

ESSENTIAL ELEMENTS ^{FOR} JAZZ ENSEMBLE

A Comprehensive Method for Jazz Style and Improvisation
By Mike Steinell



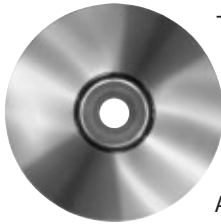
From the trusted **ESSENTIAL ELEMENTS** family of band methods, **ESSENTIAL ELEMENTS FOR JAZZ ENSEMBLE** offers an exciting way to introduce young players to the world of jazz. Specifically designed to teach jazz basics to students with 1 or 2 years playing experience.

ESSENTIAL ELEMENTS FOR JAZZ ENSEMBLE

**A COMPREHENSIVE METHOD FOR
JAZZ STYLE AND IMPROVISATION**

By MIKE STEINEL

WELCOME to the exciting world of jazz! This book will help you get started by introducing the important elements of jazz style and improvisation. You'll also learn basic jazz theory and some highlights of the history of jazz.



The exercises and compositions in this book can be played by a full jazz ensemble, or individually with the CD. Listening to good jazz players is an extremely important way to learn, and playing along with the CD is an excellent way to hear how jazz is played. The full band arrangements in this book include "sample" improvised solos for study and reference. And remember...have fun playing jazz!

ABOUT THE AUTHOR

Mike Steinel is an internationally recognized jazz artist and educator. He has recorded with the Frank Mantooth Orchestra and the Chicago Jazz Quintet, and performed with a wide variety of jazz greats including Clark Terry, Jerry Bergonzi, Bill Evans, and Don Ellis. Since 1987, he has been a member of the jazz faculty at the University of North Texas where he teaches jazz improvisation and jazz pedagogy. He is the author of *Building A Jazz Vocabulary* (a jazz text) and numerous compositions for jazz ensemble.

The University of North Texas pioneered jazz education when it instituted the first jazz degree program in 1947. Its flagship ensemble, the One O'clock Lab Band has toured four continents and has been the recipient of four Grammy nominations. Throughout its history, UNT has produced a host of fine jazz talent. Alumni of the program can be found in all facets of jazz and commercial music.

Managing Editor:

MICHAEL SWEENEY

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ESSENTIAL ELEMENTS

FOR JAZZ ENSEMBLE



2 CDs WITH EVERY BOOK

One of the most important ways to learn to play jazz is by listening to professional players. Each book comes with complete recordings of every example and every full band arrangement. On the repeated exercises, the rhythm section only plays the second time. This allows students to hear the correct interpretation the first time, then play along the second time. The full band arrangements include "sample" improvised solos recorded on separate tracks for study and reference.

STARTS WITH THE BASICS

Students are shown how the approach to jazz is different than "traditional" music step by step. With the help of vocal "scat" syllables, the correct style inflections come naturally. The concept of swing 8th notes is taught gradually, using single pitches to start with, then reinforced using easy scale patterns.

EASY INTRODUCTION TO JAZZ HARMONY

One of the most challenging elements of jazz is learning the concept of jazz chords and harmony. Chords are taught by showing how they relate to familiar scales. Only the basic types are shown (major 7th, dominant 7th, minor 7th) and they are immediately reinforced with a series of simple exercises.

IMPROVISATION MADE EASY

Building on the concept of jazz chords, the Blues Progression is taught as a series of dominant 7th chords. Improvisation is introduced gradually, starting with 2-measure phrases using only a few chord tones at a time. Students are improvising before they have a chance to be worried about it! They are shown how jazz first evolved around "jazzin' up" the melody, and are taught basic scales to use when improvising - Blues Scale, Dominant or Mixolydian Mode, Bebop Scale, and the Dorian Mode.

THE BASICS OF JAZZ STYLE

Attacks and Releases
In traditional music (Concert Band and Orchestra) you use a "Tah" articulation to begin a note and taper the note at the end.

Traditional: Tah
Jazz: Doo - - it

In jazz it is common to use a "Doo" attack (soft and legato) to begin a note. It is also common to end the note with the tongue. This "tongue-stop" gives the music a rhythmic feeling.

1. ATTACKS AND RELEASES

Swing 8th Notes Sound Different Than They Look
In swing, the 2nd 8th note of each beat is actually played like the last third of a triplet, and slightly accented. 8th notes in swing style are usually played legato.

Traditional: Tah Tah Tah Tah Tah
Jazz: Doo Bah Doo Bah Dot

6. SWING 8TH NOTES Sing the scat syllables of each exercise before you play it.

Traditional: Tah Tah Tah Tah Tah
Jazz: Doo Bah Doo Bah Dot

Quarter Notes
Quarter notes in swing style are usually played detached (staccato) with accents on beats 2 and 4.

7. QUARTERS AND 8THS

Dit Dot Dit
Doo Bah Doo Bah Dot

Building Jazz Chords
Most jazz is harmonized with Seventh Chords. Seventh Chords are four-note chords built in thirds (every other note of a scale). A Major Seventh Chord uses the first, third, fifth, and seventh notes of a major scale.

31. C Major Scale
C Major Seventh Chord

Lowering the top note (called the seventh) of the Major Seventh Chord changes the chord to a Dominant Seventh Chord. Lowering the second (called the third) and top note (seventh) of a Major Seventh Chord changes the chord to a Minor Seventh Chord.

32. C Major Seventh Chord C Dominant Seventh Chord C Minor Seventh Chord

Chords have specific labels called Chord Symbols. The first letter in a Chord Symbol always indicates the root or the bottom note of the chord. The letters and numbers on the right indicate the chord type (major or dominant for example).

Chord Name	Chord Symbol
C Major Seventh	Cmaj7
C Dominant Seventh	C7
C Minor Seventh	Cm7

37. BLUES WORKOUT - Roots and Sevenths

38. BLUES WORKOUT - Roots, Thirds, and Sevenths

39. MAKE UP YOUR OWN - 2-Bar Solos using Roots, Thirds, and Sevenths

C7 Band
C7 Solo
F7 Band
F7 Solo
C7 Band
C7 Solo

The Swing Era

In the 1930s and 40s, the orchestras of Duke Ellington, Count Basie, Benny Goodman, Glenn Miller, and Fletcher Henderson created a new type of dance music called swing. The strong beat and smooth "big band" sound made swing the most popular music of the time.

Edward Kennedy "Duke" Ellington (1899–1974) grew up in Washington, D.C. and led a band nearly all of his life. Although Duke was a gifted pianist, he is most remembered for his compositions and orchestrations. It is estimated that he wrote over one thousand works. Ellington is considered by many to be the most important jazz composer of the 20th century.

Duke Ellington



Count Basie



William "Count" Basie was born in Red Bank, New Jersey (1904), but his style of big band music is associated with Kansas City. In the early 1930s, Basie joined the Bennie Moten Orchestra, a "riff" styled band that specialized in playing the blues and performed primarily in the Midwest. When Count Basie's band took over the Moten band in 1935, the "Count" took over the

PERFORMANCE SPOTLIGHT

99. "BOPPIN' AROUND" - Full Band Arrangement

Mike Steinlauf

100. DEMONSTRATION SOLO FOR "BOPPIN' AROUND"

12A

FOR PIANO ONLY

Jazz Chord Voicings

Jazz chords can be played many different ways. The way a specific chord is played and which notes are used is called a Voicing. Jazz voicings can have as few as two notes or as many as eight or more.

Thirds and Sevenths are Important

These notes determine the quality (major, minor, or dominant) of the basic chord. Notice in this example how simple voicings made up of only roots, thirds, and sevenths sound full and complete.

Ninths, Elevenths, and Thirteenth

To make jazz voicings sound jazzy, pianists often include upper extensions (ninth, eleventh, and thirteenth) in the chord voicing. These notes are the same pitches as the 2nd, 4th, and 6th notes of the major scale from which the chord is built.

Note: Ninths and thirteenths can be added even though the chord symbol indicates a seventh chord.

Comping With Jazz Voicings

It is important to remember that "comping" must consist of piano and guitarists improvising chord voicings that picture of the harmony without sounding thick or

Blues in B^b using two-note voicings

Blues in B^b using three-note voicings

These voicings are used for exercises 37–39 and 41–43.

6A

FOR DRUMS ONLY

The Ride Cymbal

In jazz, marked "swing" the ride cymbal reinforces the quarter note walking bass line provided by the bass player. These two instruments supply the rhythmic foundation of swing music.

The Basic Ride Cymbal Pattern

The ride cymbal pattern is usually played in a triplet feel, however it is not always strict. At slow tempos the pattern is very triplet but at faster tempos the eighth notes are played more evenly. In this book we will always notate the ride pattern in eighth notes.

The basic Ride Cymbal Pattern is notated as:

The basic Ride Cymbal Pattern sounds like:

The Basic Swing Pattern - Playing "time"

This is the basic swing pattern for Jazz Drumming (with and without bass drum). Practice each until they are "automatic."

JAZZ HISTORY AND PEOPLE

The method book is laid out chronologically by important historical periods in the development of jazz music. While the students are learning the music, they are also learning about the important composers and performers associated with each stylistic period. Styles covered: Early Jazz, Swing Era, Bebop, Latin and Fusion.

7 FULL BAND ARRANGEMENTS

Carefully paced throughout the book, these full arrangements provide a focal point for the material in each unit. They also provide rewarding performance pieces even in the beginning stages. The arrangements start out very easy and then gradually progress in complexity as more techniques and concepts are learned.

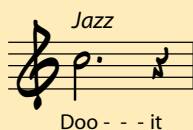
QUICK START THE RHYTHM SECTION

Critical to the success of any jazz ensemble is having a rhythm section that can play in a stylistically correct manner. In addition to learning concepts along with the other instruments, each rhythm section book includes additional material specifically designed to address the unique techniques of these important players. This allows the rhythm section to play along with the full band in a rehearsal setting, but also gives each player the individualized information they need.

THE BASICS OF JAZZ STYLE

Attacks and Releases

In traditional music (Concert Band and Orchestra) you use a "Tah" articulation to begin a note and taper the note at the end.



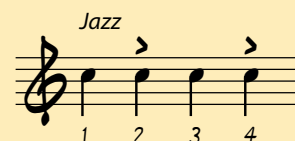
In jazz it is common to use a "Doo" attack (soft and legato) to begin a note. It is also common to end the note with the tongue. This "tongue-stop" gives the music a rhythmic feeling.

1. ATTACKS AND RELEASES



Accenting "2 and 4"

For most traditional music the important beats in 4/4 time are 1 and 3. In jazz, however, the emphasis is usually on beats 2 and 4. Emphasizing "2 and 4" gives the music a jazz feeling.



2. ACCENTING 2 AND 4



Playing Doo and Bah (Full Value Notes)

In jazz, notes marked with a dash (tenuto) or an accent are played full value with a soft legato articulation. The scat (vocal) syllables "Doo" and "Bah" will help you hear the sound of these articulations. Remember in jazz it is important to play full value notes with a legato articulation.

Note: The "Bah" articulation is used only when vocalizing the scat syllables. "Bah" helps demonstrate the appropriate amount of accent. When articulating on your instrument use the syllable "Dah."



3. DOO AND BAH



Playing Dit and Dot (Short or Detached Notes)

In jazz, notes marked with a staccato or a roof top accent are about half of full value. The scat syllables "Dit" and "Dot" will help you hear the sound of these articulations.



4. DIT AND DOT



5. DOO, BAH, DIT, AND DOT



Swing 8th Notes Sound Different Than They Look

In swing, the 2nd 8th note of each beat is actually played like the last third of a triplet, and slightly accented. 8th notes in swing style are usually played legato.



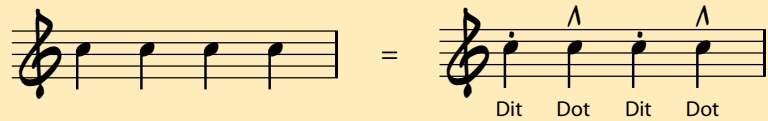
6. SWING 8TH NOTES *Sing the scat syllables of each exercise before you play it.*

Traditional *Jazz*

Tah Tah Tah Tah Tah Tah Tah Tah Tah Tah Doo Bah Doo Bah Dot Doo Bah Doo Bah Dot

Quarter Notes

Quarter notes in swing style are usually played detached (staccato) with accents on beats 2 and 4.



7. QUARTERS AND 8THS

Dit Dot Dit Doo Bah Doo Bah Dot Dit Dot Dit Doo Bah Doo Bah Dot

8. MORE QUARTERS AND 8THS

Dit Dot Dit Dot Doo Bah Doo Dot Dit Dot Doo Bah Doo Bah Doo Bah Doo Dot


Important Tip: Notes at the ends of phrases are usually played short and accented.

Jazz Articulation Review

These are the four basic articulations in jazz and the related scat syllables for each.


Tenuto
(full value)
Doo


Staccato
(short, unaccented)
Dit


Long Accent
(full value, accented)
Bah


Roof Top Accent
(short, accented)
Dot

Quarter Notes

Quarter notes in swing style jazz are usually played staccato.

Staccato *Legato*

Dit Dot Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah

Swing 8th Notes

8th notes in swing style jazz are usually played legato.

9. SWINGIN' THE SCALE

Doo Bah Doo Bah Doo Bah Doo Bah *continue sim.* Doo Bah Doo Bah Doo

10. MOVIN' AROUND

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Doo Bah Doo Bah Dit Dot Doo Bah Dot Doo

11. RUNNIN' AROUND

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dot Doo

12. TRADIN' OFF

Trumpets Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo

Saxophones Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo

Trombones Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo

All Sections Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dot Doo

13. JA-DA

Bob Carleton

Dit Doo Dit Doo Doo Bah Doo Bah Dit Dot Dot Dit Doo Dit Doo

Doo Bah Doo Bah Dit Dot Dot Doo Bah Doo Bah Dit Dot Doo Bah Dot Doo

Doo Bah Doo Bah Dit Dot Doo Bah Dit Doo Dit Doo Dit Doo

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Dit Doo Bah Doo Bah Dit Dot Dot

Syncopation in Jazz

When beats are played early (anticipated) or played late (delayed), the music becomes syncopated. Syncopation makes the music sound “jazzy.”

14. SYNCOPATING BY ANTICIPATING THE BEAT (PLAYING EARLY)

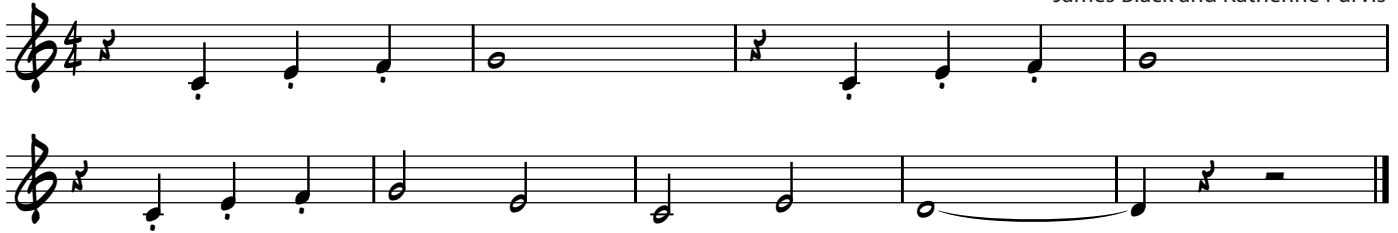


15. SYNCOPATING BY DELAYING THE BEAT (PLAYING LATE)



16. WHEN THE SAINTS GO MARCHING IN - Without Syncopation

James Black and Katherine Purvis



17. WHEN THE SAINTS GO MARCHING IN - With Syncopation



18. RHYTHM STUDY FOR JA-DA



19. JA-DA - Full Band Arrangement - With Syncopation

Bob Carleton
Arr. by Mike Steinel



20. READING SWING RHYTHMS

To play the correct rhythm with a good jazz feel, think (or feel) the basic 8th note pulse and the jazz syllables.

*To play the correct **rhythm** think of the underlying 8th note pulse.*

*To play the correct **feel** think of the jazz syllables.*

Doo Bah Doo Dot Doo Doo Dot Doo Bah Doo Dot Doo Dot

Doo Bah Doo Dot Doo Bah Doo Bah Doo Dot Doo Dit Dot

21. SWING RHYTHM WORKOUT #1

Dit Dot Doo Bah Doo Dot Dit Dot Doo Doo Dot Dit Dot Doo Dot

Dit Dot Doo Bah Dit Dot Doo Dit Dot Dit Dot Doo Dit Dot

22. SWING RHYTHM WORKOUT #2

Doo Bah Doo Bah Dot Dit Doo Dot Doo Bah Doo Bah Dit Dot Doo Dot

Doo Bah Doo Bah Dot Doo Bah Dot Doo Bah Doo Bah Dot Doo Dit Dot

Doo Bah Doo Bah Dit Doo Bah Doo Dot Doo Bah Doo Dot Doo Bah Doo Bah Doo Bah Doo Dit Dot

23. SWING RHYTHM WORKOUT #3

Remember to keep the 8th note pulse going in your head.

Dit Doo Bah Doo Bah Doo Bah Doo Dit Bah

24. SWING RHYTHM REVIEW

"Jazzin' Up" the Melody with Syncopation

Syncopation is the first step to improvising in a jazz style. Early jazz musicians syncopated all types of music, including marching band tunes, hymns, and blues songs. They called it raggin' the melody.

25. "JAZZIN' UP" A-TISKET A-TASKET

Original Melody

Jazzed Up (syncopated) Melody

Dit Doo Dit Doo Bah Dit Doo Bah Dot Dit Doo Bah Dit

Dit Dot Dit Doo Bah Dot Doo Dit Dot Dit Doo Bah Dot

"Jazzin' Up" the Melody by Adding Rhythms

Adding rhythms to a melody is another easy way to improvise in a jazz style. Start by filling out long notes with repeated 8th and quarter notes. Remember to swing the 8th notes (play legato and give the upbeats an accent).

26. "JAZZIN' UP" JINGLE BELLS

Original Melody J. Pierpont

Jazzed Up Melody (rhythms added)

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo Bah

Doo Bah Doo Bah Dit Dot Doo Bah Dot Dit Doo Bah Doo Bah Doo Bah Dit Doo Bah

MAKE UP YOUR OWN (IMPROVISE)

27. LONDON BRIDGE

Complete the melody in your own "jazzed up" way. Use only the notes shown in parentheses. Slashes on the staff indicate when to improvise.

Original Melody

Jazzed Up Melody

Band *Solo* *Band* *Solo*

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo Bah

Band *Solo - complete the melody*

Doo Bah Doo Bah Dit Dot Doo Bah Dot Dit Doo Bah Doo Bah Doo Bah Dit Doo Bah

Helpful Hint: Using The Melody Is Never Wrong

When starting to improvise, keep the melody in your mind. It is a helpful guide for beginning improvisers.

Improvising on the Melody

Jazz musicians often improvise “on” or “around” the melody of a song. There are many ways to change a melody to create an improvisation.

53. ST. LOUIS BLUES – Original Melody

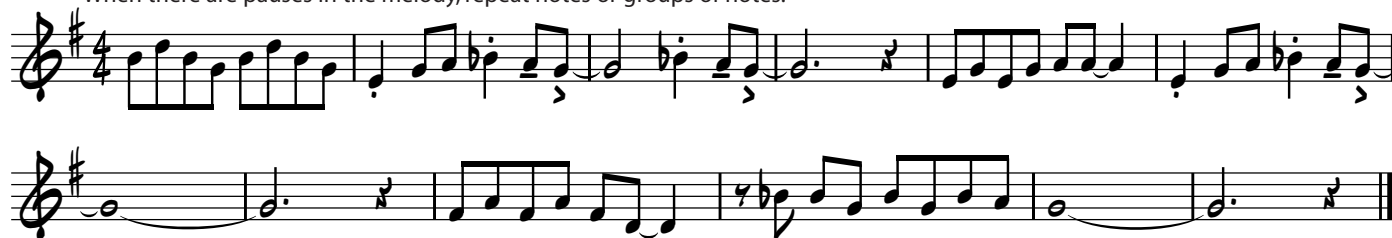


54. ST. LOUIS BLUES – Changing Rhythms



55. ST. LOUIS BLUES – Repeating Parts of the Melody

When there are pauses in the melody, repeat notes or groups of notes.



56. ST. LOUIS BLUES – Filling in the Skips

Skips in the melody can be filled in with the scale steps.



57. ST. LOUIS BLUES – Adding “Wrong” Notes (Chromatic Ornamentation)

A “wrong” or dissonant note (usually a half step off) can create a great jazz effect if it leads into a “good” melody note.

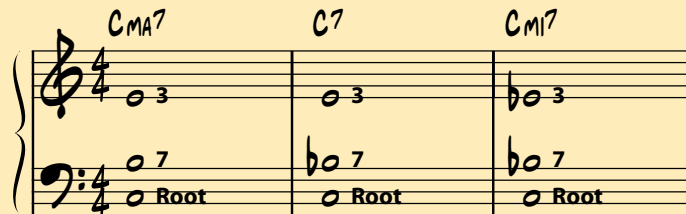


Jazz Chord Voicings

Jazz Chords can be played many different ways. The way a specific chord is played and which notes are used is called a **Voicing**. Jazz voicings can have as few as two notes or as many as eight or more.

Thirds and Sevenths are Important

These notes determine the quality (major, minor, or dominant) of the basic chord. Notice in this example how simple voicings made up of only roots, thirds, and sevenths sound full and complete.



Ninths, Elevenths, and Thirteenth

To make jazz voicings sound jazzy, pianists often include upper extensions (ninth, eleventh, and thirteenth) in the chord voicing. These notes are the same pitches as the 2nd, 4th, and 6th notes of the major scale from which the chord is built.



Note: Ninths and thirteenths can be added even though the chord symbol indicates a seventh chord.

Comping With Jazz Voicings

It is important to remember that “comping” must compliment and not compete with the rest of the band. In order to achieve this, pianists and guitarists improvise chord voicings that supply the most necessary harmonic information with the least amount of notes.

When you are first learning to voice chords, it is best to start with two-, three-, or four-note combinations. These provide an adequate picture of the harmony without sounding thick or muddy. Here is a blues progression harmonized three different ways.

Blues in Bb using two-note voicings (thirds and sevenths)



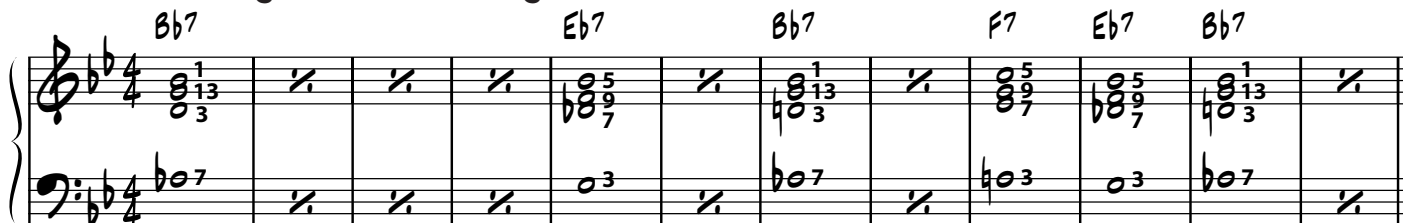
Blues in Bb using three-note voicings (thirds, sevenths, ninths, and thirteenth)

These voicings are used for exercises 37–39 and 41–45.



Note: In a jazz chord, the **Thirteenth** (which is actually the 6th note of a scale) is often used in place of the fifth.

Blues in Bb using four-note voicings



FOR PIANO ONLY

How to Build Jazz Voicings

Although voicings are often provided for you in the music you play, it is important to be able to build your own voicings. Here is a simple procedure.

1. Find the notes of the chord (all the way to the thirteenth)
2. Omit the root and fifth
3. For best results put the third or seventh at the bottom
4. Add ninths and thirteenths to make the chord sound jazzy
5. Connect smoothly between chords (keep common tones if possible and move voices by step)

The Importance of Three-Note Voicings

Three-note voicings are very important to jazz pianists because they can be played by one hand. Jazz pianists use three-note voicings three ways.

1. As a chord in the left hand while the right hand improvises a melody
2. As a chord in the right hand while the left hand plays a bass line (when there isn't a bassist)
3. As a chord in the left hand while the right hand adds notes to fill out the voicing

Six Basic Three-Note Voicings

By following the guidelines in the box above you can build two basic voicings for each of the three basic chord qualities (Major, Dominant, and Minor). **Note:** Ninths and thirteenths can be added even though the chord symbol indicates a seventh chord.

Piano

Chord symbols: CMA7, C7, CMi7, CMA7, C7, CMi7

Notes in boxes: 9, 7, 3; 5 or 13, 3, 7; 5 or 13, 3, 7

When chords change, keep the motion between chord voices to a minimum. Avoid voicings entirely above or below middle C.

Chord symbols: G7, C7, F7

Two-Handed Voicings

Often pianists will need to play voicings that use both hands. These are the most commonly used when accompanying the entire band or when added excitement is needed.

Expanding Three-Note Voicings

One of the easiest methods of producing excellent two-handed voicings is to expand the basic three-note voicing by adding notes in the right hand which fill out the chord. Here are three simple ways to do that:

Basic Three-Note Left Hand Voicing

Adding the Root in Octaves

Adding a Triad Built on the Root of the Chord

Adding Root, Fifth, and Ninth

Chord symbols: Bb7, Bb7, Bb7, Bb7

Notes in boxes: 1, 3, 5; 1, 3, 5; 1, 3, 5; 1, 3, 5

Constructing Bass Lines

Although all of the exercises and songs in this book will have bass lines written in the part, it is important that young bassists know how to build simple “walking” bass lines. Remember these bass lines are for jazz which is marked “swing” and in 4/4 time.

Effective walking bass lines provide the harmony (notes of the chords) in a smooth and melodic fashion. The most important note in the harmony is always the root, however a bass line made up entirely of roots sounds boring:



A bass line which arpeggiates chord tones sounds slightly better. It provides a complete picture of the harmony, however it does not sound smooth or melodic:



Two Basic Walking Melodies – 1, 2, 3, 5 and 8, 7, 6, 5

You can build effective bass lines with two basic melodies (1, 2, 3, 5 and 8, 7, 6, 5). The numbers indicate which scale tones are to be used. Notice that each melody starts with the root (1 or 8) of the chord. Providing the root on beat 1 of each bar is an important role for the bassist. Notice that each of these melodies contain three chord tones and one scale tone. Each is harmonically and melodically strong.



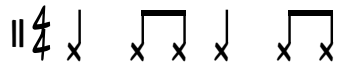
The Ride Cymbal

In jazz marked "swing" the ride cymbal reinforces the quarter note walking bass line provided by the bass player. These two instruments supply the rhythmic foundation of swing music.

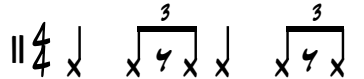
The Basic Ride Cymbal Pattern

The ride cymbal pattern is usually played in a triplet feel, however it is not always strict. At slow tempos the pattern is very tripletty but at faster tempos the eighth notes are played more evenly. In this book we will always notate the ride pattern in eighth notes.

The basic Ride Cymbal Pattern is notated as:

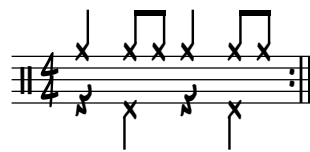
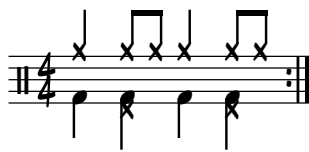


The basic Ride Cymbal Pattern sounds like:



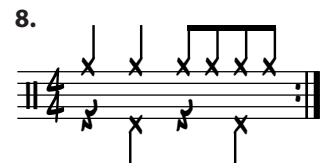
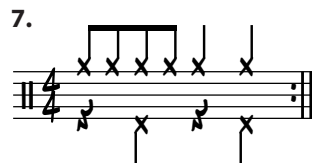
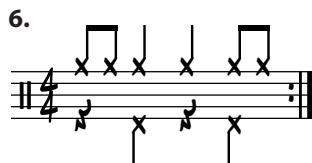
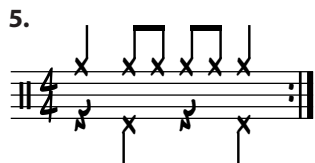
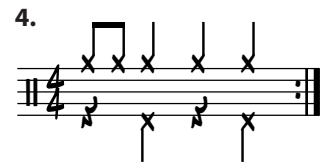
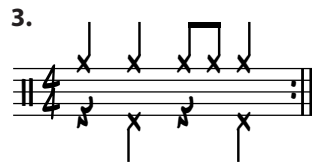
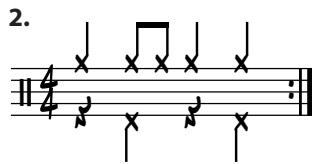
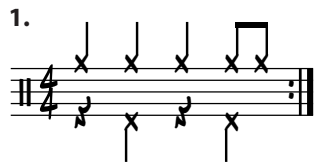
The Basic Swing Pattern – Playing “time”

This is the basic swing pattern for Jazz Drumming (with and without bass drum). Practice each until they are “automatic”.



Achieving Variety of the Ride Pattern

Although many drum parts are notated with a strictly repetitive ride cymbal pattern, in practice jazz drummers use a wide variety of cymbal rhythms. Practice each of the rhythms below so that you can execute them with steady time and good feel. When playing the exercises and songs in this book feel free to use any of the rhythmic patterns listed below.



Using the Bass Drum in the Swing Pattern

When playing the basic swing pattern the bass drum can play quarter notes on all four beats of the bar very softly or it can be omitted.

It is important to develop a very light bass drum as it can easily sound heavy and cover up the notes of the bass line. It is often said that the bass drum should be “felt but not heard”.



Charlie Parker

Charles Christopher Parker (1920–1955) who was known to jazz fans as “Bird” grew up in Kansas City. As a young boy he idolized Count Basie’s star tenor saxophonist, Lester Young. “Bird” became a virtuoso performer on alto sax whose solos displayed fire, brilliance, and a keen understanding of the blues. Although he died before he received the recognition he deserved, his style became widely studied and imitated.



Dizzy Gillespie

John Birks Gillespie (1917–1993) was born in South Carolina. While touring with the Teddy Hill Band, he earned the name “Dizzy” because of his clowning and horseplay. His main influence was Roy Eldridge who was perhaps the most brilliant trumpet soloist of the swing era. In addition to being a great trumpeter, “Dizzy” was an entertaining showman. His puffed cheeks and bent horn made him a recognizable figure the world over.

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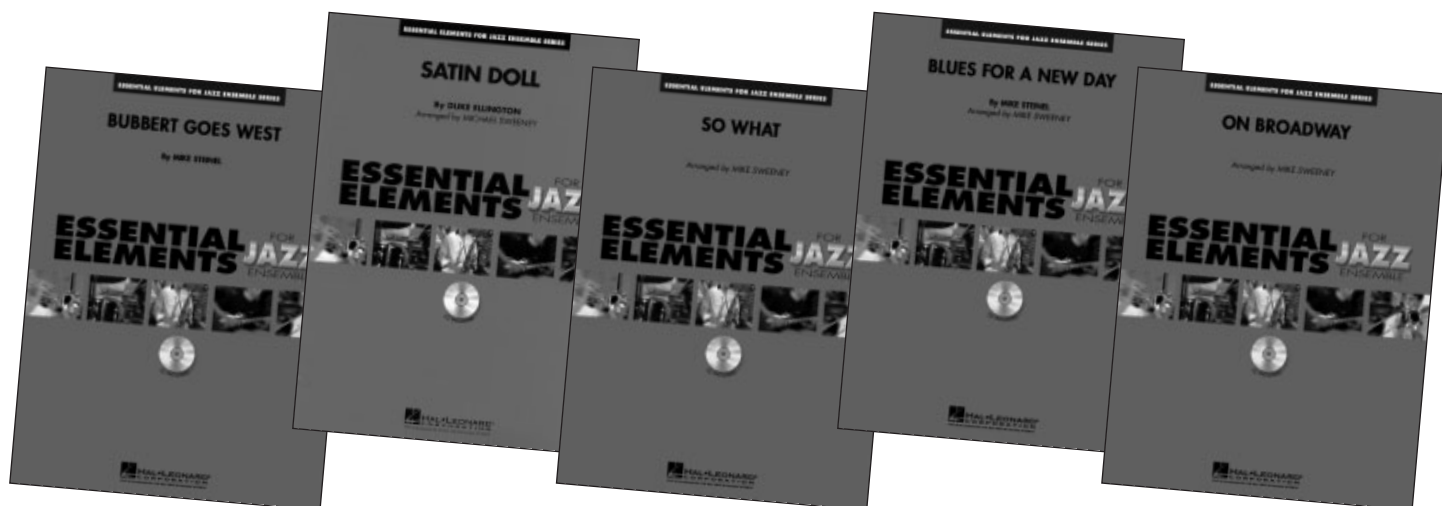
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D.C. AL FINE
(LAST TIME)

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MILES DAVIS (1926-1991)

Miles Davis began his career as a trumpet player with bebop legend Charlie Parker, but he quickly emerged as a leader who became and remained a trend setter for the rest of his career. He had a particular gift for finding and nurturing the most talented young musicians of the day. The list of musicians who played in his bands is a veritable who's who of modern jazz and includes John Coltrane, Cannonball Adderley, Herbie Hancock, Chick Corea, Tony Williams, Bill Evans, and John McLaughlin.

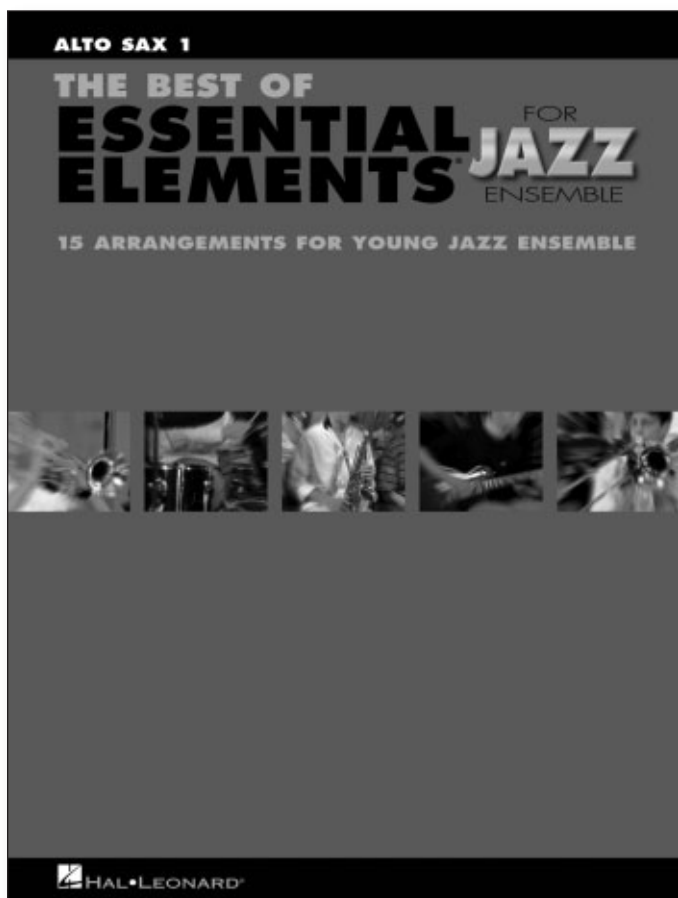
HINTS FOR IMPROVISATION

This classic blues tune uses a unique variation of the traditional blues progression. A concert A^b7 chord is used in the 11th and 12th measure, where a B^b7 would be more typical. Use the scales shown as a reference, or use either of the blues scales throughout.

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