

THE JAZZ STYLE PRIMER

PIANO

A BLUES BASED APPROACH TO JAZZ STYLE AND IMPROVISATION

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

1. THE TONGUED CUT-OFF

PIANO

Doo - - - t

Doo - - - t

PNO.

Doo - - - t

Doo - - - t

PNO.

Doo - - - t

Doo - - - t

2. ACCENTING BEATS 2 & 4

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

PNO.

13

Do DAH Do DAH Do DAH Do DAH DoT

PNO.

17

Do DAH Do DAH Do DAH Do DAH Do DAH Do DAH DoT

PNO.

21

Do DAH Do DAH Do DAH Do DAH Do DAH Do DAH DoT

3. DIT AND DOT

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

PNO. 25

DIT DIT DIT DOT DIT DIT DIT DOT DIT

DIT DIT DIT DOT DIT DIT DIT DOT DIT

PNO. 29

DIT DIT DIT DOT DIT DIT DIT DOT DIT

DIT DIT DIT DOT DIT DIT DIT DOT DIT

PNO. 33

DIT DOT DIT DIT DOT DIT DIT DIT DOT DIT

DIT DOT DIT DIT DOT DIT DIT DIT DOT DIT

4. DO DAH DIT DOT

PNO.

37

Do Do Do DAH Do DAH DIT DIT DIT DIT DIT

PNO.

41

Do Do Do DAH Do DAH DIT DIT DIT DIT DIT

PNO.

45

Do Do Do DAH Do DAH DIT DIT DIT DIT DIT

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

5. TRIPLET FEEL

PNO.

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

PNO. 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

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

PNO. 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

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

PNO. 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

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

PNO. 63

63

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

PNO. 67

67

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

PNO. 71

71

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

DIT DIT DIT

Do Da Do Da DIT

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

8. MORE QUARTERS AND EIGHTHS

PNO. 75

Do D0T Do D0T Do D0T Do D0T
 Do DA Do D0T Do D0T Do D0T Do D0T
 Do D0T Do D0T Do D0T Do D0T
 Do DA Do D0T Do D0T Do D0T

PNO. 79

Do D0T Do D0T Do D0T Do D0T
 Do DA Do D0T Do D0T Do D0T Do D0T
 Do D0T Do D0T Do D0T Do D0T
 Do DA Do D0T Do D0T Do D0T

PNO. 83

Do D0T Do D0T Do D0T Do D0T
 Do DA Do D0T Do D0T Do D0T Do D0T
 Do D0T Do D0T Do D0T Do D0T
 Do DA Do D0T Do D0T Do D0T

9. BACK-ACCENT TONGUING

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.

PNO. 87

$Bb7$

00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 000T

PNO. 91

$Eb7$ $Bb7$

00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 000T

PNO. 95

$F7$ $Eb7$ $Bb7$ $F7b9$

00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 00 DA 000T

Comp Chords for the Left Hand. Melody will be in the right hand.

10. MOVING AROUND

PNO. ⁹⁹ **B^b7**

99 **B^b7**

Q1T Q1T Q0 DA 00 DA 00 DA 00 DA 00

Q1T Q1T Q0 DA 00 DA 00 DA 00 DA 00

PNO. ¹⁰³ **E^b7** **B^b7**

103 **E^b7** **B^b7**

Q1T Q1T Q0 DA 00 DA 00 DA 00 DA 00

Q1T Q1T Q0 DA 00 DA 00 DA 00 DA 00

PNO. ¹⁰⁷ **F7** **B^b7**

107 **F7** **B^b7**

Q1T Q1T Q0 DA 00 DA 00 DA 00 DA 00

Q1T Q1T Q0 DA 00 DA 00 DA 00 DA 00

11. SWINGING FREE

PNO. 111

Bb7

Do DA oo DA 000 Dot Do DA oo DA 000 Do DA oo DA 000 Dot Do DA oo DA 000

PNO. 115

Eb7 *Bb7*

Do DA oo DA 000 Dot Do DA oo DA 000 Do DA oo DA 000 Dot Do DA oo DA 000

PNO. 119

F7 *Eb7* *Bb7*

Do DA oo DA 000 Dot Do DA oo DA 000 Do DA oo DA 000 Dot Do DA oo DA 000

12. BEFORE THIRTEEN

PNO.

123

124

125

126

Chords: $Bb7$

Lyrics: Do DA oo DA 000 Dot, Do DA oo DA 000, Do DA oo DA 000 Dot, Do DA oo DA 000

Detailed description: This system contains four measures of music. The first measure is marked with measure number 123 and a $Bb7$ chord. The second measure is marked with 124. The third measure is marked with 125 and a $Bb7$ chord. The fourth measure is marked with 126 and a $Bb7$ chord. The melody in the treble clef consists of eighth notes with accents and slurs. The bass line in the bass clef consists of chords.

PNO.

127

128

129

130

Chords: $Eb7$, $Bb7$

Lyrics: Do DA oo DA 000 Dot, Do DA oo DA 000, Do DA oo DA 000 Dot, Do DA oo DA 000

Detailed description: This system contains four measures of music. The first measure is marked with measure number 127 and an $Eb7$ chord. The second measure is marked with 128 and a $Bb7$ chord. The third measure is marked with 129 and a $Bb7$ chord. The fourth measure is marked with 130 and a $Bb7$ chord. The melody in the treble clef consists of eighth notes with accents and slurs. The bass line in the bass clef consists of chords.

PNO.

131

132

133

134

Chords: $F7$, $Eb7$, $Bb7$

Lyrics: Do Do DA oo DAH, Do Do DA oo DAH, Do DA oo DA 000 Dot, Do DA oo DA 000

Detailed description: This system contains four measures of music. The first measure is marked with measure number 131 and an $F7$ chord. The second measure is marked with 132 and an $Eb7$ chord. The third measure is marked with 133 and a $Bb7$ chord. The fourth measure is marked with 134 and a $Bb7$ chord. The melody in the treble clef consists of eighth notes with accents and slurs. The bass line in the bass clef consists of chords. The system ends with a double bar line and repeat dots.

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

PNO. ¹³⁵

Bb7

(N) DA 00 DA 000 DOT DO DA 00 DA 000 (N) DA 00 DA 000 DOT DO DA 00 DA 000

PNO. ¹³⁹

Eb7 *Bb7*

(N) DA 00 DA 000 DOT DO DA 00 DA 000 (N) DA 00 DA 000 DOT DO DA 00 DA 000

PNO. ¹⁴³

F7 *Eb7* *Bb7*

DO DO DA 00 DAH DO DO DA 00 DAH (N) DA 00 DA 000 DOT DO DA 00 DA 000

14. QUARTER TIL ONE

PNO. 147

DOT
DO DA OO DA OO DOT
DOOT DOT
DO DO DA OO DOT
DOOT DOT

PNO. 152

DO DA OO DA OO DOT
DOOT DOT
DO DO DA OO DOT
DOOT DOT

PNO. 156

DO DA OO DA OO
DO DA OO DA OO
DO DO DA OO DOT
DOOT DOT

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

PNO. 160

B \flat 7

PNO. 164

E \flat 7 **B \flat 7**

PNO. 168

F7 **E \flat 7** **B \flat 7**

Doo Doo Doo DA

Doo Doo Doo DA

Doo DA Doo Doo Doo DA

Doo Doo Doo DA

Doo DA Doo DA Doo Doo Doo DA

Doo DA Doo DA Doo Doo Doo DA

16. SYNCOPATION BY DELAY

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

The exercise consists of three systems of piano accompaniment, each with a treble and bass clef staff. The music is in 4/4 time and features syncopation by delay, where notes are delayed from the downbeat. Chord symbols are written above the treble staff.

System 1 (Measures 172-175): Treble clef starts with a $\text{Db}7$ chord. Bass clef starts with a $\text{Db}7$ chord. Syncopation occurs in measures 173 and 175, where notes are delayed from the downbeat. Measure numbers 172, 176, and 180 are indicated.

System 2 (Measures 176-179): Treble clef starts with an $\text{Eb}7$ chord. Bass clef starts with a $\text{Eb}7$ chord. Syncopation occurs in measures 177 and 179, where notes are delayed from the downbeat.

System 3 (Measures 180-183): Treble clef starts with an $\text{F}7$ chord. Bass clef starts with an $\text{Eb}7$ chord. Syncopation occurs in measures 181 and 183, where notes are delayed from the downbeat.

18. PICK-UP GAME

PNO. 196

Bb7

DA OO DA OO DAH__ DA OO DA OO DAH__ DA OO DA OO DA OO DA OO DAH T DA

-3

PNO. 201

Eb7 *Bb7*

OO DA OO DAH__ DA OO DA OO DAH__ DA OO DA OO DA OO DA OO DAH T DA

-3

PNO. 205

F7 *Eb7* *Bb7*

OT DAH__ DA OT DAH__ DA OO DA OO DA OO DA OO DAH T DA

-3

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

19. GREEN LIGHT GO!

PNO. 209

Musical notation for piano part 209. The system consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, B-flat4, A4, G4, F4, E-flat4, D4, C4. The bass clef accompaniment starts with a whole rest, followed by a quarter note G3, and then a series of eighth notes: F3, E-flat3, D3, C3, B2, A2, G2, F2. A double bar line with repeat dots is placed after the first measure. Handwritten annotations include a flat symbol over the first measure and a flat symbol over the second measure.

PNO. 214

Musical notation for piano part 214. The system consists of a grand staff with treble and bass clefs. The key signature has two flats. The melody in the treble clef starts with a quarter note G4, followed by eighth notes: A4, B-flat4, A4, G4, F4, E-flat4, D4, C4. The bass clef accompaniment starts with a quarter note G3, followed by eighth notes: F3, E-flat3, D3, C3, B2, A2, G2, F2. A double bar line with repeat dots is placed after the first measure. Handwritten annotations include a flat symbol over the first measure and a flat symbol over the second measure.

PNO. 218

Musical notation for piano part 218. The system consists of a grand staff with treble and bass clefs. The key signature has two flats. The melody in the treble clef starts with a quarter note G4, followed by eighth notes: A4, B-flat4, A4, G4, F4, E-flat4, D4, C4. The bass clef accompaniment starts with a quarter note G3, followed by eighth notes: F3, E-flat3, D3, C3, B2, A2, G2, F2. A double bar line with repeat dots is placed after the first measure. Handwritten annotations include a flat symbol over the first measure and a flat symbol over the second measure.