

PURPOSE


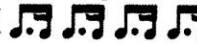

For some time now I felt the need to write a method which stresses the fundamental rhythms, articulations and phrasings commonly used by jazz groups.

Through experience gained from teaching and playing, I have discovered that these three elements are the keys to proper jazz conception and create universal difficulties for the students of jazz music.

It is the purpose of this method to overcome these difficulties by presenting a comprehensive approach to these basic organisms of jazz.

CONTENTS

This method is divided into two sections. The first section consists of twelve exercises which stress various rhythmic patterns. These patterns are then developed through a melodic song approach so that the player learns them in an interesting manner. The second section consists of ten tunes which utilize all the material presented in the exercises. In both the exercises and the tunes, care has been taken to phrase all of this material. This will eliminate any guess work on the part of the student. If the saxophone part in a jazz arrangement was taken from a professional library, such as Stan Kenton's or Count Basie's, one would find very few phrasing marks. Since jazz conception is a musical language all of its own, professional saxophone players, due to their experience, it would be impossible for him to tongue, accent, slur, and phrase this music accurately.

One of the most important things to keep in mind while playing these exercises and the tunes, is to play the eighth notes correctly. In the past, a bar of eighth notes () was played as dotted eighths followed by sixteenth notes (). It was believed that eighth notes played in this manner best exemplified the syncopated feel of jazz. However, modern conception demands that a bar of eighth notes be played as quarter notes followed by eighth notes in a triplet figure (). This notation most accurately defines the proper jazz conception to employ when playing eighth note patterns.

There are three phrasing marks which are used continually in this method, they are:

- > The note is accented and held its full value.
- ^ The note is accented and played short.
- The note is given full value and attacked with a legato tongue.

I have intentionally omitted staccato marks in order to avoid very short and detached notes. I must also stress that the legato tongue should be used frequently. With legato tonguing, one can effectively play a steady flow of moving notes intermingled with accents and tongued notes on different parts of the beat.

There are no written tempo markings, however each piece of music should be played at a moderate to medium fast tempo. Naturally, the tempo selected will depend on the players ability.

Basic Jazz Conception For Saxophone

Volume 2

By: Lennie Niehaus
Play-Along CD

The Play-Along CD included with this book was recorded by professional musicians playing in three keys. Tracks 1-11 are in Eb, tracks 12-21 are in Bb, and tracks 22-31 are in C. In addition, the exercises in the beginning of the book are played on tracks 32-43.

Each track is stereo separated, simply pan between your speakers to eliminate or include the saxophone in the recording. This enables you, the student, to either hear the music, or play along with the piano, bass and drums by eliminating the saxophone from the recording.

1	Bb and A tuning notes		00:12	22	Sack's o Fun	C	01:41
2	Sack's o Fun	Eb	01:41	23	House Boat	C	01:42
3	House Boat	Eb	01:42	24	All Right	C	01:37
4	All Right	Eb	01:37	25	Tiffany's Tune	C	01:39
5	Tiffany's Tune	Eb	01:39	26	Eager Yeager	C	01:32
6	Eager Yeager	Eb	01:32	27	Hop, Skip, and Jump	C	01:45
7	Hop, Skip, and Jump	Eb	01:45	28	Blue Waltz	C	01:41
8	Blue Waltz	Eb	01:41	29	Three's a Crowd	C	01:40
9	Three's a Crowd	Eb	01:40	30	Hide and Seek	C	01:40
10	Hide and Seek	Eb	01:40	31	Bea's Flat	C	01:42
11	Bea's Flat	Eb	01:42	32	Exercise No. 1		01:31
				33	Exercise No. 2		01:35
12	Sack's o Fun	Bb	01:41	34	Exercise No. 3		01:35
13	House Boat	Bb	01:42	35	Exercise No. 4		01:35
14	All Right	Bb	01:37	36	Exercise No. 5		01:35
15	Tiffany's Tune	Bb	01:39	37	Exercise No. 6		01:20
16	Eager Yeager	Bb	01:32	38	Exercise No. 7		01:46
17	Hop, Skip, and Jump	Bb	01:45	39	Exercise No. 8		01:36
18	Blue Waltz	Bb	01:41	40	Exercise No. 9		01:34
19	Three's a Crowd	Bb	01:40	41	Exercise No. 10		01:46
20	Hide and Seek	Bb	01:40	42	Exercise No. 11		01:19
21	Bea's Flat	Bb	01:42	43	Exercise No. 12		01:39

Produced by: Jerry Kalaf
Alto & Tenor Saxophone: Brian Scanlon
Guitar: Larry Koonse
Piano: Doug Walter
Bass: Kirk Smith
Drums: Jerry Kalaf

MODERATE SWING TEMPO

EXERCISE #1

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EXERCISE #10

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MODERATE SWING TEMPO

1. SACKS O' FUN

The musical score consists of ten staves of music in a single system. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as accents (^) and slurs. A first ending bracket is present on the third staff, and a second ending bracket is on the fourth staff. The score concludes with a final double bar line on the tenth staff.

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MODERATE SWING TEMPO

5. EAGER YEAGER

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains a first ending bracket labeled '1'. The third staff contains a second ending bracket labeled '2'. The score includes various musical notations such as eighth notes, quarter notes, and slurs. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page.



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