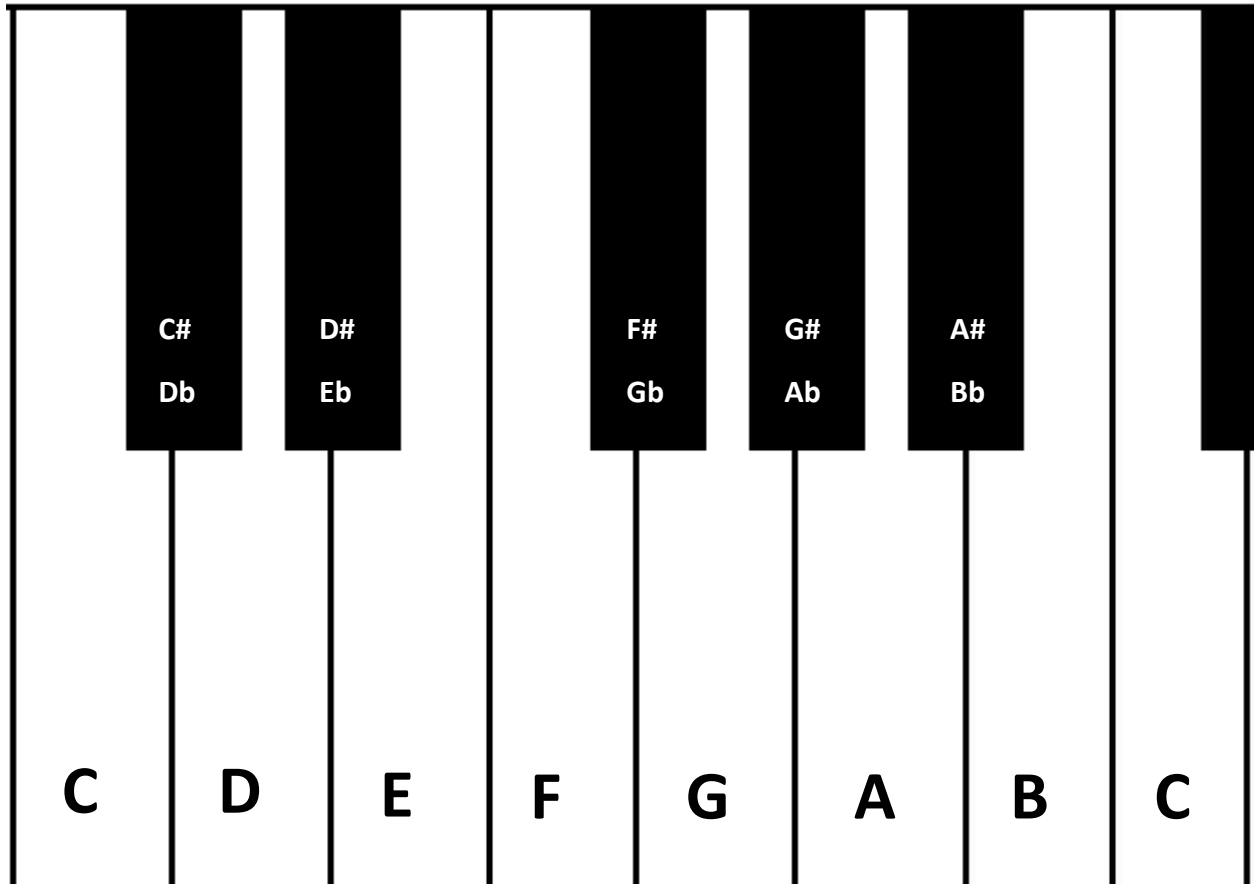
Alto Saxophone
 Baritone Saxophone

F Instruments

French Horn

3.0 Keyboard Chart

Given the piano requirement for JazzU, we've included a chart of the piano's keyboard. It may look like a lot, but keyboard is laid out very logically and in a repeating pattern.



3.1 General Rules for Chord Voicing

The piano component of JazzU will require you to play some basic chords on the piano, which means that you'll have to familiarize yourself with some fundamental aspects of chords and chord voicing. There is a separate requirement for pianists and non-pianists, so if you're new at this, don't worry. In this section, we'll outline some basics of chords and chord construction, followed by chord voicing for non-pianists and then chord voicing for pianists.

Understanding Chord Symbols

In jazz, you're most likely to encounter chord symbols, rather than written-out chords. Depending on who wrote the symbols, the same chord will often be written differently. The good thing is that you'll only be dealing with three different types of chords: Major, Minor and Dominant. Here are the most common ways you will see these chords written:

Major - C_{MAT}^7 CM^7 $C\Delta$

Minor - C_{MIN}^7 CM^7 $C-7$

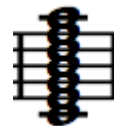
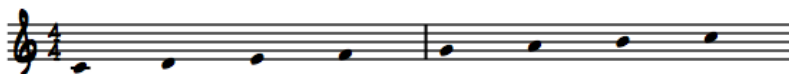
Dominant - C^7

Picking the Right Notes

So, you are looking at the chord symbol and you know what the chord is, but how do you know what notes to play? Chords and chord voicings can be easily derived from the major scale (see section 2.4). First, think of the C major scale and ask yourself, "how many different notes are in this scale?" The answer is seven, right? Now ask yourself, "when I play chords, and when I outline chords (see section 2.4), what interval do I use?" The answer is the interval of a third, right?

Is there a way to arrange all of the notes of the C major scale in thirds? The answer is, yes! The diagram below shows you all of the possible notes in each chord and that there are actually seven notes to choose from.

Can be written as:



Now, I may have just confused some of you and, for others, I might have just blown your mind. With seven notes in each chord, how do you pick the right ones? Well, we are actually only really going to be dealing with three of those notes, and they will be the same for each chord, but with some very small variations.

If you go back and look at our scales (section 2.5) and chords (section 2.6), you will notice that there are three variations, which are the same three I mention above, major, minor and dominant. The only things that change between the three iterations are the 3rd and 7th. All other notes remain the same. This tells us that the 3rds and 7ths are the most important notes of each chord. These two notes are important because they help us determine the **quality** (major or minor) and **function** (pre dominant, dominant or tonic) of a chord. The root is also important, as it tells us the name of the chord.

Below, you will see that each of the three variations I've mentioned can all be derived from the major scale. What is the moral of the story? Know your major scales, and you'll have no problem figuring out the rest! Whether you are playing chords on the piano, spelling them on your saxophone or playing scales, the following will always be true:

Major chords: regular 3rd, regular 7th (all the notes of the corresponding major scale)

Dominant chords: regular 3rd, flatted 7th

Minor chords: flatted 3rd, flatted 7th

So, of all the notes available to you, the ones we are going to focus on are the root, the 3rd and the 7th. What about all of the other notes? Since none of the other notes don't have the ability to change the **quality** or **function** of the chord, they are there solely to add color and texture.

note: the following sections will outline chord voicing for both pianists and non pianists. Non pianists will only be responsible for playing the root, 3rds and 7ths of chords.



3.2 Chord Voicing for Non-Pianists

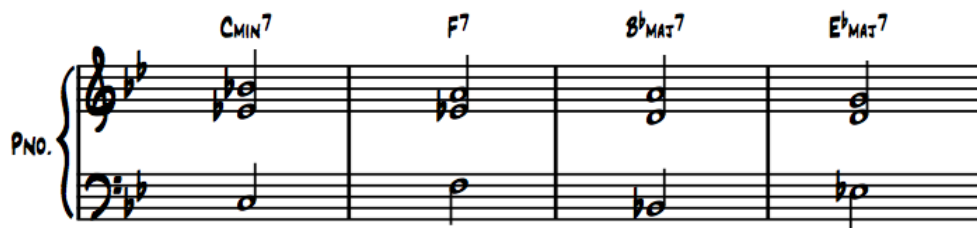
For everyone participating in the JazzU program, there is a piano requirement. Learning piano is integral to understanding harmony, improvisation and your own instrument. We realize that not everyone has had experience playing the piano, so for non-pianists, the requirement is fairly simple. You will, however, have to spend some time at a piano or keyboard. If you don't have one, you can find one at your school, church or even library. I bet one of your family members has one you can use.

As you know from section 3.0, General Rules for Chord Voicing, the most important notes of a chord are the 3rd and 7th. Therefore, all you will need to play is the 3rd and 7th of each chord in the right hand, and the root of the chord in the left hand. See the example below for how to play a C major 7, C dominant 7, and a c minor 7.



If you are just playing one chord, it doesn't matter which note of the right hand you play first. You can either make the 3rd or the 7th the lowest note. However, when you practice playing a blues or standard, you'll need to pay attention to a little thing called **voice leading**. The term **voice leading** refers to how notes of a chord lead to notes in the next chord. In general, the 3rd of one chord will lead to the 7th of another chord. Likewise, the 7th of one chord will lead to the 3rd of the next chord. See the two examples below. The first is using correct voice leading, the second does not. Notice that in the example using correct voice leading, there is very minimal movement from one chord to the next. In the example using incorrect voice leading, the chords jump around.

Correct Voice Leading:

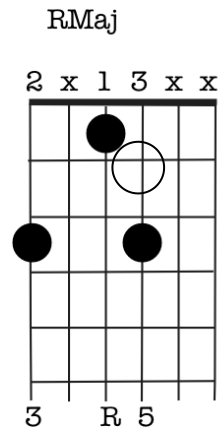
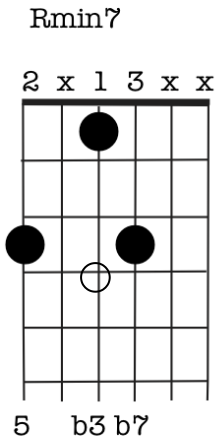
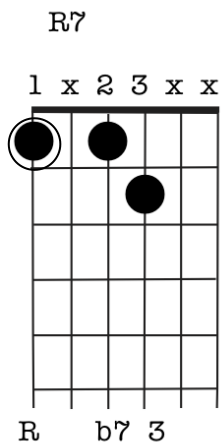
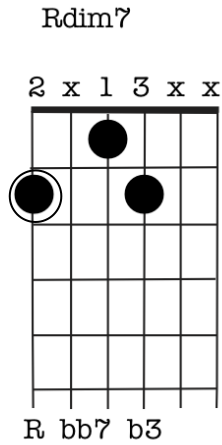
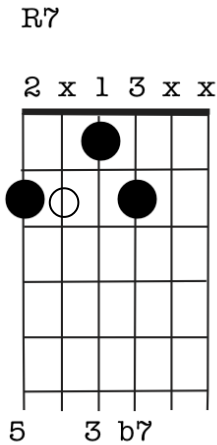
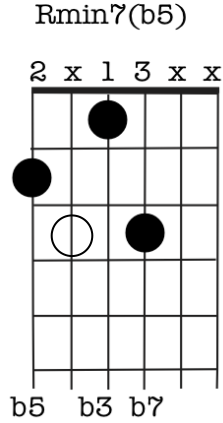
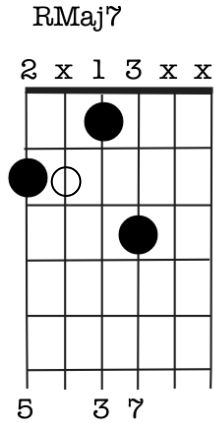
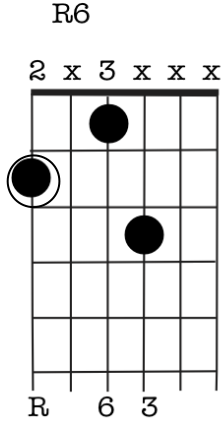


Incorrect Voice Leading:



Remember, always practice with a steady beat. Also, feel free to do more than only what is required. If you want to get the hang of playing chords on the piano, try to learn some of the other standards you are playing in your JazzU combo. It'll only help you understand your other tunes better!

3.4 Freddie Green Grips



Basic Freddie Grips

- R = root of the chord
- 3 = 3rd of the chord
- 5 = 5th of the chord
- 7 = 7th of the chord

numbers at top indicate finger position
 x = muted string
 O = the root of the chord

3.5

BASS LINES - BLUES PROGRESSIONS IN F

BEGINNER

4/4

F⁷ B^{b7} F⁷

B^{b7} F⁷

5 C⁷ B^{b7} F⁷ C⁷

9

BEGINNER

F⁷ B^{b7} F⁷

B^{b7} F⁷

13 C⁷ B^{b7} F⁷ C⁷

17

21

INTERMEDIATE 1

F⁷ B^{b7} F⁷

B^{b7} F⁷

25

29 G^{MIN7} C⁷ F⁷ G^{MIN7} C⁷

33

INTERMEDIATE 1

F⁷ B^{b7} F⁷

B^{b7} F⁷

37

41 G^{MIN7} C⁷ F⁷ G^{MIN7} C⁷

45

3.6

BASS LINES - BLUES PROGRESSIONS IN B-FLAT

BEGINNER

Chord progression: B^{b7} E^{b7} B^{b7}

5 F⁷ E^{b7} B^{b7} F⁷

9

BEGINNER

Chord progression: B^{b7} E^{b7} B^{b7}

13 E^{b7} B^{b7}

17 F⁷ E^{b7} B^{b7} F⁷

21

INTERMEDIATE 1

Chord progression: B^{b7} E^{b7} B^{b7}

25 E^{b7} B^{b7}

29 C^{MIN}7 F⁷ B^{b7} C^{MIN}7 F⁷

33

INTERMEDIATE 1

Chord progression: B^{b7} E^{b7} B^{b7}

37 E^{b7} B^{b7} B^{b7}

41 C^{MIN}7 F⁷ B^{b7} C^{MIN}7 F⁷

45

3.7 Common Scat Syllables

Scat syllables should reflect the rhythmic articulation. In addition, for melodic sequences, it sounds more natural to use the vowel sounds ah and oo for lower notes and ee for the higher notes. Refer to section 2.7 for more on articulation. There are obviously more sounds available to you than this. Make sure you are listening to recordings of great

Long ee sounds

Shwee
Skwee
Dwee
Bee
Vee
Zee
Wee
Dee

Long oo/u sounds

Du
Ooh
Shu
Bu
Sku
Vu

Long ah sounds

Dah
Sha
Wha
Bah
Yah
Vah

Long oh/uh sounds

Duh
Dow
Doh

8th Note Syllables

Doot-n
Doodle-n
Dot-n
Dweedle-ee
Du-ee-ah
Du-Bah

Short Syllables

Bop
Dop
Vop
Bot
Zot
Dot
Yot
Shot
Doot
Dup

Dot
Yot
Shot
Doot
Dit
Bup
Dut
Dip
Yut

3.8 Applying Scat Syllables to a Melodic Line

One of the unique challenges for vocalists is choosing scat syllables when they are improvising or singing a melody that doesn't have words (something we do quite a bit in JazzU). Vocalists should learn melodies and solos from instrumentalists, but to better understand the use of scat syllables, studying great vocalists is a must. Here, we've outlined the process of looking at a melody and how the great Ella Fitzgerald interpreted it.

Below is the opening phrase from the melody of Duke Ellington's "Cottontail". We've identified some of the articulations that were applied to its performance as played by Duke's band. You will see a small scoop, some short notes, and even a quick fall.



Now, let's look at how Ella sang this melody:



Notice the variety of syllables. Many young vocalists tend to gravitate towards the same syllables quite a bit. Try taking a melody or idea you've learned transcribed from an instrumental solo and working out a few combinations of syllables until you can comfortably sing multiple options. Use examples of syllables and combinations of syllables from great singers like Ella that fit over the ideas you are looking at to help develop your ability to use a variety of syllables and sounds.

3.9 Vocal Articulation Exercises

Articulation Exercise with 16th Notes



| | | | | |
|--------------------|-------------------|-------------------|-------------------|------|
| ba - ba - ba - ba | ba - ba - ba - ba | ba - ba - ba - ba | ba - ba - ba - ba | bah |
| da - da - da - da | da - da - da - da | da - da - da - da | da - da - da - da | dah |
| da - ba - da - ba | da - ba - da - ba | da - ba - da - ba | da - ba - da - ba | dah |
| did - l - did - l | did - l - did - l | did - l - did - l | did - l - did - l | dooh |
| bid - l - bid - l | bid - l - bid - l | bid - l - bid - l | bid - l - bid - l | booh |
| bi - dl - di - dl | bi - dl - di - dl | bi - dl - di - dl | bi - dl - di - dl | dooh |
| ba - dn - ba - dn | ba - dn - ba - dn | ba - dn - ba - dn | ba - dn - ba - dn | bah |
| da - dn - da - dn | da - dn - da - dn | da - dn - da - dn | da - dn - da - dn | dah |
| ba - dn - da - dn | ba - dn - da - dn | ba - dn - da - dn | ba - dn - da - dn | dah |
| doo - ee - oo - ee | oo - ee - oo - ee | oo - ee - oo - ee | oo - ee - oo - ee | dooh |

Shifting the Accent in 8th Swing Feel

1

2

3

4

5

6

4.1 JazzU Assessment Standards: Benchmarks for Success

In order to create a path for success for all JazzU students, the following benchmarks have been decided on by the JazzU faculty. These areas will be tested at two points during the year and not only serve to give you a solid foundation of the basic music concepts we teach, but also to give some clear expectations. Your completion of these benchmarks is required and will factor heavily into the audition process for returning students.

To help in the assessment process, we have created four levels within which you can progress. The levels are beginner, intermediate 1, intermediate 2, and advanced. Establishing these levels will help you know exactly where you are and what you need to do to move forward.

We will be testing in three basic areas:

Technique - This level involves the testing of different scales and aspects of your range.

Harmony - This level involves outlining chords on your instrument as well as some basic piano skills. Everyone will be expected to learn some basic piano skills, but don't worry, you won't need to take lessons for this. Each of the harmonic tests will involve a blues and a standard, and as you progress through the different levels, the chord progression of each will go from basic to advanced.

Transcription - Transcription is one of the best ways to build a musical vocabulary, which is why this requirement exists. Like the harmonic requirement, the transcriptions will deal with a blues and a standard, all which increase in difficulty as you progress through the different levels. Transcriptions that are acceptable for this requirement can be found in section 4.4 and are listed by difficulty level.

When deciding on a transcription, be sure to pick something that you feel is attainable. Also, don't feel like you should only pick transcriptions of musicians playing your instrument. There is plenty to learn from everybody. You can (and we encourage you to) transcribe more than what is expected. These requirements are just the minimum.

Juries

Twice a year, once in the fall semester and once in the spring semester, we will conduct juries to test students on all of their benchmark standards and give feedback on their progress in general. In lieu of normal rehearsal, you will sign up for a jury time on the night you rehearse. During your allotted time, you will demonstrate your progress for your instructor and other JazzU faculty. You will be asked to play the above assessment standards and any repertoire you have covered in your JazzU rehearsals.

Jury weeks this year will be:

November 12-15, 2018

March 25-28, 2019

After your jury, you will receive written feedback. Parents will also receive a progress report at this time, detailing both their student's musical progress plus general attitude and behavior during rehearsal.

4.21 Assessment Standards-Technique

Beginner

Play ALL 12 major scales:

Horns-one octave, ascending and descending

Piano-one octave, ascending and descending, two hands

Guitar-one octave, ascending and descending, in at least 3 positions

Upright Bass-one octave, ascending and descending

Electric Bass-one octave, ascending and descending

Play ALL 12 major triads:

Horns-one octave, ascending and descending

Piano-one octave, ascending and descending, two hands

Guitar-one octave, ascending and descending

Upright Bass-one octave, ascending and descending

Electric Bass-one octave, ascending and descending

Play C, F, Bb, Eb dominant 7th chords, one octave, ascending and descending

Play chromatic Scale from concert B-flat to concert B-flat

Drums:

Must exhibit knowledge of the following grooves and techniques:

4/4 swing

Swing shuffle

Funk

Trading 4's

Brush technique

Must be able to demonstrate the following rudiments from slow to fast tempos open or closed:

Single Stroke Roll

Double Stroke Roll

Press Roll (multiple bounce roll)

Paradiddle

Flam

5 stroke Roll

Drag

4.21 Assessment Standards-Technique (cont.)

Intermediate 1

Play ALL 12 major scales:

Horns-full range of instrument, ascending and descending

Piano-two octaves, ascending and descending, two hands

Guitar-one octave, starting in any position

Upright Bass-one octave, ascending and descending

Electric Bass-one octave, ascending and descending

Play ALL 12 major triads:

Horns-one octave, ascending and descending

Piano-one octave, ascending and descending, two hands

Guitar-one octave, ascending and descending, in inversions

Upright Bass-one octave, ascending and descending, in inversions

Electric Bass-one octave, ascending and descending, in inversions

Play ALL 12 minor triads:

Horns-one octave, ascending and descending

Piano-one octave, ascending and descending, two hands

Guitar-one octave, ascending and descending

Upright Bass-one octave, ascending and descending

Electric Bass-one octave, ascending and descending

Play all 12 dominant 7th chords, one octave, ascending and descending

Play all 12 major 7th chords one octave

Play chromatic Scale, full range of instrument

Drums:

Must be able to exhibit the previous grooves and techniques plus:

Ability to play all 26 basic rudiments open or closed

Ability to play a long press roll from pp to ff to pp

Ability to play in "2"

3/4 swing ("All Blues" –Miles Davis)

Bossa Nova (i.e. "Blue Bossa" –Kenny Dorham)

Samba

New Orleans Second-Line

4.21 Assessment Standards-Technique (cont.)

Intermediate 2

Play ALL 12 major scales:

Horns-full range of instrument, ascending and descending

Piano-four octaves, ascending and descending, two hands

Guitar-two octaves, ascending and descending, starting in any position

Upright Bass-two octaves, ascending and descending

Electric Bass-two octaves, ascending and descending

Play ALL 12 melodic minor scales:

Horns-one octave, ascending and descending

Piano-one octave, ascending and descending, two hands

Guitar-one octave, ascending and descending, starting in any position

Upright Bass-one octave, ascending and descending

Electric Bass-one octave, ascending and descending

Play ALL 12 major triads:

Horns-full range, ascending and descending

Piano-four octaves, ascending and descending, two hands

Guitar-one octave, ascending and descending, in inversions

Upright Bass-one octave, ascending and descending, in inversions

Electric Bass-one octave, ascending and descending, in inversions

Play ALL 12 minor triads:

Horns-full range, ascending and descending

Piano-four octaves, ascending and descending, two hands

Guitar-one octave, ascending and descending, in inversions

Upright Bass-one octave, ascending and descending, in inversions

Electric Bass-one octave, ascending and descending, in inversions

Play all 12 dominant 7th arpeggios, one octave, ascending and descending

Play all 12 major 7th arpeggios, one octave

Play all 12 minor 7th arpeggios, one octave

Play chromatic Scale, full range of instrument

Drums:

Must be able to exhibit the previous grooves and techniques plus:

Ability to solo over 12 bar or 32 bar song forms without accompaniment

Play a rudimental drum solo by Pratt, Wilcoxon, Tompkins, Markovitch, or an equivalent

Ability to play Afro Cuban styles (Mambo, Son, Rumba, and 6/8)

4.21 Assessment Standards-Technique (cont.)

Advanced

Play ALL 12 major scales:

Horns-full range of instrument, ascending and descending
Piano-four octaves, ascending and descending, two hands
Guitar-two octaves, starting in any position
Upright Bass-two octaves, ascending and descending
Electric Bass-two octaves, ascending and descending

Play ALL 12 melodic minor scales:

Horns-full range of instrument, ascending and descending
Piano-four octaves, ascending and descending, two hands
Guitar-two octaves, ascending and descending, starting in any position
Upright Bass-two octaves, ascending and descending
Electric Bass-two octaves, ascending and descending

Play ALL 12 major triads:

Horns-full range, ascending and descending
Piano-four octaves, ascending and descending, two hands
Guitar-one octave, ascending and descending, in inversions
Upright Bass-one octave, ascending and descending, in inversions
Electric Bass-one octave, ascending and descending, in inversions

Play ALL 12 minor triads:

Horns-full range, ascending and descending
Piano-four octaves, ascending and descending, two hands
Guitar-one octave, ascending and descending, in inversions
Upright Bass-one octave, ascending and descending, in inversions
Electric Bass-one octave, ascending and descending, in inversions

Play diminished triad arpeggios, one octave, starting from any note

Play whole tone triad arpeggios, one octave, ascending and descending, starting from any note

Play chromatic Scale, full range of instrument

Drums:

Must be able to exhibit the previous grooves and techniques plus:

Ability to demonstrate slow to up tempo swing with sticks and brushes
Grooves and time in odd meters (i.e. "Take 5" –Dave Brubeck)
Play Wilcoxson – *Rhythmmania* from *Modern Rudimental Swing Solos*

4.22 Assessment Standards-Harmony

For each level, you must outline and play the chords to the corresponding blues progression in F major and B-flat major and the corresponding tune for intermediate and advanced levels.

You will need to outline the chords to the required material on your instrument and play the chords on the piano. Non pianists must play the root of the chord in the left hand and the 3rd and 7th of the chord in the right hand. See below for other requirements related to your instrument. Be sure to practice this with a steady tempo as we will be testing with a metronome.

Remember, for a blues, these are to be done in both F and B-flat. Chord changes for the different levels of a blues can be found in sections 5.0 and 5.1.

- PIANO - 1) play 4-note chord voicing; 2) outline the chords with right hand and play chords in left hand.
- BASS - 1) walk a bass line; 2) outline the chords; 3) on piano, play the chords with the root in the left hand and 3rds and 7ths in the right hand.
- GUITAR - 1) comp chords in the style of Freddie Green AND using your own rhythms and voicings (number of choruses to be determined by your instructor); 2) outline the chords; 3) on piano, play the chords with the root in the left hand and 3rds and 7ths in the right hand.
- WINDS - 1) outline the chords on your instrument; 2) on piano, play the chords with the root in the left hand and 3rds and 7ths in the right hand.
- DRUMS - 1) on the piano, outline the chords; 2) on the piano, play the root of the chord in the left hand and the 3rds and 7ths in the right hand.

Requirements by Level

Beginner: Beginner blues in F and Bb

Intermediate I: Intermediate I blues in F and Bb and "Autumn Leaves" (page 5.4)

Intermediate II: Intermediate II blues in F and Bb and "All the Things You Are" (page 5.5)

Advanced: Advanced blues in F and Bb and "Stella by Starlight" (page 5.6)

4.22 Assessment Standards-Transcription

Beginner

Transcribe ONE Blues solo and ONE Standard solo.

Choose from the approved transcription list for this level in section 3.9. Of course, you are welcome to transcribe as much as you like, but don't forget your required transcriptions!

- ONE blues solo (four choruses)
- ONE standard solo (two choruses)

BASS - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo. On the standard, transcribe one chorus of a walking bass line and one chorus of an improvised solo.

DRUMS - using a blues, transcribe two choruses of "time" (one behind the melody and the other behind the first improvised chorus of solo) and two choruses of an improvised drum solo on a blues.

Intermediate I

Transcribe TWO Blues solos and ONE Standard solo.

Choose from the approved transcription list for this level in section 3.9. Of course, you are welcome to transcribe as much as you like, but don't forget your required transcriptions!

- TWO blues solos (four choruses each)
- ONE standard solo (two choruses)

BASS - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo. On the standard, transcribe one chorus of a walking bass line and one chorus of an improvised solo.

Intermediate II

Transcribe TWO Blues solos and TWO Standard solos (one from the required list and one of your choice).

Choose from the approved transcription list for this level in section 3.9. Of course, you are welcome to transcribe as much as you like, but don't forget your required transcriptions!

- TWO blues solos (four choruses each)
- TWO standard solos (a minimum of three choruses each), or ONE standard and ONE rhythm changes.

BASS - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo for each blues. On the standards, transcribe one chorus of a walking bass line and two chorus of an improvised solo per transcription.

Advanced

Transcribe ONE Blues solo and ONE rhythm changes from the transcription list.

- ONE blues solo (at least four choruses)
- ONE rhythm changes (a minimum of three choruses)
- ONE standard from the approved list (a minimum of three choruses)
- ONE standard of your choice (a minimum of three choruses)

BASS - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo for each blues. On the standards, transcribe one chorus of a walking bass line and two chorus of an improvised solo per transcription. Same requirement on the rhythm changes as with the standard.

4.3 Recommended Tune List

In the following pages you will find a list of suggested tunes to learn. Most of the tunes you will cover in your JazzU classes will come from this list. Each tune has the title, composer, and a recommended recording of the song to get you started, and songs are organized by level of difficulty. Tunes that are marked with a "(t)" have recommended transcriptions that can be found in section 3.9.

Beginner Tunes

| <u>Title</u> | <u>Composer</u> | <u>Recommended Recording</u> |
|---------------------------|-----------------|---|
| <u>Blues</u> | | |
| "All Blues" (t) | Miles Davis | Miles Davis, <i>Kind of Blue</i> |
| "Bags' Groove" (t) | Milt Jackson | Miles Davis, <i>Bags' Groove</i> |
| "Blue Monk" | Thelonious Monk | The Thelonious Monk Quintet, <i>With John Coltrane at Carnegie Hall</i> |
| "Blues in the Closet" (t) | Oscar Pettiford | Bud Powell, <i>Blues in the Closet</i> |
| "C Jam Blues" | Duke Ellington | Louis Armstrong and Duke Ellington, <i>The Great Summit</i> (recorded as, "Duke's Place") |
| "Cool Blues" | Charlie Parker | Charlie Parker, <i>Cool Blues</i> |
| "Freddie Freeloader" (t) | Miles Davis | Miles Davis, <i>Kind of Blue</i> |
| "Now's the Time" (t) | Charlie Parker | Charlie Parker, <i>The Essential Charlie Parker</i> |
| "Sonny Moon for Two" | Sonny Rollins | Sonny Rollins, <i>A Night at the Village Vanguard, Vol. 2</i> |
| "Splanky" (t) | Neal Hefti | Count Basie, <i>Atomic Basie</i> |
| "Tenor Madness" | Sonny Rollins | Sonny Rollins, <i>Tenor Madness</i> |

Standards

| | | |
|---------------------|-----------------|---|
| "Autumn Leaves" (t) | Joseph Kosma | Cannonball Adderly, <i>Something Else</i> |
| "Doxy" (t) | Sonny Rollins | Miles Davis, <i>Bags' Groove</i> |
| "Perdido" (t) | Juan Tizol | Duke Ellington, <i>Perdido</i> |
| "So What" (t) | Miles Davis | Miles Davis, <i>Kind of Blue</i> |
| "Summertime" (t) | George Gershwin | Miles Davis, <i>Porgy and Bess</i> |

Latin/Straight Eighth

| | | |
|-----------------------------|----------------|---|
| "Blue Bossa" (t) | Kenny Dorham | Joe Henderson, <i>Page One</i> |
| "Limbo Jazz" (t) | Duke Ellington | Duke Ellington, <i>Coleman Hawkins Meets Duke Ellington</i> |
| "My Little Suede Shoes" (t) | Charlie Parker | Charlie Parker, <i>The Essential Charlie Parker</i> |
| "Song for My Father" (t) | Horace Silver | Horace Silver, <i>Song for my Father</i> |
| "Watermelon Man" (t) | Herbie Hancock | Herbie Hancock, <i>Takin' Off</i> |

Intermediate Tunes

| <u>Title</u> | <u>Composer</u> | <u>Recommended Recording</u> |
|-----------------------------------|---|---|
| <u>Blues</u> | | |
| "Billie's Bounce" (t) | Charlie Parker | Charlie Parker, <i>The Original Bird</i> |
| "Straight, No Chaser" (t) | Thelonious Monk | Thelonious Monk, <i>Straight, No Chaser</i> |
| <u>Rhythm Changes</u> | | |
| "Cottontail" (t) | Duke Ellington | Duke Ellington, <i>Never No Lament, The Blanton-Webster Band</i> |
| "I've Got Rhythm" | George Gershwin | Benny Goodman Quartet, <i>Live at Carnegie Hall (1938)</i> |
| "Lester Leaps In" (t) | Lester Young | Lester Young, <i>Ken Burns Jazz: Lester Young</i> |
| "Rhythm-A-Ning" | Thelonious Monk | Art Blakey (with Thelonious Monk), <i>Art Blakey's Jazz Messengers with Thelonious Monk</i> |
| <u>Standards</u> | | |
| "Afternoon in Paris" | John Lewis | John Lewis, <i>The Wonderful World of Jazz</i> |
| "All of Me" (t) | Gerald Marks and Seymour Simons | Louis Armstrong and His All-Stars, <i>Seymour Ambassador Satch</i> |
| "All the Things You Are" (t) | Jerome Kern | Johnny Griffin, <i>A Blowin' Session</i> |
| "Beautiful Love" | Wayne King, Young, and Egbert Van Alstyne | Bill Evans, <i>The Best of Bill Evans on Victor Verve</i> |
| "Bye Bye Blackbird" (t) | Ray Henderson | Miles Davis, <i>'Round About Midnight</i> |
| "Days of Wine and Roses"(t) | Henry Mancini and Johnny Mercer | Wes Montgomery, <i>Boss Guitar</i> |
| "Do Nothing til You Hear From Me" | Duke Ellington | Duke Ellington, <i>16 Most Requested Songs</i> |
| "Don't Get Around Much Anymore" | Duke Ellington | Duke Ellington, <i>Ken Burns Jazz: Duke Ellington</i> |
| "Four" (t) | Miles Davis and Eddie Vinson | Miles Davis, <i>Blue Haze</i> |
| "Honeysuckle Rose" | Fats Waller | Fats Waller, <i>Honeysuckle Rose</i> |
| "In a Mellow Tone" (t) | Duke Ellington | Duke Ellington, <i>16 Most Requested Songs</i> |
| "Just Friends" | John Klenner | Sonny Rollins and Coleman Hawkins, <i>Sonny Meets Hawk!</i> |
| "The Preacher" (t) | Horace Silver | Horace Silver and the Jazz Messengers, <i>Horace Silver and the Jazz Messengers</i> |
| "Polka Dots and Moonbeams" (t) | Jimmy Van Heusen | Sarah Vaughan, <i>Swingin' Easy</i> |
| "Satin Doll" (t) | Duke Ellington | Duke Ellington, <i>Greatest Hits</i> |
| "Someday My Prince Will Come" | Frank Churchill | Miles Davis, <i>Someday My Prince Will Come</i> |

| | | |
|---------------------------------------|------------------------------------|--|
| "Take the A Train" (t) | Billy Strayhorn | Duke Ellington, <i>Never No Lament, the Blanton-Webster Band</i> |
| "There is no Greater Love" | Isham Jones and Marty Symes | Sonny Rollins, <i>Way Out West</i> |
| "Green Dolphin Street"(t) | Bronislaw Kaper and Ned Washington | Miles Davis, <i>'58 Miles</i> |
| "Ornithology" | Charlie Parker | Charlie Parker, <i>The Legendary Dial Masters</i> |
| "There Will Never be Another You" (t) | Harry Warren | Lester Young with Oscar Peterson, <i>Lester Young with the Oscar Peterson Trio</i> |
| "Up Jumped Spring" | Freddie Hubbard | Freddie Hubbard, <i>Backlash</i> |

Latin/Straight Eighth

| | | |
|--|----------------------|--|
| "The Girl from Impanema"(t) | Antonio Carlos Jobim | Stan Getz and Joao Gilberto, <i>Getz/Gilberto</i> |
| "St. Thomas" (t) | Sonny Rollins | Sonny Rollins, <i>Saxophone Colossus</i> |
| "Theme from <i>Black Orpheus</i> " (t) | Luiz Bonfá | Luiz Bonfá and Antonio Carlos Jobim, <i>Black Orpheus, the motion picture soundtrack</i> |
| "Triste" (t) | Antonio Carlos Jobim | Antonio Carlos Jobim, <i>Wave</i> |
| "Wave" (t) | Antonio Carlos Jobim | Antonio Carlos Jobim, <i>Wave</i> |

Advanced Tunes

| <u>Title</u> | <u>Composer</u> | <u>Recommended Recording</u> |
|------------------------------|------------------|---|
| <u>Blues</u> | | |
| "Bird Like" | Freddie Hubbard | Freddie Hubbard, <i>Ready for Freddie</i> |
| "Blues for Alice" | Charlie Parker | Charlie Parker, <i>Bird's Best Bop on Verve</i> |
| "Freight Train" | Tommy Flannigan | Kenny Burrell and John Coltrane, <i>Kenny Burrell and John Coltrane</i> |
| "Mr. PC" | John Coltrane | John Coltrane, <i>Giant Steps</i> |
| "Soulville" (t) | Horace Silver | The Horace Silver Quintet, <i>The Stylings of Silver</i> |
| <u>Rhythm Changes</u> | | |
| "Anthropology" (t) | Charlie Parker | Charlie Parker, <i>The Genius of Charlie Parker</i> |
| "The Eternal Triangle" | Sonny Stitt | Dizzy Gillespie, <i>Sonny Side Up</i> |
| "Moose the Mooche" | Charlie Parker | Charlie Parker, <i>The Legendary Dial Masters</i> |
| "Oleo" | Sonny Rollins | Miles Davis, <i>Bags' Groove</i> |
| <u>Standards</u> | | |
| "Along Came Betty" | Benny Golson | Art Blakey and the Jazz Messengers, <i>Moanin'</i> |
| "Body and Soul" (t) | Johnny Green | Coleman Hawkins, <i>Body and Soul</i> |
| "Giant Steps" | John Coltrane | John Coltrane, <i>Giant Steps</i> |
| "Confirmation" (t) | Charlie Parker | Charlie Parker, <i>Charlie Parker on Verve</i> |
| "Dolphin Dance" | Herbie Hancock | Herbie Hancock, <i>Maiden Voyage</i> |
| "Donna Lee" | Charlie Parker | Charlie Parker, <i>Cool Blues</i> |
| "Four by Five" | McCoy Tyner | McCoy Tyner, <i>The Real McCoy</i> |
| "Joy Spring" (t) | Clifford Brown | Clifford Brown, <i>Clifford Brown and Max Roach</i> |
| "Like Someone in Love" | Jimmy Van Heusen | John Coltrane, <i>Lush Life</i> |
| "Lush Life" | Billy Strayhorn | John Coltrane and Johnny Hartman, <i>John Coltrane and Johnny Hartman</i> |
| "Moanin'" (t) | Bobby Timmons | Art Blakey and the Jazz Messengers, |
| "Passion Dance" | McCoy Tyner | McCoy Tyner, <i>Passion Dance</i> |
| "Scrapple from the Apple" | Charlie Parker | Charlie Parker, <i>The Legendary Dial Masters</i> |
| "Speak No Evil" | Wayne Shorter | Wayne Shorter, <i>Speak No Evil</i> |
| "Stablemates" | Benny Golson | Benny Golson, <i>Benny Golson and the Philadelphians</i> |
| "Stella by Starlight" | Victor Young | Charlie Parker, <i>Charlie Parker with Strings</i> |
| "Yardbird Suite" | Charlie Parker | Charlie Parker, <i>The Legendary Dial Masters</i> |

Latin/Straight Eighth

| | | |
|-------------------|----------------------|---|
| "Bolivia" (t) | Cedar Walton | Freddie Hubbard, <i>Bolivia</i> |
| "Corcovado" | Antonio Carlos Jobim | Joao Gilberto, <i>The Legendary Joao Gilberto</i> |
| "Desafinado" (t) | Antonio Carlos Jobim | Stan Getz and Joao Gilberto, <i>Getz/Gilberto</i> |
| "How Insensitive" | Antonio Carlos Jobim | Joao Gilberto, <i>The Legendary Joao Gilberto</i> |
| "Recordame" (t) | Joe Henderson | Joe Henderson, <i>Page One</i> |

4.4 Recommended Solo Transcriptions

Transcribing solos is one of the most important ways to learn to improvise and speak the jazz language. Below is a list of solos taken from our recommended tune list in section 4.3. They are organized by level of difficulty and type of tune (blues, standard, etc...).

Beginner

Blues

“All Blues,” Miles Davis, *Kind of Blue*
Miles Davis (tp)

“Bags Groove,” Miles Davis, *Bag’s Groove*
Miles Davis (tp)

“Blue Trombone,” J.J. Johnson, *The Trombone Master*
J.J. Johnson (tb)

“Blues by Five,” Miles Davis, *Cookin’ with the Miles Davis Quintet*
Miles Davis (tp)

“Freddie Freeloader,” Miles Davis, *Kind of Blue*
Miles Davis (tp) and Wynton Kelly (p)

“Jaybone,” Milt Jackson, J.J. Johnson, and Ray Brown; *Jackson, Johnson, Brown, and Company*
J.J. Johnson (tb)

“Splanky,” Count Basie, *The Complete Atomic Basie*
Eddie “Lockjaw” Davis (ts), Count Basie (p), and the shout chorus (whole band)

“Straight, No Chaser,” Miles Davis, *Milestones*
Miles Davis (tp)

Standards

“Doxy,” Miles Davis, *Bags’ Groove*
Miles Davis (tp)

“So What,” Miles Davis, *Kind of Blue*
Miles Davis (tp)

“Summertime,” Miles Davis, *Porgy and Bess*
Miles Davis (tp)

Latin/Straight Eighth

“Watermelon Man,” Herbie Hancock, *Takin’ Off*
Dexter Gordon (ts)

“Limbo Jazz,” Duke Ellington, *Coleman Hawkins Meets Duke Ellington*
All solos

Intermediate I

Blues

“Blues in the Closet,” Stanley Turrentine, *Blue Hour with the Three Sounds*
Stanley Turrentine (ts)

“Cool Blues,” Grant Green, *Born to be Blue*
Grant Green (g)

“Showcase,” Carl Fontana, *The Great Fontana*
Carl Fontana (tb)

Standards

“All of Me,” Lester Young-Teddy Wilson Quartet, *Pres and Teddy*
Lester Young (ts)

“All the Things You Are,” Gerry Mulligan and Chet Baker, *The Original Chet Baker and Gerry Mulligan Quartet*
Gerry Mulligan (bs) and Chet Baker (tp)

“All the Things You Are,” Paul Desmond and Gerry Mulligan, *Two of a Mind*
Paul Desmond (as) and Gerry Mulligan (bs)

“Autumn Leaves,” Cannonball Adderly, *Somethin’ Else*
Miles Davis (tp)

“Bye Bye Blackbird,” Miles Davis, *Round About Midnight*
Miles Davis (tp)

“Bye Bye Blackbird,” Oscar Peterson, *Ben Webster Meets the Oscar Peterson Trio*
Ben Webster (ts) and Oscar Peterson (p)

“Days of Wine and Roses,” Dexter Gordon, *The Complete Prestige Recordings*
Dexter Gordon (ts)

“Don’t Get Around Much Any More,” Duke Ellington, *The Best of Duke Ellington*
All solos

“Four,” Miles Davis, *Workin’*
Miles Davis (tp) and John Coltrane (ts)

“In a Mellow Tone,” Duke Ellington, *The Best of Duke Ellington*
Ray Nance (tp) and Johnny Hodges (as)

“The Preacher,” Horace Silver and the Jazz Messengers, *Horace Silver and the Jazz Messengers*
Blue Mitchell (tp)

“Polka Dots and Moonbeams,” Lester Young, *The Complete Lester Young Studio Sessions on Verve*
Lester Young (ts)

"Satin Doll," Gene Ammons, *The Gene Ammons Story: Organ Combos*
Gene Ammons (ts)

"Summertime," Chet Baker, *Jazz Masters 32*
Chet Baker (tp)

"Take the A Train," Duke Ellington, *Never No Lament: The Blanton-Webster Band*
Ray Nance (tp)

"There is No Greater Love," Stanley Turrentine, *Blue Hour with the Three Sounds*
Stanley Turrentine (ts)

"There Will Never Be Another You (in F)," Chet Baker, *Out of Nowhere*
Chet Baker (tp)

Latin/Straight Eighth

"Blue Bossa," Dexter Gordon, *Bitin' the Apple*
Dexter Gordon (ts)

"The Girl From Impanema," Stan Getz and Joao Gilberto, *Getz/Gilberto*
Stan Getz (ts)

"Song for My Father," Horace Silver, *Song for My Father*
Horace Silver (p)

"St. Thomas," Sonny Rollins, *Saxophone Colossus*
Sonny Rollins (ts)

Intermediate II

Blues

"Billie's Bounce," Charlie Parker, *The Original Bird*
Charlie Parker (as)

"Now's the Time," Charlie Parker's Reboppers, *Ken Burns Jazz: Charlie Parker*
Charlie Parker (as)

Rhythm Changes

"Cottontail," Duke Ellington, *Never No Lament: The Blanton-Webster Band*
Ben Webster (ts)

"Cottontail," Louis Armstrong and Duke Ellington, *The Great Summit*
Louis Armstrong (tp) and Duke Ellington (p)

"Lester Leaps In," Lester Young, *Ken Burns Jazz: Lester Young*
Lester Young (ts)

"Syntax," J.J. Johnson, *Let's Hang Out*
J.J. Johnson (tb)

Standards

"Autumn Leaves (in f minor)" Chet Baker, *She Was Too Good to Me*
Chet Baker (tp) and Paul Desmond (as)

"Autumn Leaves," Stan Getz, *Complete Roost Recordings*
Stan Getz (ts)

"Autumn Leaves," Gene Ammons and Sonny Stitt, *We'll be Together Again*
Gene Ammons (ts) and Sonny Stitt (as)

"Perdido," Duke Ellington, *Festival Session*
Clark Terry (tp)

"The Preacher," Horace Silver and the Jazz Messengers, *Horace Silver and the Jazz Messengers*
Horace Silver (p), Hank Mobley (ts), and Kenny Dorham (tp)

Latin/Straight Eighth

"Theme From Black Orpheus," Joao Gilberto, *The Legendary Joao Gilberto*
Joao Gilberto (g)

"Triste," Joao Gilberto, *Amoroso/Brasil*
Joao Gilberto (g)

"Wave," Joao Gilberto, *Amoroso/Brasil*
Joao Gilberto (g)

Advanced

Blues

"Free for All," Frank Rosolino, *Fond Memories Of*
Frank Rosolino (tb)

"Sandu," Clifford Brown and Max Roach, *Study in Brown*
Clifford Brown (tp)

"Soulville," Horace Silver, *The Stylings of Silver*
Hank Mobley (ts), Art Farmer (tp), and Horace Silver (p)

Rhythm Changes

"Anthropology," Charlie Parker, *The Genius of Charlie Parker*
Charlie Parker (as)

"The Eternal Triangle," Dizzy Gillespie, *Sonny Side Up*
Sonny Stitt (ts), Sonny Rollins (ts), Dizzy Gillespie (tp)

"I've Got Rhythm," Bobby Knight's Great American Trombone Company, *Cream of the Crop*
Carl Fontana (tb)

Standards

"Body and Soul," Coleman Hawkins, *Body and Soul*
Coleman Hawkins (ts)

"Confirmation," Charlie Parker, *Charlie Parker on Verve*
Charlie Parker (as)

"Joy Spring," Clifford Brown and Max Roach, *Clifford Brown and Max Roach*
Harold Land (ts) and Clifford Brown (tp)

"Laura," J.J. Johnson, *The Trombone Master*
J.J. Johnson (tb)

"Moanin'," Art Blakey and the Jazz Messengers, *Moanin'*
Lee Morgan (tp)

"On Green Dolphin Street," Miles Davis, *'58 Miles*
Miles Davis (tp)

Latin/Straight Eighth

"Bolivia," Freddie Hubbard, *Bolivia*
Freddie Hubbard (tp)

"Desafinado," Stan Getz and Joao Gilberto, *Getz/Gilberto*
Stan Getz (ts)

"Recordame," Joe Henderson, *Page One*
Joe Henderson (ts)

5.0

BLUES PROGRESSIONS IN F

BEGINNER

49 **F⁷** **B^{b7}** **F⁷**

53 **B^{b7}** **F⁷**

57 **C⁷** **B^{b7}** **F⁷** **C⁷**

INTERMEDIATE 1

61 **F⁷** **B^{b7}** **F⁷** **F⁷**

65 **B^{b7}** **B^{b7}** **F⁷** **F⁷**

69 **G^{MIN7}** **C⁷** **F⁷** **G^{MIN7}** **C⁷**

INTERMEDIATE 2

73 **F⁷** **B^{b7}** **F⁷** **C^{MIN7}** **F⁷**

77 **B^{b7}** **B^{b7}** **F⁷** **D⁷**

81 **G^{MIN7}** **C⁷** **F⁷** **D⁷** **G^{MIN7}** **C⁷**

ADVANCED

85 **F⁶** **E^{MIN7(b5)}** **A^{7(b9)}** **D^{MIN7}** **G⁷** **C^{MIN7}** **F⁷**

89 **B^{b6}** **B^{bMIN7}** **E^{b7}** **A^{MIN7}** **D⁷** **A^{bMIN7}** **D^{b7}**

93 **G^{MIN7}** **C⁷** **F^{MAJ7}** **D^{MIN7}** **G^{MIN7}** **C⁷**

5.1

BLUES PROGRESSIONS IN B-FLAT

BEGINNER

Chord progression for Beginner level:

Measures 1-4: B^{b7} E^{b7} B^{b7}

Measures 5-8: E^{b7} B^{b7}

Measures 9-12: F⁷ E^{b7} B^{b7} F⁷

INTERMEDIATE 1

Chord progression for Intermediate 1 level:

Measures 13-16: B^{b7} E^{b7} B^{b7} B^{b7}

Measures 17-20: E^{b7} E^{b7} B^{b7} B^{b7}

Measures 21-24: C^{MIN7} F⁷ B^{b7} C^{MIN7} F⁷

INTERMEDIATE 2

Chord progression for Intermediate 2 level:

Measures 25-28: B^{b7} E^{b7} B^{b7} F^{MIN7} B^{b7}

Measures 29-32: E^{b7} E^{b7} B^{b7} G⁷

Measures 33-36: C^{MIN7} F⁷ B^{b7} G⁷ C^{MIN7} F⁷

ADVANCED

Chord progression for Advanced level:

Measures 37-40: B^{b6} A^{MIN7(b5)} D^{7(b9)} G^{MIN7} C⁷ F^{MIN7} B^{b7}

Measures 41-44: E^{b6} E^{bMIN7} A^{b7} D^{MIN7} G⁷ D^{bMIN7} G^{b7}

Measures 45-48: C^{MIN7} F⁷ B^{MAJ7} G^{MIN7} C^{MIN7} F⁷

5.2

I GOT RHYTHM

CHORD PROGRESSIONS

B^{b6} G⁷ C^{MIN7} F⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

B^{bMAJ7} B^{b7/D} E^{b7} A^{b7} D^{MIN7} G⁷ C^{MIN7} F⁷

B^{b6} G⁷ C^{MIN7} F⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

⁹B^{bMAJ7} B^{b7/D} E^{b7} A^{b7} C^{MIN} F⁷ B^b

D⁷ G⁷

¹⁷C⁷ F⁷

B^{b6} G⁷ C^{MIN7} F⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

²⁵B^{bMAJ7} B^{b7/D} E^{b7} A^{b7} C^{MIN} F⁷ B^b

5.3

NOW'S THE TIME

Chord progression for "NOW'S THE TIME":

Measures 1-4: F⁷ B^{b7} F⁷

Measures 5-8: B^{b7} F⁷ D⁷

Measures 9-12: G^{MIN7} C⁷ F⁷ D⁷ G^{MIN7} C⁷

C-JAM BLUES

Chord progression for "C-JAM BLUES":

Measures 13-16: C⁷ F⁷ C⁷

Measures 17-20: F⁷ C⁷ A⁷

Measures 21-24: D^{MIN7} G⁷ C⁷ A⁷ D^{MIN7} G⁷

SONNYMOON FOR TWO

Chord progression for "SONNYMOON FOR TWO":

Measures 25-28: B^{b7} E^{b7} B^{b7}

Measures 29-32: E^{b7} B^{b7}

Measures 33-36: G^{MIN7} F⁷ B^{b7} F⁷

5.4

AUTUMN LEAVES

Chord progression for the first staff:

C^{MIN}7 F⁷ B^bMAJ⁷ E^bMAJ⁷

Chord progression for the second staff:

A^{MIN}7(b5) D⁷(b9) G^{MIN}

Chord progression for the third staff:

C^{MIN}7 F⁷ B^bMAJ⁷ E^bMAJ⁷

Chord progression for the fourth staff:

A^{MIN}7(b5) D⁷(b9) G^{MIN}

Chord progression for the fifth staff:

A^{MIN}7(b5) D⁷(b9) G^{MIN}

Chord progression for the sixth staff:

C^{MIN}7 F⁷ B^bMAJ⁷

Chord progression for the seventh staff:

A^{MIN}7(b5) D⁷(b9) G^{MIN}7 G^{b7} F^{MIN}7 E⁷

Chord progression for the eighth staff:

E^bMAJ⁷ D⁷(b9) G^{MIN}

Staff numbers: 5, 9, 13, 17, 21, 25, 29

5.5

ALL THE THINGS YOU ARE

F^{MIN7} **B^bMIN⁷** **E^{b7}** **A^bMAJ⁷**
 5
D^bMAJ⁷ **G⁷** **CMAJ⁷**
 9
CMIN⁷ **FMIN⁷** **B^{b7}** **E^bMAJ⁷**
 13
A^bMAJ⁷ **D⁷** **GMAJ⁷**
 17
A^{MIN7} **D⁷** **GMAJ⁷**
 21
F[#]MIN⁷ **B⁷** **EMAJ⁷** **C⁺⁷**
 25
FMIN⁷ **B^bMIN⁷** **E^{b7}** **A^bMAJ⁷**
 29
E^bMAJ⁷ **D^bMIN⁷** **CMIN⁷** **BDIM⁷**
 33
B^bMIN⁷ **E^{b7}** **A^bMAJ⁷** **GMIN^{7(b5)}** **C^{7(b9)}**

5.6

STELLA BY STARLIGHT

VICTOR YOUNG

E_{MIN}7(b5) **A⁷(b9)** **C_{MIN}7** **F⁷**

F_{MIN}7 **B^{b7}** **E^bMAJ7** **A^{b7}**

5

B^bMAJ7 **E_{MIN}7(b5)** **A⁷(b9)** **D_{MIN}7** **B^bMIN7** **E^{b7}**

9

FMAJ7 **E_{MIN}7(b5)** **A⁷** **A_{MIN}7(b5)** **D⁷(b9)**

13

G⁷(b5) **C_{MIN}7**

17

A^{b7} **B^bMAJ7**

21

E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7(b5)** **G⁷(b9)**

25

C_{MIN}7(b5) **F⁷(b9)** **B^bMAJ7**

29

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