

The Contemporary Jazz Series *Rhythms, Studies and Duets*

The four volumes of the Contemporary Jazz Series are designed so that each instrument can be played along with the corresponding cassette tape and/or other instruments. The tape for Volume One accompanies the *Jazz Rhythms*, *Jazz Studies* and *Jazz Duet* books. The books are published individually, by instrument, so that the player will be in the correct key and range on his or her instrument to play along with the cassette and/or players on other instruments. The same situation applies for Volumes Two through Four.

The *Jazz Rhythms* books are designed to teach sight reading, standard jazz figures and beginning improvisation.

The *Jazz Studies* books are for developing technique, stretching the harmonic possibilities and providing information and material for improvisation.

The *Jazz Duets* were created to fill a void in jazz literature providing a treat at the end of the lesson (where the student gets to play along with the teacher). The Duets are also great material for two friends or colleagues to play through.

All of the above books are based on the same sets of standard chord changes which are crucial for aspiring jazz players to learn. By playing through the entire series of books these progressions are reinforced and become second nature to the player.

David Berger

Contemporary Jazz Rhythms

These are the chord progressions
that may be used with these tunes:

Volume One

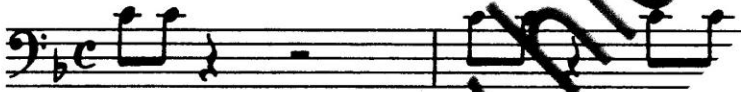
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THE BLUES

THE BLUES is the oldest and most basic form in jazz. **Frankie and Johnny** dates back to the 1840's. In its simplest form **THE BLUES** is twelve bars long: 4 bars I, 2 bars IV, 2 bars I, 2 bars V, 2 bars I. Many rock and roll tunes of the fifties and sixties used this format.

Concert F has been the most common key for **THE BLUES** in jazz from *New Orleans* (**St. Louis Blues, Royal Garden Blues**) to *swing* (**Creole Love Call, Sepia Panorama, Jeeps Blues, Kansas City**) to *bebop* (**Straight No Chaser, Blue Monk, Blues for Alice, Au Privave, Now's the Time, Billie's Bounce, Bag's Groove, Dance of the Infidels**) to *Post-bop* (**Stratusfunk, Walkin', Birdlike, The Second Race, Nancy Jo, Eighty-One**). Some tunes lengthen the blue (**Watermelon Man**); some shorten it to eight bars and add a bridge (**Confirmation**). There are many common substitute changes used when playing **THE BLUES**

The two eight note pattern is the simplest of patterns although inconsistent with it notes of seemingly equal value are played unequally; the first one long and the Both are accented and can best be remembered by the phrase "hit it. I use th DUTT." The three quarters of the third bar are lengthened forms of the ei sound, "TAH-DUTT-DUTT."



TAH-DUTT TAH-DUTT TAH

Of course the four notes of bar 27 are a c "DUTT" with the heaviest accent on the "



TAH-DUTT TAH



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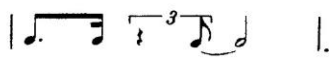
TAKE THE "A" TRAIN

Billy Strayhorn's **TAKE THE "A" TRAIN** is another standard from the Ellington book that transcends all styles. The original recording (1941) contains Ray Nance's classic solo. The version on *Ellington Uptown* (1951) is notable for wonderful bebop choruses by vocalist Betty Roche and tenor saxophonist Paul Gonsalves. The simple progression in the A section is the same as many other tunes before and since (**Exactly Like You, I'm Checking Out Goombye, I've Got to be a Rug Cutter, Boo Dah, Milo's Other Samba**). The first 8 bars of **A TRAIN** have the same chord progression as the first 4 of **Mood Indigo**. The second, fourth and eighth 8's of **Cherokee** also utilize this progression.

A TRAIN is fairly simple, therefore fairly difficult. Care must be taken to keep strict tempo. Do not anticipate or delay the whole notes; do not rush nor drag the phrase in bar 2. In the past

been the custom to delay the final eighth note. The phrase written

would be played



Modern players tend to continue this practice, although modern drummers much as they used to. Many players think the delayed note sounds match the drummer's beat, it just sounds sloppy. I suggest practicing a 12/8 feel, and then let your musical instincts guide you when

The whole notes can be played *sforzando crescendo* or there are 14 notes of 3 1/2 beats of more. I recommend *crescendi* would sound as affected as the word *cres* 17. The *d*'s imply a combination of ghosted notes

a rhythmic pattern of



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C

D7+11

Dee- dee dot dee- dee dot dee_

G7

C

G7

de dah dee

C

D7+11

G7

C

F

C7

da - d' - dee - d' dee dot

D7

G7

da - d' - dee - d' dee dot

C

G7

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DAH - DUTT DAH__ DUTT DAH - DUTT DA-DUT - DAH__



DAH - DUT DAH__ DUT DAH - DUT DUTT - DAH__



DUT-DUT - DA-DUTT - DAH__ DUT - DUT - DA-DUTT - DAH__



DUT - DUT-DA-DUT - DAH__ DUT - DUT - DA-DAH__



DAH - DUTT DAH__ DUTT DAH - DUTT



DAH - DUT DAH__ DUT



DUT - DUT - DA-DUTT-DAH__



DUT - F

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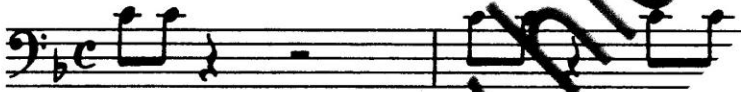
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The two eight note pattern is the simplest of patterns although inconsistent with it notes of seemingly equal value are played unequally; the first one long and the second one short. Both are accented and can best be remembered by the phrase "TAH-DUTT." I use the first two notes of the first bar as a guide. The three quarters of the third bar are lengthened forms of the eighth note sound, "TAH-DUTT-DUTT."



TAH-DUTT TAH-DUTT TAH-DUTT

Of course the four notes of bar 3 are a "DUTT" with the heaviest accent on the "DUTT"



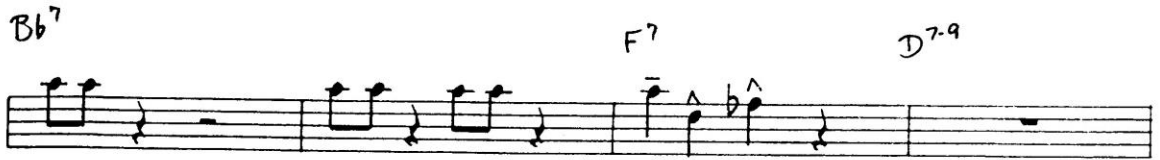
TAH-DUTT TAH-DUTT



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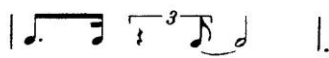
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C

Dee- dee dot dee- dee dot dee_

G7

de dah dee

C

G7

F

da - d' - dee - d' dee dot d'

D7

da - d' - dee - d' dee dot

C

G7

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DAH - DUTT DAH__ DUTT DAH - DUTT DA-DUT - DAH__



DAH - DUT DAH__ DUT DAH - DUT DUTT - DAH__



DUT-DUT - DA-DUTT - DAH__ DUT - DUT - DA-DUTT - DAH__



DUT - DUT-DA-DUT - DAH__ DUT - DUT - DA-DAH__



DAH - DUTT DAH__ DUTT DAH - DUTT



DAH - DUT DAH__ DUT



DUT - DUT - DA-DUTT-DAH__



DUT - F

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Contemporary Jazz Rhythms

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that may be used with these tunes:

Volume Two

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F Rhythm	30
I May Be Wrong	32
Satin Doll	34
There Will Never Be Another You	36
* Tiger Rag	38
Get Happy	40
Lady Bird/Half Nelson	42
All The Things You Are	44
Oh! Lady Be Good	46
* Cherokee	48

* "Cherokee" follows "There Will Never Be Another You" on the accompanying cassette, but for the sake of page lay out, it has been positioned on pages 48/50.

J = 200-240

B \flat B \flat ⁷

DAHT-DAHT - DOT DAH →DOT! da DOT - DOT! DAH→DOT! da DOT -

E \flat ⁷ B \flat

DOT! DAH→DOT! da DOT - DOT! DAH→DOT! da DOT -

F⁷ B \flat

DOT! DAH →DOT! (simile)

→DOT - DOT DAHT - DOT (simile)

E \flat ⁷ B \flat

F⁷ B \flat

B \flat

E \flat ⁷

F⁷

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