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# Developing Depth and Dimension: Instructional Tools and Practices to Facilitate and Encourage the Growth of Young Jazz Musicians

Shauna E. McFaul  
[shauna.mcfaul@gmail.com](mailto:shauna.mcfaul@gmail.com)

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# Developing Depth and Dimension

Instructional Tools and Practices to Facilitate and  
Encourage the Growth of Young Jazz Musicians

Shauna E. McFaul  
Spring, 2013

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## Introduction

What is jazz? Where do we even begin to explore such a concept? A Google search will return a plethora of definitions and descriptions, but the most interesting I discovered was an article on CNN's website entitled plainly "What is Jazz?" by pianist Jonathan Batiste. He offers, "Jazz is subtle, emotional, and accommodating. It is intellectual and sometimes even scientific... Jazz is complex... Jazz is a tradition... Jazz is an experience." Batiste supports all of these statements with historical facts, musical data and personal experiences, but the reader never receives a more concrete explanation of what jazz is. As educators, how do we teach our students about a concept of such great depth without losing them in the black hole of "What is jazz?"

The answer is simple. In order to keep students connected on a path to develop the type of depth and dimension that a musical education demands and deserves, each step of the learning process must be just that: simple. A complex concept does not require a complex solution. By giving students as few variables at a time with which to contend, the teacher may add components little by little to guide students' development into the realm of jazz and improvisation. In order to begin jazz instruction as simply as possible, we need to begin with the students and their sounds by postponing the use of written music to a later point in the learning process.

A key component in this project is the progression from rote to written musical instruction when working with students. Jazz began as part of an oral/aural tradition where the music and sounds were learned by listening to and imitating sounds of real life. By attempting to teach students to read and play jazz without first teaching them to hear and play it, we are removing an enormous and historically significant aspect of this music and culture. Additionally, this aural approach to learning music is the primary component of the famed Suzuki method.

Shinichi Suzuki advocated learning to listen and play and then learning to read the printed music. Human beings learn to talk by imitating others and then learn to read written language after and Suzuki's philosophy believes in using the same approach with music.

"Because music is something that we appreciate aurally, it is important to teach it as an aural medium. When using one's eyes, the ears are less attentive. If you play in the dark, you become more aware of different musical inflections and nuances. The habit of practicing while reading music lowers students' aural sensitivity and they tend to not listen to their own playing..."

-Shinichi Suzuki, Suzuki Piano Brochure

The ability to listen to oneself and one's surroundings while playing is a very important skill for any musicians, but it is especially important for students to develop this skill when learning to improvise.

This paper aims to create an accessible presentation and exploration of jazz through an emphasis on learning aurally and the comprehensive development of musicianship through composition, musical analysis, performance, historical and cultural lessons and improvisation. These concepts are presented through a series of lesson plans, starting with the most basic concepts and slowly developing to introduce more skills to the students and to demand more from them musically.

Improvisation may well be the most intimidating aspect of jazz for beginning students and is often an area where band directors can have difficulties providing students with the appropriate experiences and information at each stage of their development as young jazz musicians. It is important to keep in mind concepts of learning and developmental psychology when planning to introduce new concepts to our students. Lev Vygotsky's concept of the Zone of Proximal Development is a good concept to keep in mind: the Zone of Proximal Development is a visual representation of what a student can do without help, what they can do with guidance and what is beyond the student's grasp even with the aid of a teacher (Lui, "Teaching in the Zone")

David Schroeder, Associate Professor of Music Education and Director of Jazz Studies at New York University, wrote a paper published in the *Philosophy of Music Education Review* entitled "Four Approaches to Jazz Improvisation Instruction," in which he discusses how four different accomplished jazz performers approach teaching jazz improvisation. All four artists that Schroeder discusses follow the improvisation methodology of pianist Bill Evans, and some of the most universally educational and useful statements that Schroeder offers are found at the very end of his writing. He writes, "Students need time to balance concentration with relaxation in order to absorb musical information vital to their growth and development," and "when freed from the complexity of considering the larger jazz context, students can slowly build their improvisational skill, simple concept by simple concept."

Though the activities, projects and lessons I have gathered here are generally organized into categories, the separation between one category and another can be very unclear. The blurriness of these categories is not due to negligence or lack of organization: it is because all aspects of these activities are closely related and intertwining. Teaching comprehensively in music is important for the development of well-rounded musicians and people. These activities and lesson plans which I am about to offer approach jazz comprehensively, simple concept by simple concept.

## **Personal Statement**

“Developing Depth and Dimension” is the culminating synthesis of my growth as a musician, learner and teacher thus far. In this paper, I have collected resources and ideas that have affected my teaching philosophy in regards to jazz education and arranged to demonstrate that I use these resources in my own way.

I strongly believe in first teaching music to students aurally and introducing written music later. This belief has come from intense contact with educators who advocate the rote to written music approach. These educators include, but are not limited to Dr. Laura Sindberg, Fred Sturm, Nick Keelan, Dr. Kirk Moss, and Matt Turner. My first experiences with music were completely the opposite of what I have learned from these teachers and, to this day, I am amazed at what students can do by just listening.

Because of my personal experiences with the success of beginning students aurally, the pedagogical methods of Shinichi Suzuki resonate with me. The “mother tongue approach,” advocates learning music the way humans learn to talk. Suzuki believed that students would develop better musically because they grow listening to themselves and the sounds they create.

Under this methodology, students develop strong memorization skills and learn to employ musical expression right from the beginning of the learning process. Starting students in music by teaching aurally establishes the basis of their musical education on aural skills; that type of foundation makes their awareness to tuning, tone production, melodic and harmonic motion and musical expression a natural part of playing as they develop.

As the student director of Lawrence University’s Jazz Workshop, I was able to gain practical experience using many of these methods with students in the beginning stages of their development as jazz musicians. In addition, as one of my projects for Jazz Composition and Arranging, I chose to learn to write a big band chart for a beginning jazz band. The resulting arrangement of John Coltrane’s “Naima” is included in this paper as an example of a piece of music with a number of educational elements that also provides improvisational opportunities.

In summation, this project is a comprehensive approach to teaching jazz to beginning musicians with an emphasis on learning by ear. Many of the elements I present here can and should be used in any musical setting. I chose to focus on jazz in an attempt to rekindle the instruction of jazz with its strong aural tradition and to demonstrate that the philosophy of Shinichi Suzuki is well founded and applicable outside of the classical realm.



# Ear Training and Musical Analysis

I begin the instructional practices portion of this paper with ear training for two reasons: first, to emphasize the importance of rote learning and second, to establish ear training as the foundation and starting point for the activities and concepts to follow. In this section, I have included ear training games (short, fun activities that encourage students to play and explore), instructions for teaching melodies and songs by ear and guidelines for a musical analysis project.





## Ear Training Games

These games challenge the students to develop their aural skills and can be performed in any order, as there is not an enormous difference in the level of musical difficulty between the three exercises. The third exercise abstractly approaches the realm of theory and composition by indirectly asking students what makes a musical line sound unfinished and what makes a line sound complete.

### 1. Rhythm Time

- Teacher begins playing rhythms and students repeat them
- Once students get comfortable, have students take turns coming up with short rhythms
  - Emphasize the importance of SIMPLICITY in these rhythms
  - Be prepared to help clarify rhythms that get too complicated or do not clearly show time.
- Rhythm section can play a groove behind this, or a metronome can be used to provide some rhythmic structure

### 2. Short Melodies

- Like the rhythm game, the teacher begins playing short melodies and students repeat them
- Once students are comfortable, have students volunteer to make up melodies
- EXTENSION: Ask rhythm section to choose a groove (swing, march, waltz, latin, rock, funk) for the students to play over

### 3. Question and Answer

This activity asks students to informally explore resolution of lines: what makes a melody sound complete and what makes it sound like it is only partially finished. It also asks students to listen to each other so they can appropriately “answer” the “questions”.

- Teacher plays a “question” and provides an “answer” as an example.
  - Answers will probably imitate the question, but resolve the line
- The teacher will ask the first student a question. The student will answer and then ask a question to the next student.

## How do I teach a tune by ear?

1. Break the tune up into smaller parts, or “chunks”, by measures or sub-phrases
2. Play the first chunk on a single pitch so students only have to contend with the rhythm first.
  - a. Students repeat it back
  - b. Repeat until most students are comfortable
3. Play the first chunk with rhythms and pitches
  - a. Students repeat it back
  - b. Slow down the pitches if certain spots are problematic
4. Proceed to the next chunk and approach it in the same manner
5. Put the first and second chunk together
  - a. Students repeat it back
6. Slowly add chunks to the melody until students have learned the whole melody.

Rhythm section members should ALL learn melodies, including percussionists. This will help the percussionists develop their ears and improvisational skills and it will require the wind players to be accountable for their own time and rhythmic accuracy, reducing their dependency on the rhythm section for time.

In the Resources section, I have included a number of blues songs that can be taught by ear.

## **Jazz Listening and Sharing Project**

This project asks students to search out jazz recordings to bring in and share with the class. Active listening and analysis should be a key component in a student's musical education. Regarding the National Standards for Music Education, this project asks students to listen to, analyze and describe music (goal #6) and incorporate historically relevant information in relation to the recording or performers (goal #9).

Students will bring in recordings to share with the class. The teacher may only have one or two students share per class as an introduction, or a whole class period may be focused on listening.

When presenting their recording, students should share the following information:

- Name or title of the group or musicians performing on the track
- Title of the song and album
- Names and instruments of the soloists, if possible
- Style of the song and time period in which it was written and/or recorded
- Play (on his/her instrument) a sound or line that they particularly liked from the recording, if possible
- Any interesting facts about the performer, composer or recording.

Ask the non-presenting students to share what they heard on the recording:

- Differences in soloist sounds?
- "Special effects" different instrumentalists used?
- Recognize the song or parts of other songs during the solos?

In order to keep this guided listening a part of the program, units can be created depending on what the focus is with repertoire or other themes in the program.

Sample units could include:

- Recording featuring a player on the student's primary instrument
- Swing/ Big Band
- Bebop



# Improvisation

This chapter provides an introduction to and progression through improvisation exercises for beginning jazz students. In this section, I have included improvisation games, class lesson plans, and information for teachers to use in order to simplify and present improvisational analysis in an accessible format.

I begin the section on improvisation based on Suzuki's thoughts that students should "play" music in the sense of enjoying and exploring it. This organization is also based on Matt Turner's teaching techniques of asking students to explore their instruments and the sounds they can create. In this sense, students become familiar with who they are as musicians and how to express themselves on their instruments.

Following the games, the section proceeds directly into lesson plans, which include step-by-step instructions and information regarding classroom set-up and the appropriate music education standards.



## Improvisation Games

The following five improvisation exercises are called games because they are meant to be fun, exploratory ways for students to discover different elements of improvisation. Exercises are listed in order from the most accessible to the most demanding.

1. Interpreting non-musical elements
  - Prepare a bucket or a hat with words on slips of paper
    - Can be themed
      - Colors
      - Animals
      - Machines
      - Weather
  - Students sit in a circle
  - Draw a slip of paper and KEEP IT A SECRET
  - Each person takes turns improvising what he or she thinks the word would sound like in music.
    - Listeners guess what the word was
2. Improvise over a drone
  - Students are seated in a circle
    - Drone when not improvising
    - Take turns going around the circle for improvising
    - Can be pitched or non-pitched
  - Teacher drones on a pitch
    - Gesture for students to find the pitch by ear
  - Students may play whatever they want for as long as they want. When they are done, they return to the drone and the next student starts.
3. Improvise over a drone-Rhythmic improvisation
  - Same set-up as Game 2.
  - Teacher drones on a pitch
    - Gesture for students to find the pitch by ear
  - Teacher plays the improve pitch (Perfect fifth above the drone)
  - Students can experiment with improvising rhythmically.
    - Can imply whatever time signature or style they wish
    - Teacher may supply a groove or metronome click if time is a concern.
4. Improvise over a drone-Prescribed pitches
  - Same set-up as Game 2.
  - Teacher drones on a pitch
    - Gesture for students to find the pitch by ear



- Once they have found it, teach them the pitch collection by ear
    - Can be any number of pitches
      - Pentatonic scales
      - Scales students need to practice
5. Improvise over a groove
- Ask the drumset player to choose a style or groove (i.e. swing, latin, rock, funk, waltz)
  - Ask for a volunteer to pick a scale
  - Have the rhythm section start the groove, with piano and guitar comping on that chord
    - Play through the scale with an entire measure of quarter notes on each pitch, ascending and descending.
    - Ask students to improvise simple backgrounds. One per wind section of the band.
  - Everyone takes a turn improvising. Snake through the band
    - Play backgrounds on cue. Director will point to the section and cue them to begin playing their backgrounds

## Intro to Jazz- Improvisation Exploration

This lesson plan is written as a warm-up exercise, intended to last about 7 minutes. It can easily be extended to fill more of a class period, especially if students want to play in smaller groupings or individually. Introducing improvisation as a warm-up, especially when used frequently, makes it a normal part of a student's routine and removes any fear and mystery that may be associated with playing alone or making up sounds and music.

During this lesson, students will explore their own instruments and become familiar with what they can do that is special to their instruments. Additionally, it asks students to listen to other instruments and identify sounds that other instruments can do that may be difficult for them. Students will work on listening and imitation while getting comfortable with their own instruments.

<b>Context/Setting/Grade Level(s)</b> Beginning jazz band	
<b>Long term or over-arching goal (include appropriate Standards)</b> National Standards: #3	
<b>Objective (The students will . . .)</b> The students will explore the sounds they can create on their instruments, both pitched and non-pitched.	
<b>Materials</b> Instruments	
<b>Modeling (check all that apply):</b>  <div style="text-align: center;"> <input type="checkbox"/> Instrument in hand    <input type="checkbox"/> Conducting    <input type="checkbox"/> Singing    <input type="checkbox"/> Student    <input type="checkbox"/> Media         </div>	
<b>Proximity</b> Move around the room throughout the activity to observe student progress	
<b>Instrument Skills</b>	<b>Classroom Setup</b>  Set up the classroom so students are sitting in a circle. Have the sections of the band sit together (trombones next to trombones, trumpets next to trumpets, etc.) One quarter (approx.) of the circle should consist of the normal rhythm section arrangement
<b>Ear Training/Aural Skills</b> <ul style="list-style-type: none"> <li>• Observe/explore sounds of their own instruments</li> <li>• Identify unique sounds that other instruments can make</li> </ul>	
<b>Musical Concept(s)</b> <ul style="list-style-type: none"> <li>• Improvisation</li> <li>• Listening</li> </ul>	

<b>Time</b>	<b>Sequence</b>	<b>Assessment</b>
~30s	<ul style="list-style-type: none"> <li>• Get students organized in the circle sitting by section</li> </ul>	
1min	<ul style="list-style-type: none"> <li>• “Today we are going to see what kinds of different sounds our instruments can make! I am going to give you all one minute to play around and explore what sorts of sounds we can make without hurting our instruments. Everyone is going to play all together. Ready?... GO!” <ul style="list-style-type: none"> <li>○ May extend or provide further encouragement if students seem hesitant</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Walk around the room and listen to students play</li> </ul>
1min	<ul style="list-style-type: none"> <li>• “Ok, great! Now let’s listen and see what other instrument groups are playing! Trombones and rhythm section will do the same thing we just did and saxes will listen to what the trombones are doing and trumpets will listen to the rhythm section. Listeners, make sure to pick out your favorite sounds!</li> </ul>	
1min	<ul style="list-style-type: none"> <li>○ “Saxes and trumpets, can you try to show us on your instruments some of the cool sounds you heard the trombones and rhythm section make?”</li> </ul>	<ul style="list-style-type: none"> <li>• Have students make the best attempt to imitate the sounds they liked from the other groups on their own instrument, or vocally.</li> </ul>
2min	<ul style="list-style-type: none"> <li>• SWITCH GROUPS and do the same. Saxes and trumpets play while trombones and rhythm listen. Have listeners show sounds they liked</li> <li>• “Would any of you like to share a sound that you think is special or unique just to your instrument?” <ul style="list-style-type: none"> <li>○ “Let’s see if we can imitate that sound!”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Have students volunteer</li> <li>• Ask students if they were able to make the same sounds or if they could only make a sound that was sort of like it.</li> </ul>
<b>Reflection of Teaching</b>		
<b>Extension</b>		

Kirk D. Moss, “Lesson Planning Template”

## Intro to Jazz- Improvisation Learning the Blues

<b>Context/Setting/Grade Level(s)</b> Beginning jazz band		
<b>Long term or over-arching goal (include appropriate Standards)</b> National Standards: #2, #3		
<b>Objective (The students will . . .)</b> The students will learn a Bb blues chord progression by learning Bb, Eb and F mixolydian scales and will improvise using each of those scales.		
<b>Materials</b> Instruments		
<b>Modeling (check all that apply):</b>  <p style="text-align: center;">X Instrument in hand    <u>  </u>X Conducting    <u>  </u>Singing    <u>  </u>Student    <u>  </u>Media</p>		
<b>Proximity</b> Walk around the band- Students are set up in a traditional big band format		
<b>Instrument Skills</b> Swing- articulation		<b>Teaching Devices/Mini-Games</b>
<b>Ear Training/Aural Skills</b> <ul style="list-style-type: none"> <li>Learn Bb, Eb and F mixolydian by ear</li> </ul>		
<b>Musical Concept(s)</b> <ul style="list-style-type: none"> <li>Blues progression <ul style="list-style-type: none"> <li>Define progression</li> <li># of measures in a blues</li> </ul> </li> <li>Learn mixolydian scales</li> </ul>		
<b>Time</b>	<b>Sequence</b>	<b>Assessment</b>
30s	<ul style="list-style-type: none"> <li>“Let’s all play our concert Bb major scale in this pattern (play swung):   Everyone play that pattern on each pitch. We’ll go up and back down.”</li> </ul>	<ul style="list-style-type: none"> <li>Listen as students repeat pitches back. Repeat as needed to ensure success</li> <li>This question forces students to analyze what they just performed and allows the teacher to</li> </ul>
2m	<ul style="list-style-type: none"> <li>“Now we’re going to learn a new scale that is really similar to that one. Using the same rhythm on each pitch, I will play two measures then you will play. Listen closely for the difference!” <ul style="list-style-type: none"> <li>Use Scale Resources Ex. 1a. Teacher plays 2 measures, students repeat.</li> <li>Students are likely to not all get the lowered 7<sup>th</sup> (concert Ab) at first- Hold the Ab and gesture for them to find it.</li> <li>Continue back down the scale.</li> </ul> </li> </ul>	
1m	<ul style="list-style-type: none"> <li>“What’s different about this scale?”</li> <li>“This is called our Bb mixolydian scale. Let’s try the same thing with F</li> </ul>	

5m	<p>major and Eb major.”</p> <ul style="list-style-type: none"> <li>○ For these, play through the major scales just like with Bb, then ASK students what note will be changed for the mixolydian version of the scale.</li> <li>○ Feed the mixolydian scale to them two bars at a time then play through it all together, ascending and descending</li> </ul>	observe which students consciously caught the difference
15s	<ul style="list-style-type: none"> <li>• Write blues progression on the board- see Ex. 3. Combine the two charts, putting the actual chord names in parentheses below the roman numerals</li> </ul>	
2m	<ul style="list-style-type: none"> <li>• “This is a blues progression. <ul style="list-style-type: none"> <li>○ What is a progression? (series of chords that songs are written over)</li> <li>○ Each of the roman numerals represents the number of the note in the scale that that chord is built on</li> <li>○ In this instance, each chord lasts for 1 measure”</li> </ul> </li> </ul>	
3-5m	<ul style="list-style-type: none"> <li>• “Let’s play through these chord changes, focusing on the roots of the chords (Ask students to identify). We will use the same scale rhythm on each note in parentheses on the board. Let’s get a percussionist on drumset playing a swing pattern and play through these 12 bars until I cut you off!”</li> <li>• While the winds play the scale pattern on the roots of the chords: <ul style="list-style-type: none"> <li>○ teach the piano player the miracle voicing (Ex 5) with comping rhythm 4a.</li> <li>○ have the bass player outline the triads in quarter notes (1 3 5 3) or make up a similar, simple walking bass line.</li> <li>○ Have the guitar player either make up a voicing similar to the left hand of the piano miracle voicing or play what the winds are playing.</li> </ul> </li> </ul>	
3m	<ul style="list-style-type: none"> <li>• <b>Cacophony:</b> “Let’s try improvising using the new scales we learned so we can play over the chord changes next time.” <ul style="list-style-type: none"> <li>○ Loop each chord in the rhythm section while the horns improvise over it using the corresponding mixolydian scale</li> </ul> </li> </ul>	
<b>Reflection of Teaching</b>		
<b>Extension</b>		

Kirk D. Moss, “Lesson Planning Template”

## Intro to Jazz- Blues Review

This lesson plan is an extension of the “Learning the Blues” lesson. Students review the scales that were learned and then take steps towards more formally structured improvisation, requiring them to incorporate the scales they are learning into their solos. The students are still in the safety net of improvising in groups to encourage them to explore without feeling like the spotlight is on them too much. At the end of this lesson plan, I have included possible additions or extensions to this plan, expanding on what the students will practice in “Blues Review”.

<b>Context/Setting/Grade Level(s)</b> Beginning jazz band	
<b>Long term or over-arching goal (include appropriate Standards)</b> National Standards #2, #3	
<b>Objective (The students will . . .)</b> The students will outline the 3rds and 7ths of the chords in a Bb blues progression while small groups of students improvise	
<b>Materials</b> Instruments. Pitched/Keyboard instruments for percussionists	
<b>Modeling (check all that apply):</b> <input checked="" type="checkbox"/> Instrument in hand <input type="checkbox"/> Conducting <input type="checkbox"/> Singing <input type="checkbox"/> Student <input type="checkbox"/> Media	
<b>Proximity</b> Walking around band	
<b>Instrument Skills</b> Review mixolydian scales	<b>Set-up</b> Students are set up in traditional big band format.  On the board, write the blues progression (Roman numeral version)
<b>Ear Training/Aural Skills</b> New scale pattern by ear	
<b>Musical Concept(s)</b> Experience accompanying other soloists Improvising	

Time	Sequence	Assessment
2min	Review last blues lesson and progression on board <ul style="list-style-type: none"> <li>• “What is this thing on the board?”</li> <li>• “How many scales did we learn last time?”</li> <li>• “What scales were they?”</li> </ul>	
4min	Teach the “Alternate Scale Pattern” (Ex. 2) by ear, 1 measure at a time. Percussionists on mallet instruments <ul style="list-style-type: none"> <li>• “Repeat after me!”</li> <li>• Do it for Bb, Eb, and F mixolydian scales</li> </ul>	
2min	Decipher Roman Numerals <ul style="list-style-type: none"> <li>• “What do the Roman numerals mean?” (Names of chords, scale degree on which the chords are built, show us what key we are in: I<sup>7</sup>= Bb<sup>7</sup> = Blues in Bb.</li> </ul>	
2min	Improvising <ul style="list-style-type: none"> <li>• “What are the third and seventh notes in each of our mixolydian scales?”               <ul style="list-style-type: none"> <li>○ Write on board by the corresponding Roman numerals                   <ul style="list-style-type: none"> <li>▪ Bb= D, Ab; Eb= G, Db; F= A, Eb</li> </ul> </li> </ul> </li> </ul>	
2min	<ul style="list-style-type: none"> <li>• “Let’s play through the progression on the thirds the first time through and the sevenths the second time through. We’ll use this rhythm in each measure. Repeat after me: (play comping rhythm Ex. 4a)” Drummer on set playing a swing pattern.</li> <li>• “We’re going to break this progression into three 4 bar sections and just work on them 4 measures at a time to get comfortable with them. Each section will get a chance to improvise as a mini group while the other sections play either the third or the seventh in that rhythm we just used.”               <ul style="list-style-type: none"> <li>○ Piano will improvise with trumpets</li> <li>○ Guitar will improvise with saxes.</li> <li>○ Bass will improvise with trombones for this exercise.</li> <li>○ Show 1, 4, and 5 on fingers to guide students through changes.</li> </ul> </li> </ul> Do 3x per 4 bars per wind section (9x total per 4 measures) <ul style="list-style-type: none"> <li>• “Let’s see if we can do the whole form! First time through is the sax group, second trombone group, third will be trumpets and fourth will be everyone. On the fourth time, rhythm section, do your own comping patterns to support the winds.</li> </ul>	
<b>Reflection of Teaching</b>		
<b>Extension</b> <ul style="list-style-type: none"> <li>• Ask for volunteers to make up short backgrounds to teach to their sections by ear. Transpose background so it works for each chord.</li> <li>• Learn the blues scale</li> <li>• Learn the scales and progression for blues in F.</li> <li>• Ask for students who may want to solo individually.</li> </ul>		

## **Moving Forward in Improvisation**

Thus far, the exercises for improvisation have been free of formal structure or have dealt specifically with blues progressions. Obviously, students will encounter a much wider variety of musical situations regarding improvisation as they progress. As introductory materials, the blues work well because the chord changes are generally relatively slow and a number of songs use the same format, so it allows students to expand their repertoire rapidly. The form and improvisation techniques are also easy for students to memorize because of the simplicity of the blues form.

When proceeding on to learn compositions that do not use a blues progression, the teacher must put in effort to show the students that there is a method to the madness. Knowledge of jazz theory is a must for the teacher. As the challenge that the music provides increases, we must not forget to keep our instructional plans as sequential and as accessible as possible to ensure the greatest success for students.

Nick Keelan, Associate Professor of Music at Lawrence University in Appleton, WI, advocates an improvisation study method using key centers. In 2011, he presented a clinic to the Colorado Music Educators Association (CMEA) in which he discussed the merits of the key center approach. These benefits include the simplification of changes for students by grouping chords together so that a few major scales may be used over a number of chords. Keelan outlines the basic music theory concepts that teachers need to know, how to present that information to students and provides additional learning resources for both teachers and students.

Keelan's theory is a good intermediate point for young musicians to work through when learning to improvise. Following this page, I have included a copy of the handout from the CMEA clinic, as well as an example of the analysis of a tune using Keelan's theory. By using this information to simplify the harmonic analysis of a tune, a teacher can present a wider array of material to students in a way they can understand it and the teacher can tailor the complexity or simplicity to the class's needs.





Colorado Music Educators Association  
Friday January 28, 2011  
Mystery Solved: Easy and Effective Techniques for Teaching Jazz Improvisation  
Improvisation Techniques Using Key Centers  
Nick Keelan, Lawrence University  
Prepared for the Colorado Music Educators Convention 2011

Most common chord progressions in jazz

- Major II -V -I progression
- Minor II-V-I progression
- Modal progression
- Blues progression

For the purpose of this discussion, modal progressions and blues progressions will only receive quick treatment. The focus will be on major and minor II-V-I progressions.

This presentation will not address developing aural skills in jazz players. My friend and colleague at Lawrence, Fred Sturm, has prepared an excellent document called "All Ears" which does an excellent job suggesting specific exercises for teaching and improving aural skills in beginning and advanced players. With the kind permission of Fred, this paper is available for download on the Lawrence web site referred to at the end of this document.

How this system of using key centers works

- The goal is to group several chords together so that a single major scale may be used over all of them.
- Because most players know and regularly practice major scales, this method works well for those who are just beginning to improvise. It also works well for those more advanced players who encounter a new tune and want to sound good the first time playing a solo on that tune.
- This method is used to simplify the scale choices for the vast majority of chord progressions encountered in jazz. In some cases the scale choice is not the best but it works.
- The ear begins to take over, helping the player to find the best notes and pass over the notes that don't sound as good.
- This system is NOT an end point but a means to get more students improvising.

Tasks for the director

- SIMPLIFY for the students. Only a few advanced students are capable of understanding chord symbols. Challenge those students but for the majority, SIMPLIFY.
- Provide a safe environment for students to learn to improvise. Typically this starts with several students improvising at once and gradually goes to single students.
- Even though it means lesser players are playing solos, avoid have the same few students play all of the solos.
- Select tunes that are at the level of the students trying to solo. (Learning to analyze tunes using the suggested method makes finding appropriate music much easier).
- Learn to read chord symbols and see major and minor II-V-I progressions.

- Teach FORM to students. The form of most tunes is easy to identify and students will learn to hear the form. Knowing the form and knowing that the form repeats over and over vastly simplifies the challenge of improvising.
- Provide practice tracks of tunes for students to practice with at home. The Aebersold series is a vast library of practice material at ALL levels.
- Teach aural skills by having students play simple tunes BY EAR. Do this in your concert groups as well.

#### Tasks for the students

- Learn major scales.
- Practice playing simple tunes by ear.
- Take a Chance.

#### Form types and basic jazz theory

- Blues, typically 12 bars.
- Modal tunes, typically grouped in 4 and 8 bar phrases.
- Jazz standards, usually 32 bars. Typically the 32 bar forms are in four 8 bar phrases and grouped such as AABA, ABAB, ABAC, etc. with these letters representing similar melodic material and/or chord progressions.
- Most of these jazz standards will contain major and minor II-V-I progressions. Some are shortened to II-V or V-I and will not contain the entire II-V-I progression.
- A WONDERFUL resource of jazz standards for study and performance is The Real Book sixth edition published by Hal Leonard. If one spends a few hours studying tunes in the Real Book for form and II-V-I progressions all of this theory will begin to make sense.
- While knowing all of the modes is a nice thing, remember that modes are still major scales. While most student will have no clue what a Locrian mode is, every student with minimal skills playing major scales can easily play a major scale starting on the 7<sup>th</sup> tone.

#### Identifying the form of a standard jazz piece

- Most pieces use the following basic pattern:
  - Introduction
  - Melody and form throughout the entire form
  - Solo section which duplicates the melody form
  - Out chorus which is a final time through the entire form
  - Perhaps a short tag or coda
- Find the start of the form (melody) after the introduction.
- Look at either the melody or the chord progression to identify the typical 8 bar phrases. Most likely the form will end at the start of the solo section.
- To organize the material put the 8 bar phrases into a form grouping similar sections such as AABA, ABAB, ABAC, etc.
- Look at the solo section to see that it follows the form of the melody (it will unless it is a RARE exception).
- Look at the end of the piece after the solo section to see that the form is repeated to end the tune (unless it is a RARE exception it will be repeated in entirety).
- Look at the end of the piece to see if there is a tag or coda that extends the form for a short time to give a more effective ending.

Why bother with the form?

- Repeated material means there is actually less material to study and teach.
- Solo sections should follow the form of the piece and not be randomly structured.
- A great way to get more students soloing is to give the harder parts of the form to better soloists and the easier sections to the less experienced soloists.
- A great way to give soloists more confidence is to add a background behind the solo. Often this is not provided by the composer in the solo section but such background material CAN be found in other parts of the tune and used during the solo sections as needed.
- Knowing the form and teaching students to hear it is a great tool for teaching better musicianship. For example in an AABA tune one might suggest to the students that in the first A section play soft, the second A is louder, the B section is the fullest, and the last A diminuendos to the end. Solo sections can be done the same way by both the soloist and the backgrounds.
- Knowing the form and learning to see and hear it is FUN. When justifying “why music” this is a powerful tool (and a confusing one for non-musicians) in justifying the complexity and mental challenge of the art. I would also suggest that teaching an administrator to hear form is not a bad idea.

Aebersold Improvisation recordings / books to practice these techniques. Get these recordings your local music store or order from Aebersold online.

- vol. 24           Maior and Minor (works all major and scales)
- vol. 54           Maiden Voyage (fun tunes to practice applying key centers)

Special resource:

- vol 76 of the Aebersold series lists alphabetically ALL of the tunes in the Aebersold Improvisation series. This list can also be found on the Aebersold web site at [www.jazzbooks.com](http://www.jazzbooks.com).

Modal Progression

A modal progression stays on one chord for several measures before moving to the next chord. It does not typically follow any major or minor II-V-I progression. Select the correct major scale by finding the best fit from the system described above.

Blues progression

A blues progression is a special progression that may use the techniques described above but also employs other techniques. For information and practice with blues progressions use the following Aebersold volumes:

- vol. 2            Nothin' But Blues
- vol. 42          Blues in all Keys
- vol. 57          Minor Blues



And now the real theory stuff

An essential skill: One must be able to quickly identify the circle of 5ths.

Bb Eb Ab Db Gb B E A D G C F Bb  
G# C# F# Cb

Major II-V-I progression

II chord: m, mi, min, -7, 9, 11, or 13  
The II chord is built on the second degree of a major scale.

V chord: 7,9, 11, or 13  
The V chord is built on the fifth degree of a major scale.

I chord , Maj, M, or Ma 6, 7, 9  
The I chord is built on the first degree of a major scale.

example:	II	V	I
	Dm7	G7	CMa7
	2nd tone of C major	5th tone of C major	1st tone of C major
	dorian mode	mixolydian mode	major scale

When improvising use the same major scale (C major scale) for all three chords.

Minor II-V-I progression

II chord: mi7(b5), 7  
Use a major scale a 1/2 step above the letter name of the chord.

V chord: 7b9, 7b5b9, 7#9, 7#5#9  
Use the same major scale as on the II chord.

I chord: m, mi, min, -6, 7, 9, 11, 13  
Use the same major scale as on the II chord.

example:	II	V	I
	Dmi7b5	G7b9	Cmi6
	Eb major scale	Eb major scale	Eb major scale
	locrian mode		relative major scale

When improvising use the same major scale (Eb major scale) for all three chords.  
It is a bit of a stretch to make this work for advanced improvisers but it does work fine for the beginning improviser.

Contacting me

Nick Keelan, associate professor of trombone  
Lawrence University Conservatory of Music  
711 E. Boldt Way  
Appleton, WI 54911  
Office phone: (920)832-6630  
Email: [nickkeelan@lawrence.edu](mailto:nickkeelan@lawrence.edu)  
Web: [www.lawrence.edu/fast/keelann/](http://www.lawrence.edu/fast/keelann/)

**Killer Joe**  
 Benny Golson  
 Form: 32 bars, AABA  
 Chord Changes

A1	C <sup>13</sup>	Bb <sup>13</sup>	C <sup>13</sup>	Bb <sup>13</sup>
	C <sup>13</sup>	Bb <sup>13</sup>	C <sup>13</sup>	Bb <sup>13</sup>
A2	C <sup>13</sup>	Bb <sup>13</sup>	C <sup>13</sup>	Bb <sup>13</sup>
	C <sup>13</sup>	Bb <sup>13</sup>	C <sup>13</sup>	Bb <sup>13</sup>
B	Emi <sup>7(b5)</sup>	A <sup>7(b9)</sup>	Eb mi <sup>7</sup>	Ab <sup>9</sup> A <sup>13(b9)</sup>
	A <sup>13</sup>	Gb/Ab Ab <sup>7</sup>	Emi <sup>7</sup>	A <sup>13(b9)</sup>
A3	C <sup>13</sup>	Bb <sup>13</sup>	C <sup>13</sup>	Bb <sup>13</sup>
	C <sup>13</sup>	Bb <sup>13</sup>	C <sup>13</sup>	Bb <sup>13</sup>

**Killer Joe**  
Benny Golson  
Form: 32 bars, AABA  
Key Centers

A1	F F	Eb Eb	F F	Eb Eb
A2	F F	Eb Eb	F F	Eb Eb
B	F D	F Db	Db D	Db D
A3	F F	Eb Eb	F F	Eb Eb

# Building Repertoire

This section addresses repertoire for the beginning jazz band in three parts:

1. Student-created compositions learned aurally
2. Selection criteria for quality, existing big band charts
3. Written rationale and explanation of my arrangement of John Coltrane's "Naima". A score and recording of the arrangement are included in the Resources section.





### **Performance: Creating music of their own**

One of the most beneficial ways to program concert music for a jazz band is to guide your students to compose a new piece collectively. This may seem like a stretch for such young players, but after following an aural and improvisation-intensive education, the students have already done every aspect of composing their own music *except* for performing it. Every time they created a riff and taught it to other students by ear, they were practicing and learning to write their own music.

In order to cohesively create an entire tune, it may be easiest for the teacher to decide what progression to use. A blues progression would be well within the students' grasp, but the students could just as easily work with other simple progressions, like something modal, provided they become familiar with how the structure of the progression functions.

First, have the band choose what style they want their tune to be. Let the students brainstorm to come up with ideas for the head, or melody, of the tune and edit it until they are happy with it. This may require guidance from the teacher so that the melody fits the style and form of their tune. Next, have them create a few different short background riffs to play behind solos or for some sections to play behind the melody. Finally, plan the order of the song and the soloists and practice playing through it!

Keep this project aural. Use a tape recorder or a computer to keep track of the head and melodies so students can refresh their memories and so there is a master copy of what the students created. Make sure the students take responsibility for teaching each other. Ownership of this caliber at a young level will go a long way to encourage the students in their endeavors and to show the community and families what the students have accomplished and are capable of.

## Choosing Concert Repertoire for a Beginning Jazz Band

When selecting charts for a beginning jazz band, there are many characteristics to consider about the music. Primarily, the chart should be *worth* teaching, meaning that it contains elements that will further the students' development as musicians. Pieces should be chosen that are vessels for musical growth, lessons for cultural and historical understanding, and that will be entertaining for both the students and the audience members.

It is easy to choose an arrangement or composition written for a young jazz band that lacks the kind of quality students need and deserve at the start of their musical development. During the selection process, one should search for pieces that strike the balance of challenging students yet allowing them to be successful. Choosing an arrangement with historical or cultural significance will also add depth to the student's learning. A composition or arrangement will also be fun for the students if the chord changes are accessible for improvisation.

With the beginning jazz repertoire currently in existence, it can be very difficult to find a chart that is so comprehensive to present to students. Because of this, I chose to learn how to arrange music for beginning jazz bands. The result was a big band arrangement of John Coltrane's "Naima".

My goal for "Naima" was multifaceted: I wanted it to serve as an introduction to John Coltrane, a jazz great, and to make his challenging music accessible to young musicians without sacrificing the integrity of his original composition. Additionally, I used my arrangement as an opportunity to introduce students to typical rhythmic elements in the Latin jazz idiom, including clave and strong, rhythmic comping patterns in the saxophones, trumpets and trombones.

In this arrangement, I also accounted for a number of factors that often plague young jazz band. Oftentimes, jazz bands at the middle school level or in rural areas will not have full big band instrumentation available to them. I wrote "Naima" with a great deal of doubling parts within sections and between sections in an attempt to have as many of the key parts covered as possible even with missing players. This doubling also has another advantage: it provides students with a safety net of playing in a small group.

Coltrane's original composition has complex chord changes that can be challenging even for experienced improvisers. To make the solo section accessible to the students, I created a new harmonic progression with chord qualities that are reminiscent of Coltrane's chords. The chords are closely related and the solo section only consists of two different chords, thus allowing students time to become comfortable with the feel of the improvisation section and the single scale they need to know in order to solo. I also wrote this section so the piece can include as many or as few soloists as is desired.

I have included a copy of the score to "Naima" and a CD containing a live recording of the arrangement by the Lawrence University Jazz Ensemble.

## **“Naima” by John Coltrane, arr. Shauna McFaul**

My goal for “Naima” was multifaceted: I wanted it to serve as an introduction to John Coltrane, a jazz great, and to make his challenging music accessible to young musicians without sacrificing the integrity of his original composition. Additionally, I used my arrangement as an opportunity to introduce students to typical rhythmic elements in the Latin jazz idiom, including clave and strong, rhythmic comping patterns in the saxophones, trumpets and trombones.

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I have included a copy of the score to “Naima” in the Resources chapter and a CD containing a live recording of the arrangement by the Lawrence University Jazz Ensemble.



# Resources

In this section, I have collected additional resources and examples or explanations of concepts to which I refer in lesson plans or earlier writings. These resources are directed toward the teacher's use while working with students.

- Scale Resources
- Blues Comping Resources
- Blues Heads
  - Blues by Five
  - Blue Seven
  - Blues in the Closet
  - C Jam Blues
  - Sonnymoon for Two
- "Naima" score and recording



# Scale Resources

Ex. 1a: Bb Mixolydian Scale

5

9 Ex. 1b: Eb Mixolydian Scale

13

Ex. 1c: F Mixolydian Scale

17

21

Ex. 2: Alternate Scale Practice Pattern- Fred Sturm's Jazz Theory pattern

25

30



## Blues Resources

### Ex. 3: Blues Progression

Blues in Bb

I <sup>7</sup> IV <sup>7</sup> I <sup>7</sup> I <sup>7</sup>	Bb <sup>7</sup> Eb <sup>7</sup> Bb <sup>7</sup> Bb <sup>7</sup>
IV <sup>7</sup> IV <sup>7</sup> I <sup>7</sup> I <sup>7</sup>	Eb <sup>7</sup> Eb <sup>7</sup> Bb <sup>7</sup> Bb <sup>7</sup>
V <sup>7</sup> IV <sup>7</sup> I <sup>7</sup> I <sup>7</sup>	F <sup>7</sup> Eb <sup>7</sup> Bb <sup>7</sup> Bb <sup>7</sup>

### Ex. 4: Comping Rhythms

Ex. 4a
Ex. 4b
Ex. 4c

The notation shows three rhythmic patterns on a single staff in 4/4 time. Ex. 4a consists of quarter notes on the 1st, 2nd, and 3rd beats. Ex. 4b consists of eighth notes on the 1st and 2nd beats, followed by quarter notes on the 3rd and 4th beats. Ex. 4c consists of eighth notes on the 1st, 2nd, and 3rd beats, followed by a quarter note on the 4th beat.

### Ex. 5: "Miracle" Voicings, piano (Mantooth, "Voicings for Jazz Keyboard")

The notation shows three measures of piano accompaniment in Bb major, 4/4 time. The right hand (treble clef) plays open fourths (G-Bb, Ab-C, Bb-D). The left hand (bass clef) plays tritones (F-Bb, Eb-Ab, Bb-D). The right hand's voicings are consistent across all three measures, while the left hand's voicings shift.

Open fourths in the right hand do not move.

The tritone outlining the third and the seventh of the chords shifts in the left hand.

7

# Blues By Five

Red Garland

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

5

# Blue Seven

Sonny Rollins

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Blue Seven is a 12-bar blues that features a call and response melody. Note the use of the  $\flat 5$  (also called the  $\sharp 11$ ) in the melody over each of the three seventh chords. This was originally played as a medium-slow swing.

# Blues In The Closet

Oscar Pettiford

Musical notation for 'Blues In The Closet' in 4/4 time. The piece consists of 12 measures. The first line (measures 1-4) is marked with an F7 chord. The second line (measures 5-8) is marked with Bb7 and F7 chords. The third line (measures 9-12) is marked with Gm7, C7, F7, and C7 chords. The melody is written in treble clef with a key signature of one flat (Bb).

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Blues in the Closet is a 12-bar blues with a motific melody. One melody note gets changed in measure 5 so that the melody matches the chord changes. This was originally played with a medium-slow swing feel.

# C Jam Blues

DUKE ELLINGTON

Musical notation for 'C Jam Blues' in 4/4 time. The piece consists of 12 measures. The first line (measures 1-4) is marked with C7, F7, and C7 chords. The second line (measures 5-8) is marked with F7, C7, and Aaug#9add7 chords. The third line (measures 9-12) is marked with Dm7, G7, C7, Dm7, and G7 chords. The melody is written in treble clef with a key signature of one flat (Bb).

# Sonnymoon For Two

Sonny Rollins

The musical score for "Sonnymoon For Two" is presented in three staves. The key signature is one flat (B-flat major), and the time signature is 4/4. The melody is a repeating 12-bar blues motif. The first staff begins with a  $B^b7$  chord. The second staff begins with an  $E^b7$  chord, and a  $B^b7$  chord is indicated above the second measure. The third staff begins with an  $F^7$  chord, has a  $B^b7$  chord above the second measure, and an  $F^7$  chord above the final measure.

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Sonnymoon For Two is a 12-bar blues with a repeating motific melody that doesn't change to match the chords. This was originally played with a medium-swing feel.



# Naima

John Coltrane, Arr. Shauna McFaul  
2013 Lawrence University Jazz Weekend Commission

Score and live recording

SCORE

# NAIMA

JOHN COLTRANE  
ARRANGED BY: SHAUNA McFAUL

STRAIGHT 8THS ♯100

ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
BARITONE SAX  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4  
GUITAR  
PIANO  
BASS  
DRUMS

CRASH 8THS

# NAIMA" - SCORE - p. 2

17 18



This musical score page contains the following parts and staves:

- Vocals:** A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (Soprano, Alto, Tenor, and Bass staves).
- Trumpets:** Trp. 1, Trp. 2, Trp. 3, Trp. 4.
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4.
- Guitar:** Gtr. (with chord diagrams for A<sup>7</sup>, G<sup>7</sup>, and A<sup>b</sup>7).
- Piano:** PNO. (Grand staff).
- Bass:** BASS.
- Drums:** D. S. (Drum set).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *mfz*, and *mfz*. The guitar part features chord diagrams for A<sup>7</sup>, G<sup>7</sup>, and A<sup>b</sup>7. The drum part shows a rhythmic pattern with *mfz* dynamics.



# NAIMA" - SCORE - P. 3

25 To Coda 25

**Instrumentation:**  
Sax. 1, Sax. 2, Ten. 1, Ten. 2, Ten. 3, Ten. 4, Trp. 1, Trp. 2, Trp. 3, Trp. 4, Ten. 1, Ten. 2, Ten. 3, Ten. 4, Gtr., PNO., BASS, D.S.

**Dynamic Markings:** *mf*, *f*

**Chord Symbols:**  $D^{\flat}m7$ ,  $Bm7$

**Performance Indicators:** *rit.*, *rit.*

**Section Markers:** 25, To Coda 25

# NAIMA" - SCORE - P. 4

41

A Sax. 1  
A Sax. 2  
T. Sax. 1  
T. Sax. 2  
S. Sax.  
Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Ten. 1  
Ten. 2  
Ten. 3  
Ten. 4  
Gtr.  
Pno.  
Bass  
D. S.

Am7 Gm7 Abm7 Dbm7 Bm7 Am7 Gm7 Abm7

# NAIMA" - SCORE - P. 5

49

57 SOLO SECTION (SUACS ON CUE)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

S. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

D. S.

# NAIMA" - SCORE - P. 6

65 DEUM SOLO

The musical score is arranged in a standard ensemble format with the following parts:

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, S. Sax.
- Trumpets:** Trp. 1, Trp. 2, Trp. 3, Trp. 4
- Tenors:** Ten. 1, Ten. 2, Ten. 3, Ten. 4
- Other Instruments:** Gtr., PNO., Bass, D. S.

Key features of the score include:

- Section Markers:** A box containing the number '65' and the text 'DEUM SOLO' is placed above the first staff.
- Clap Markings:** The word 'CLAP' is written above the staff lines for the saxophones, trumpets, tenors, guitar, piano, and bass at the beginning of the 'DEUM SOLO' section.
- Chord Diagrams:** Two guitar chord diagrams are provided:  $D^{\flat}m7$  and  $A^{\flat}m7$ .
- Drum Solo:** The drum part (D. S.) features a 'SOLO' section starting at measure 78, indicated by a 'SOLO' marking above the staff.

# NAIMA" - SCORE - P. 7

(D.S. AL CODA)

This musical score page, titled "NAIMA" - SCORE - P. 7, features a variety of instruments. At the top right, the instruction "(D.S. AL CODA)" is written. The score is organized into systems, each with a label on the left:

- A. SX. 1** and **A. SX. 2**: Alto Saxophones, first and second.
- T. SX. 1** and **T. SX. 2**: Tenor Saxophones, first and second.
- S. SX.**: Soprano Saxophone.
- TRP. 1**, **TRP. 2**, **TRP. 3**, and **TRP. 4**: Trumpets, first through fourth.
- TEN. 1**, **TEN. 2**, **TEN. 3**, and **TEN. 4**: Tenors, first through fourth.
- GR.**: Guitar.
- PNO.**: Piano, with a grand staff (treble and bass clefs).
- BASS**: Double Bass.
- D. S.**: Double Bass, with a single staff.

The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The D. S. line at the bottom features a "END SOLO" instruction above it, followed by a series of chords and rhythmic patterns.

# NAIMA" - SCORE - P. 8

81

A Sax. 1  
A Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
D. S.

Chord symbols:  $\text{D}^{\flat}_{\text{M}7}$

This page of the musical score for "NAIMA" includes the following parts and their general musical content:

- String Section (A. SX. 1-2, T. SX. 1-2, S. SX.):** Violins and cellos play a melodic line with eighth notes, while violas and double basses provide a harmonic accompaniment.
- Woodwinds (TRP. 1-4, TEN. 1-4):** Trumpets and tenors play a rhythmic pattern of eighth notes, often in pairs.
- Guitar (GTE.):** Plays a complex rhythmic accompaniment with chords and single notes.
- Piano (PNO.):** Features a steady eighth-note accompaniment in the left hand and chords in the right hand.
- Double Bass (D. S.):** Provides a rhythmic foundation with a consistent eighth-note pattern.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It includes various musical notations such as stems, beams, slurs, and dynamic markings like *mf* and *f*. Chord diagrams for the guitar are provided for the *D<sup>b</sup>M7* chord.

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