

# THE JAZZ STYLE PRIMER

ALTO SAX.

A BLUES BASED APPROACH TO JAZZ STYLE AND IMPROVISATION

WILLIAM RANK

## 1. THE TONGUED CUT-OFF

In jazz music use a tongued cut-off to articulate the end of the note, giving the end of the note a rhythmic feeling.

Doo - - - IT      Doo - - - IT

5      Doo - - - IT      Doo - - - IT

9      Doo - - - IT      Doo - - - IT

## 2. ACCENTING BEATS 2 & 4

The accent in most jazz music is on beats 2 & 4, whereas classical music generally emphasizes beats 1 & 3.

13      Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH

17      Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH

21      Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH Doo DAH

3. DIT AND DOT

Many quarter notes are played short in jazz. Short un-accented notes are Dit and short accented notes are Dot.

25

DIT DIT DIT DOT DIT DIT DIT DIT DIT

29

DIT DIT DIT DOT DIT DIT DIT DIT DIT DOT DIT

33

DIT DOT DIT DIT DOT DIT DIT DIT DIT DOT DIT

4. DO DAH DIT DOT

37

DO DO DO DAH DO DAH DIT DIT DIT DOT DIT

41

DO DO DO DAH DO DAH DIT DIT DIT DOT DIT

45

DO DO DO DAH DO DAH DIT DIT DIT DOT DIT

Swing has an underlying triplet feel. Put a slight accent on the last third of the beat.

5. TRIPLET FEEL

In measures 1 & 2, the first two triplets are tied together to make a quarter note triplet. The rhythm is consistent throughout the entire exercise. Generally this is written as eighth notes, with the last third of the beat slightly accented.

6. EIGHTH NOTES

7. QUARTERS AND EIGHTHS

8. MORE QUARTERS AND EIGHTHS

Jazz Rules: Eighth Notes followed by rests are played short!

75 Do DoT Do DoT Do DA Do DoT Do DoT Do DoT Do DA Do DoT

79 Do DoT Do DoT Do DA Do DoT Do DoT Do DoT Do DA Do DoT

83 Do DoT Do DoT Do DA Do DoT Do DoT Do DoT Do DA Do DoT

To create a more fluid style, jazzers use a technique called "back accent tonguing". Legato tongue the downbeat if it's articulated, and slur the off beats into the downbeat.

9. BACK-ACCENT TONGUING

87 Do DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 000T

92 Do DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 000T

95 Do DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 000T

10. MOVING AROUND

99 G7  
DIT DOT DO DA OO DA OO DA OO DA OO DIT DOT DO DA OO DA OO DA OO DA OO

103 C7 G7  
DIT DOT DO DA OO DA OO DA OO DA OO DIT DOT DO DA OO DA OO DA OO DA OO

107 D7 G7  
DIT DOT DO DA OO DA OO DA OO DA OO DIT DOT DO DA OO DA OO DA OO DA OO

11. SWINGING FREE

111 G7  
DO DA OO DA OOO DOT DO DA OO DA OOO DO DA OO DA OOO DOT DO DA OO DA OOO

115 C7 G7  
DO DA OO DA OOO DOT DO DA OO DA OOO DO DA OO DA OOO DOT DO DA OO DA OOO

119 D7 G7  
DO DA OO DA OOO DOT DO DA OO DA OOO DO DA OO DA OOO DOT DO DA OO DA OOO

## 12. BEFORE THIRTEEN

Musical score for "Before Thirteen" in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. The first staff (measures 123-126) features a G7 chord and the lyrics "Do DA oo DA 000 Dot Do DA oo DA 000 Do DA oo DA 000 Dot Do DA oo DA 000". The second staff (measures 127-130) features C7 and G7 chords and the lyrics "Do DA oo DA 000 Dot Do DA oo DA 000 Do DA oo DA 000 Dot Do DA oo DA 000". The third staff (measures 131-134) features D7, C7, and G7 chords and the lyrics "Do Do DA oo DAH Do Do DA oo DAH Do DA oo DA 000 Dot Do DA oo DA 000".

Entering on the And of the beat is a little confusing. If you have a rest on the downbeat, think "n".

## 13. AND OF ONE

Musical score for "And of One" in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. The first staff (measures 135-138) features a G7 chord and the lyrics "(N) DA oo DA 000 Dot Do DA oo DA 000 (N) DA oo DA 000 Dot Do DA oo DA 000". The second staff (measures 139-142) features C7 and G7 chords and the lyrics "(N) DA oo DA 000 Dot Do DA oo DA 000 (N) DA oo DA 000 Dot Do DA oo DA 000". The third staff (measures 143-146) features D7, C7, and G7 chords and the lyrics "Do Do DA oo DAH Do Do DA oo DAH (N) DA oo DA 000 Dot Do DA oo DA 000".

14. QUARTER TIL ONE

To create syncopation, one method that jazzers tend to use is anticipation. Keep the "doo-dle-da" triplet feel in your head to be sure that you don't rush the anticipation.

15. SYNCOPATION BY ANTICIPATION

Another method of syncopation is to delay an entrance. This is usually accomplished by adding a rest on the downbeat.

16. SYNCOPATION BY DELAY

172<sup>1</sup> G7  
 Doo Doo (N) DA Doo Doo Doo (N) DA Doo

176<sup>1</sup> C7 G7  
 Doo Doo (N) DA Doo Doo Doo (N) DA Doo

180<sup>1</sup> D7 C7 G7  
 (N) DA Doo (N) DA Doo Doo Doo (N) DA Doo

17. REPETITIVE SYNCOPATION

184<sup>1</sup> G7  
 Do Dot Dot DAH Do Dot DAH Do Dot Dot DA Doo DA Doo

188<sup>1</sup> C7 G7  
 Do Dot Dot DAH Do Dot DAH Do Dot Dot DA Doo DA Doo

192<sup>1</sup> D7 C7 G7  
 Do DA Doo DA Doo DA Doo DA Doo DA Doo DA Doo DA Doo DA Doo Dot Dot DA Doo DA Doo

18. PICK-UP GAME

Musical score for 'Pick-Up Game' in G major, 4/4 time. The score consists of three staves of music with lyrics written below the notes. The lyrics are: DA OO DA OO DAH DA OO DA OO DAH DA OO DA OO DA OO DA OO DAH T DA. Chord symbols G7, C7, and D7 are placed above the staff. A triplet of eighth notes is indicated with a '-3' above the notes.

19. GREEN LIGHT GO!

Apply ALL the style rules covered so far.  
Write in your syllables, Sing and Play!

Musical score for 'Green Light Go!' in G major, 4/4 time. The score consists of three staves of music. The lyrics are: OO DA OO DAH DA OO DA OO DAH DA OO DA OO DA OO DA OO DAH T DA. Chord symbols G7, C7, and D7 are placed above the staff. The score includes various jazz-style ornaments such as accents (^) and slurs.