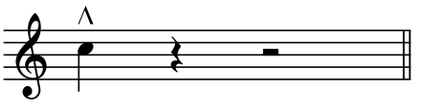
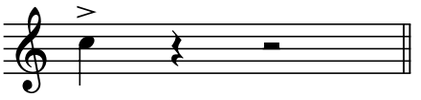
INTERPRETATION OF ARTICULATIONS

The following articulations are in widespread use by jazz composers and arrangers. Some are played slightly differently from the same marking in "classical" music.

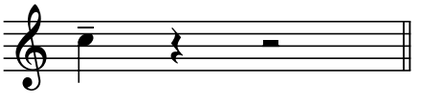
Accented and short



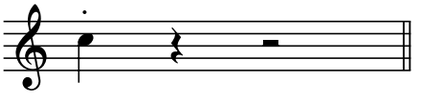
Accented and long (full value)



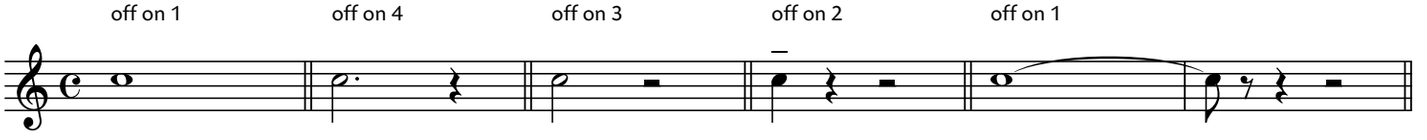
Long



Short



Don't neglect the ends of notes. When the entire band releases together it dramatically improves the ensemble. It tightens things up.



PLAY MUSICALLY

Playing music is more than just playing the notes. In order for it to be moving to the listener your playing must have personality or as some would say—soul. Here are some things to think about.

- Don't just play note to note–play the phrase
- For starters try crescendos as the line rises and diminuendos as it goes down
- Sing the music in your head as you play it
- Don't let the air down on held notes
- Pay attention to the ends of notes
- Be aware of your vibrato. Use it to add intensity and color to your sound

SERENIDADE (P. 19)

Serenidade by Clare Fischer is a moody, slow bossa nova that features the lead alto from virtually start to finish. In this arrangement Bill Dobbins has given you lots of clues about the phrases. Follow them. Long, sustained lines are the order of the day. Keep your air moving and support the sound. You may have to sneak a breath or two along the way. That's OK. Listen very carefully and compare the note D in measures 13/14 with the one in bar 16. Can you hear the color difference? The one in Measure 16 was played with the side key. When you are by yourself in measures 10-34, you can be a little freer with your interpretation. Sing it out and try to make the notes come alive.

The solo beginning at measure 43 can present a challenge. These changes are not easy! Fortunately, Bill has provided a very idiomatic and musical written solo. Learn this solo first. Alternatively, the one Mike Titlebaum improvises will also provide you with lots of harmonic examples should you decide to transcribe it. As you play always be aware of who is playing with you. This will help you make the right choices about phrasing and vibrato. At bar 83 it is no vibrato, but at the soli in measure 86 it's OK to turn it on. No vibrato at 91, but OK to use going into 98.

ROCK ON (P. 22)

Rock On is a straight-eighth-note rock groove. The saxophones have the melody in unison with the baritone an octave lower. Notice how the eighth-note melody is played in long even notes with the final note played short. There is no heavy swinging of the eighth notes in this style. There is more emphasis to notes that are played on the beat. The articulation at letter G is much more pronounced than in a jazz chart. Can you hear the hint of swung notes in the second half of measure 71 and 73? It is very subtle. Concentrate on clear articulation when playing this chart.

PROXY (P. 24)

Proxy is another arrangement by Mike Titlebaum of a Jim Snidero composition. This one is based on the chord progression of the jazz standard Doxy by Sonny Rollins. The chart begins at letter A featuring unison saxes with the baritone an octave lower on the melody. By now you should be getting the idea about unison playing—*no vibrato*. Notice the absence of phrase markings or slurs. This is very common in big band charts. In "classical" music the players would tongue every note, but in jazz it is common for the musicians to insert their own articulation. How is this learned and what are the rules? The answer is—it is learned by listening. In general, jazz articulation is much more subtle than in classical music. Listen to this arrangement. Try to identify what the tongue is doing and what notes are ghosted. Play along and try to copy everything that you hear.

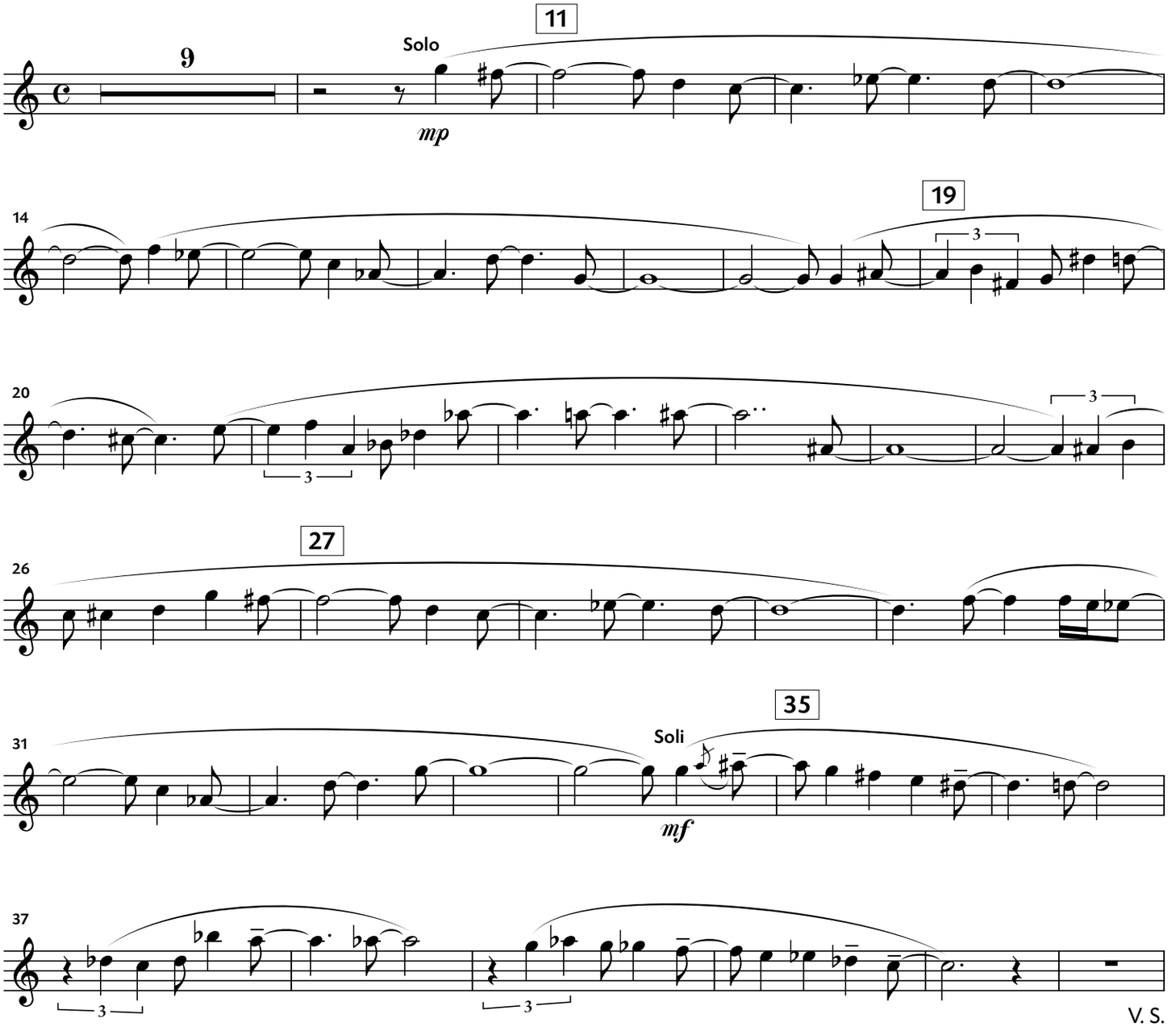
FUNK UNITY (P. 27)

You guessed it. This is a funk chart. The predominant sub-division of the beat is sixteenth notes. This music is active and "busy." For a piece like this to sound tight it is necessary for everyone in the band to be thinking and feeling sixteenth notes. Listen to the bass

Serenidade

Comp.: Clare Fischer
Arr.: Bill Dobbins

Slow Bossa Nova ♩ = 92



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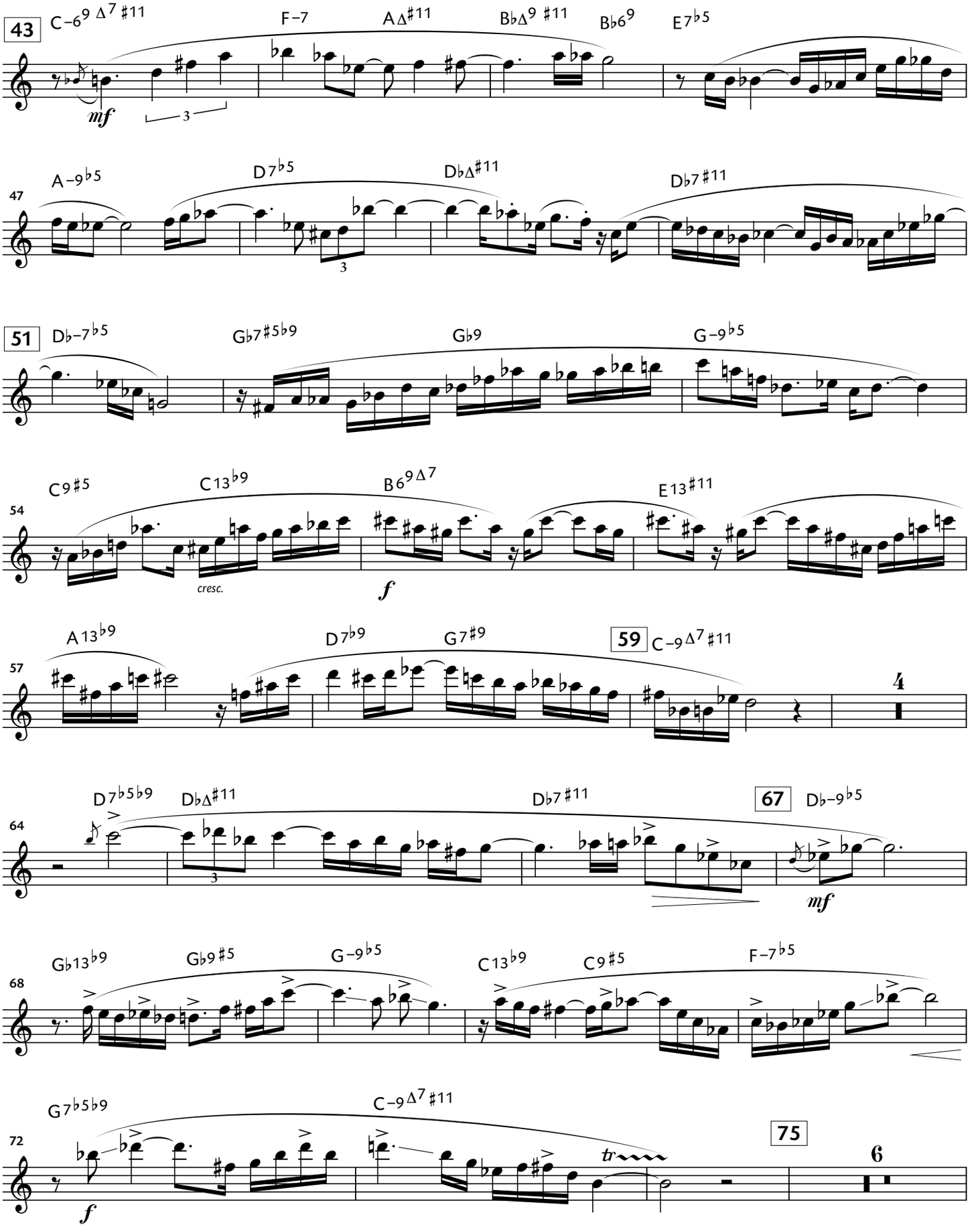

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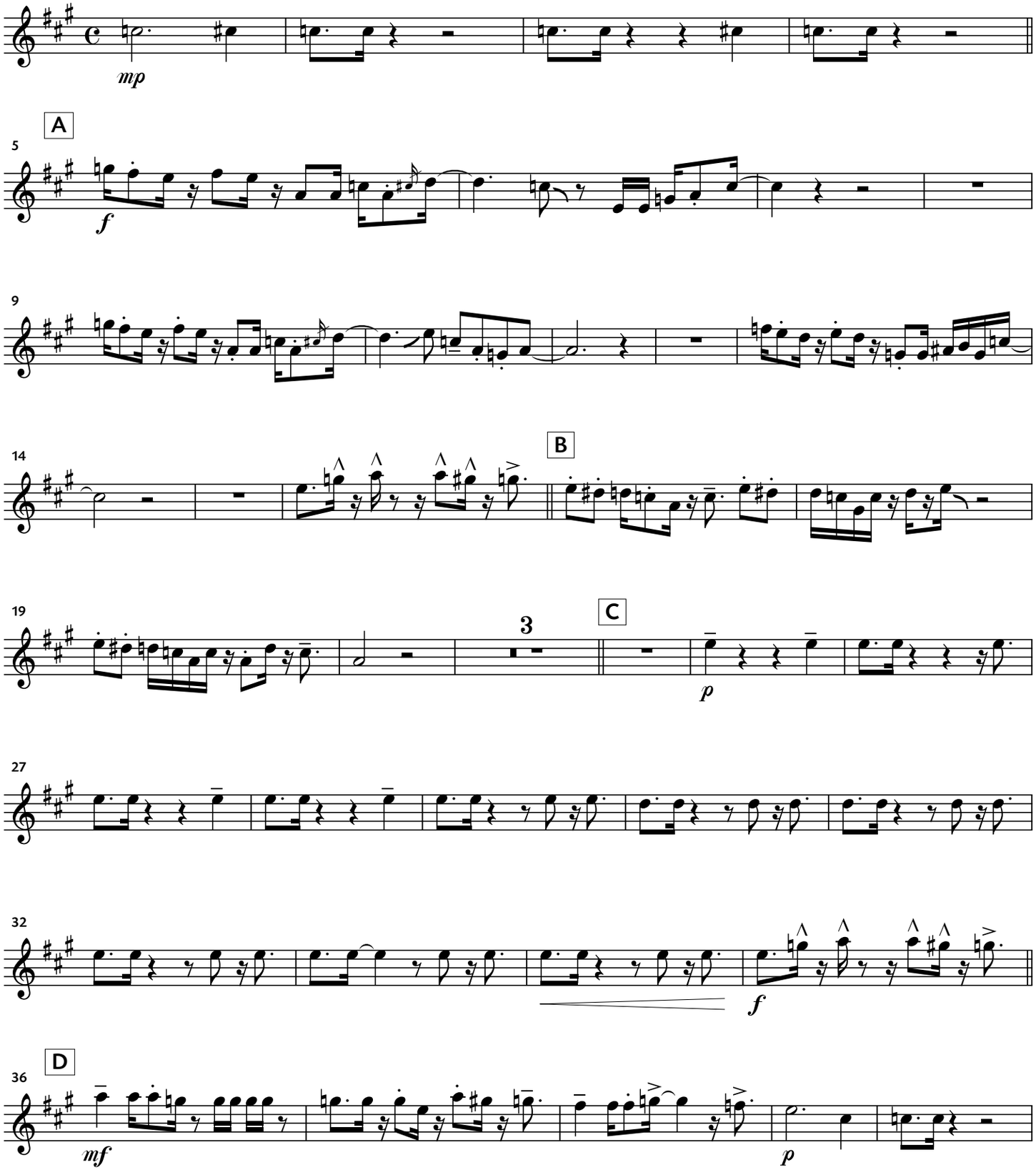
Funk Unity

Comp.: Peter O'Mara
Arr.: Mike Titlebaum

Funk ♩ = 96



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