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LESSON 1

JAZZ STYLE

Symbols are placed over the notes in jazz music to indicate how they are played. Four of these special markings have been identified below with a brief description of how each is played in the jazz style.

LEGATO NOTES ($\bar{\cdot}$) should be started with a “D” attack and played smoothly with plenty of air. **DO NOT SEPARATE** legato notes from other notes. Think about the syllable DOO as you play legato notes.

BREATH ACCENTS ($\hat{\cdot}$) should be started with a “D” attack and played as a SFORZANDO (sfz) with plenty of energy. Breath accented notes are **NOT SEPARATED** from other notes. Think about the syllable DOO or DAH as you play the breath accent.

HOUSE-TOP ACCENTS (\wedge) are played shorter than a breath accent but longer than a staccato. House-top accents are started with a “D” attack, ended with the tongue, and played with real energy! Think about the syllable DOOT when you play a house-top accent.

STACCATO NOTES ($\dot{\cdot}$) are played as short as possible. They are started with a “D” attack and ended with the tongue. Think about the syllable DIT when you play staccato notes.

JAZZ TRACK #1 PLAYING THE BLUES

After you read the special information on style, let's **PLAY AND LEARN** some simple blues vocabulary. After you hear each pattern played by the horns, imitate the pattern in the open measures that follow. Try to play each vocabulary pattern exactly the way it is played.

1. *Listen* *Play* *Play 3 times*

DOO DOO DOO DOO

2. *Listen* *Play* *Play 3 times*

DOO DOO DOOT DOO DOO DOOT

3. *Listen* *Play* *Play 3 times*

DOO DOO DOO DOO DOOT DOO DOO DOO DOO DOOT

4. *Listen* *Play* *Play 3 times*

DOO DAH DOO DAH DOOT DOO DAH DOO DAH DOOT

5. *Listen* *Play* *Play 3 times*

DOO DAH DOOT DOO DAH DOOT

UNIT II

IN A MINOR MODE

JAZZ vocabulary in UNIT I is formed from the five note minor pentatonic blues scale and the six note blues scale with the flatted fifth (b5). We will use these same scales in UNIT II to form vocabulary for the **DORIAN MINOR MODE**. Most minor harmonies in jazz music (II-7) are based on the Dorian scale.

THE DORIAN MODE

There are seven different notes or pitches in each major scale. Each note of a major scale can be the fundamental tone of a different mode. The Dorian scale is called a second degree scale or a scale starting on the second scale step of a major scale. The example below shows this relationship.

E^b MAJOR SCALE (Numbers on top)

F DORIAN MINOR SCALE (Numbers on bottom)

THE DORIAN MINOR TONIC I-7 CHORD

The tonic harmony (I-7) of the Dorian mode is formed on the root, third, fifth and seventh scale steps of the Dorian minor scale. This relationship is shown below.

F DORIAN MINOR SCALE

CHORD SYMBOL F-7/Fm7/I-7

REMEMBER: EVERY OTHER NOTE OF A SCALE IS USED TO FORM A CHORD.

THE DORIAN MODE AND THE BLUES SCALE

A natural five note minor pentatonic blues scale may be formed on the root of a Dorian minor scale. The flatted fifth (b5) scale step may also be used in patterning vocabulary for the Dorian minor harmonies.

F DORIAN MINOR SCALE + b5 = F BLUES SCALE