



# Chop-Monster 1

## JAZZ LANGUAGE TUTOR

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## Welcome

As you go through this Chop-Monster book, you will find that improvising jazz is easy and fun, making use of your own inner creativity. Learning to improvise is just like learning to speak. You learned to talk by listening to and imitating your parents, family members and friends. And now you all speak the same language, but you speak it in your own, unique voice.

You will enjoy learning the language of jazz improvisation by listening to and imitating a play-along Compact Disc\*. As you listen to the recorded examples, all you have to do is trust your ear. Sing the melodies back, and then find them on your instrument. Soon, these melodies will become your language, and you will be speaking jazz in your own, unique voice. The more you practice the easier and more fun it will be. In the end, you'll be the Chop-Monster!

*Have fun!*

\*Your teacher will play the CD during class. You may also purchase your own CD (sold separately, #251028).



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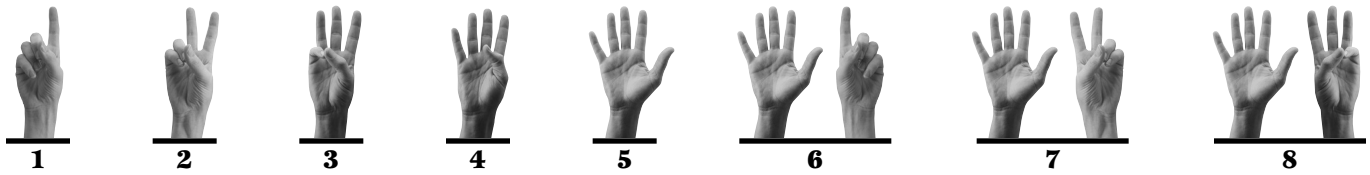
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# Finding Your Chops

Great jazz improvisers have great **chops**. Your chops are your abilities: tone, technique, and most important for improvisers, the ability to create melodies on the spot. When a musician has the highest abilities (the most chops), the other musicians call him or her a "monster."

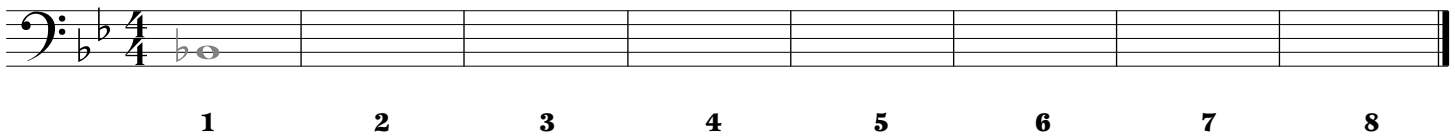
## ① SING

**Sing** the concert B $\flat$  scale, watching your teacher's conducting cues to change to each new note. Your teacher will use the hand signs below. As you sing, say the scale numbers, "One–Two–Three," and so on.



## ② TRANSCRIBE

Using whole notes, **transcribe** (write down) the concert B $\flat$  scale you just sang.



## ③ PRACTICE

Follow your teacher's hand signs and **sing** Exercises A and B below. Once again, say the scale numbers as you sing.

Ⓐ



Ⓑ



## P

## laying the Chord Changes

**1 GETTING READY**

In this unit you will improvise your own melodies to the solo section of "That's Cool!" (measures 36 through 67) where you will find the **chord progression**. A chord progression is the set of chords for a song. Jazz musicians refer to the chord progression as the "chord changes" or more simply, the **changes**.

In the case of "That's Cool!", the chord changes consist of 16 bars of concert  $Cm7$ , followed by 8 bars of  $B^bMA7$ , and concluding with 8 more bars of  $Cm7$ . You will find that your ear tells you when the song changes from  $Cm7$  to  $B^bMA7$ , and vice versa.

**2 IMPROVISE****Call-and-Response**

CD Track 8 will help you improvise convincingly to the song, "That's Cool!"

- (A) Once again, **sing** with the call-and-response melodies featured in CD Track 8, listening carefully for when the chords change.
- (B) After you are comfortable singing, then **play** the melodies on your instrument. As you sing and play, try to copy the feel and inflection of the recorded examples.

**Try It On Your Own!**

CD Track 9 is open for you to **improvise** to "That's Cool!" on your own!

- (A) Use the call and response melodies from CD Track 8 as a jumping-off point for your own ideas. Play with a cool attitude.
- (B) Practice with this track at least 20 times before moving on to Unit 6!

**SPEAK THE LANGUAGE:**

*You have learned part of the jazz language now, so you don't have to speak in "baby-talk" when you improvise. If you play the melodies that you learned with the call-and-response tracks, then you will be speaking the language of jazz.*

**CHOP-MONSTER CHALLENGE 5**

Monster musicians like to **trade fours** with each other when they improvise. When musicians trade fours, a soloist improvises to the first four measures of the changes, and then another soloist improvises to the next four measures of the changes. The trading continues throughout the progression, with as few as two soloists, or as many as the entire ensemble participating. When musicians trade fours, it sounds like a conversation, because each soloist imitates or expands on the ideas of the preceding soloist.

**Trade Fours**

- (A) With one or more other soloists, take turns improvising four-bar melodies with CD Track 9.
- (B) Listen carefully to what each soloist is playing and, when it's your turn, pick up the conversation where the previous soloist leaves off.