

High School Jazz Student Lessons - Lesson 2

1 – Warm-ups: 5 minutes

- Mouthpiece, lip slurs/long tones

2 - Technique: 10–15 minutes

- **Relative Harmonic Minor Scales**
- **F Major = D Harmonic minor**
- **Bb Major = G Harmonic minor**
- **Eb Major = C Harmonic minor**
- **Ab Major = F Harmonic minor ... all in swing 8th notes to the 9th scale degree**
- Harmonic minor scales are really just the parent major scale starting on the 6th scale degree. We then alter the new 7th note by raising it a semitone. This gives a leading tone into the root.
- Think about tonguing the upbeats and slurring into the downbeat
- Do Dah oo Dah oo Dah oo, etc.

Bb Major = G Harmonic minor example

- 1 2 3 4 5 6 7 8 9
- C instruments - G A Bb C D Eb F# G A
- Bb instruments - A B C D E F G# A B
- Eb instruments - E F# G A B C D# E F#
- Repeat for other scales
- Improvise/explore using the D/G/C/F Harmonic minor scales over
- D min <https://www.youtube.com/watch?v=MeOXwf2HVec>
- G min <https://www.youtube.com/watch?v=9wV1afxgN1k>
- C min <https://www.youtube.com/watch?v=hFdZpqgbOCc>
- F min <https://www.youtube.com/watch?v=nOT8PbD-9rM>

Bb minor Blues in swing 8th notes

- 1 b3 4 b5 5 b7 8 b3
- C instruments – Bb Db Eb E F Ab Bb Db
- Bb instruments –C Eb F Gb G Bb C Eb
- Eb instruments –G Bb C Db D F G Bb
- Improvise/explore using the Bb minor Blues scale over -
<https://www.youtube.com/watch?v=B7m4FhYKJjs>
<https://www.youtube.com/watch?v=m7oKOrCHSQE>

3 – Rep: 10–30 minutes

- Listen to the piece you're working on. Most band pieces are available to listen to on jwpepper.com or [YouTube](https://www.youtube.com).
- Listen to the piece a few times
- Listen and finger along
- Listen and play along – don't worry about mistakes
- Isolate the more difficult passages and work on these in small "chunks"
 - Without playing, figure out the **rhythms** first. Write in the counting if you need to and if need be, S L O W it way down. Accuracy is more important than speed.
 - Look at the notes and add the fingerings to the rhythms you've just learned.
 - Take note of the key signature and any accidentals; play these small "chunks" sections on your instrument. Accuracy is more important than speed.
 - Put the "chunks" together gradually increasing tempo if necessary. Accuracy is more important than speed.
 - **Practice with a metronome is always encouraged.**

4 – Soloing: 10–30 minutes

- Using your Bb minor Blues construct a 12-measure solo
https://www.youtube.com/watch?v=5s_TP_bD-KU&list=RD5s_TP_bD-KU&index=1
<https://www.youtube.com/watch?v=wHVxf2M20gQ>

5 – Listening/History: 10–30 minutes

- Jazz is an aural tradition, which means we need to learn jazz through listening and mimicking. Therefore, we must listen and emulate the true jazz greats.
- **Complete the attached Listening Assignment**

Jazz Listening/Transcribing Assignment

Jazz music is an AURAL tradition. Listening to the “Pros” is the best way to learn Jazz Music. They are the best teachers, best textbooks, and best examples to learn from. **ALL THE ANSWERS ARE IN THE RECORDINGS!**

The purpose of this assignment is for you to listen carefully to good examples of Jazz music.

Each Jazz Band member is asked to provide (or loan from the Highwood music library or trade with a friend) recording in the Jazz style. This recording could be of an individual artist, or group. **It must come from the Jazz idiom.** It cannot be a current rock, pop or jive recording. A list of suitable artists begins on Page 3. If you already own something that is not listed please check with your teacher and enjoy.

Assignment: Listen to recording at least five times, preferably with headphones and in a place where you will not be distracted. You are then to write an organized and clearly written music review for your recording. Your review **must** contain the following but be no longer than two pages.

A: Introduction – Give the title of the recording, artist’s name(s), and date of the recording. Then briefly introduce your recording, telling a bit about the artist and history of recording or artist. (Downbeat.com is a great resource for info on artists.) You **MUST** include who influenced them and who they have influenced.

B: Review – Discuss your reaction to the entire recording, whether or not you liked it, and why. Be sure to talk about things such as Style, Solos, instrumentation, how they swing or articulate, etc.

Then pick your favorite track. Explain why it stands out. Be as specific as possible.

C: Overall Rating - Then give the entire recording a recommendation out of 5 Stars [5 Stars being a “must listen” and 1 Star being “don’t bother”].

DUE DATE: _____

Evaluation

/10

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Transcription Assignment

This assignment is optional. You may complete one Transcription assignment in place of two Listening assignments. All the answers are in the recordings. What scale should I use? What is vibrato? What should I sound like? Everything is in the recordings. Miles, Coltrane and Parker didn't have books, the internet or play-alongs. All are great tools, but all you really need are the recordings.

Requirements:

1. Must be a minimum of 12 measures. It must be written out and you must be able to play it.
2. You must write it out by hand. Make sure it is a good copy and easily read. Chord changes, articulations, slurs, etc. must be included.
3. You also need to provide an analysis of the solo; what scales, what you liked about it. Describe the tone; talk about a lick that you think is cool.
4. Include a brief bio on musician you are transcribing. Who influenced them?

NO INTERNET or SOLO BOOKS. Learning to transcribe helps train the ear; it's the whole point. Learning a solo from a book is a reading exercise.

Tips:

- Pick a player and solo you really like. See the list of suggested listening beginning on the next page.
- Listen to the solo many times. Know it so well you can sing it before touching your instrument.
- You can transcribe any number of ways. Do what is comfortable for you. For example, you can learn how to play it on your instrument first; then write it down. Or write it down; then learn how to play it up to speed. Do what works for you.
- When you learn a solo don't just learn the "right notes." Capture the spirit of the player; every nuance, every slight articulation, his/her tone; basically the complete essence of what the artist was creating.
- Start with something straight ahead like *Kind of Blue* by Miles Davis. Any solo by Miles on that recording is playable on any instrument. Use your judgement. Ask a teacher for suggestions
- Get digital software or a machine that can slow down fast passages.
- Ask for help. Chord changes can be a problem for young students, so ask a private instructor or your teacher.

Evaluation:

Playing-	10
Transcription-	10
TOTAL -	20

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Recommended Listening

Here is a very short list of what to listen to. I have given a few examples of recordings that I really liked. Listen and find out what you dig and go from there.

Big Band Leaders

Count Basie – April in Paris, or anything,

Duke Ellington – Best of ... or just about anything. (Lincoln Centre Jazz Orchestra playing Ellington music)

Mingus Big Band, Dave Holland Big Band, Marie Schneider Orchestra, Stan Kenton, Woody Herrman, Maynard Ferguson, Glenn Miller, Benny Goodman, Tommy Dorsey, Boss Brass

Vocalists:

Frank Sinatra – with Basie Big Band among others

Nancy Wilson – Nancy Wilson & Cannonball Adderly

Ella Fitzgerald, Sarah Vaughn, Diane Krall, Billie Holiday, Norah Jones

Soprano Sax:

Wayne Shorter, Jane Bunnett, Branford Marsalis, Dave Liebman

Alto Sax:

Charlie Parker – Now's the Time, Jazz at Massey Hall, The Verve Years

Cannonball Adderley – Something Else, Takes Charge

Ornett Coleman – The Shape of Jazz to Come

Kenny Garret, Phil Woods, David Sanborn

Tenor Sax:

John Coltrane - Blue Train, Giant Steps, A Love Supreme, Crescent

Sonny Rollins – Saxophone Colossus, Tenor Madness, Sonny Rollins w/John Coltrane

Micheal Brecker – self-titled, Tales From the Hudson, Brecker Bros. stuff

Joe Lavono – Time on My Hands (John Scofield), solo recordings

Wayne Shorter – Speak No Evil, JuJu, Footprints Live!

Sonny Sitt – Constellation

Lester Young – Ken Burns Jazz

Joshua Redman, Joe Henderson, Chris Potter, Branford Marsalis

Trombone:

J.J. Johnson – The Eminent JJ Johnson, Vol. 1 and 2

Curtis Fuller, Steve Turre, Robin Eubanks, Hugh Fraser, Bob Brookmeyer, Slide Hampton, Wycliffe Gordon

Trumpet:

Miles Davis – Kind of Blue, Relaxin', Miles Smiles, Live at Nickle ... so much stuff from every era

Dizzy Gillespie – Sunny Side Up or anything with C. Parker

Freddie Hubbard – Hub Tones, Maiden Voyage by Herbie Hancock

Clifford Brown – Study in Brown, Brown and Roach Inc.

Wynton Marsalis – Standard Time, Live at Blues Alley

Dave Douglas, Roy Hargrove, Clark Terry, Randy Brecker,

Piano:

Thelonious Monk – Monk and Trane

Keith Jarrett – Standards Live

Bill Evans – The Village Vanguard Sessions

Herbie Hancock – Maiden Voyage

Chick Corea – Light as a Feather, Now He Sings, Now He Sobs

Horce Silver – Blowin' the Blues Away

Bud Powell – The Genius of Bud Powell

Guitar:

Freddie Green – Basie recordings

Charlie Christian – Solo Flight

Wes Montgomery – The Incredible Guitar of Wes Montgomery

Jim Hall, John Scofield, Pat Methany, Bill Frisell, Alan Holdsworth, Scott Henderson

Bass:

Jaco Pastorious – Jaco Pastorious, Word of Mouth, Weather Report's Heavy Weather

Ray Brown – popular sideman with Miles Davis and others

Ron Carter – popular sideman with Miles Davis and others

Charles Mingus – Mingus Ah Um

Dave Holland – Extended Play

Christian McBride, Scott LaFarro (with Bill Evans), **John Patitucci, Steve Swallow, Marcus Miller, Victor Wooton**

Drums:

Any Basie, Ellington, Miles Davis, recordings

Tony Williams, Elvin Jones, Jack DeJonette, Philly Joe Jones, Buddy Rich, Max Roach, Roy Haynes, Art Blakey, Dave Weckel, Brian Blade, Jeff "Tain" Watts

Modern sounds: Metalwood, Soulive, MMW, The Bad Plus, Brecker Brothers, John Scofield, Charlie Hunter, Chick Corea Electric Band, Tribal Tech, Steve Coleman

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