

## JAZZ RHY SECT - Notes for Randy

**JAZZ GUITAR** - (from Chris Olson, MN Jazz Educator, IAJE Jazz Resource Team)

\*Almost any book will have useful information, stating the same stuff in different ways. Any guitar and any amp can be used, if the player has a concept of the appropriate sound for the jazz band.

The simplest answer is that LISTENING can solve most any problem for a musician. That said, here's a bunch of words:

Don't force your student to buy a "jazz" guitar (i.e. hollow body, f-holes, humbucking or other darker sounding pickup). Work with tone knobs and listening habits to emulate a jazz sound. If they want an entry-level "jazz box," the Ibanez Artcore series has several models based on the original Gibson guitars. Gibson's offshoot, Epiphone, also has affordable options.

Amps: For a solid state amp, check out Roland (jazz chorus or cube) or Polytone for a traditional jazz sound. Peavey makes affordable tube amps, similar to Fender amps, which are very reliable.

Books: A few handouts from a private teacher, blank chord grids and tab staff, NO chord dictionaries (two ways to play each chord is plenty to start with).

Hand Position: A classical traditionalist requires that the left thumb never be seen above the neck of the guitar. Without going this far (after all, the thumb can be used to dampen sympathetic vibrations of the 6<sup>th</sup> string), encourage the turning of the hand so it is parallel with the guitar neck, allowing use of the pinky. Certain chords require good hand position because they need all 4 fingers. The hand should stay in this position, even for simpler chords and single notes - it's more efficient. The right hand (picking hand) should not need to be in contact with the guitar, except to mute the strings. Many guitarists use the pinky as an anchor, and as a location reference. Practice makes this unnecessary, and allows for a more fluid strumming hand that can move horizontally as well as vertically, which can create a wider range of tones. Strumming or picking close to the bridge will produce a brighter tone, while moving closer to the neck produces a darker, warmer sound (this can have more of an effect than electronics, which will be discussed later).

Equipment: Require that your students have an electronic tuner, which they can use silently while the rest of the band warms up. Many tuners have "in" and "out" connections so they can easily check tuning during the rehearsal if they have two patch cords. It's best to keep set-up minimal, but many arrangements call for distortion or a wah-wah pedal. The problem is preventing them from using these toys when they aren't supposed to, along with the pain of set up, extra cords, dead batteries, etc. However, if an arrangement calls for an effect, be sure the student has rehearsed with it. Modern arrangements also have a mix of single note lines (doubling horn parts) and traditional chord playing. The student must be able to control his or her volume so the lines are heard but the comping isn't too loud. I use a volume pedal for total control, in time, without having to skip a beat. However, mastering the volume knob is another aspect of learning to play guitar, so the pedal isn't necessary.

EQ: Dark, warm, round - more midrange, less treble, not too much bass, different than a rock or country tone. Jazz guitar is traditionally darker in tone than other styles. Even players who use elements of rock in their jazz playing use a rounder, fatter distortion than heavy metal or country players. With a hollow body or semi-hollow body guitar, I turn the treble down to 1 or 2, the bass down to 2 or 3, and the midrange to 5 or 6. If there is only bass and treble I turn the bass to about 5 and the treble on 2 (to be honest, almost everyone I know likes a little brighter sound than me). This is exactly the opposite of a traditional "scooped mids" heavy metal set-up, with the midrange on zero and the treble and bass turned way up. Especially with a thin, solid body

guitar, which most students have, it's important to reduce high end and try to emulate a traditional jazz guitar tone. However, if a player doesn't like his or her sound, he or she is unlikely to play confidently. So the challenge comes in getting them to embrace a jazz guitar sound. And that can only be done through LISTENING! Wes Montgomery, Jim Hall, Joe Pass, Pat Martino, George Benson - the sound of those players represents the benchmark for jazz guitar tone.

**Guitars:** Traditionally, jazz guitarists have played Gibson guitars (many play handmade instruments with solid tops, but most of those are too expensive to even consider), the most common among jazzers being the ES-175, along with the L-5, Super 400, and signature guitars with names like Wes Montgomery, Herb Ellis, and Howard Roberts. A good option to cover contemporary styles and blues is the thinner but still hollow (with "f-holes") ES-335. There are also numbers in that range (355, 345, etc.) that are slight variations. Gretsch also offers some nice "jazz" guitars that resemble the Gibson models. These two companies tend to be out of the price-range of many folks, especially if they already have a solid body guitar and aren't sure they want to commit to the jazz sound. It is certainly possible to play in a jazz band with a solid body guitar. If a student wants a new guitar, affordable options include the Ibanez Artcore Series, Samick's Greg Bennett designs, Schecter (mostly hard rock guitars, but they make a good "335" style guitar), and Epiphone, which is Gibson's foreign manufactured line. It has the same models as Gibson at about a third the price.

The Ibanez guitars are rated a little better and can be had between \$300 and \$800. All models by these budget manufacturers are made in Korea or China, where they are getting better and better making instruments (while earning pennies a day). They all resemble Gibson models listed above and sometimes are even advertised (especially on Ebay) as being a "335" or "ES-175" style guitar.

**Amps:** If a school is providing an amp, many use a Roland Jazz Chorus (77 watts, the 120 watt model is pretty big). The newer Roland Cube amps sound better to me and seem tougher, though they use digital technology to imitate the sound of several amps (including the Jazz Chorus). I'm not a fan of "modeling" amps because I think I can hear the difference. In a jazz band, there just isn't the need for that much variety, and it's another temptation to goof around. Fifty watts should be enough to be heard above the band for a solo. If you have a "tube" amp, which uses transistors that have to warm up for a few seconds (like old televisions), 30 watts should be enough. Tube amps are very heavy, and anything above 50 watts is difficult to move. Also, tubes need to be replaced and they break if the amp is mishandled. Solid state amplifiers can put up with a little more abuse, and deal with the weather changes better, but they do have fuses and wires that break. The knock on solid state amps is that they don't sound as "warm" as tube amps and the distortion isn't natural. But jazz players use them because they want a dark sound that can stay clean at loud volumes. Tube amps naturally distort sooner than I want them to. A great jazz amp is the Polytone, although it's pretty much just used for one style. A good tube amp for this purpose is the Peavey Classic 30. The Peavey and the Roland Cube are very affordable. There's a cheaper level of amps, and many more expensive levels. Ask a dealer for something comparable to the amps I've mentioned and they will have many options.

**Books:** It is more important to understand how chords are constructed than to be given a list of 300 ways to play a certain chord ("give a guitarist a fish and he knows one tune, teach a guitarist to fish and he knows the whole real book" or something like that). Therefore, the Mel Bay Chord Dictionary bothers me. There are so many jazz guitar books, and dozens more published every

year. Of course, none of them are perfect. I use pages from select books, magazine articles, and several handouts I make myself. One of the best things to provide for a student is blank chord grids and tablature staves. If their reading is poor (as it often is) they can indicate strings and fret numbers on a separate staff, so they don't mess up the score. Same with chord grids, which can really mess up a page. It's usually not necessary for the guitarist to play the entire EMajor13#11 chord in a big band - in a combo thicker voicings become more useful, so they should certainly be learned, and, more importantly, understood. Sifting through all pages of a book to find what applies to an individual and a certain piece of music is a lot of responsibility to lay on a student. They could make more progress with focused study. In other words, get a private teacher."

## **DRUM SET**

"Big Band Drumming: Developing a Musical Approach"

Dr. David Schmalenberger

McNally School of Music, Minneapolis, MN

"Yamaha is definitely one of the best brands for drum sets. Zildjian or Sabian cymbals.

Of the books mentioned below, Riley's "The Art of Bop Drumming" is a must have. I also

REALLY like a book by Tom Morgan called the "The Jazz Drummer's Reading Workbook" - it's a very good resource for chart interpretation.

### **I. Setting up the Drums**

a) Set the drum set up to YOUR body; everything should be close and accessible (i.e. arms, upper body, legs all relaxed). For example, the ride cymbal must be positioned/angled so you can strike the proper beating spot (a third in from the outer edge) with a relaxed arm stroke.

Proper throne height will also facilitate ankle/calf movement.

b) The drum set should be positioned in the "heart" of the band, right next to the trombones in a big band.

### **II. Chart Interpretation**

a) Check out available resources: Method Books and LISTENING. Listen to the great Big Band drummers and compare what they play/don't play relative to published drum charts.

b) Articulations: long vs. short sounds in relation to the horns.

c) Pitch selection: high vs. low (e.g. trombone vs. trumpet section figures).

d) Section figures (maintain ride cymbal pattern and catch section figures with snare or bass drum accents) vs. Ensemble figures (leave ride pattern and "setup" Ensemble figures with both hands).

e) Fills/Setups should be relative to: tempo; style; what precedes and follows. It is crucial for your drummer to "setup" the horns in addition to stating the literal horn figures (especially with less-experienced groups).

Rhythmically foreshadow the horn figures with the setups. For example:

The "perfect drum fill" - Count Basie Orchestra, "Shiny Stockings" with Sonny Payne on drums:

### **III. Basic Axioms**

- a) Full Strokes (i.e. to bounce the sticks freely): full strokes allow you to create a big, warm sound; play faster tempos/licks more easily; play more fluidly; preserve sticks, drum heads, and your body.
- b) "Drums are an instrument of motion; you sound like you move." (Ed Soph)
- c) Bass drum techniques: heel-up and heel-down both have applications (generally, the heel-up technique with the full weight of the leg is reserved for loud, heavy playing). "4 on the floor" bass drum technique (i.e. playing on every quarter note) can be very effective, especially for slow to medium swing tunes. It is crucial, however, that the bass drum notes be felt rather than heard - no Gorilla foot!
- d) Hi-hat techniques: use varied techniques for different applications. For example, just toe for ballads; rocking "heel/toe" for moderate swing, heel up and bouncing the leg for up-tempo swing.
- e) In general, the ride cymbal pattern on slow to medium swing tunes is based on a triplet Subdivision. At very fast tempos, the ride pattern will "straighten out."

#### IV. "Can't sing, can't play!"

It is very important for drummers to think/phrase like horn players. They must, therefore, be able to scat sing effectively. (Please refer to Jazz Educators Journal, May 1998 and the article by Ed Soph entitled "Learning and Teaching Big Band Drumming by Ear.")

#### V. Supportive Time/Fills

Time: develop inner sense of pulse at various tempos and dynamics; work creatively with the metronome (put metronome on beats 2 and 4, just downbeats, etc.); play along with professional recordings and CD's from method books; play, tape yourself, and listen back critically. Directors should tape jazz ensemble rehearsals and point out specific strengths/weaknesses. "The drummer is the time, not just the ride cymbal." (Ed Soph)

#### Being Supportive:

VI. Work on various beat patterns so you can play within the given idiom

VII. Don't be "too hip for the room" - the band should be able to sound good because of you, not in spite of you

VIII. Don't lose intensity when not playing ensemble kicks (i.e. when supporting a soloist)

IX. Simplicity: help make the other 16 band members think as one - "direct traffic" by not being too busy

X. fills should help lead dynamics

XI. Don't play all charts the same way - be aware of unique stylistic traits

g) Big Band vs. Combo drumming: support the soloist(s) during the small-group, solo sections of charts. For example, be aware of pacing (e.g. don't peak too soon), the type of interaction required/desired, whether you should be a catalyst or more reactive (i.e. don't force the issue), concepts of effective dialogue (e.g. don't just mimic the soloist), etc.

#### V. Staccato vs. Legato drumming

In general, "staccato" drumming is more defined/precise/clean with "sharp edges"

(Buddy Rich, Louie Bellson, and various Basie drummers fall into this category).

By contrast, "legato" drumming is looser, less defined, and "soft" or "hazy" around the edges (Mel Lewis, John von Ohlen, Shelley Manne, Nick Ceroli, and Elvin Jones fall in this

category). Drummers like Peter Erskine can play both styles extremely well (check out his playing with the Bob Mintzer big band).

It is very important to know which style of drumming (i.e. which concept, legato or staccato) is more appropriate for a given tune.

#### VI. Tuning/Muffling

Every drum has a range where it will speak well. If it is tuned too tightly, it sounds "pinched" or "choked" - too loose and it becomes difficult to play (i.e. lacking proper rebound). Drums should be tuned about a 3rd apart. Beyond this, it becomes a matter of personal taste relative to the given style(s), the sound of the drums in the performance space, etc. For example, a tightly-tuned Drum set (ala Roy Haynes) will not work well for an all-Basie, Big Band program. Use a felt strip on one or both bass drum heads; that should be enough muffling unless the performing space is extremely "live."

#### VII. Resources

Method Books featuring coordinated independence:

Ted Reed Progressive Steps to Syncopation      Keith Copland Creative Coordination for the Performing Drummer

John Riley the Art of Bop Drumming/ Beyond Bop Drumming      Fonseca and Weiner Brazilian Rhythms for Drum set

Goines and Ameen Afro-Cuban Grooves for Bass and Drums

Riley and Vidakovich New Orleans Jazz and 2nd-Line Drumming

Methods featuring movement around the drums:

Reed Syncopation

TRANSCRIPTIONS!

Method Books for Chart Reading and Interpretation:

Houghton Studio and Big Band Drumming/Essential Styles (vol. 1 and 2)/

Drum set Reading Anthology/A Guide for the Modern Jazz Rhythm Section

Pickering Stage Band Drummers Guide

Music-Minus-One Recordings

Videos:

Peter Erskine, Everything is Timekeeping, vol. 1 and 2

Ed Soph, The Drum set, A Musical Approach

#### VIII. Equipment

"Use the right tool for the job"

XII. Ride cymbal with clarity and sustain

XIII. Sticks big enough to produce a full sound (wood tips for warmth)

XIV. More than one crash - don't overuse a certain color

XV. You need a rug so things won't slide away

IX. Brush Patterns-a study within itself. Check the literature and listen to great players."

## JAZZ VIBES

Dr. David Hagedorn, St. Olaf Jazz Program

"I don't use any books for teaching beginning jazz vibes, but one of the most popular ones is by Jon Metzger. I like Yamaha instruments (I better, I'm a clinician for them). Other brands that are OK are Musser and Ross. I use malletech mallets - none of the other brands hold up long enough for me because I play hard. I use the David Friedman model, but the Dave Samuels model is good too. Less expensive options are the Mike Balter vibe mallets.

For four mallets, the Burton grip is the one I use. Hard to describe when not in person. Most marimba players use the Stevens grip, which I personally don't feel swings very hard, because it is not as stable.

Check out [vicfirth.com](http://vicfirth.com) for a video by Gary Burton on how to hold the mallets and some other things."

## BASS

Mel Bay book, for a beginner, but the Todd Coolman and John Golsby books on bass lines explain most of the problems with playing bass in a group.

Greg Stinson, active Minneapolis bassist

\*Method books

- "The Evolving Bassist" - Rufus Reid. This has been around a while but is still used.

It starts with long tone studies that are more suited to upright, but there's a lot in there for electric bassists as well.

- "New Method for the Double Bass" by F. Simandl. This is a classic and has great exercises for mastering fingering, position shifts, string shifts, etc. There's a second volume that goes up into the very high positions.

- Ray Brown's "Bass Method" is one I haven't used, but I really like Ray Brown.

- Scales and arpeggios - there are lots of books out there.

"Patterns for Jazz" by Jerry Coker is a good one for any instrument.

There are also some on the web (see below).

<http://www.henkhaerhoek.nl/exercises.html>

[http://www.jazzbooks.com/miva/documents/handbook/18\\_ten\\_basic\\_exercises\\_bass.pdf](http://www.jazzbooks.com/miva/documents/handbook/18_ten_basic_exercises_bass.pdf)

Tips on Hand Position, etc.

- This is where a teacher really helps because they can show the student and then make sure no bad habits develop. It can take awhile to get comfortable. One big thing with the left hand is to keep the thumb on the back of the neck, opposite the fingers, rather than letting it come up along the top side (on the electric). The notes are pretty far apart, and you need to develop a comfortable spread of your fingers. This is much easier to do if your thumb is behind the neck. Plus it is opposite the fingers so you get a better "squeeze" when you are pressing down the strings. The left wrist is also important in that it should have a relatively relaxed curve to it. On the electric, I like to feel like my arm and wrist are very relaxed and allow gravity to pull my arm and wrist into a comfortable, natural position. That way your fingers are the most free to move.

- On a fretted bass, play up close to the fret to get the most in-tune note and the least

buzzing. Also, most electric basses have an adjustable bridge so you can get each string to be exactly in tune (unless there's something wrong with the bass or it's very cheap). The instrument should have correct pitch at the octave (the fretted octave and the harmonic (if you know what I mean) should match) and at every fret.

- While there are similarities between the left hand positions on the electric vs. the upright bass, they are also somewhat different because of the different position of the instrument. Also the string length on the upright is quite a bit longer so the notes are further apart. Many electric bassists use all four fingers everywhere on the fret board, while on upright, until you get up over the body of the bass, you would only use the first, second, and fourth - this makes the reach possible.

- The right hand (pizz) position is different between upright and electric - again a teacher can help a lot. I developed my right hand technique playing classical guitar. It transfers well to the electric bass. The stroke is called "apoyando" or "rest stroke" where the finger plucks a string and comes to rest against the string next to it. It's a stroke with good power, consistency, and speed. I've heard young bassists pluck the strings where they pull their finger away from the strings without touching or resting against the adjacent string, and they get a weak, inconsistent tone. The concept is the same on the upright but the hand is in a different position because of the position of the player and the instrument.

- The player should spend a lot of time plucking with various combinations of fingers while playing scales and arpeggios. I started by playing a lot with my index finger only (I I I I I etc.) to learn to produce a good tone. Then I started using the middle finger (M M M M M, etc.) Then I started alternating (I M I M I M etc. or M I M I M I etc.) and worked until I couldn't tell any difference in sound between the two. That's not easy and takes a while to accomplish. I've seen bassists use the ring finger on their right hand also, although I don't. Note that when practicing alternating fingers I do both I M I M and M I M I - this is because in practicing scales and arpeggios it will force you to do the string crossings with different fingers. One way is always easier to do than the other, depending on whether you're ascending or descending, so it's good to force yourself out of the comfort zone.

- Posture - the method books have some info on this, as would a teacher. I also learn a lot by watching bassists perform. In general the player should stand comfortably (I would much rather play standing with electric or upright). Electric - I don't like the bass to hang too low. You see some young rockers really hang it low, and I guess it looks cool to some, but if you look at what it does to the position of the left hand arm, wrist, and fingers, you see that it works against a good position and efficient playing.

## Equipment

- There's so much stuff out there it's hard to know where to start. I've owned Peavey, Yamaha, and Washburn electrics and have had decent luck with them. I do spend some time getting the neck set up so the string height is right for me. It changes through the year as the weather changes, on some basses more than others, so this can be a regular thing.

- Strings should be replaced every few months on the electrics; probably once a year on the upright. On a fretless bass I like to use a "half-wound" string rather than "round-wound". Some are ground down to be flattened; others use some kind of elliptical wrapping. They are easier on the fingerboard than round-wound (because on a fretless the string is in direct contact with the fingerboard rather than the wire fret.) On a fretted bass the round-wound

strings have better tone than flat-wounds. I've used a lot of different brands over the years - D'Addario, GHS, Roto-Sound, etc. I think it's best to experiment, and talk to the guys at the music store. They can often steer you to something that you might not have tried otherwise. Also the discussion groups on the web have all kinds of opinions and information.

- Amps - I have an Ampeg that I like a lot (but it's 80 lbs, no problem for a HS student?!) For jazz, the Acoustic Image amps are really nice - very small and light, but expensive. SWR Workingman amps are good, as are Eden combo amps such as the Nemesis. The kids probably want stuff a lot bigger than what I am suggesting.

- Cables are important for bass, so it pays to get a good one. However, I don't know if the audiophile gold-plated, super-heavy cables are necessary - I can't hear the difference.

- A metronome - this is really important for a bassist to develop good time. I like to set it to the half-note tempo and then treat the clicks as 2 and 4 and then practice walking bass lines. It's just like playing with the drummer's hi-hat and really helps the swing feel. It's a challenge at 150 too!

- Whatever equipment is used, getting a good sound will take some work. Most young bassists are way too "bassy" and their sound kind of turns to mud. That doesn't work for jazz. Find a sound that has some midrange and treble in it to make the pitches clear, and then dial in enough bass to give it some bottom without getting muddy. For treble, I brighten it up until I start hearing finger noise - right hand nail clicks, left hand fret or string noise, and then back it off until that is not too apparent. It should not be a real "trebly" sound, but should have some clarity. I usually start with the midrange flat and then boost it a little if needed to add a little growl and help the sound cut through. Finally I adjust the bass to give it bottom without undoing what I've just done with treb and mid. It might help a lot to have someone who's ears you trust go out into the hall and help get the sound adjusted. Depending on the hall, sometimes the stage sound will be quite different than the sound out front; you might just have to deal with that. Also have someone get the balance adjusted between the drums, bass, piano, and guitar, and get used to what it sounds like and how the bass fits in with the rest of the instruments. Once you have a feel for that, you can get pretty close to the right tone and volume yourself.

### How to Get Started

- I started by playing along with my favorite recordings, trying to figure out what they were doing. I also had some method, scale, and chord books that gave me some idea of how things should be done physically. I learned an awful lot about how a bass line, guitar part, or horn section sounds, and how one might play the part. The danger is that without some instruction on positions, tone, technique, etc. the student can develop bad habits. But I think this kind of approach can keep a student interested and really turn them into a complete musician. Anyway, I think every jazz musician has done the same thing.

- Play with a good drummer, and really listen to the hi-hat. Make sure the bass is locked with it.

### Who to listen to

- There are so many great ones, I'll just name a few that I like:

- |                             |               |                   |            |
|-----------------------------|---------------|-------------------|------------|
| - upright - Ron Carter      | Ray Brown     | Christian McBride | Rufus Reid |
| - electric - Jaco Pastorius | Marcus Miller | Victor Wooten"    |            |



## JAZZ IMPROV BOOKS REFERENCE SHEET

<u>TITLE/AUTHOR</u>	<u>PUBLISHER</u>	<u>To order</u>
<b>FAKE BOOKS</b>		
•The Real Easy Book vols 1-3 <i>Advantage: theory is incorporated into each song</i> <i>Disadvantage: does not come with CD. Vol. 1 is EASY, vol. 3 is HARD!</i>	Sher Music Co.	<a href="http://www.shermusic.com">www.shermusic.com</a>
•The Real Book 6 <sup>th</sup> edition (# HL 00240221) Vols. 1, 2, and 3 <i>Advantage: Jazz Bible. Everyone has vol. 1</i> <i>Disadvantage: Some people have the non published version, which is slightly different.</i>	Hal Leonard	<a href="http://www.halleonard.com">www.halleonard.com</a>
<b>METHOD BOOKS</b>		
<b>Beginning</b>		
•Standard of Excellence/Dean Sorenson and Bruce Pearson Jazz Ensemble Method	Kjos Publishing	<a href="http://www.kjos.com">www.kjos.com</a>
<i>Advantage: Thorough and fun, for group or individual instruction, big band or jazz combo</i> <i>Disadvantage: Although compositions are excellent, they are not "Jazz Standards" (yet)</i>		
<b>Intermediate-Advanced</b>		
•Creative Beginnings/Scott Reeves	Prentice Hall	<a href="http://www.prenhall.com">www.prenhall.com</a>
<i>Advantage: Harmonic progressions of tunes are from jazz standards</i> <i>Disadvantage: exercises are exhaustive. Better to use as a reference book</i>		
<b>ADVANCED THEORY BOOKS</b>		
•The Jazz Theory Book/Mark Levine	Sher Music Co.	<a href="http://www.shermusic.com">www.shermusic.com</a>
<i>Advantage: A good resource book; Disadvantage: Very subjective</i>		
•The Jazz Theory Workbook/Mark Boling	Advance Music	<a href="http://www.advancemusic.com">www.advancemusic.com</a>
<i>Advantage: Laid out really well</i> <i>Disadvantage: Extensive knowledge of theory and good technique a prerequisite</i>		
<b>ETUDE SERIES</b>		
Jazz Conception Series/Jim Snidero	Advance Music	<a href="http://www.advancemusic.com">www.advancemusic.com</a>
<i>Advantages: Specific to each instrument, comes with CD, 3 levels of difficulty</i> <i>Disadvantage: All etudes are Contrafacts. Must learn original melody on your own!</i>		
<b>PLAY ALONG BOOKS</b>		
•Jamey Aebersold Catalog Favorite volumes: #1, (scale reference book) #25, and #54 <i>Advantages: long cuts, extensive catalog. Disadvantages: no melody on recording</i>		<a href="http://www.jazzbooks.com">www.jazzbooks.com</a>
•Jazz Play Along Series	Hal Leonard	<a href="http://www.halleonard.com">www.halleonard.com</a>
<i>Advantages: each tune has 2 options: one with melody, and one without</i> <i>Disadvantages: cuts aren't that long</i>		

**EARLY JAZZ GIANTS**

King Oliver  
 Sidney Bechet  
 Bix Beiderbecke  
 Ferdinand Jelly Roll Morton  
 Fats Waller  
 Louis Armstrong  
 Earl Hines  
 Bessie Smith

**SOME GREAT FEMALE JAZZERS**

Ella Fitzgerald Sarah Vaughan  
 Maria Schneider Toshiko Akiyoshi  
 Marian McPartland Nina Simone  
 Ingrid Jensen "Woman Who Cook"  
 Billie Holiday Anita O'Day  
 Diana Krall Diva  
 Lillian Hardin Armstrong  
 Kathy Jensen Regina Carter  
 Shirley Horn Janice Robinson

**TOP BIG BANDS**

Count Basie Duke Ellington  
 Stan Kenton Maynard Ferguson  
 Woody Herman  
 Maria Schneider Orchestra  
 Lincoln Center Jazz Orchestra  
 Army Blues Band, Airmen of Note  
 Village Vanguard Band  
 New York Big Band (John Fedchock)  
 Toshiko Akiyoshi  
 Mingus Big Band Rob McConnell  
 GRP All Star Big Band  
 Bob Mintzer Band Tito Puente  
 Thad Jones/Mel Lewis

**SOME NOTEABLE JAZZ COMPOSERS/ARRANGERS**

Horace Silver Wayne Shorter  
 Thad Jones Thelonius Monk  
 Count Basie, Sammy Nestico, Frank Foster, etc.  
 Benny Golson  
 Duke Ellington/Billy Strayhorn  
 Maria Schneider Bill Holman  
 Quincy Jones Jim McNeely  
 Gerry Mulligan, Lee Konitz, Bill Russo,  
 Dee Barton, etc. (Stan Kenton)  
 Slide Hampton George Russell  
 Kenny Wheeler Miles Davis  
 Don Ellis Gil Evans  
 Ernie Wilkins Bob Mintzer  
 Toshiko Akiyoshi  
 Joe Zawinul

**RECOMMENDED JAZZ ARTISTS for listening**

(if only for the sake of discussion) This is certainly a condensed list, attempting to take into account historical significance, variety, creativity, and virtuosity. Not listed in any specific order.

"ALL TIME"/HALL OF FAME type list  
 (many are living)

**VOCALISTS**

Louis Armstrong Ella Fitzgerald  
 Sarah Vaughan Joe Williams  
 Frank Sinatra Billy Holiday  
 Bobby McFerrin

**SAX (alto, tenor, bari.)**

Lester Young Sonny Rollins  
 Charlie Parker John Coltrane  
 Dexter Gordon  
 Coleman Hawkins  
 Cannonball Adderley  
 Michael Brecker

**CLARINET**

Benny Goodman  
 Buddy DeFranco  
 Barney Bigard Artie Shaw

**GUITAR**

Joe Pass Charlie Christian  
 Django Rheinhardt  
 Wes Montgomery  
 Pat Metheny

**TRUMPET**

Louis Armstrong  
 Dizzy Gillespie Clifford Brown  
 Miles Davis Bix Beiderbecke

**PIANO**

Art Tatum Bud Powell Chic Corea  
 T. Monk Bill Evans John Lewis  
 Count Basie Oscar Peterson

**TROMBONE**

Jack Teagarden  
 Frank Rosolino  
 Carl Fontana  
 JJ Johnson  
 Sam Nanton

**DRUMS**

Max Roach  
 Art Blakey  
 Mel Lewis  
 Tony Williams  
 Philly Jo Jones  
 Elvin Jones

**BASS** Jimmy Blanton

Charles Mingus Scott LaFaro  
 Eddie Gomez Ray Brown  
 Paul Chambers Jaco Pastorius  
 Oscar Pettiford

**OTHER**

**PERCUSSION**

Tito Puente, Cano Pozo

**VIBES**

Lionel Hampton Milt Jackson

**VIOLIN** Stephane Grappelli

Ray Nance Jean Luc Ponty

**FLUTE** Frank Wess

**HARMONICA** Toots Thielmann

**BASS CLARINET** Eric Dolphy

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 Diana Krall Kurt Elling  
 Take 6 The Real Group  
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 Chris Potter  
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**KEYBOARDS**

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 Marcus Roberts  
 Chic Corea  
 Danilo Perez  
 Keith Jarrett

**TRUMPET**

Nick Payton  
 Bobby Shew  
 Tom Harrell  
 Al Vizzuti  
 Wynton Marsalis  
 Carl Saunders

**GUITAR**

John McLaughlin Pat Martino  
 Pat Metheny George Benson  
 Tuck Andres Adam Rogers

**BASS** Christian McBride

Eddie Gomez Charlie Haden  
 Ron Carter George Mraz

**DRUMS** Roy Haynes Peter Erskine

Max Roach Jeff Tain Watts  
 Brian Blade Bill Stewart

**TROMBONE** Paul McKee

John Fedchock George Roberts  
 Bill Reichenbach Conrad Herwig  
 Andy Martin Bill Watrous

**OTHER**

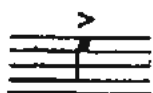
**FLUTE**

Low Tabackin Denis DiBlasio  
 BANJO Bela Fleck

## THE STANDARDIZATION OF STAGE BAND ARTICULATIONS

NATIONAL STAGE BAND CAMP, INC.  
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STAN KENTON CLINICS



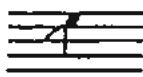
**HEAVY ACCENT**  
HOLD FULL VALUE.



**WAH**  
FULL TONE - NOT MUFFLED.



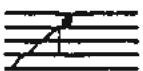
**HEAVY ACCENT**  
HOLD LESS THAN FULL VALUE.



**SHORT GLISS UP** SLIDE INTO  
NOTE FROM BELOW (USUALLY ONE  
TO THREE STEPS).



**HEAVY ACCENT**  
SHORT AS POSSIBLE.



**LONG GLISS UP**  
SAME AS ABOVE EXCEPT  
LONGER ENTRANCE.



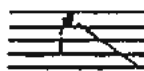
**STACCATO**  
SHORT - NOT HEAVY.



**SHORT GLISS DOWN** THE REVERSE  
OF THE SHORT GLISS UP.



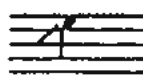
**LEGATO TONGUE**  
HOLD FULL VALUE.



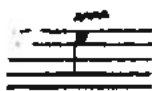
**LONG GLISS DOWN** SAME AS LONG  
GLISS UP IN REVERSE.



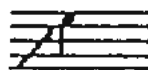
**THE SHAKE**  
A VARIATION OF THE TONE  
UPWARDS - MUCH LIKE A TRILL.



**SHORT LIFT** ENTER NOTE VIA  
CHROMATIC OR DIATONIC SCALE  
BEGINNING ABOUT A THIRD BELOW.



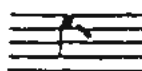
**LIP TRILL** SIMILAR TO SHAKE  
BUT SLOWER AND WITH MORE  
LIP CONTROL.



**LONG LIFT**  
SAME AS ABOVE EXCEPT LONGER  
ENTRANCE.



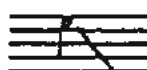
**WIDE LIP TRILL** SAME AS  
ABOVE EXCEPT SLOWER AND  
WITH WIDER INTERVAL.



**SHORT SPILL** RAPID DIATONIC  
OR CHROMATIC DROP. THE REVERSE  
OF THE SHORT LIFT.



**THE FLIP** SOUND NOTE, RAISE  
PITCH, DROP INTO FOLLOWING  
NOTE (DONE WITH LIP ON BRASS)



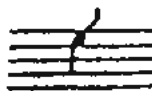
**LONG SPILL** SAME AS ABOVE  
EXCEPT LONGER EXIT.



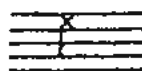
**THE SMEAR** SLIDE INTO NOTE  
FROM BELOW AND REACH CORRECT  
PITCH JUST BEFORE NEXT NOTE.  
DO NOT ROB PRECEDING NOTE.



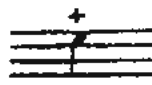
**THE PLOP** A RAPID SLIDE DOWN  
HARMONIC OR DIATONIC SCALE  
BEFORE SOUNDING NOTE.



**THE DOIT** SOUND NOTE THEN  
GLISS UPWARDS FROM ONE TO  
FIVE STEPS.



**INDEFINITE SOUND**  
DEADENED TONE - INDEFINITE  
PITCH.



**DU**  
FALSE OR MUFFLED TONE

**NOTE:** NO INDIVIDUAL NOTES ARE HEARD  
WHEN EXECUTING A GLISS.

ADDRESS ALL INQUIRIES TO: MATT BETTON, BOX 774, MANHATTAN, KANSAS 66502  
NATIONAL ASSOCIATION OF JAZZ EDUCATORS



# Introduction to Creating *Interesting* Walking Bass Lines

Vincent Osborn

One of the main weaknesses I hear in many high school and college bass players is their walking bass lines. What I usually hear are lines that are arpeggios in root position or a lot of jumping around, or (and this is the worst) a lot of non-harmonic notes that are poorly placed and do not fit at all with the progression. A common request from my students is "Can you teach me how to play a bass line?" I hope that this will help you start building better bass lines.

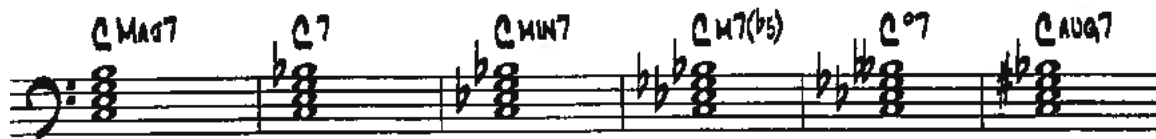
Let's start with chords: A chord is a composite of notes that outline the basic harmony of the song we'll be playing. If you build your bass line consisting of only chord tones, you can't go wrong.

A basic triad (three-note chord) consists of the root, third, and fifth. A major triad has the root, then a major third and a perfect fifth above the root; a minor triad has a minor third and perfect fifth; and a diminished triad consists of a minor third and a diminished fifth. Did you notice that when we mentioned major or minor we were referring to the third of the chord? Also, did you notice that when we said diminished we were talking about the fifth and the third was minor? There are many ways to describe how we build chords and it might sound difficult – but hang in there, you'll get it sooner than you think.

A major triad, as we mentioned above, is the root, a major third and a perfect fifth. Another way to think of these intervals is to build each interval on the preceding note: the root, a major third, then a minor third. For example a C major triad is C – E – G. C is the root, E is a major third higher than C, and G is a minor third higher than E. If we have a minor triad we have the root, a minor third, then a major third. The C minor triad is C – E $\flat$  – G. A diminished triad is the root, a minor third, and followed with another minor third. C dim is C – E $\flat$  – G $\flat$ . Diminished chords are minor thirds built on each other. An augmented chord is the root, a major third, then another major third: C – E – G $\sharp$ .



When we add the seventh to a chord we can add a major, minor or diminished seventh. A major seventh is the leading tone of the scale (a half-step lower than the root) or a major third higher than the perfect fifth. A minor seventh is the seventh note of the scale flatted, or a minor third above the perfect fifth. A diminished seventh is the seventh note of the scale double-flatted, or a minor third above the diminished fifth (a whole-step above the perfect fifth). Cmaj7 is C-E-G-B; C7 is C-E-G-B $\flat$ ; C-7 = C-E $\flat$ -G-B $\flat$ ; C-7 $\flat$ 5 (half-dim) = C-E $\flat$ -G $\flat$ -B $\flat$ ; Cdim7 is C-E $\flat$ -G $\flat$ -B $\flat\flat$ ; and Caug7 = C-E-G $\sharp$ -B $\flat$ .



Here's something important to know: We said minor seventh and we were talking about the seventh, not the third. For jazz terms, let's make a change here: when we say minor we are only talking about the third, if we want to flat the seventh but keep the third major, let's call that a *dominant* seventh. What do we mean when we say dominant? First let's look at a major scale and name the notes in it, for example we'll use a C major scale:



There are seven notes in a major scale, the ending note being an octave higher than the beginning note. Here the first note (C) we'll call the TONIC. The second note (D) is the SUPERTONIC. The third note (E) is the MEDIANT. The fourth (F) is the SUBDOMINANT. The fifth (G) is the DOMINANT. The sixth (A) is the SUBMEDIANT. And the seventh (B) is the LEADING TONE.

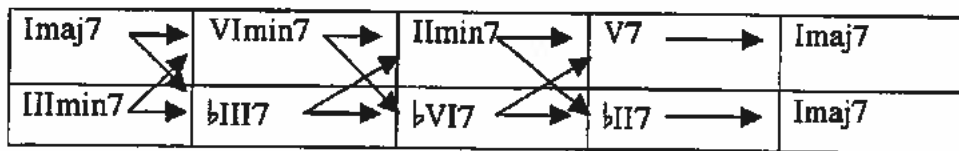
In traditional harmony when we want to end a piece of music it makes the best aural sense to end it on the tonic, or the key of the piece we're playing. To make the ending sound even more complete we might place a chord in front of the tonic chord. The best chord to place there is known as a dominant seven (V7) chord. For example, we might be playing a piece in C major and as we're coming to the end of the piece we would play a G7 chord (G-B-D-F) before the last Cmaj chord. Does it now make sense why we call a major chord with a flatted seventh a *dominant* seven? What we are saying is that the dominant seven chord is needing to resolve to the tonic (or the key of the piece). We'll explain this more in the following examples.

When we see a Major Seventh chord in a piece of music, we should consider that this chord is telling us what key the piece, or a particular section of the piece, is in. As we create our bass lines we should consider this chord as one where we really would like to play the root of the chord on beat one. In all of the chords that we encounter we need to consider what notes are important and which notes have less importance. The root of the chord is important, the third is more important because it tells us if it is major or minor, and the seventh is also very important because it tells us if it is an unstable (needing to resolve) or a stable (not needing to resolve) chord.

To practice some of these chords I have been using this exercise which outlines arpeggios in a key and the chords are diatonic to the key, which means that none of the notes are altered and are all played in the key of the exercise. It would be good to practice this exercise in all 12 major keys.

Five staves of bass line notation in C major. The chords labeled above the staves are: Fmaj7, Gmin7, Amin7, Bbmaj7, C7, Dmin7, Em7(b9), Fmaj7, Em7(b9), Dmin7, C7, Bbmaj7, Amin7, Gmin7, Fmaj7.

There's one more thing we really should address before we start building some bass lines and that is the *Turn-Around*. At the end of many songs we encounter two bars of one single chord, usually the tonic major seven chord. Although you certainly can play through that chord for the two bars, it seems rather boring and doesn't really set us up for a repeat to the beginning for solos. Therefore, what has become a common practice is to put in a series of chords that will lead back into the beginning of the song. This is what we call a *Turn-Around*. There are numerous different variations of chords that fulfill this purpose, however we will look at just a few that are the most common. Back to our understanding of basic functional harmony we have learned that a V7 chord leads to I; another chord that leads to I is a bII7. This example shows it best:



As you can see, the chords here can be interchangeable with each other and they all lead back to the tonic. Here are some examples of this in the key of C:

Two staves of bass line notation in C major. The first staff shows the progression: Cmaj7, Amin7, Dmin7, G7, Em7, Amin7, Dmin7, G7. The second staff shows the progression: Em7, Eb7, Dmin7, Db7, Cmaj7, Eb7, Ab7, Db7.

This gives us a pretty good foundation to start building our bass lines with so let's look at a couple of songs and a basic set of changes for the 12-bar blues. First we'll look at the 12-bar blues:

The image shows two staves of musical notation for a 12-bar blues progression in F major. The first staff contains the first six bars, with chords Fmaj7, Bb7, F7, and Bb7. The second staff contains the last six bars, with chords F7, Gmin7, Amin7, Dmin7, Gmin7, C7, Fmaj7, Dmin7, Gmin7, and C7. The notation includes bass clefs, a key signature of one flat (Bb), and various note values and accidentals.

Note the non-chordal tones I used in bars 6, 9, and 10. In bar 6 on beat four is a  $b6$ , which serves as a passing tone to the F7 chord. I could have also used an augmented 4<sup>th</sup>, but because the line then ascends in the F7 chord I wanted to descend into the chord to provide that contrary motion. In bar 9 I used the 9<sup>th</sup> and a major 3<sup>rd</sup>, which also walks up nicely to the C7 chord. In the next bar, the C7 chord, I used the 6<sup>th</sup> or we could also call that the 13<sup>th</sup>, to walk down to the F in the next bar.

Since we mentioned these non-chordal tones, let's look a little at using them in a bass line. Before we talked about chords being 3-4 or more notes built in thirds, but we can also think of chords telling us what scales may be used. There are many different books that describe various scales for each chord, but for bass players I find that the simple approach usually works best. I think I need to digress for just a moment here. What is the basic job for the bass player? In my view the bassist's main role is to maintain the beat (or pulse) and outline the harmonic progression of the piece being played. There are many combos that play without a drummer, but it is very rare to hear a group play without a bass player. This proves to me that the role of the bass player is extremely important. For this reason I feel that the simple approach to using scales in chord progressions works best. Most of the books you'll read about jazz theory are geared to the soloist and many of the scales that they recommend are filled with *color* notes, notes that add an extra nuance to the sound. As a bass player, some of these *color* notes may just merely clash with the melody or with the soloist. To me, and this is my opinion, when I see a chord without any extensions (i.e. C7, Fmaj7, Dmin7), I feel that I can safely add the 9<sup>th</sup> and the 13<sup>th</sup>. If you noticed I did not say the 11<sup>th</sup> because that is the same as the 4<sup>th</sup>. The 4<sup>th</sup> is such a strong note in the scale that it can confuse the tonality of the chord and should be used with discretion. Look at the arpeggio exercise above, do you notice that a major 7<sup>th</sup> appears only on the tonic and on the 4<sup>th</sup> (F and Bb)? If I use the 4<sup>th</sup> I will usually use it as a passing tone to the next chord or I will augment it (raise the 4<sup>th</sup> a half-step), which makes it a tritone of the tonic. As you start building your bass lines, be cautious of using the 4<sup>th</sup>, especially on a strong beat.

On with more songs, I have included two *standards* that are played everywhere and have simple changes that allow for creative bass lines: *All of Me* and *Take the 'A' Train*.



Here is a bass line for *All of Me*:

The musical score for the bass line of "All of Me" is written on six staves. The chords indicated above the staves are: Cmaj7, E7, A7, Dmin7, A7, G7, Cmaj7, E7, A7, Dmin7, F6, F#m6, Cmaj7, E7, A7, Dmin7, G7, Cmaj7, E7, Dmin7, G7.

Look carefully at this bass line and take note of the non-chordal tones and see where and why they are used. Play through this line, can you hear the melody of the song? I think that a good bass line follows the flow of the melody either in the same direction or contrary motion to the song.

Try writing another bass line for this song. One good way to start is to take a page of staff paper and set out your bar lines. Once you have done that, put in the chord changes and then write in the first note of each bar. Now fill in the remaining three beats to each bar. By writing in the first note of each bar, this gives you some direction to your bass line and gives you an idea of where you are going with your line. I think there are a couple of good reasons for doing this:

1. You begin to read chords better when you have to write different lines with different changes.
2. You can start to challenge your technique and write things that you would normally not play if you didn't have them written out.
3. It will help you to understand functional harmony better and also help you to see how the songs were written.
4. It will make you a better bass player.

Let's look at one more song: Take the 'A' Train.

*Take the 'A' Train:*

There are a lot of non-chordal tones in this bass line, look at where they are and how they are used. Define what the tones are. The second chord of this song is very interesting, a D7(b5). Let's look at the notes in that chord:

As you can see when we fill in the missing notes and create a scale we have written a whole-tone scale. Look for that scale in this bass line, play it – does it fit in with the tune?

I hope this was helpful for you in your adventures of playing the bass. There are so many other things that make for a good bass player, the bass line being only one aspect of your playing. Time and intonation are as equally important, and watch your volume: It is always better to be told to turn up than to be told to turn down. I also cannot emphasize enough the necessity to listen to recordings. You have to be able to know what jazz is supposed to sound like if you want to be able to play it. There are some really great bass players that I love to listen

to and recommend to my students and the first on my list is Ray Brown. Ray Brown's playing is absolutely fantastic and I feel it should be the goal of every bass player to be able to play like him. Other greats such as Milt Hinton, Oscar Pettiford, Scott LaFaro, Leroy Vinegar, George Duvivier, Jimmy Blanton, Red Mitchell, Niels Henning-Orsted Pedersen, Ron Carter, Rufus Reid, Dave Holland, John Clayton, and the list goes on and on. I know I have probably left out many of your favorites and probably some others of mine as well, but you can be assured that if you go to the jazz section of your CD store and look at recordings by some of the old masters, the bass players on them will be well worth listening to.

One other thing, when you hear a bass line you really like – learn it. Learn to play it from the recording and write it down. Analyze it, what makes it a good line, what notes did he use and what notes did he leave out? You'll be amazed at how much you'll learn by doing that.

Good luck with your bass playing – and keep practicing!

*Vincent Osborn teaches bass and plays in the faculty jazz ensemble, Synergy, at UMD. He also plays with the Big Time Jazz Orchestra, the Duluth-Superior Symphony Orchestra, and is principal bass with the Lake Superior Chamber Orchestra and the College of St Scholastica Early Music Orchestra. He has been playing professionally for over twenty-seven years, including twenty years with the Air Force Band Program. Mr. Osborn has played with, among others, Ed Thigpen, Jeff Tyzik, and Maureen McGovern.*

**MR. RANDY LEE** is enjoying a long career teaching middle school bands, middle and high school jazz bands and combo, and other music classes in Hermantown, Minnesota.

He was recognized as the 2018 Music Educator of the Year by the Minnesota Music Educators Association (MMEA). Randy has long been involved with jazz educator organizations and has directed many regional Honors Jazz Bands in Wisconsin and Minnesota as well as adjudicating at the Eau Claire Jazz Festivals, the U of MN-Duluth Jazz Festivals, and for the Iowa High School Jazz Championships. Mr. Lee has served as sax section coach for the MN All-State High School Band and Jazz Bands and as the MMEA Jazz Education Chair.

He is active as a saxophone clinician and professional musician and as a busy free-lancer and leader for various jazz gigs, dances, and receptions involving everything from Dixieland groups to Latin American music to big bands and including performances with the Guy Lombardo (Al Pierson and the Royal Canadians), Russ Morgan, Jimmy Dorsey, and Harry James Orchestras. Randy performed in a sax ensemble for the World Saxophone Congress. Mr. Lee's professional bands have accompanied the Mills Brothers, Wayne Newton, Bobby Vinton, the Four Tops, Steve Lippia, the Temptations, and the Drifters and he has accompanied such jazz notables as Bobby Shew, Rufus Reid, Lee Konitz, Bob Brookmeyer, Paul McKee, Graham Breedlove (Army Blues), Tom Motta, Randy Brecker, Bob Baca, Rick DellaRatta (Jazz for Peace), Ron Wilkins, and Jim Snidero. He has led bands performing in six regional casinos from northwest MN to southern and northeastern WI.

Randy is the founder, Artistic Director, and a featured woodwind soloist of the Big Time Jazz Orchestra, a tax exempt 501(c)3 organization made up of the finest big band performers in the region, a group twice chosen to play at the MMEA Conventions and selected to perform at the ASBDA's 50th Anniversary Convention.

Mr. Lee has presented saxophone and jazz clinic sessions at national ASBDA Conventions and has performed and/or presented jazz instruction and jazz literature sessions for MMEA Conventions. He also instructs jazz at summer band camps. Other performances include work with the Lake Superior Chamber Orchestra, Duluth-Superior Symphony Orchestra, Lake Superior Saxophone Quartet, Twin Ports Wind Orchestra, Mankato Symphony Orchestra, Itasca Symphony Orchestra, pit orchestra work, and many other ensembles. He has been a featured jazz soloist in working with all three Duluth/Superior area college jazz programs.

He earned his Bachelor of Music degree in Music Education with a minor in Jazz Studies from the U of MN-Duluth (UMD) and his Master of Science degree in Education-Instruction (MSE-I) from UW-Superior.

Randy is a Past President of ASBDA as well as Secretary, and has served in all officer positions in the MN Chapter of ASBDA, currently as its Treasurer.