

# THE BASICS OF JAZZ STYLE

## Attacks and Releases

In traditional music (Concert Band and Orchestra) you use a "Tah" articulation to begin a note and taper the note at the end.

*Traditional*  
Tah

*Jazz*  
Doo - - - it

In jazz it is common to use a "Doo" attack (soft and legato) to begin a note. It is also common to end the note with the tongue. This "tongue-stop" gives the music a rhythmic feeling.

### 1. ATTACKS AND RELEASES

*Traditional*  
Tah \_\_\_\_\_

*Jazz*  
Doo - - - - - it

## Accenting "2 and 4"

For most traditional music the important beats in 4/4 time are 1 and 3. In jazz, however, the emphasis is usually on beats 2 and 4. Emphasizing "2 and 4" gives the music a jazz feeling.

*Traditional*  
1 2 3 4

*Jazz*  
1 2 3 4

### 2. ACCENTING 2 AND 4

*Traditional*

*Jazz*

## Playing Doo and Bah (Full Value Notes)

In jazz, notes marked with a dash (tenuto) or an accent are played full value with a soft legato articulation. The scat (vocal) syllables "Doo" and "Bah" will help you hear the sound of these articulations. Remember in jazz it is important to play full value notes with a legato articulation.

**Tenuto**  
(full value)  
Doo

**Long Accent**  
(full value, accented)  
Bah

**Note:** The "Bah" articulation is used only when vocalizing the scat syllables. "Bah" helps demonstrate the appropriate amount of accent. When articulating on your instrument use the syllable "Dah."

### 3. DOO AND BAH

*Traditional*  
Tah Tah Tah Tah Tah

*Jazz*  
Doo Doo Doo Bah Doo Doo - - - it

## Playing Dit and Dot (Short or Detached Notes)

In jazz, notes marked with a staccato or a roof top accent are about half of full value. The scat syllables "Dit" and "Dot" will help you hear the sound of these articulations.

**Staccato**  
(short, unaccented)  
Dit

**Roof Top Accent**  
(short, accented)  
Dot

### 4. DIT AND DOT

*Traditional*  
Tah Tah Tah Tah Tah

*Jazz*  
Dit Dit Dit Dot Dit Dot Dot

### 5. DOO, BAH, DIT, AND DOT

Doo Doo Doo Bah Doo Bah Dit Dit Dit Dot Dit Dot Dot

# Swing 8th Notes Sound Different Than They Look

In swing, the 2nd 8th note of each beat is actually played like the last third of a triplet, and slightly accented. 8th notes in swing style are usually played legato.



## 6. SWING 8TH NOTES *Sing the scat syllables of each exercise before you play it.*

*Traditional* *Jazz*

Tah Tah Tah Tah Tah      Tah Tah Tah Tah Tah      Doo Bah Doo Bah Dot      Doo Bah Doo Bah Dot

### Quarter Notes

Quarter notes in swing style are usually played detached (staccato) with accents on beats 2 and 4.

Dit    Dot    Dit    Dot

## 7. QUARTERS AND 8THS

Dit    Dot    Dit      Doo Bah Doo Bah Dot      Dit    Dot    Dit      Doo Bah Doo Bah Dot

## 8. MORE QUARTERS AND 8THS

Dit    Dot    Dit    Dot      Doo Bah Doo Dot      Dit    Dot    Doo Bah Doo Bah      Doo Bah Doo Dot

**Important Tip:** Notes at the ends of phrases are usually played short and accented.

### Jazz Articulation Review

These are the four basic articulations in jazz and the related scat syllables for each.

**Tenuto**  
(full value)  
Doo

**Staccato**  
(short, unaccented)  
Dit

**Long Accent**  
(full value, accented)  
Bah

**Roof Top Accent**  
(short, accented)  
Dot

### Quarter Notes

Quarter notes in swing style jazz are usually played staccato.

*Staccato* *Legato*

Dit    Dot    Dit    Dot      Doo Bah Doo Bah Doo Bah Doo Bah

### Swing 8th Notes

8th notes in swing style jazz are usually played legato.

### 9. SWINGIN' THE SCALE

Doo Bah Doo Bah Doo Bah Doo Bah *continue sim.* Doo Bah Doo Bah Doo

### 10. MOVIN' AROUND

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Doo Bah Doo Bah Dit Dot Doo Bah Dot Doo

### 11. RUNNIN' AROUND

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo

Dit Dot Doo Bah Doo Bah Doo Bah Doo Bah Doo Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dot Doo

### 12. TRADIN' OFF

*Trumpets* *Saxophones*

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo

*Trombones* *All Sections*

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Doo Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dot Doo

### 13. JA-DA

Bob Carleton

Dit Doo Dit Doo Doo Bah Doo Bah Dit Dot Dot Dit Doo Dit Doo

Doo Bah Doo Bah Dit Dot Dot Doo Bah Doo Bah Dit Dot Doo Bah Dot Doo

Doo Bah Doo Bah Dit Dot Doo Bah Dit Doo Dit Doo Dit Doo

Doo Bah Doo Bah Dit Dot Doo Bah Doo Bah Dit Dot Dot

# Syncopation in Jazz

When beats are played early (anticipated) or played late (delayed), the music becomes syncopated. Syncopation makes the music sound "jazzy."

## 14. SYNCOPATING BY ANTICIPATING THE BEAT (PLAYING EARLY)

Musical notation for exercise 14 in 4/4 time. The melody consists of quarter notes and eighth notes. The first two notes are marked "(Syncopated)" and have a small triangle (^) above them. The third note is marked "Anticipated" with a bracket and a small triangle (^) above it, indicating it is played early. The fourth note is marked "(Syncopated)" and has a triangle (^) above it. The fifth and sixth notes are also marked "Anticipated" with brackets and triangles (^) above them.

## 15. SYNCOPATING BY DELAYING THE BEAT (PLAYING LATE)

Musical notation for exercise 15 in 4/4 time. The melody consists of quarter notes and eighth notes. The first two notes are marked "(Syncopated)" and have a small triangle (^) above them. The third note is marked "Delayed" with a bracket and a small triangle (^) below it, indicating it is played late. The fourth note is marked "(Syncopated)" and has a triangle (^) above it. The fifth and sixth notes are also marked "Delayed" with brackets and triangles (^) below them.

## 16. WHEN THE SAINTS GO MARCHING IN - Without Syncopation

James Black and Katherine Purvis

Musical notation for exercise 16 in 4/4 time, showing the original march without syncopation. The melody consists of quarter notes and half notes. The first two notes are marked "Dot" and "Dit". The third note is marked "Doo Bah". The fourth note is marked "Doo Bah". The fifth note is marked "Doo Bah". The sixth note is marked "Doo Bah". The seventh note is marked "Doo Bah". The eighth note is marked "Doo Bah".

## 17. WHEN THE SAINTS GO MARCHING IN - With Syncopation

Musical notation for exercise 17 in 4/4 time, showing the march with syncopation. The melody consists of quarter notes and eighth notes. The first two notes are marked "Dot" and "Dit". The third note is marked "Doo Bah". The fourth note is marked "Doo Bah". The fifth note is marked "Doo Bah". The sixth note is marked "Doo Bah". The seventh note is marked "Doo Bah". The eighth note is marked "Doo Bah".

## 18. RHYTHM STUDY FOR JA-DA

Musical notation for exercise 18 in 4/4 time, showing a rhythm study for "Ja-da". The melody consists of quarter notes and eighth notes. The first two notes are marked "Doo Bah". The third note is marked "Doo Bah". The fourth note is marked "Doo Bah". The fifth note is marked "Doo Bah". The sixth note is marked "Doo Bah". The seventh note is marked "Doo Bah". The eighth note is marked "Doo Bah".

## 19. JA-DA - Full Band Arrangement - With Syncopation

Bob Carleton  
Arr. by Mike Steinel

Musical notation for exercise 19 in 4/4 time, showing a full band arrangement of "Ja-da" with syncopation. The melody consists of quarter notes and eighth notes. The first two notes are marked "Doo Bah". The third note is marked "Doo Bah". The fourth note is marked "Doo Bah". The fifth note is marked "Doo Bah". The sixth note is marked "Doo Bah". The seventh note is marked "Doo Bah". The eighth note is marked "Doo Bah".



## 20. READING SWING RHYTHMS

To play the correct rhythm with a good jazz feel, think (or feel) the basic 8th note pulse and the jazz syllables.

( *♪ ♪ ♪ ♪* ) ← To play the correct **rhythm** think of the underlying 8th note pulse.

( *♪ ♪ ♪ ♪* )

Doo Bah Doo Dot      Doo Doo Dot      Doo Bah Doo Dot      Doo Dot

To play the correct **feel** think of the jazz syllables.

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

Doo Bah Doo Dot      Doo Bah      Doo Bah Doo Dot      Doo Dit Dot

## 21. SWING RHYTHM WORKOUT #1

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

Dit Dot Doo Bah Doo Dot      Dit Dot Doo Doo Dot      Dit Dot Doo Dot

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

Dit Dot Doo Bah      Dit Dot Doo Dit Dot      Dit Dot Doo Dit Dot

## 22. SWING RHYTHM WORKOUT #2

Doo Bah Doo Bah Dot      Dit Doo Dot      Doo Bah Doo Bah Dit      Dot Doo Dot

Doo Bah Doo Bah Dot      Doo Bah Dot      Doo Bah Doo Bah Dot      Doo Dit Dot

Doo Bah Doo Bah Dit      Doo Bah Doo Dot      Doo Bah Doo Bah Doo Bah      Doo Dit Dot

## 23. SWING RHYTHM WORKOUT #3

Remember to keep the 8th note pulse going in your head.

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

( *♪ ♪ ♪ ♪* )

Dit Doo Bah      Doo Bah      Doo Bah      Doo Dit Bah

## 24. SWING RHYTHM REVIEW

## "Jazzin' Up" the Melody with Syncopation

Syncopation is the first step to improvising in a jazz style. Early jazz musicians syncopated all types of music, including marching band tunes, hymns, and blues songs. They called it raggin' the melody.

### 25. "JAZZIN' UP" A-TISKET A-TASKET

*Original Melody*

*Jazzed Up (syncopated) Melody*

Dit Doo Dit Doo Bah Dit Doo Bah Dot Dit Doo Bah Dit

Dit Dot Dit Doo Bah Dot Doo Dit Dot Dit Doo Bah Dot

## "Jazzin' Up" the Melody by Adding Rhythms

Adding rhythms to a melody is another easy way to improvise in a jazz style. Start by filling out long notes with repeated 8th and quarter notes. Remember to swing the 8th notes (play legato and give the upbeats an accent).

### 26. "JAZZIN' UP" JINGLE BELLS

*Original Melody* J. Pierpont

*Jazzed Up Melody (rhythms added)*

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Doo Bah

Doo Bah Doo Bah Dit Dot Doo Bah Dot Dit Doo Bah Doo Bah Doo Bah Dit Doo Bah

## MAKE UP YOUR OWN (IMPROVISE)

### 27. LONDON BRIDGE

Complete the melody in your own "jazzed up" way. Use only the notes shown in parentheses. Slashes on the staff indicate when to improvise.

*Original Melody*

*Jazzed Up Melody*

Band Solo Band Solo

Band Solo - complete the melody

## Helpful Hint: Using The Melody Is Never Wrong

When starting to improvise, keep the melody in your mind. It is a helpful guide for beginning improvisers.

## Swingin' With Jack

### 28. RHYTHM WORKOUT

Sometimes quarter notes are long.

Doo Bah Doo Bah Dit Dot Doo Doo Dot Doo Bah Doo Bah Dit Doo Bah Doo Doo Dot

Doo Bah Doo Bah Dit Doo Bah Doo Dit Dot Doo Bah Dot Doo Bah Dot Doo Bah Doo Bah

Doo Bah Doo Bah Dit Dot Doo Dit Bah Dit Dot Dit Dot Doo Bah Doo Dot

### 29. MELODY WORKOUT

### 30. SWINGIN' WITH JACK - Full Band Arrangement

Arr. by Mike Steinel

### Style Review - Swing

- Use a soft "doo" attack rather than a "tah" attack
- Play quarter notes detached (staccato) unless otherwise marked
- Play notes followed by a rest staccato and accented
- Play 8th notes connected (legato) unless otherwise marked
- Play 8th notes with a triplet subdivision
- Accent 8th notes on the upbeats (the "and" of the beat)
- Accent quarter notes on beats "2" and "4"
- Use the scat syllables "doo", "bah", "dit", and "dot" to suggest the sound of each jazz articulation

## Building Jazz Chords

Most jazz is harmonized with **Seventh Chords**. **Seventh Chords** are four-note chords built in thirds (every other note of a scale). A **Major Seventh Chord** uses the first, third, fifth, and seventh notes of a major scale.

**31.**

Lowering the top note (called the seventh) of the **Major Seventh Chord** changes the chord to a **Dominant Seventh Chord**. Lowering the second (called the third) and top note (seventh) of a **Major Seventh Chord** changes the chord to a **Minor Seventh Chord**.

**32.**

Chords have specific labels called **Chord Symbols**. The first letter in a **Chord Symbol** always indicates the root or the bottom note of the chord. The letters and numbers on the right indicate the chord type (major or dominant for example).

Chord Name	Chord Symbol
G Major Seventh	GMA7
G Dominant Seventh	G7
G Minor Seventh	Gm7

### 33. MAJOR SEVENTH CHORD WORKOUT (GMA7)

### 34. DOMINANT SEVENTH CHORD WORKOUT (G7)

### 35. MINOR SEVENTH CHORD WORKOUT (Gm7)

## The Dominant Seventh Chord is a "jazzy" chord

Because of its flattened seventh (often called a "blue note") the **Dominant Seventh Chord** has a very "jazzy" or "bluesy" sound.

## The Blues Progression

The harmony of a jazz song is called the chord progression. The most common chord progression in jazz is the blues. Usually the blues is a twelve-bar repeated pattern using three **Dominant Seventh Chords**. The roots (bottom notes) of these three chords are usually the first, fourth, and fifth notes of the key of the blues.

### 36. LISTEN TO THE BLUES PROGRESSION - Bb Concert



### 37. BLUES WORKOUT - Roots and Sevenths

### 38. BLUES WORKOUT - Roots, Thirds, and Sevenths

### 39. MAKE UP YOUR OWN - 2-Bar Solos using Roots, Thirds, and Sevenths

## Building the Dominant Scale

You can build a "dominant scale" by inserting notes between the chord tones of the Dominant Seventh Chord. This scale "fits" (sounds like) the Dominant Chord.

### 40. BLUES WORKOUT - Dominant Scale

### 41. BLUES WORKOUT - Scale steps 1, 2, and 3

**42. BLUES WORKOUT - Scale steps 1 through 5**

**43. BLUES WORKOUT - Scale steps 1 through 5, and b7**

**Helpful Hint:** When you improvise, keep it simple. Don't try to play too many notes. Use occasional repeated notes and try to think of interesting rhythms.

**44. MAKE UP YOUR OWN - 2-Bar Solos**

**PERFORMANCE SPOTLIGHT**

**45. OUR FIRST BLUES - Full Band Arrangement with Solos**

Mike Steinel

Solo Section (use notes from the scales shown)

**St. Louis Blues** (Composed by W.C. Handy)

**46. RHYTHM WORKOUT**

**47. MELODY WORKOUT**

W. C. Handy, often called "The Father Of The Blues," was a famous composer, bandleader, and music publisher. He was one of the first musicians to recognize the commercial potential of African/American folk music and he worked to incorporate these influences into the arrangements for his nine-piece orchestra.

**Harmony Review**

In Ex. 36 we learned about the blues progression in B $\flat$  concert. Our version of St. Louis Blues uses a similar chord progression but in a different key: D (F concert).

**48. LISTEN TO THE CHORDS FOR ST. LOUIS BLUES**

**49. BLUES WORKOUT FOR ST. LOUIS BLUES - Roots, Thirds, and Sevenths**

**50. BLUES WORKOUT FOR ST. LOUIS BLUES - Scale steps 1 through 5, and  $\flat 7$**

## Improvisation Review

On page 9 we learned how to improvise by using syncopation (jazzin' up the melody) and by adding rhythms. The melody to St. Louis Blues is already syncopated but we can add rhythms to make it "jazzier".

### 51. "JAZZIN' UP" ST. LOUIS BLUES – Adding Rhythms

### 52. ST. LOUIS BLUES – Add Your Own Rhythms

In the sections marked "Solo," take turns making up your own rhythms using only a single pitch (D).

## Early Jazz

Jazz developed in the southern United States at the beginning of the 1900's. This new music, which wasn't even named "jazz" until 1917, borrowed elements from nearly all other styles of music: ragtime, European classical music, spirituals, hymns, work songs, field hollers, the blues, marching band music, and music from minstrel shows.

New Orleans was the center for jazz in the early years and New Orleans musicians such as Buddy Bolden, Joe "King" Oliver, Jelly Roll Morton, and Sidney Bechet were considered the finest performers of their time. "New Orleans Jazz" (or "Dixieland Jazz") focused on "group" improvisation with the trumpet, clarinetist, and trombonist often improvising at the same time over a steady accompaniment from a rhythm section made up of piano, banjo, drums, and occasionally bass.

After the first jazz recordings were made in 1917, the popularity of jazz grew rapidly. Jazz musicians traveled north to New York, Kansas City, and Chicago and then abroad. By the mid 1920's jazz was being performed throughout the world.

## Louis Armstrong

**Cornetist, Trumpeter, Vocalist**

Louis "Satchmo" Armstrong (1900–1971) was born in New Orleans. Armstrong became famous playing with the bands of "King" Oliver and Fletcher Henderson before starting his own band in the mid 1920's. In addition to being a great trumpeter, he was a great singer as well and invented a style of singing using nonsense syllables which is known as "scat". He traveled the world many times in his long career and became the most famous jazz musician of his day.





