

	<i>Page</i>	<i>CD Track</i>
table of contents Groovin' for the First Time (D minor, Swing, 12 bars)	4.3
De Blues (D Major, Blues, 12-bar shuffle)	7.2
Daydream (G Major, Ballad, 8 bars).	10.6
Devious (D minor, Latin rock, AB)	12.9
Shout It Out (G Major, Gospel)	15.	10
Latin Doll (G minor, Latin rock)	18	13
Fiddle Funk (E minor, Bluesy Funky).	21.	14
Janie Be Good (A Major, Rock, 12 bars)	24.	17
Deep Blue Sea (E Major, Slow blues, 12 bars)	27.	18
In the Mode (D minor, Swing, AB)	30.	21
Bop around the Clock (C Major, Fast swing, 12 bars)	33.	22
Sundance (A minor, Medium swing, 32-bar AABA)	36.	25

introduction

When Randy Sabien was a music student, he accidentally discovered a recording by the great jazz violinist, Stephane Grappelli. A whole new world opened for him and he realized immediately that he wanted to play jazz on the violin and also share this newfound world with young string players everywhere. The first tune Randy attempted to learn on his own was John Coltrane's "Giant Steps," one of the most difficult jazz tunes ever written. Although frustrated by the complexity of Coltrane's masterpiece, Randy eventually learned to play jazz through an old fashioned system called trial and error. After 25 years as an internationally renowned jazz artist, Randy teamed up with Bob Phillips, an educator well known for his innovative use of alternative music in the string curriculum. The result is *Jazz Philharmonic*, a pedagogically sequenced book of original jazz tunes that allows students to begin a journey into the world of jazz and other popular styles of music.

The layout of the book includes a Preparatory Page for each tune. Echo back each phrase Randy plays on the CD to develop a sense of jazz style and timing. Mastery of the Preparatory Page building blocks will prepare you to play the tunes, add solos and begin improvising. The Tune and Background Page

includes background parts for the violins and violas while the cellos and basses also learn to play jazz bass lines. The Solos Page introduces two progressively difficult jazz solos based on the tune. Developing arrangements is easy; some students can play the tune while others play a background or bass part. Individuals or sections can take turns playing the written-out solos as well as improvising new solos. Easy piano parts are included in the teacher's manual so a complete rhythm section can be added to the strings. If no rhythm section is available, the CD can be used in performance. The left channel features Randy performing all the written tunes and solos and several choruses of improvisation. The right channel features a professional rhythm section playing all the Background 2 and Bass 2 parts. By panning right or left you can play along with Randy or the rhythm section. The CD creates a great avenue for beginning improvisation as well as playing some great jazz tunes.

Put on the CD, learn the tunes and play along with Randy and the band.

P.S. It's 25 years later and Randy still can't play "Giant Steps," but maybe you will.

groovin' for the first time tune and background



Medium swing ♩ = $\overset{3}{\text{♩}}$

tune

bass 2

background 2

Dm7

G7

To Coda ⊕

Dm7

Am7

Dm7

⊕ Coda

Am7

Dm7

Am7

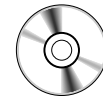
RIDE CYM.

HI-HAT

or

bop around the clock preparatory page

“Bop around the Clock” with its up-tempo swinging groove and solid backbeat on 2 and 4 shows how rock and roll grew out of jazz. Listen to anything by Louis Jordan or to Duke Ellington’s historic album *Live at Newport* (particularly “Diminuendo and Crescendo in Blue”) then jump to Elvis Presley’s “Don’t Be Cruel” and Bill Haley’s “Rock around the Clock.” Early rock and roll was swing music!



track **twenty-two**

C Major Scale

Two staves of musical notation for the C Major Scale. The first staff shows the scale in a single line. The second staff shows the scale with slurs and ties, indicating a more fluid, melodic approach.

One-Bar Rhythmic Echoes

One staff of musical notation for One-Bar Rhythmic Echoes. It consists of four measures, each containing a single rhythmic pattern (quarter note, eighth note, quarter note, eighth note) repeated with different articulations.

Two-Bar Rhythmic Echoes

Two staves of musical notation for Two-Bar Rhythmic Echoes. The first staff shows two measures of rhythmic patterns. The second staff shows two measures of rhythmic patterns with slurs and ties, indicating a more fluid, melodic approach.

One-Bar Melodic Echoes

One staff of musical notation for One-Bar Melodic Echoes. It consists of four measures, each containing a single melodic phrase (quarter note, eighth note, quarter note, eighth note) repeated with different articulations.

Two-Bar Melodic Echoes

Two staves of musical notation for Two-Bar Melodic Echoes. The first staff shows two measures of melodic phrases. The second staff shows two measures of melodic phrases with slurs and ties, indicating a more fluid, melodic approach.