

THE JAZZ STYLE PRIMER

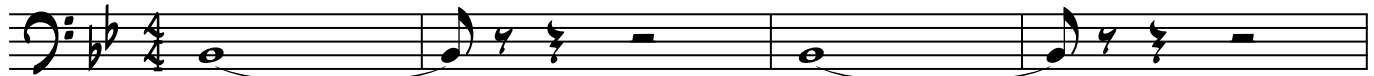
TROMBONE

A BLUES BASED APPROACH TO JAZZ STYLE AND IMPROVISATION

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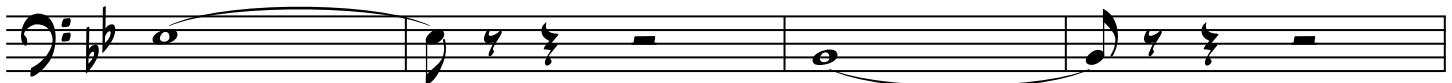
1. THE TONGUED CUT-OFF

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



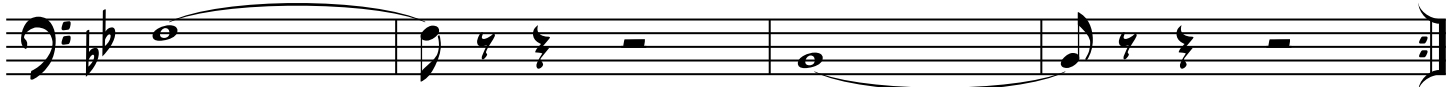
Doo - - - IT

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

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

3. DIT AND DOT

25 DIT DIT DIT DOT DIT DIT DIT DIT DIT DOT 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

49 Do Do DA Do Do DA Do Do DA Do Do DA Do Do DA Do Do DA Dot

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

51 Do DA Do DA Do DA Do DA Do DA Do DA Dot Do-DA Do DA Do DA Do DA Do DA Do DA Do DA Dot

55 Do-DA Do DA Do DA Do DA Do DA Do DA Do DA Dot Do-DA Do DA Do DA Do DA Do DA Do DA Do DA Dot

59 Do-DA Do DA Do DA Do DA Do DA Do DA Do DA Dot Do-DA Do DA Do DA Do DA Do DA Do DA Do DA Dot

7. QUARTERS AND EIGHTHS

63 DIT Dot DIT Do DA Do DA Dot DIT Dot DIT Do DA Do DA Dot

67 DIT Dot DIT Do DA Do DA Dot DIT Dot DIT Do DA Do DA Dot

71 DIT Dot DIT Do DA Do DA Dot DIT Dot DIT Do DA Do DA Dot

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

8. MORE QUARTERS AND EIGHTHS

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

10. MOVING AROUND

99 $Bb7$

106 $Eb7$ $Bb7$

107 $F7$ $Bb7$

11. SWINGING FREE

111 $Bb7$

115 $Eb7$ $Bb7$

119 $F7$ $Bb7$

12. BEFORE THIRTEEN

123 $Bb7$ Do DA 00 DA 000 Dot Do DA 00 DA 000 Do DA 00 DA 000 Dot Do DA 00 DA 000

127 $Eb7$ Do DA 00 DA 000 Dot Do DA 00 DA 000 $Bb7$ Do DA 00 DA 000 Dot Do DA 00 DA 000

131 $F7$ Do Do DA 00 DAH $Eb7$ Do Do DA 00 DAH $Bb7$ Do DA 00 DA 000 Dot Do DA 00 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

135 $Bb7$ (N) DA 00 DA 000 Dot Do DA 00 DA 000 (N) DA 00 DA 000 Dot Do DA 00 DA 000

139 $Eb7$ (N) DA 00 DA 000 Dot Do DA 00 DA 000 $Bb7$ (N) DA 00 DA 000 Dot Do DA 00 DA 000

143 $F7$ Do Do DA 00 DAH $Eb7$ Do Do DA 00 DAH $Bb7$ (N) DA 00 DA 000 Dot Do DA 00 DA 000

14. QUARTER TIL ONE

147
Dor Doo DA Doo DA Doo Doot Doot Dor Doo Doo DA Doo Doot Doot Dor

152
Doo DA Doo DA Doo Doot Doot Doot Doo Doo DA Doo Doot Doot Dor

156
Doo DA Doo DA Doo Doo DA Doo DA Doo Doo Doo DA Doo Doot Doot Dor

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

160
Doo Doo Doo DA

164
Doo Doo Doo DA

168
Doo DA Doo DA Doo Doo Doo DA

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

16. SYNCOPATION BY DELAY

176

Bb7

176

Eb7 **Bb7**

180

F7 **Eb7** **Bb7**

17. REPETITIVE SYNCOPATION

184

Bb7

188

Eb7 **Bb7**

192

F7 **Eb7** **Bb7**

18. PICK-UP GAME

196
 8b7
 DA OO DA OO DAH — DA OO DA OO DAH — DA OO DA OO DA OO DA OO DAH 1 DA

201
 Eb7 8b7
 OO DA OO DAH — DA OO DA OO DAH — DA OO DA OO DA OO DA OO DAH 1 DA

205
 F7 Eb7 8b7
 OOT DAH — DA OOT DAH — DA OO DA OO DA OO DA OO DAH 1 DA

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

19. GREEN LIGHT GO!

209
 8b7

214
 Eb7 8b7

218
 F7 Eb7 8b7