

### **Where to start:**

1. Jazz is a language - we learn first by listening
2. When listening - decide what it is that you like and mimic it. Play along, this is great ear training.
3. Practice -
  - a. Practice the melody and try to play it in different keys. Embellish the melody until it no longer resembles the melody. This is a great starting point for improv.
  - b. Practice chord tone and vary the way that you play them. These provide raw material for soloing and simply highlight the harmonic movement.
  - c. Practice Vocabulary in 12 keys, and transfer to chord structure of tunes you want to play over.
  - d. Be familiar with scales (though they do not always provide one with the answer on a given chord - jazz masters used non-scale tones often)
4. Jazz is NOT about flashy licks. A good solo tells a story with a beginning, middle and end. Your instrument is simply an extension of your voice.

### **WHERE TO START YOU LISTENING**

#### **Flute:**

Herbie Mann, Lew Tabackin, Dennis DeBlasio, James Moody, Joe Farrell

#### **Clarinet:**

Benny Goodman, Buddy DeFranco, Eddie Daniels, Phil Woods, Woody Herman, Bob Mintzer, James Carter, Sydney Bechet

#### **Soprano Sax:**

John Coltrane, Bob Mintzer, Jan Garbarek, Dave Liebman, Wayne Shorter, Bobby Watson, Sydney Bechet

#### **Alto Sax:**

Charlie Parker, Cannonball Adderley, Lee Konitz, Phil Woods, Maceo Parker, Art Pepper, Kenny Garrett, Sonny Stitt, Sonny Criss, Bobby Watson

#### **Tenor Sax:**

Sonny Rollins, John Coltrane, Michael Brecker, Dexter Gordon, Branford Marsalis, Joe Henderson, Stan Getz, Joshua Redman, Lester Young, Coleman Hawkins, Ben Webster, Chris Potter

#### **Baritone Sax:**

Gerry Mulligan, Ronnie Cuber, Yusef Lateef, Pepper Adams, Harry Carney, Nick Brignola

**Trumpet:**

Dizzy Gillespie, Miles Davis, Clark Terry, Clifford Brown, Wynton Marsalis, Freddie Hubbard, Woody Shaw, Louis Armstrong, Cootie Williams

**Trombone:**

J.J. Johnson, Bill Watrous, Slide Hampton, Curtis Fuller, Carl Fontana, John Fedchock, Frank Rosolino, Steve Turre

**Piano:**

Oscar Peterson, Herbie Hancock, McCoy Tyner, Horace Silver, Chick Corea, Keith Jarrett, Tommy Flanagan, Count Basie, Duke Ellington

**Drums:**

Max Roach, Elvin Jones, Art Blakey, Jack DeJohnette, Dennis Chambers, Gene Krupa, Buddy Rich, Joe Jones, Roy Haynes

**Guitar:**

Wes Montgomery, Kenny Burrell, Al Dimeola, Earl Klugh, Pat Metheny, Mike Stern, Herb Ellis, Freddie Green, Joe Pass

**Acoustic Bass:**

Christian McBride, Paul Chambers, Ron Carter, Eddie Gomez, Charlie Haden, Ray Brown, Cecil McBee, James Genus

**Electric Bass:**

Jaco Pastorius, Steve Swallow, Chuck Rainey, Marcus Miller, Stanley Clark, James Genus

**What To Listen For:**

1. The essence of the tune – emotional content and intention, energy level, momentum, and interaction.
2. Listen for instrumental sounds, timbres, articulations, and sound effects. This is great for molding your sound, as well as formulating ideas for the type of group you'd like to play in.
3. Try to figure out the chord structure. This is found through listening to the bass, and harmony.
4. Vocabulary. A great way to sound great is to pick vocabulary you like. Learn it in 12 keys and use as a concrete way to practice changes.

**Practice: What to do?!?!?!?**

1. 5 mins – long tones, and dynamic exercises (listen to your sound)
2. 10-15 mins – patterns and vocabulary
3. 15 mins – transcription – etude
4. 10 mins – tune study (head and changes)
5. 10-15 mins – playing over progressions (2-5-1 etc...)
6. Play along with some tunes. Aebersolds are great BUT, playing with the masters is invaluable.