

## table of contents

|   |    |
|---|----|
| The Groove Goes On (G Major, Swing, 12-bar blues) . . . . .     | 4  |
| Highway Boogie (C Major, Blues, 8-bar shuffle). . . . .         | 7  |
| South of the Border (G Major, Latin, AAB form) . . . . .        | 10 |
| In a Funk (A Major, Blues Rock, 8 bars). . . . .                | 13 |
| Return to Whatever (A minor, Latin, 16 bars) . . . . .          | 16 |
| The Boy Is Blue (G minor, Swing, 12-bar blues) . . . . .        | 19 |
| Play It Cool (A minor, Swing, 12-bar blues) . . . . .           | 22 |
| Taking It Slow (C Major, Ballad, 8 bars) . . . . .              | 25 |
| Minor Incident (A minor, Rock waltz, AAB) . . . . .             | 28 |
| Who's the Bossa? (C, F, E $\flat$ Major, Bossa, AABA) . . . . . | 32 |
| Boppin' Along (E minor, Medium swing, 16 bars) . . . . .        | 38 |

## introduction

The world of string playing is changing. Alternative styles of music are being played by musicians of all ages, nationwide. The jazz string program at Berklee College, started by Randy Sabien, now boasts 120 students. At the American String Teacher's Association National Convention in 2003 and at the ASTA Forum in 2004, well over 75 sessions were devoted to alternative styles of music. By embracing the overwhelming similarities and bonds between string players, and acknowledging the real differences of style, barriers between musicians are breaking down. Around the country, school ensembles playing jazz and fiddle music are becoming commonplace. Three of the finalists and two of the winners at the ASTA 2003 Alternative Styles Competition studied with Randy and Bob, and used *Jazz Philharmonic* materials. Both Randy and Bob have been at the forefront of the alternative styles explosion, and now further explore the worlds of jazz and improvisation in *Jazz Philharmonic: Second Set*. *Jazz Philharmonic: Second Set* builds from simple tunes, to more complex ones. In a pedagogically tested sequence, improvisation exercises build from very simple concepts to multiple-key changes and challenging rhythms.

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. New in *Jazz Philharmonic: Second Set* are improvisation tips—it's just like having a private lesson on each tune! The Tune 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, 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. Enjoy!

# the groove goes on tune and background



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

tune

background 1

background 2

*div.* G7

C7

G7

To Coda  $\oplus$

D7#9

G7

D.C. al Coda

$\oplus$  Coda

D7#9

G7

Swing eighths

RIDE CYMBAL

HI-HAT w/ foot

Open

Closed Tight

