

TROMBONE

ESSENTIAL ELEMENTS FOR JAZZ ENSEMBLE

**A COMPREHENSIVE METHOD FOR
JAZZ STYLE AND IMPROVISATION**

By MIKE STEINEL

Managing Editor:

MICHAEL SWEENEY

WELCOME to the exciting world of jazz! This book will help you get started by introducing the important elements of jazz style and improvisation. You'll also learn basic jazz theory and some highlights of the history of jazz.

Play-along Tracks



The exercises and compositions in this book can be played by a full jazz ensemble, or individually with the available play-along tracks. Listening to good jazz players is an extremely helpful way to learn, and playing along with the accompaniment tracks is an excellent way to hear how jazz is played. The full band arrangements include "sample" improvised solos for study and reference. And remember... have fun playing jazz!

ABOUT THE AUTHOR

Mike Steinel is an internationally recognized jazz artist and educator. He has recorded with the Frank Mantooth Orchestra and the Chicago Jazz Quintet, and performed with a wide variety of jazz greats including Clark Terry, Jerry Bergonzi, Bill Evans, and Don Ellis. Since 1987, he has been a member of the jazz faculty at the University of North Texas where he teaches jazz improvisation and jazz pedagogy. He is the author of *Building A Jazz Vocabulary* (a jazz text) and numerous compositions for jazz ensemble.

The University of North Texas pioneered jazz education when it instituted the first jazz degree program in 1947. Its flagship ensemble, the One O'clock Lab Band has toured four continents and has been the recipient of four Grammy nominations. Throughout its history, UNT has produced a host of fine jazz talent. Alumni of the program can be found in all facets of jazz and commercial music.

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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.



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 *Jazz*

Tah _____ 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 *Jazz*

1 2 3 4 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.

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 *Jazz*

Tah Tah Tah Tah Tah 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.



4. DIT AND DOT

Traditional *Jazz*

Tah Tah Tah Tah Tah Tah Tah Tah Tah Dot Tah Dot Dot

5. DOO, BAH, DIT, AND DOT

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