

BHS STAGE BAND WARM-UP PACKET – TENOR

Jazz Bill of Rights.....	1
Interpretation of Jazz Literature.....	8
Scale Info.....	16
Chord Info.....	21
Jazz Riffs in F.....	33
ii V I/Turnaround Warm-ups.....	34
Rhythms.....	36

JAZZ BILL OF RIGHTS

All Eighth Notes Are Not Created Equal!

To Swing It You Gotta Hear It!

PREAMBLE TO THE COMMANDMENTS

**You Have to Verbalize,
In Order to Stylize Authentically**

I. Syllables

“Doo” is used for long sounds that occur on downbeats. The articulation symbol used is (-).*

“Day” or “Dah” is used for accented long sounds on either downbeats or upbeats. (>)

“Va”, “da”, or “ba” is typically used on unaccented upbeats. (No symbol is used)

“Daht” is used for accented short sounds whether on downbeats or upbeats. (^)

“Dit” is used for unaccented short notes. (.)

“Dn” is used for notes that are ghost or swallowed. These notes are often designated by an “x” on the staff in place of the note head or a note head in parentheses.

“Dow” is used for notes that are followed by a fall (descending glissando to an undefined ending pitch).

(\)

“Dwee” is used for notes that are preceded by a scoop, which is a slide into a note. (/)

“Doo-dle-da” is used to articulate eighth note triplets.

“Dool-ya” is used for turns and flips. They are usually represented by this symbol. (˘)

*Keep in mind that the articulation symbols are not always used in the sheet music. Also note that accented short notes use a different syllable than unaccented short notes and are, as a result, played slightly longer, or as one would say in the jazz vernacular “fat” or “phat.” The notes are still short, but they have more weight and length.

II. Articulation

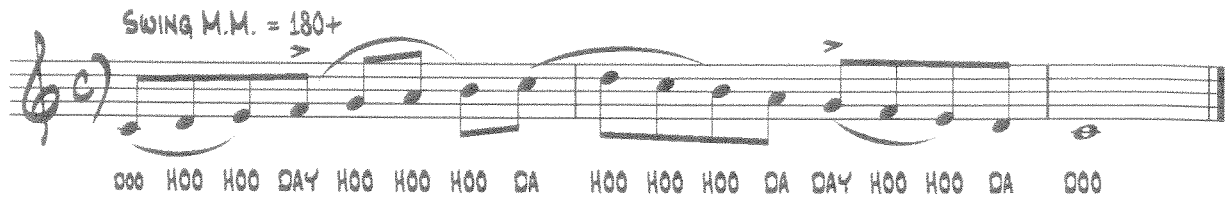
Example 1



Example 2



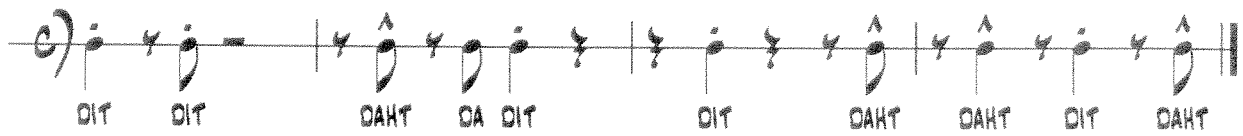
Example 3



III. Commandments

1. Unless specifically marked otherwise, any quarter note or eighth note followed by a rest is played (sung) short.

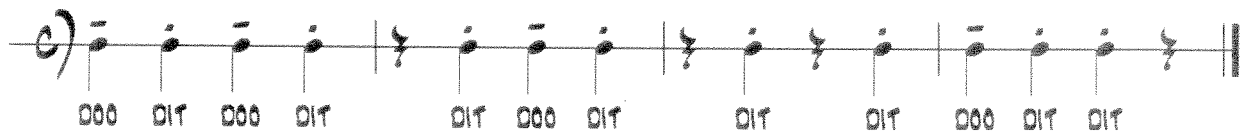
Example 4



2. Quarter notes that occur on the downbeats of beats 1 or 3 are usually played long.

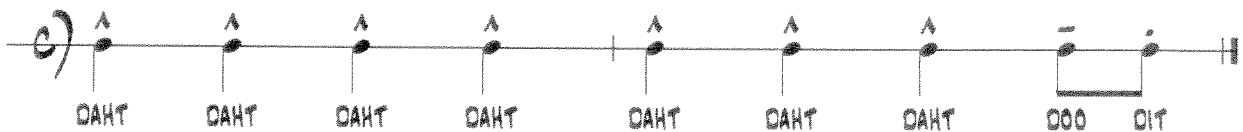
3. Quarter notes that occur on the downbeats of 2 or 4 are usually played short.

Example 5



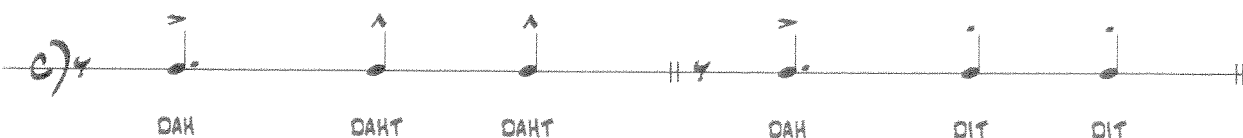
Exception: More than four quarter notes in a row.

Example 6



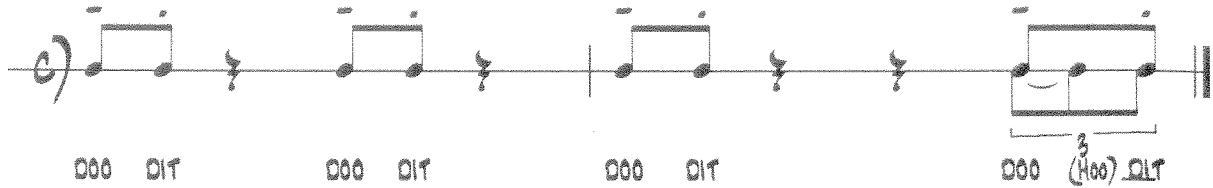
Exception: Johnny Carson Theme Rule

Example 7



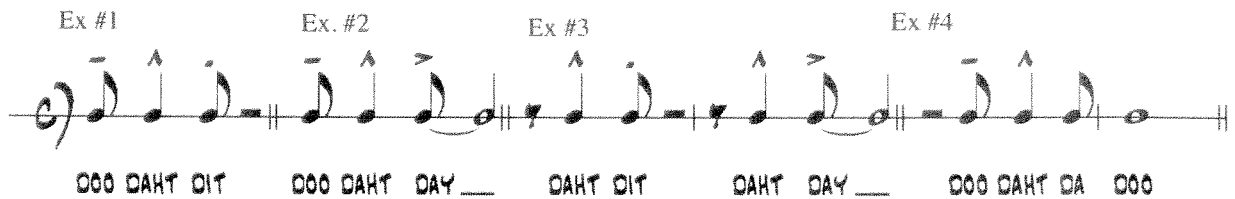
4. When the rhythmic pattern of two eighth notes followed by a rest starts on a downbeat, it is almost always articulated with the syllables doo-dit.

Example 8



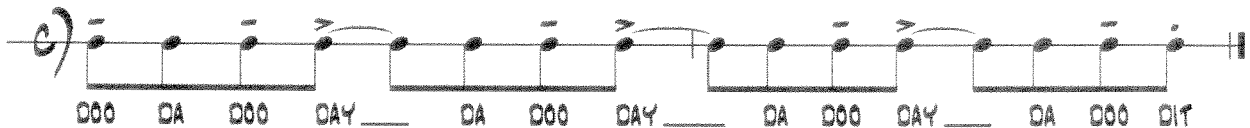
5. A quarter note (or the equivalent thereof) that occurs on an upbeat between two eighth notes (or rests) is played short.

Example 9



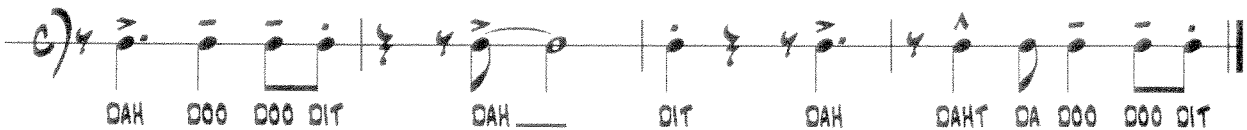
Exception: When the upbeat quarter note equivalent occurs as a part of a sequence of eighth notes and is tied across the bar line or the imaginary mid point of the measure, it is played long.

Example 10



6. Upbeat entrances after a rest, especially those that are a dotted quarter note length or longer, should be "anticipated with an accent" (AWA).

Example 11



4

4



4

4



4

4



10. All notes of a quarter note triplet should be played long unless otherwise indicated.

Example 15

OOO (HOO) OOO (HOO) OOO (HOO) OOO (HOO) OOO (HOO) OOO (HOO) OOO (HOO) OOO OOO DAY DAY DAY

OOO DAY ____ DA OOO DAY ____ DA

11. Two sixteenth notes followed by a rest are articulated with the syllables “Spit-It” or Did-It.”

Example 16

DID-IT DID-IT DID-IT DID-IT OOO DAY ____

12A. The syllable “Dwee” is used for notes that are preceded by a scoop.

12B. The syllable “Dow” is used for falls.

Example 17

DWEE DWEE DWEE DWEE DOW DOW

13. The syllable “dool-ya” is used for turns or flips, which are comparable to an embellishment much like the mordent in classical music.

A combination of upper and lower neighbor tones is used to execute this articulation.

Example 18

WRITTEN

PERFORMED

14. When a single occurrence of the rhythmic figure dotted eighth-sixteenth is used to indicate swing eighth notes, the dotted eighth note is usually played short with an accent.

Example 19

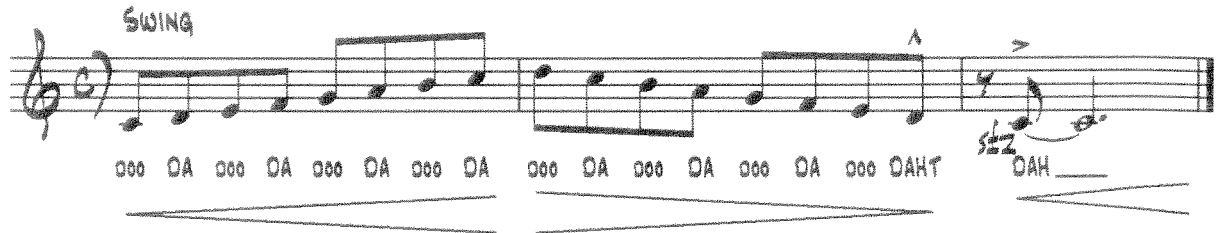
The inversion of this figure is articulated in the following manner with the dotted eighth note played long:

Example 20

15. In general, dynamics follow the shape of the melodic line. If the line ascends, **crescendo**. If the line descends, **get softer**.

Notes that are longer than 2 beats in duration must have dynamic change.

Long notes that enter on an upbeat are usually executed with a sforzando followed by a crescendo.



And the Jazz Gods Said,

Follow these commandments,
And you shall swing your buns off!

Interpretation of Jazz Band Literature

by

Sergeant Major John Brye

Introduction

The jazz band of today is required to play many different styles of music from swing in varying tempos, through all forms of rock and funk. Many jazz band players, directors, and teachers have been exposed to the printed music page only from an orchestral point of view during their formal musical training. This is where the problem originates concerning the reading, interpretation, and stylizing of jazz band music because in some forms, the notation found on the page is not literally what is to be played. The notation as well as the markings for interpretation and articulation as found on the jazz band page are many times completely different in meaning from those found in orchestral music. This is complicated by the fact that publishers of jazz band literature have yet to come to a meeting of the minds concerning a standardized system for notation and articulation. It is imperative that jazz band players and directors become familiar with the various jazz band styles by listening to recordings of jazz bands. One of the most important things involved with playing jazz band music is to really develop an understanding of the music, and to know basically what it is supposed to sound like. Without this basic understanding, effective interpretation is nearly impossible, and is always frustrating. The following pages provide general guidelines and basic principles for the interpretation of jazz band notation, articulation, and style, and should make jazz band playing easier and more enjoyable. It is not my intention to have all jazz bands sound exactly alike, but rather to untangle the web of confusion surrounding jazz band literature.

Finally, the most important thing to remember is that the "music" is not that which is printed on the page, but rather the sound that comes from the band. What is on the page is to define the music. Don't be a slave to the page. Get to know the music!

Articulation Markings

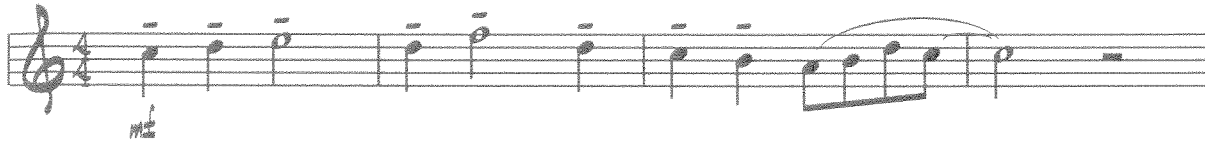
The following discussion of articulation markings relates to all forms and styles of jazz band literature. Unfortunately, writers, arrangers, and publishers have not standardized to one set of guidelines as far as articulation markings are concerned. This has resulted in a basic lack of understanding among many students and teachers alike. The following approach to articulation is simple and logical and should clarify jazz band literature greatly. It is important to remember that there is no way that a writer can write on the page exactly how he wants a passage or a particular note played. It is rather the idea of suggesting as accurately as possible the desired effect by the use of standard markings. The following definitions of standard markings will also serve as a guide to the player for making additional markings on the page that will make the music easier to read and more logical. In addition, for the band that has accepted any standardized articulation approach, there will be a much greater ease in switching parts from one player to another because markings will be consistent from one part to the next.

There are four primary articulation markings: the tenuto and the accent, which are to be used on long or full value notes, and the staccato and the marcato, which are to be used on short or less than full value notes.

Legato (tenuto mark)

Notice in example a-1 that all notes are marked legato. Each note should be played full value, without separation, and with a very light re-attack on each note. The legato marks over the half notes are actually unnecessary, seeing that the notes of this length should be held full value anyway. By using the word "legato" as well as the phrase mark over the phrase in example a-2, the legato marks over the notes are unnecessary.

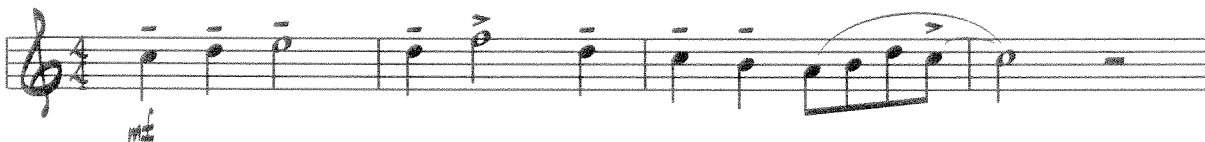
Example a-1



Example a-2



Example a-3



Accent

Example a-3 keeps the same legato, swing feel as found in examples a-1 and a-2; however, accents are added to several notes that need emphasis. Notice that the accent marking combined with the legato mark over the quarter notes to insure that they will be played long, not short as they normally would be in a swing chart.

The first line of example a-4 demonstrates how detached quarter notes, (both legato and legato accented) are commonly written. In all three lines of the example below, the first measure notes

are legato and the second measure notes are legato accented. The third line below shows how sometimes the word “detached” written on the part will achieve the same effect. Notice how the staccato and marcato are not used in conjunction with the accent or legato marking.

Staccato and Marcato

Staccato and marcato (cap) should be found only on notes with a duration of one beat or less and generally suggest that the note is to be played less than its full written value. The staccato note should be given half the written value and should receive no added emphasis. The marcato on the other hand is to be given added emphasis, and in most writing, suggests slightly longer duration, approximately two-thirds of a beat which is variable depending on tempo. The second line of example a-5 shows literally how the first line should be interpreted: half value on staccato notes and increased duration and volume on marcato or capped notes.

Example a-4



As mentioned earlier, the marcato and staccato should be used only on notes with duration of one beat or less. Perhaps the most common

Example a-5

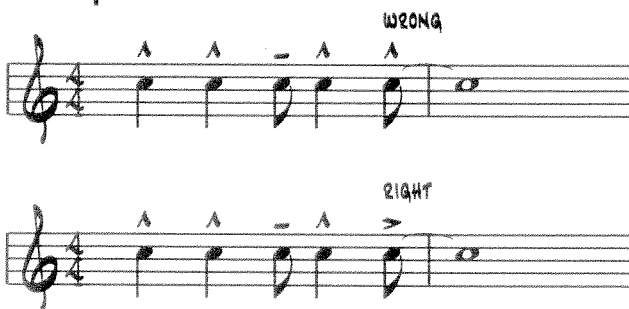


misuse is demonstrated in example a-6 where the marcato is used where there should have been and accent.

Infrequently Used Articulation Combinations

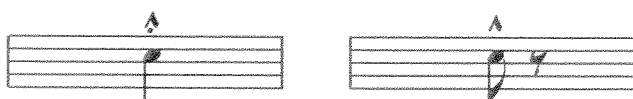
In this section we will discuss several infrequently used combinations of articulation markings. These markings are found more frequently in older charts and manuscripts, but have found their way into some of the more contemporary jazz band literature.

Example a-6



Example a-7 shows the marcato (cap) over the staccato. This simply means that the note is to be short, and hit very hard. This could also be written as an eighth note with a marcato as shown below. The intent here is to avoid the added duration normally given to a capped note.

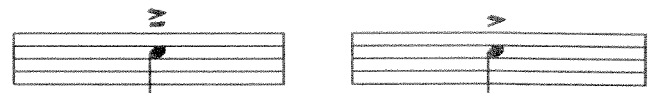
Example a-7



Example a-8 shows once again the accent with the legato to distinguish it from a short quarter note commonly found in swing passages.

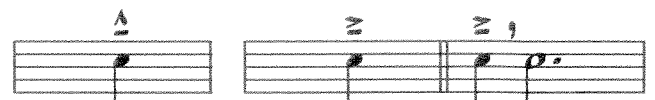
This could be written also as a quarter with an accent because in order to define the note as being short, we would use just the cap.

Example a-8



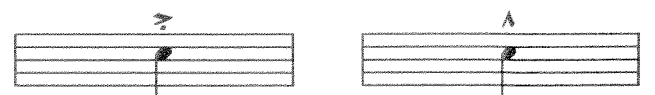
Example a-9 shows a marcato over a legato mark and is a contradiction in markings. What is most commonly meant by this is that the note is to be held full value and is to be hit hard or played with emphasis as shown in the first measure on the second line. Another use for this is to suggest that the note be played long, yet detached from the following note with added emphases as in the second measure of the second line below.

Example a-9



Example a-10 shows the accent used with the staccato and is another contradiction in markings which should not be used. When it is used however, it usually means that the note is to be played short with added emphases. This note should be marked simply with a cap as shown below.

Example a-10



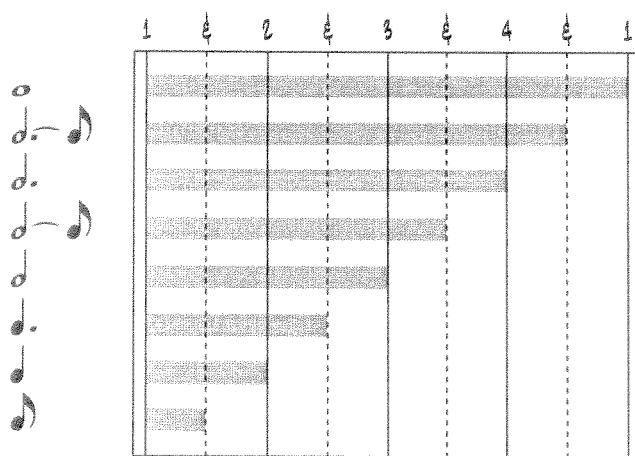
Remember that the definitions and applications of the articulation markings that we have discussed apply to all styles of jazz band

music. Although actual note values may fluctuate somewhat from style to style, the articulation markings stay essentially the same.

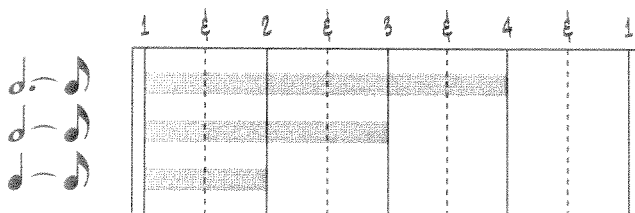
Note Values

At a very early age many of us get into the very bad habit of not holding notes out for their full value. It is even understood in some bands that a dotted half note for example will be held until the third beat rather than holding for its full value through the third beat and cutting it off at the beginning of beat four. Many writers and arrangers have gotten into the habit of adding an eighth note to a half note, for example, just so that the note will be given two full beats. This would not be necessary if we as players would just give notes their full value. Example b-1 shows on a time line where note values should ideally be cut off. We must understand that at each beat, at that precise time, a beat is beginning AND a beat is ending. For a whole note we know that it must be held out four beats, but we tend to cut it off as we say "four" rather than holding it through the fourth beat to the first beat of the following measure.

Example b-1



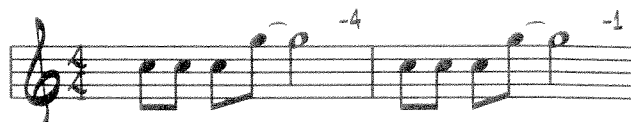
Here are some possible exceptions:



The time line above shows exact note values and as a rule should be adhered to when reading. As you become familiar with jazz band styles,

you will become aware of circumstances where note values need not be interpreted literally. Phrasing, interaction between parts, and the individual interpretation of the director will at times necessitate the change of note values. When changes of this kind are made, the new duration or cut-off should be marked in everyone's part! Usually all that is needed is to write in a dash and the beat number of the cut-off as shown in example b-2.

Example b-2



When in cut time counting in two, cut-offs should be marked as if counting in four on all parts marked. This standardizes cut-offs from part to part, and also minimizes awkward markings such as "off on 2 3/4" when what is actually meant is "off on 4 1/2".

Special Markings, Effects, And Embellishments

This section deals with defining and explaining the following special markings and effects:

Drops, Falls, Doits, Bends, Squeezes, Glissandos, Turns, Shakes.

Please keep in mind that although we can provide examples and explanations of these effects and markings, there is no way in which we can show exactly how each of these effects will be played because they all can take on different characteristics and variance depending on style, tempo, and personal preference. As mentioned in the introduction, familiarity with jazz band music through listening is the key to effective interpretation.

Drop

The drop or short drop is perhaps the most common special marking found in jazz band literature today and is usually found on notes of one beat or less. Playing the drop involves establishing the pitch and forcing the pitch down as much as an octave, usually within one beat or less. For

reeds this is done chromatically with notes slurred and/or with the lips, while the trombones use the lip and the slide, and the trumpets use the lip and sometimes half-valves or “flying fingers”. It is also important to maintain volume through the duration of the drop or fall. The drop is illustrated in example c-1.

Example c-1



Example c-2



The drop or short drop is occasionally used at the end of a sustained pitch and would be written as in example c-2. In this

example, the drop begins on beat three.

Fall

The fall or long fall is done in the same manner as the short drop except that it generally requires that the points at which the fall begins and ends be understood or clearly marked. The general rule of thumb is that the pitch is held for half of the note value and the fall begins and continues through the second half of the note value. Example c-3 shows two ways in which long falls are usually written, the first of which being the easiest to understand for very long falls, and the second being used more frequently for long falls of shorter duration.

Example c-3



Example c-4 shows a drop into a note, or a “plop”. At the beginning of this drop, there should be no actual pitch established. Usually the drop

Example c-4



into a note will begin one-half beat before the written note unless otherwise marked.

Doit

The doit (pronounced “doyt”) is the opposite of the drop or fall. Unless specifically marked, the duration of the doit will be determined by the shape and length of the mark. For longer doits, establish the pitch and hold for the first half of the note value, and begin doit at the beginning of the second half of the note value and continue to end of note value as in the long fall.

Example c-5



Bends

Example c-6 shows the standard bend. This is played by establishing the pitch, lipping the pitch down one-half step, and returning to the written pitch within the time value of the written note.

The bend into a note as shown in example c-7 is played by beginning the attack just before the written time of the beginning of the note and begins with the pitch one-half step lower than the written pitch.

Example c-6



Example c-7



Occasionally, the standard bend marking will be used when actually what is desired is a bend into a note.

Squeeze

The effect of the squeeze is achieved by the use of half-valves for the trumpets, use of the slide for trombones, and legato chromatics with no pitch definition for the reed players. There is no actual pitch established at the beginning of the squeeze when written as in the first two measures of example c-8 below. The last two measures of the example show the squeeze going between two definite pitches. This is sometimes called a “rip” (see example c-8).

Example c-8**Glissando**

The glissando is a fast, out of tempo, legato chromatic run from one established pitch to another. It can be ascending or descending and is written in several ways as shown in example c-9.

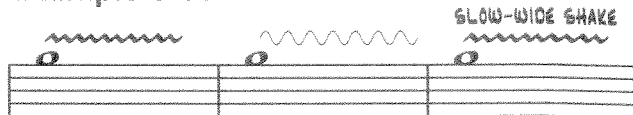
Example c-9**Turns**

The turn in jazz band literature is played as shown in example c-10. These examples show a slight departure from standard orchestral interpretation.

Example c-10**Shake**

For brass players, the shake is a lip trill between the written pitch and the next highest overtone on the instrument. For reed players, the shake is a trill between the written pitch and a minor third higher unless otherwise marked. The

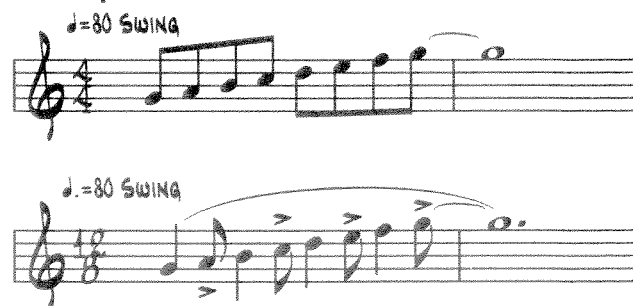
regular shake as written in the first measure of example c-11 is a fast, unmeasured trill. When a slow wide shake is desired, it will be written as in the second or third measures of the example, and is not limited to the minor third or even a fifth.

Example c-11**Swing**

Swing is probably more difficult to read and interpret than any other style because of the simple fact that in many cases, what is printed on the page is not literally what is supposed to be played. There are two areas where the player is automatically supposed to play figures differently than what actually is written on the page. The first deals with triplet feel (swing eighth notes) and the second, with duration of notes, specifically long eighth notes, and short quarter notes. We will begin our discussion with the swing eighth notes.

Swing Eighth Notes

The top line of example d-1 demonstrates how eighth notes would be written on a swing chart. The bottom line puts the example in 12/8 time to demonstrate how the swing eighth notes would be literally written and actually played. Notice the tempo marking of quarter note = 80. At this slow tempo, the triplet feel can be easily felt. As the tempo increases however, it becomes increasingly more awkward to maintain the triplet feel, and the eighth notes tend to become more even. By the time the tempo reaches half note = 144, the eighth notes in this example would be almost completely straight. Some inexperienced players believe that the triplet feel must be maintained at all tempos, but this is not true. When trying to maintain a

Example d-1

strict triplet feel on eighth notes at faster tempos, the result will be an awkward and labored feel that doesn't swing. The accents found on the second line of the example are to be played very lightly, and generally should not be played at faster tempos. An awkward feel is the result of off beat accents being played at fast tempos.

Swing Note Values

The second main area in our discussion of swing involves actual lengths of eighth notes and quarter notes. The basic rule is that quarter note equivalents are to be played shorter than full value unless they are specifically marked long, and eighth notes are to be played long unless followed by a rest or specifically marked short. Short quarter notes are usually to be given two-thirds of a beat, or a bit more duration than if they were marked staccato. As the tempo increases, realize that the actual duration of the short quarter note will proportionately become less and less. Many players are playing these quarter notes too short which results in a very choppy, rigid, and un-swinging

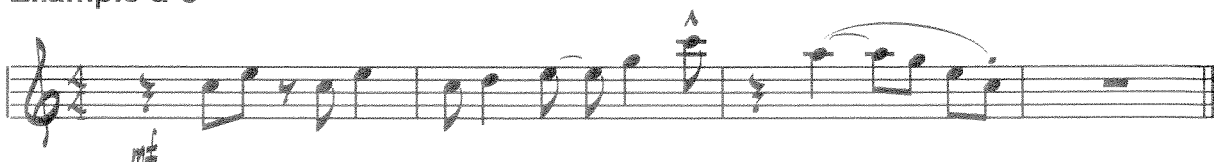
feel. The top line of example d-2 shows a typical jazz band line written as it would be on a jazz band part. The bottom line puts the example in 12/8 time to demonstrate how these figures would be literally written and actually played. Notice that all quarter notes and quarter note equivalents are played short, all connected eighth notes not followed by a rest are played long, and that the last eighth note in the second measure (which is followed by a rest) is played short.

Each of the first three measures in example d-3 contains one eighth note which is followed by a rest. In these circumstances, the eighth notes are to be played as if they were short quarter notes (or quarter note equivalents). Even though eighth notes may be marked with a staccato as in the third measure, they must be given the duration of a short quarter note (roughly two-thirds of a beat), rather than that of a staccato eighth note (roughly one fourth of a beat). Be sure that there is no separation before the last eighth note in the third measure.

Example d-2



Example d-3



Example d-4**Exceptions to Swing Eighth Notes**

When playing a swing chart, connected eighth notes are to be played with a swing or triplet feel, the extent being determined by the tempo as discussed earlier. The only exception to this is when connected eighth notes are written with staccato, legato, marcato, or accent marks over the notes. When this occurs, as shown in example d-4, the eighth notes should be played evenly or straight. This holds true even in the last measure of the example where the markings are mixed. Usually when even eighth note figures come up in a swing chart, the writer or arranger will write the words **EVEN EIGHTHS** over the figure to avoid possible confusion.

Dotted Eighth and Sixteenth Figures on Swing Charts

When dotted eighth and sixteenth figures are written on swing charts, they usually are used to approximate the swing triplet feel. Unfortunately, this leads to a literal interpretation resulting in a very rigid, choppy feel. When the dotted eighth and sixteenth figures appear, interpret them as swing eighth notes unless specifically marked "AS WRITTEN".

Latin

The playing of latin music basically requires that you play what is on the page. The parts are usually marked clearly for articulation, phrasing, and interpretation. Although different forms of latin music have subtleties and basic rhythmic differences, the player can remain quite accurate by playing what is written. Eighth notes are played evenly and quarter notes are given full value unless otherwise marked. Occasionally, a latin chart will switch to a swing feel. This should be clearly marked, and should be approached as discussed in the section on swing. It is important to become familiar with latin styles by listening to recordings to become acquainted with the subtleties and rhythmic differences between latin styles.

Rock and Funk

Most forms of rock and funk are based on a straight eighth or sixteenth note feel. There are, however, some forms which take on a triplet or swing feel in the underlying eighth or sixteenth note patterns. These types of variances would be clearly marked on the part.

Articulation and note markings as discussed earlier hold true to all forms of rock and funk. Familiarity with different forms of rock and funk is of course necessary so that figures and notes can be interpreted characteristically, especially when articulation markings can not accurately describe what is to be played.

One of the most widespread problems with the interpretation of rock and funk styles is that the short notes are played too short. By giving the short notes just a little bit more duration, the total effect of the music will be greatly improved.

Conclusion

No matter what style of music that a jazz band is playing, the players and the director must know what it is supposed to sound like. Spend some time listening to all kinds of music so that you will come to a greater understanding and deeper appreciation of the various styles. The examples and explanations included in the preceding pages are intended to help you to understand the notation of jazz band styles. They are no substitute for getting to know the music. Remember that the "music" is the sound, and the notation on the page is just an approximate definition.

This clinic is provided courtesy of:

The United States Army Field Band
4214 Field Band Drive
Fort George G. Meade, MD 20755-5330

website: www.army.mil/fieldband

Tenor

66

SCALES

Major = Δ = 1 2 3 4 5 6 7 8
Dom. 7th = 7 = 1 2 3 4 5 6 $\flat 7$ 8
Minor = - = 1 2 $\flat 3$ 4 5 6 $\flat 7$ 8
 (Dorian)

These are the three most-used scales and chords.

Half-dim. = \emptyset = 1 $\flat 2$ $\flat 3$ 4 $\flat 5$ $\flat 6$ $\flat 7$ 8

$B\emptyset = C^\Delta$ = B C D E F G A B

Half-diminished scales are the same as a major scale 1/2 step above.

#2 = "Half-dim.#2", like: **$B\emptyset\#2$** = B C# D E F G A B

Blues scale = 1 $\flat 3$ 4 $\#4$ 5 $\flat 7$ 8

Major pentatonic = 1 2 3 5 6 8

Minor pentatonic = 1 $\flat 3$ 4 5 $\flat 7$ 8

Minor pent. (J. Coltrane) = 1 2 $\flat 3$ 5 6 8

Scales are your best friends—get to know them inside out.
 They'll do whatever you ask them to do. Make sure you know them well.

CHORDS

(Triads: 1, 3 & 5)

Major = 1 3 5
 Minor = 1 $\flat 3$ 5
 Diminished = 1 $\flat 3$ $\flat 5$
 Augmented = 1 3 $\#5$

7th CHORDS

(1, 3, 5 & 7)

Major = 1 3 5 7 = C^Δ
 Dominant = 1 3 5 $\flat 7$ = $C7$
 Minor = 1 $\flat 3$ 5 $\flat 7$ = $C-$
 Diminished = 1 $\flat 3$ $\flat 5$ $\flat 7$ (6th) = C°
 Dom. 7th $\#5$ = 1 3 $\#5$ $\flat 7$ = $C7+\#5$
 Minor/Major 7th = 1 $\flat 3$ 5 7 = $C-\Delta$
 Half-diminished = 1 $\flat 3$ $\flat 5$ $\flat 7$ = $C\emptyset$

- 1) Δ = Major 7th, it can mean a major scale (C^Δ) or it can mean a major 7th note ($C-\Delta$)
- 2) 7 = Lowered 7th
- 3) - = Minor (usually Dorian Minor)
- 4) \circ = Diminished scale or chord
- 5) \emptyset = Half-diminished scale or chord
- 6) + or # = Raise the note 1/2 step
- 7) - or \flat = Lower the note 1/2 step
- 8) -3 = Minor third interval (=3 half-steps)
- 9) $\flat 9$ after a letter (dom. 7th chord) means there are 3 altered tones: $\flat 9$, $\#9$ & $\#4$
- 10) $\#9$ after a letter (dom. 7th chord) means there are 4 altered tones: $\flat 9$, $\#9$, $\#4$ & $\#5$

BLUES SCALES

17 =

The image displays 12 rows of handwritten musical notation, each representing a blues scale. Each row consists of a treble clef staff and a bass clef staff, both containing a scale of notes. The scales are labeled with their respective key signatures: C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, and B. The scales are written in a consistent pattern, with the treble staff starting on a specific note and the bass staff continuing the sequence. The notation is handwritten and includes various musical symbols such as clefs, key signatures, and note heads.

TREBLE CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

18

C- F- Bb-

Eb- Ab- C#- (Db-)

F#- (Gb-) B- E-

A- D- G-

Tonic

The Twelve Major Scales to The 9th

C F Bb

Eb Ab Db (Cb)

Gb (F#) B E

A D G

Tonic

The Twelve Dominant Seventh Scales to The 9th

C7 F7 Bb7

Eb7 Ab7 Db7 (Cb7)

F#7 (Gb7) B7 E7

A7 D7 G7

Tonic

Modes

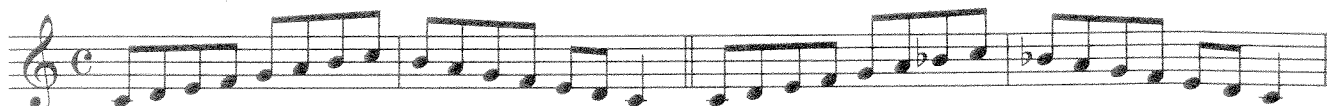
Use the formulas below to learn and practice all of the modes in every key.

Ionian (same as Major Scale)

works well over major triads and major seventh chords

Mixolydian (Lowered 7)

works well over dominant seventh chords

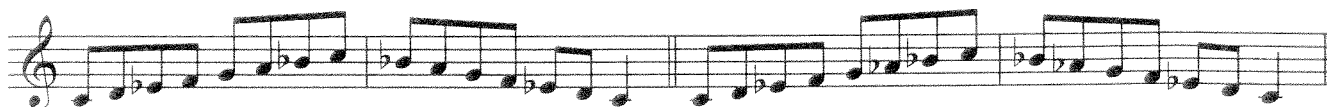


Dorian (Lowered 3 and 7)

works well over minor chords, particularly minor ii chords

Aeolian (Lowered 3, 6, and 7 - same as Natural minor scale)

works well over minor chords particular minor vi



Phrygian (Lowered 2, 3, 6, and 7)

works well over minor chords particular minor iii

Locrian (Lowered 2, 3, 5, 6, and 7)

works well over half-diminished chords



Lydian (Raised 4)

works well over major chords with a #11 or major IV chords



Another way of looking at the modes is to relate them all to the notes of a single major scale.

All of the modes below use only the notes in C Major, but start on a different pitch.

C Ionian (Major)

D Dorian

E Phrygian

F Lydian



G Mixolydian

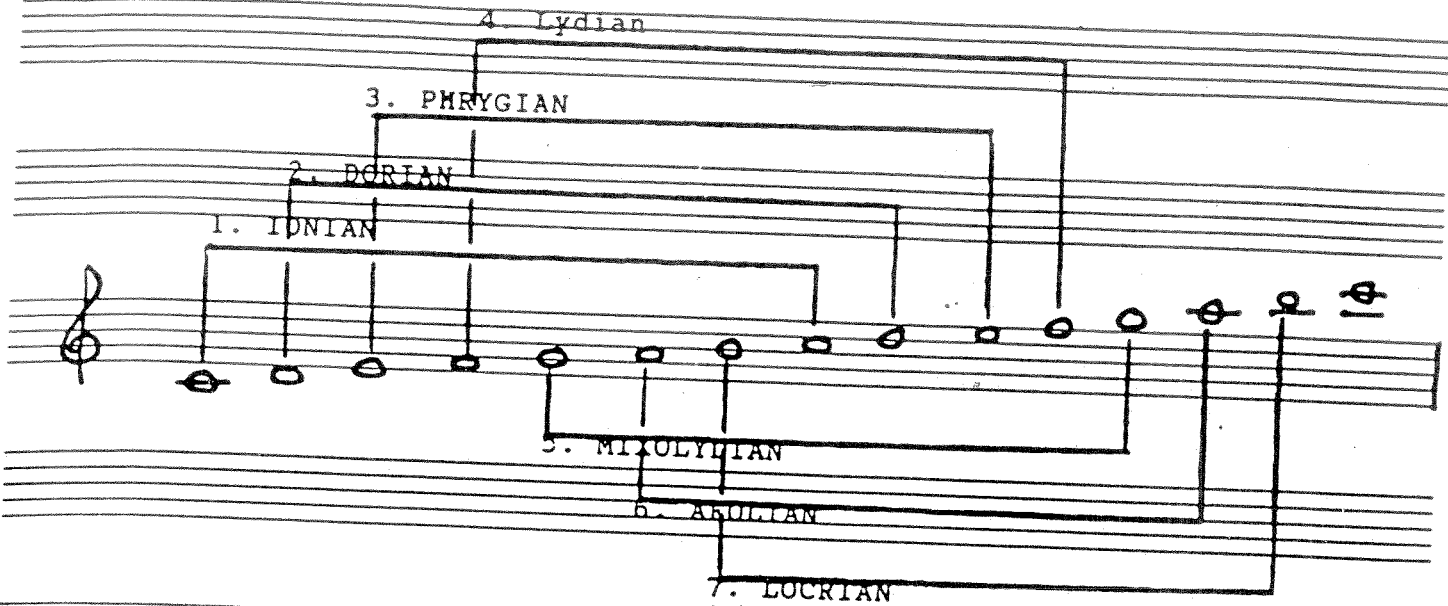
A Aeolian

B Locrian



Samuel Stokes, <http://stokesmusic.tripod.com>

MODES



1. C to C produces the C Ionian scale(major)
2. D to D produces the D Dorian scale
3. E to E produces the E Phrygian scale
4. F to F produces the F Lydian scale
5. G to G produces the G Mixolydian scale
6. A to A produces the A Aeolian scale
7. B to B produces the B Locrian scale

1. TONIC MAJOR CHORDS

The most commonly used symbols for a major chord are:

C, CΔ, CΔ7, C6, C⁶₉, CM, CM6, CM7, CΔ9, CM9, Cma,(6) (7) (9)

Typical use is as the I chord in a II-V-I progression. These different chord variations all perform the same function and are used largely interchangeably. Let's begin by pinning down what is meant by each symbol if they are being used with total precision as per the symbols:

C	Major triad: CEG
C6, CM6, Cma6	Major triad plus 6 th : CEGA
CΔ(7), CM(7), Cma(7)	Major 7 th chord: CEGB
CΔ9, CM9 Cma9	Major 7 th plus 9 th : CEGBD
C ⁶ ₉	Major triad plus 6 th and 9 th : CEGAD

(Note that the "Δ", "M" or "ma" needs to be present for a major 9th chord. If you see "C9", it means a dominant 7th chord with an added 9th.)

Notice that, if played exactly, these give different flavours of major sound. The triad is straightforward, the added 6th acts as an adornment to the triad, the major 7th chord (with or without the 9th) has a modern open sound and the 6/9 combination has a similar, but slightly smoother modern open sound.

One of the key concepts to bear in mind when deciphering chord symbols is that of context – the style and period of the composition or interpretation being played. Here are some horrendous generalisations (but then, as someone once said, you can't have a good argument without generalisations).

Dixieland, trad and strict-tempo dance music, as well as much of pop and country music tends to focus on the sound of the pure triad – although the 6th may be added occasionally. The same is true of classically influenced popular dance music such as French chanson and java, tango and the music of Kurt Weill.

Swing, early bebop and much traditional music from Central and South America and the Caribbean tends to focus on the sound of the triad plus 6th. Certain early bebop pioneers also sometimes experimented with the sound of the major 7th.

Late bebop, hard bop, modal, cool, modern Latin music and most of what you could loosely refer to as contemporary jazz tends to use the major 7th (with or without the 9th) or 6/9 combination interchangeably.

Postbop styles such as fusion and country- and folk-influenced jazz will often contain sections where the improviser is expected to improvise predominantly within the sound of various triads.

22

So, for instance, a “Δ” symbol really has no business being in a Hot Five or a traditional calypso chart – the particular chord sound called for by that symbol is stylistically inappropriate. If you come across one in this sort of context, it’s worth checking with the person who wrote the chart that that’s really what they meant.

In later jazz and Latin charts, you will often see the simple symbol C or C6. This is just shorthand – the generally idiomatic sound expected is CΔ or C⁶₉ – you are expected to do more than just slavishly obey the written symbol. The CΔ (with or without the 9th) or C⁶₉ sounds are used interchangeably, but they are subtly different. It’s up to you to choose which to play at any given point.

When you see CΔ (most common) or C⁶₉ actually specified on the chart, you generally have free rein to play either chord sound. However, some arrangers are very specific when they write chord symbols and it might be polite to play the exact chord sound indicated. In particular, it seems, chord charts written for singers tend to indicate chord extensions with a greater degree of detail than small-band lead sheets. If in doubt, it never hurts to ask.

ALTERATIONS TO MAJOR

The two commonly played alterations to a major chord are Lydian and Lydian Augmented.

a) LYDIAN

CΔ+4 *also written CΔ+4, CM+4, CM#4 , Cma+4, Cma#4, (less commonly CΔ+11, CM+11, CΔ#11, CM#11)*

This chord symbol means *some kind of major chord* with an added sharp 4th (you wouldn’t generally play a perfect 4th on a major chord as it’s dissonant against the 3rd). You are free to add the #4th to a 6th, major 7th (9) or 6/9 combination, but note that often to avoid congestion the #4th *replaces* the perfect 5th in the voicing.

Note also that by convention the “+” symbol means ”sharp”, not “add”. Where you are required to add a tone to a chord you’ll usually see the word “add”.

This is a relatively modern chord sound – appearing from early bebop onwards. While you can often raise the 4th on any major chord, the Lydian is most often used on a IV chord, for instance when the harmony is a II-V-I-IV progression. A chart may read:

Dm7 G7 CΔ FΔ

In these situations you can play the F chord as FΔ+4, even, as here, when it isn’t specifically called for on the chart. This makes sense, if you think about it, since F is the Lydian mode of the home key, C.

A common use of Lydian major is as a substitute for the final I in a chart – as in II-V- \flat II Δ +4:

Dm7 G7 D \flat Δ +4

This may look odd if you've never come across it before, but you'll recognise it instantly when you hear it.

In more modern modal and postbop charts, the Lydian chord often appears when chords aren't progressing around the cycle of Vs. In these contexts it will usually be specifically called for on the chart.

The Lydian chord is sometimes notated by a slash chord (a triad over a bass note):

D/C = C Δ +4

b) LYDIAN AUGMENTED

C Δ +5 *also written C Δ #5, CM+5, CM#5, Cma+5, Cma#5, occasionally C+5*

This chord symbol is shorthand. When the 5th is raised on a major chord, it is taken as read that the 4th has already been raised. Again the "+" symbol means "sharp", not "add".

So this chord symbol means *some kind of major chord* with an added sharp 4th and sharp 5th. Well, that's strictly true, but in practice, this chord type often sounds strongest with just the #5th. Also, to avoid congestion in the voicing, the major 7th tends to be played more frequently than the 6th or 6/9 combination.

A very modern chord type this – 1960s jazz onwards. Its function is sort of as a tonic chord on steroids, as it were – a chord that isn't so much at rest as sprawled on the floor. So stark is this sound that it is often out of place in straightforward II-V-I situations, except as a final I at the end of a chart:

Dm7 G7 C Δ +5

It is also found in modern charts where chords are not progressing by the cycle of Vs.

The Lydian Augmented chord is sometimes notated by a slash chord (a triad over a bass note):

E/C = C Δ +5

2. TONIC MINOR CHORDS

The logic with tonic minor chords is pretty similar to what we saw with tonic major chords – the only difference between the two chord types being the minor 3rd. The most commonly used modern symbols for a minor chord are:

Cm, C Δ , Cm6, Cm⁶₉, Cmi, Cmi6, Cmi⁶₉, CmM, C Δ 9, CmM9, C-, C-6

Typical use is as the I chord in a minor II-V-I progression. As before, let's pin down what is meant by each symbol if they are being used with total precision:

Cm, Cmi	Minor triad: CE \flat G
Cm6, Cmi6	Minor triad plus 6 th : CE \flat GA
C Δ or CmM	Minor-major 7 th chord: CE \flat GB
C Δ 9 or CmM9	Minor-major 7 th plus 9 th : CE \flat GBD
Cm ⁶ ₉ , Cmi ⁶ ₉	Minor triad plus 6 th and 9 th : CE \flat GAD

(Note that the “ Δ ” or “mM” has to be in the symbol for a tonic minor 9th. “Cm9” means a minor 7th chord with an added 9th.)

As before, if played exactly, these give different flavours of minor sound. The triad is straightforward, the added 6th acts as an adornment to the triad, the minor-major 7th chord (with or without the 9th) has a modern open sound and the m6/9 combination has a similar, but slightly smoother modern open sound.

Tonic minor chords have the same stylistic and period associations as major chords.

Dixieland, trad and strict-tempo dance music, as well as much of pop and country music tends to focus on the sound of the pure minor triad – although the 6th may be added occasionally.

Swing, early bebop and much traditional music from Central and South America and the Caribbean tends to focus on the sound of the minor triad plus 6th. Certain early bebop pioneers also sometimes experimented with the sound of the minor-major. Late bebop, hard bop, modal, cool, modern Latin music and most of what you could loosely refer to as contemporary jazz tends to use the minor-major (9) or m6/9 combination interchangeably.

Postbop styles such as fusion and country and folk-influenced jazz will often contain sections where the improviser is expected to improvise predominantly within the sound of various minor triads.

As before, in later jazz and Latin charts, you will often see the simple symbol Cm or Cm6. You are expected in these styles to play either C Δ (with or without the 9th) or Cm⁶₉ – although it might be argued that the Cm⁶₉ is preferred in II-V-I situations. And when you see C Δ or Cm⁶₉ you usually have the choice between the two.

3. MINOR SEVENTH CHORDS

Dm7, Dm9, Dmi7, Dmi9, D-7, D-9

Typical use is as the II chord in a II-V-I progression. The chord tones are as follows:

Dm7	Minor 7 th chord: D F A C
Dm9	Minor 9 th chord: D F A C E

The Dm7 chord is more stylistically appropriate up to early bebop, the Dm9 chord belongs more to the late bop sound onwards.

Not too many people bother writing Dm9 in charts these days – most pianists will just play Dm9 when they see Dm7 anyway. But, as always, be aware of context...

In some charts, from bebop onwards, you'll occasionally see the I chord in a minor II-V-I progression written as a minor 7th. For instance:

DØ G7b9/G7alt Cm7

This kind of notation could be sloppiness – the person writing the chart may have meant the C minor chord to be a tonic minor. But throughout the bebop period, the minor 7th (Dorian) sound was increasingly used as a sort of bluesy alternative to the tonic minor sound. You can use this sound whenever you want, even when the chord chart specifies a tonic minor.

This is probably why the minor 7th (Dorian) sound was in on the birth of modal jazz – *So What* is based on two minor 7th scales, and many other modal tunes made use of this chord quality.

In the modal context, the scale is used for long periods of time and the pianist will usually explore the full extent of the chord scale. So on a modal tune it is usual to play around with the possibilities offered by the upper extensions, such as Dm11 and Dm13, even when the written chord is just Dm7:

Dm11	D F A C E G
Dm13	D F A C E G B

Not all of these tones have to be present in the voicing. Note that when you play up to the 13th in thirds like this, you're playing the entire chord scale.

These upper extension chords are sometimes specifically called for in arrangements.

4. HALF-DIMINISHED

DØ, Dm7^b5, DØ(#2), Dm7-5

The half-diminished chord can be seen as an alteration to the minor 7th chord and is typically used as the II chord in a minor II-V-I progression.

The chord tones are as follows:

DØ or Dm7 ^b 5	Minor 7 th flat 5 th chord: D F A ^b C
DØ(#2)	Optional alteration of raised 2 nd : D E F A ^b C

The chord symbol Dm7^b5 gives a shorthand indication of what's going on: actually on a half-diminished chord both the 5th and 6th are flatted.

The mode implied on half-diminished is Locrian – which would include a b2nd. However, this tone is dissonant against the root. So, if the 2nd is played at all it is usually raised a half-step. The DØ(#2) symbol is rarely used, but if you see it the composer specifically wants this sound.

Broadly speaking, in pre-bebop style you'd tend to avoid the 2nd in a half-diminished voicing. In more modern styles you are free to add the #2nd if you wish, even when the chord symbol is a straight DØ or Dm7^b5.

The 11th can also be played on a half-diminished chord (particularly to accompany the #2nd), though it's rarely specifically called for in a chord symbol.

5. DOMINANT

G7, G9, G13

Typically used as the V chord in a II-V-I progression. The chord tones assumed to be present are as follows:

G7	Dominant 7 th chord: G B D F
G9	The same plus 9 th : G B D F A
G13	The same plus 9 th and 13 th : G B D F A E

To generalise, the G7 and G9 chords are more stylistically appropriate up to early bebop, the G13 chord belongs more to the late bop sound onwards.

Not too many people bother writing G13 in more modern charts – most pianists will just play G13 when they see G7 anyway.

Remember also that dominant 7th chords function as I chords in a blues (G13 is a popular choice in this context, even when the written chord is a simple G7). This

bluesy sound can be imported into standard II-V-Is, where you may see I chords notated as a dominant.

Bebop was all about II-V patterns moving at speed. In a lot of older bop charts, they didn't bother including the II chord. Just because a chart reads V-I doesn't mean you shouldn't play the full II-V-I.

ALTERATIONS TO DOMINANTS

The dominant chord is the most alterable and most frequently altered chord type. Sometimes specific alterations are called for by specific chord symbols, but jazz musicians don't wait for permission to freely alter the flavour of dominants whenever they like. When writing charts, some people acknowledge this by not bothering to write in specific alterations. Often, where alterations are specified on the chart, they are necessary to match what's going on in the melody (although you should always check for clashes – this is the area where people most often stuff up). In this case, most jazz players tend to stick to the written alterations during the melody and use alterations more freely during the solos.

a) SUS DOMINANT

Gsus, G7sus, Gsus7, G9sus, Gsus9, G13sus, Gsus13, Gsus4, G7sus4

Note that the “sus” in the symbol only ever refers to the 4th, even when “4” doesn't appear. Chord tones are as follows:

Gsus, G7sus, Gsus7	Dominant chord with added 4 th : GBCDF
Gsus4, G7sus4	
G9sus, Gsus9	The same with added 9 th : GABCDF
G13sus, Gsus13	The same with added 9 th and/or 13 th : G(A)BCDEF

Often, the sus 4th *replaces* the 3rd in the voicing. Any of the upper extensions may be specifically called for in the chord symbol, but all are freely used, even when the chord symbol is the simple sus or sus4.

Sus voicings tend to involve placing the 3rd above the 4th to avoid a dissonant minor 9th interval.

Sus chords are quite a modern phenomenon – from the 1960s onwards, where they often appear in modal tunes. Having said that, a common substitution to play is to compress a II-V into a Vsus, as in:

Dm7 G7 C becomes G7sus C

Sus chords can also be notated by a number of different slash chords:

Dm7/G	=	G9sus
F/G	=	G9sus
FΔ/G	=	G13sus

b) SUS ♭9 DOMINANT

Gsus♭9, G7sus♭9

Note that the “sus” refers to the 4th, not the ♭9th. The implied chord tones are either of:

G A♭ C D F	(root, ♭9 th , 4 th , 5 th , 7 th)
G A♭ C E F	(root, ♭9 th , 4 th , 13 th , 7 th)

A very modern chord type – mid 1960s onwards. Its primary use is as a substitute for a *minor* II-V:

DØ G7♭9/G7alt Cm becomes G7sus♭9 Cm

Different flavours of sus♭9 are also sometimes rendered as slash chords:

DØ/G
Fm/G
FΔ/G

c) LYDIAN DOMINANT

D7+11, D7+4, D7#11, D7#4

Used in situations when the dominant chord doesn’t resolve down a fifth or semitone (these are technically referred to as “secondary dominants”). A common example is when the dominant resolves to a minor 7th chord on the II degree of the key, eg:

D7+11 Dm7 G7 CΔ

The chord tones are:

C E F# G B♭ (root, 3rd, #11th, 5th, 7th)

Often the #11th takes the place of the 5th in the voicing to avoid clutter. It’s also common to add the 9th and/or 13th on this chord type, but you’ll rarely see this specifically called for in a chord symbol.

d) ALTERED DOMINANT

G7alt, Galt7, G7#9, G7+9, G+7

Typical use is as the V chord in a minor II-V-I progression or as the VI chord in a major II-V-I-VI.

This chord type implies the following scale (the VII mode of melodic minor):
G A \flat A# B C# D# F

from which the chord tones are freely chosen. Common choices of chord tones are:

G B F A#	(root, 3 rd , 7 th , #9 th)
G B D# F A#	(root, 3 rd , #5 th , 7 th , #9 th)

This chord type is also freely used to embellish *any* dominant. It is the dominant alteration of choice among postbop players influenced by players such as John Coltrane.

e) 7 \flat 9 DOMINANT

G7 \flat 9, G7 \flat 9+11, G7 \flat 9#11

Typical use is as the V chord in a minor II-V-I progression or the VI chord in a major II-V-I-VI.

This chord type also implies an entire scale (the symmetrical eight-note half-step whole-step diminished scale):

G A \flat A# B C# D E F

from which the chord tones are freely chosen. Two popular sets of chord tones are:

F A \flat B D	(7 th , \flat 9 th , 3 rd , 5 th)
F A \flat B E	(7 th , \flat 9 th , 3 rd , 13 th)

Note that the first voicing given above for an alt chord (G B F A#) will also work over a 7 \flat 9 chord. These two chord types – alt and 7 \flat 9 – are used for different flavours over minor II-V-I and major II-V-I-VI progressions.

This chord type is also freely used to embellish *any* dominant. It is the dominant alteration of choice among bebop players influenced by players such as Charlie Parker.

f) WHOLE-TONE DOMINANT

G7+5, G7#5, G7+

Used interchangeable with the altered dominant chord. This chord type also implies a complete scale (the symmetrical six-note whole-tone scale):

G A B C# D# F

The chord tones usually played are G B D# F (root, 3rd, #5th, 7th).

6. DIMINISHED CHORDS

Bo, Bo7, Bdim

Typical use is as a substitute for 7b9 chords to allow the bass to move chromatically:

Bo C = G7b9/B C

Actually, this is a case of getting the cart before the horse. The diminished chord was used in older ragtime, jazz and blues styles as well as 1930s show tunes – the notion of 7b9 chords came later. There are plenty of examples of genuine diminished motion in blues and older tunes, such as:

C	C/E	F	F#o	G/C
Em7	Eo	Dm7	G7	C
Bb7	Eo	Eb7		

The same voicings are generally used for diminished chords as for the related 7b9 chords.

One diminished scale serves four 7b9 chords and four diminished chords. The scale is made up of the roots of all of them in sequential order. For example, the G half-step whole-step scale serves the following chords:

G7b9, AbO, A#7b9, Bo, C#7b9, Do, E7b9, Fo

7. SLASH CHORDS AND POLYCHORDS

We've come across a couple of examples of "slash" chords already, but let's go into a bit more detail.

Slash chords are a chord over a bass note, and are usually written with an oblique slash. Sometimes the chord on top is a simple triad, sometimes a fuller chord type:

E/C BbΔ/C

Polychords are an extension of the same logic – a chord over another chord. They are usually written with a horizontal slash:

$\frac{C}{D}$ $\frac{Eb13}{Db}$

A good rule of thumb for pianists is that when you see either of these hybrid chord symbols, you play the simplest possible voicing for each element to give the combination intended – although you're usually free to play around with inversions.

People write slash and polychords into charts for a number of different reasons.

- 1) Simple shorthand – the chord is another way of writing a standard chord type. For most people E/C is easier to read and play than CΔ9+5. Db/C implies that the composer or arranger wants a specific inversion of DbΔ, with the major 7th on the bottom. E/F implies that the composer or arranger wants a specific diminished-scale voicing (to go with G7b9, Bb7b9, Db7b9 or E7b9, for instance).
- 2) The composer or arranger wants a specific voicing, which they can express more cleanly by slash or polychords than traditional notation. Often in the modern context, a series of slash and polychords will be used in combination to notate a harmonic progression that doesn't make much (or any) sense when analysed as traditional harmony, but relies on parallelism or polytonality for its effect.
- 3) The composer wants you to think in terms of hybrid chord scales when improvising. The commonly used substitute for a final C, B/C, implies that you should combine tones from the elements when improvising. B/C is a hell of a lot easier to digest than something like CLyd+9, or CΔ+4+9, or even CΔ7b9. If you see a slash or polychord that doesn't make sense when analysed traditionally, odds-on you are being instructed to use the two elements to construct a synthetic non-standard scale or voicing.

Let's compare what you might play over:

B/C and $\frac{B}{C}$

The first (slash) chord is instructing you to play a B triad over a C root. So far so good, but this only gives you four tones to go on – most players would look to expand the possibilities in this context. You have lots of choices, but the basic strategies are as follows.

You could think to yourself, okay, I have a B major chord, but I can also play a C. But C doesn't naturally occur in the B major scale. So you might choose to play a B major scale with the C added to it:

B C C# D# E F# G# A#

Or you might choose to play a B major scale with the nearest tone shifted to C.

B C D# E F# G# A#

Or you could take the view that since there is a C in the bass, this chord should be interpreted as some kind of C chord. The easiest way to reflect this would be to combine the most basic information necessary to express both C and B chords – interweaving notes from the two triads as a scale:

B C D# E F# G

The second (poly) chord is less ambiguous. It's telling you to play B triad over C triad. So your first choice would be to use the same six-note hybrid scale comprising those six tones.

Slash and polychords are often primarily instructions to the piano/guitar and bass (occasionally the pianist's chart will contain a slash chord to dictate a precise voicing and the bassist's chart will contain a different root altogether). Having said that, a solo instrument may choose to play in the sound of the voicing indicated. But look out for non-traditional sounds notated this way, when you are expected to construct a synthetic scale from the elements given.

Tenor Sax.

Jazz Riffs in F Concert

Jamey Aebersold



This page contains ten numbered jazz riffs for Tenor Saxophone in the key of F major. The riffs are written on a single staff in treble clef with a key signature of one sharp (F#). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests, often grouped with slurs and ties. Some riffs feature triplets, indicated by a '3' over a group of notes. The riffs are numbered 1 through 10, with the numbers circled in the original image. The page is divided into five systems, with measure numbers 5, 9, 13, 18, and 23 marking the beginning of the first five systems respectively. The final system (measures 23-24) is empty.

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24

WARM-UP (11-V7-1)

MR. SUPINSKI

SWING

Chord symbols and patterns for each piano part (C to B):

- C:** SWING, DMIN, G7⁵, CMAS7
- D \flat :** E \flat MIN, A \flat 7⁵, D \flat MA7
- D:** EMIN, A7⁵, DMA7
- E \flat :** FMIN, B \flat 7, E \flat MA7
- E:** F \sharp MIN 7, B7⁵, EMA7
- F:** GMIN, C7⁵, FMA7
- G \flat :** A \flat MIN, D \flat 7⁵, G \flat MA7
- G:** AMIN, D7⁵, GMA7
- A \flat :** B \flat MIN, E \flat 7⁵, A \flat MA7
- A:** BMIN, E7⁵, AMA7
- B \flat :** CMIN, F7⁵, B \flat MA7
- B:** C \sharp MIN, F \sharp 7⁵, BMA7

TURN AROUND WARM-UP

(I7-VI7-ii-V7-I7)

D SUPINSKI

Tie over to a whole
note, then repeat or
go on to next line

SWING C7

Chords and notes are written across 12 staves (C to B). The sequence of chords for each measure is as follows:

- Measure 1 (SWING C7): C7, D7, E7, F7, G7, A7, Bb7, B7, C#7, D#7, E#7, F#7, G#7, A#7, B#7, C7
- Measure 2 (A7): A7, Bb7, B7, C#7, D#7, E#7, F#7, G#7, A#7, B#7, C7, D7, Eb7, E7, F7, G7
- Measure 3 (Dmin): Dmin, Ebmin, Emin, Fmin, Gmin, Amin, Bbmin, Bmin, Cmin, Dmin, Ebmin, Emin, Fmin, Gmin, Amin, Bbmin
- Measure 4 (G7): G7, Ab7, Db7, D7, Eb7, E7, F7, G7, Ab7, Db7, D7, Eb7, E7, F7, G7, Ab7

Additional labels: Tie over to a whole note, then repeat or go on to next line. C7

GROUP B • PATTERNS THAT BEGIN ON AN UPBEAT

1. *up to 9th and down*
2. *up to 9th and down*
3. *up to 9th and down*
4. *up to 9th and down*
5. *up to 9th and down*
6. *up to 9th and down*
7. *up to 9th and down*
8. *up to 9th and down*
9. *up to 9th and down*
10. *up to 9th and down*
-

up to 9th
and down

