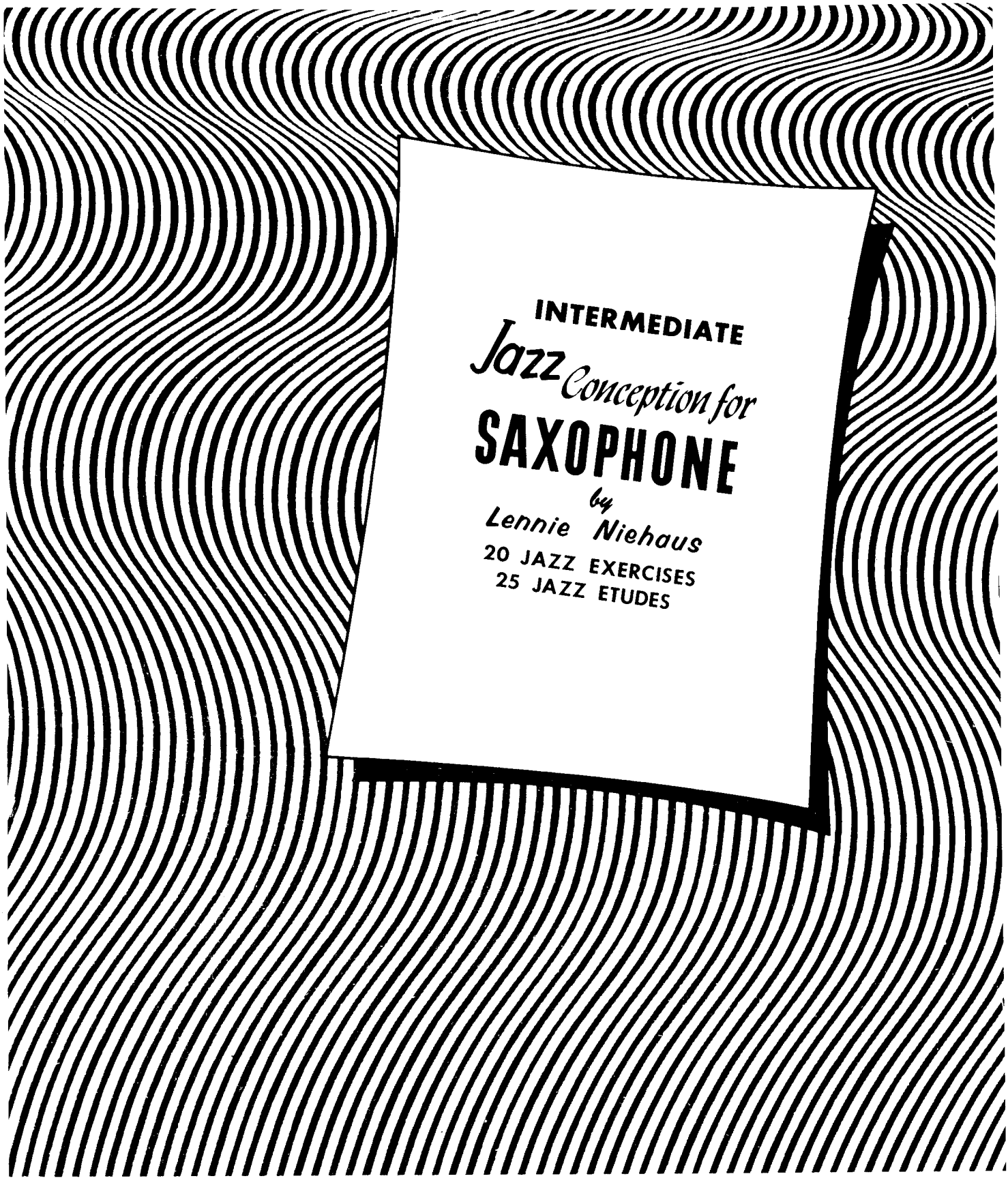

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PURPOSE

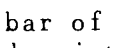
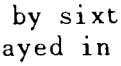
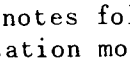
For some time now I have felt the need to write a method which stresses the fundamental rhythms, articulations and phrasings commonly used by jazz groups.

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 twenty 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 twenty-five etudes which utilize all of the material presented in the exercises. In both the exercises and the etudes, care has been taken to phrase all of this material. This will eliminate any guess work on the part of the student. If a 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, will phrase correctly without the aid of phrasing marks. However, if a player has not had this 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 the exercises and the etudes, is to play the eighth notes correctly. In the past, a bar of eighth notes () was played as dotted eighths followed by sixteenth noted (). It was believed that eighth notes played in this manner best exemplified the syncopated feel of jazz. However, modern conception dwmands 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:

> The note is accented and held its full value.

^ The note is accented and played short.

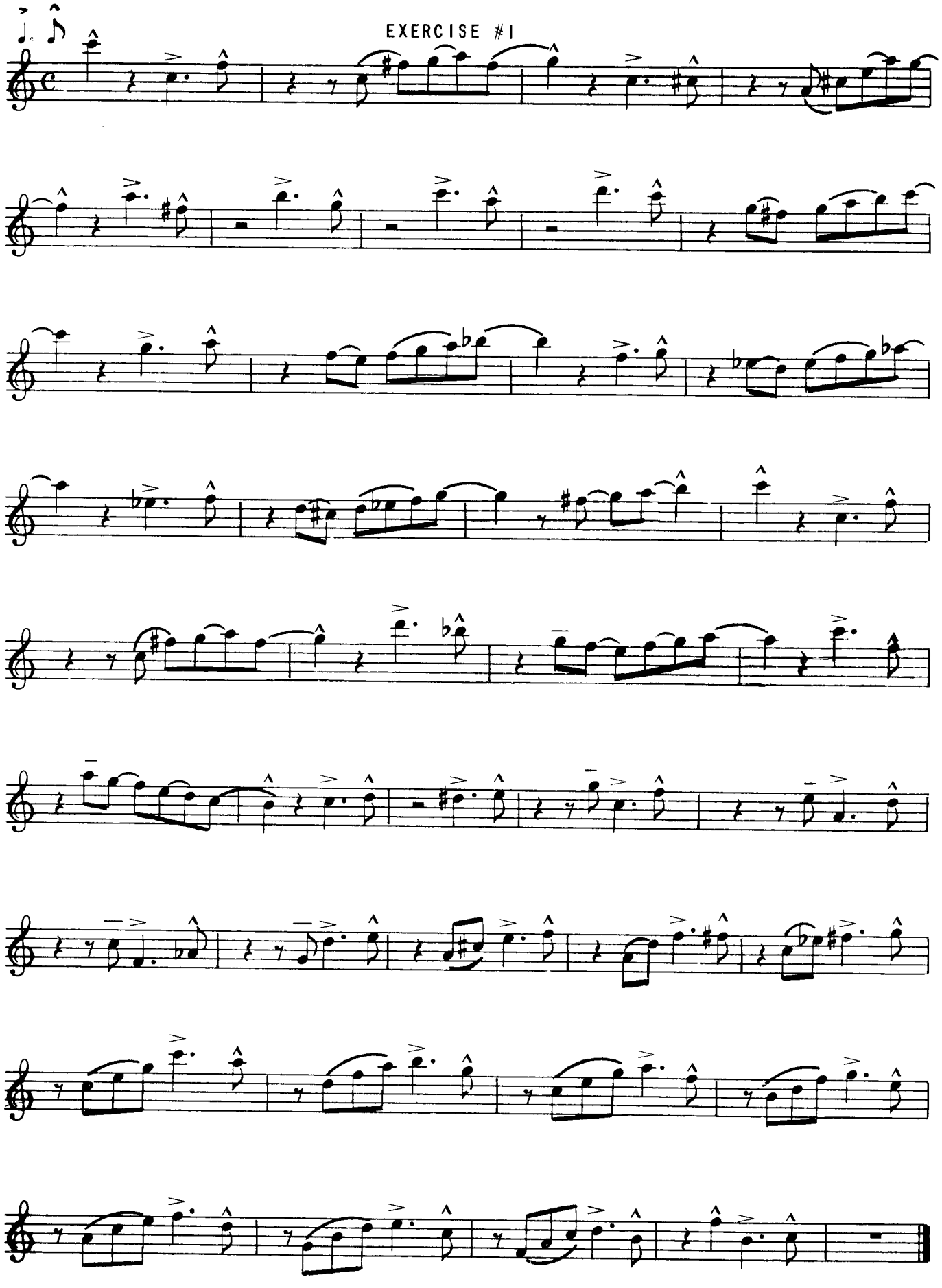
— The note is given full value and attacked with a legato tongue.

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.

EXERCISES

EXERCISE #1



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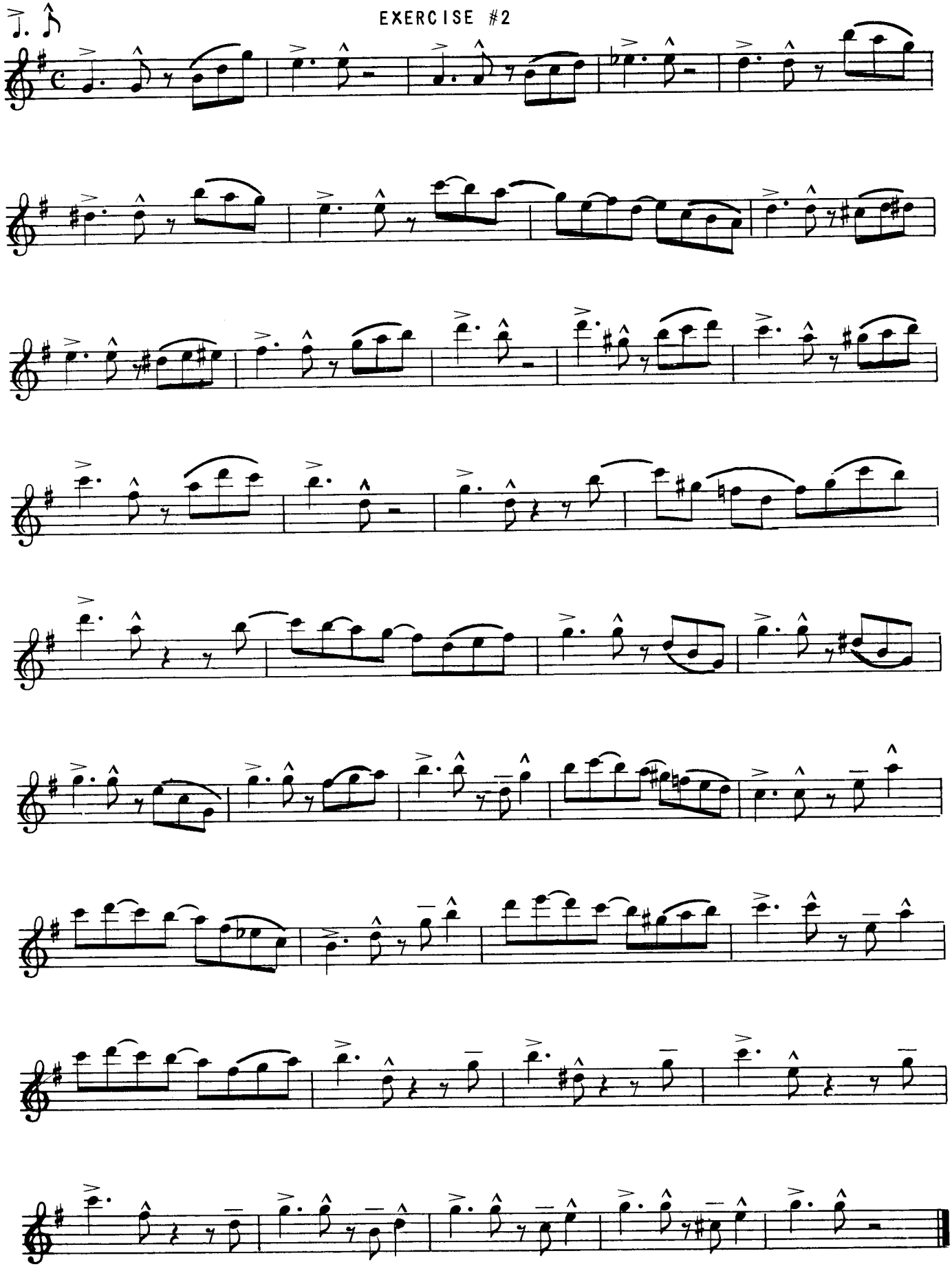

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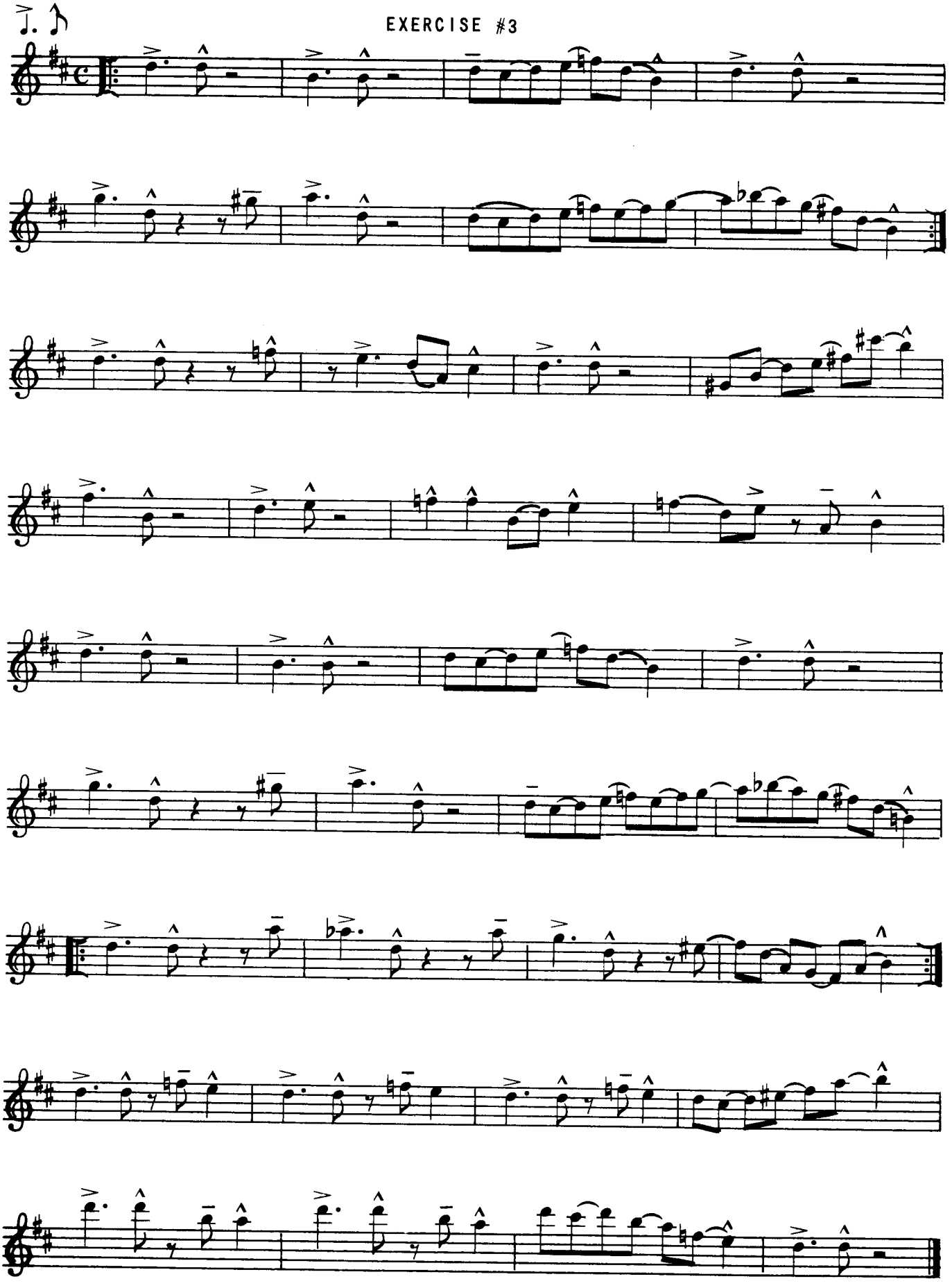

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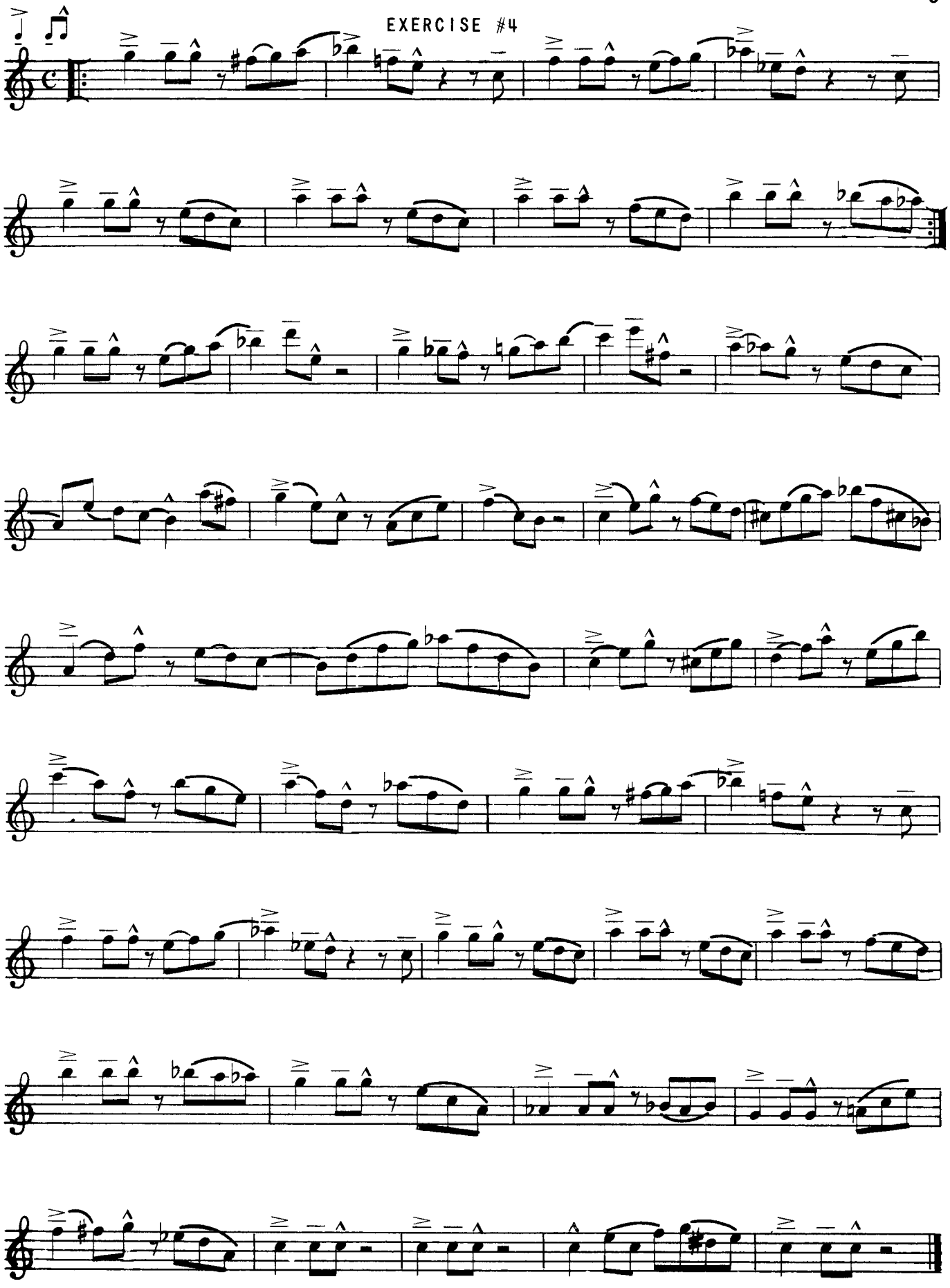

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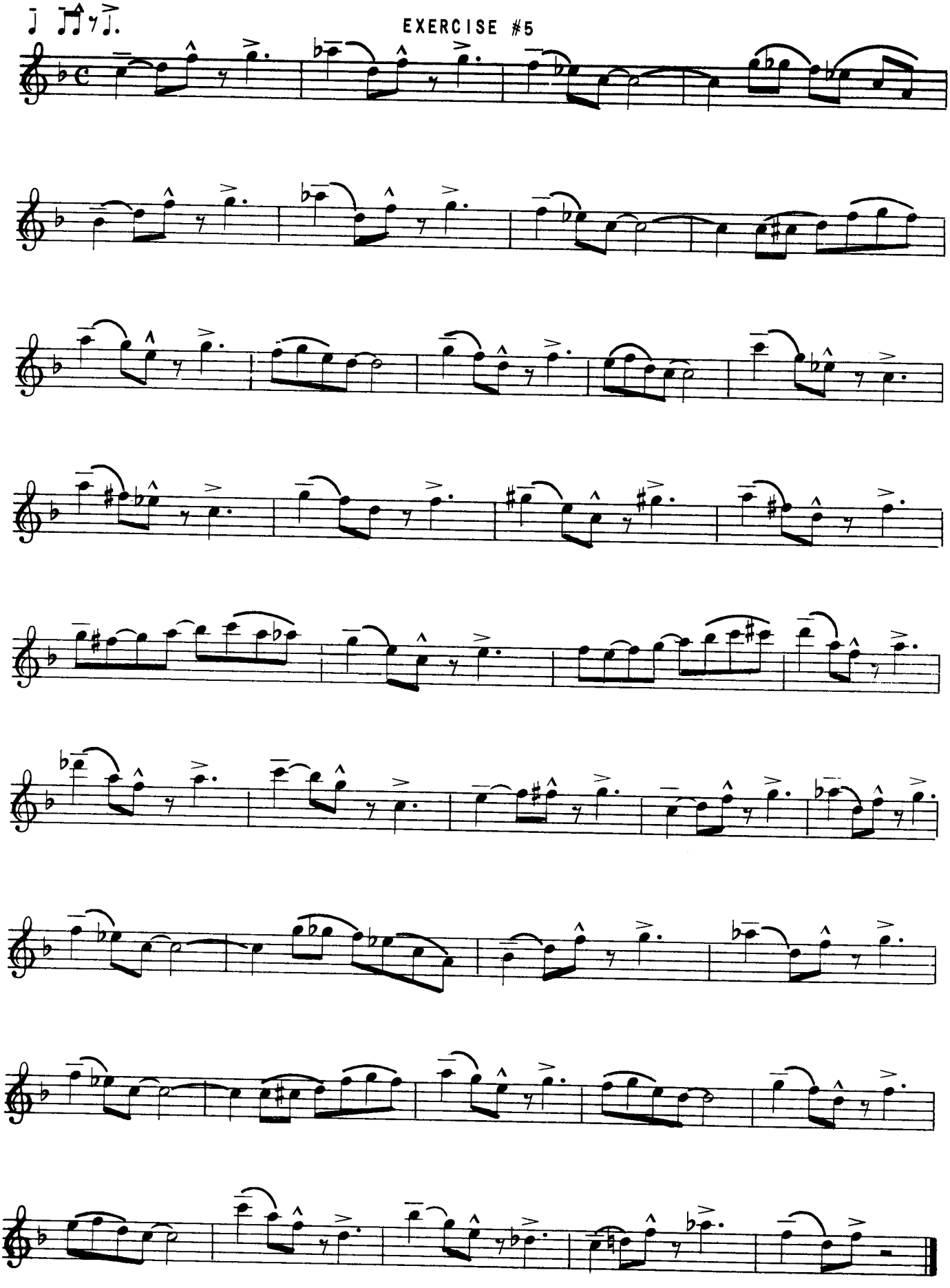

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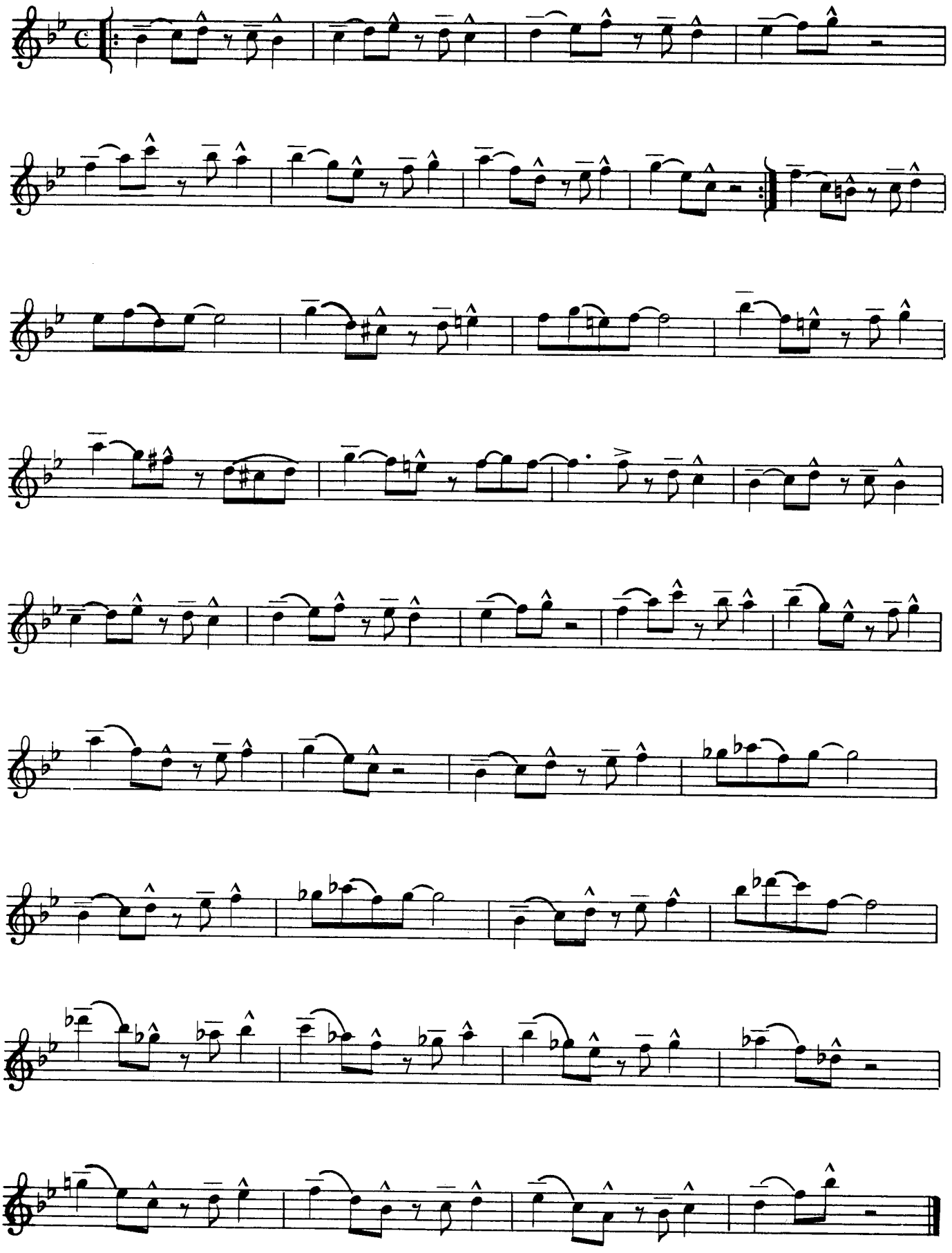

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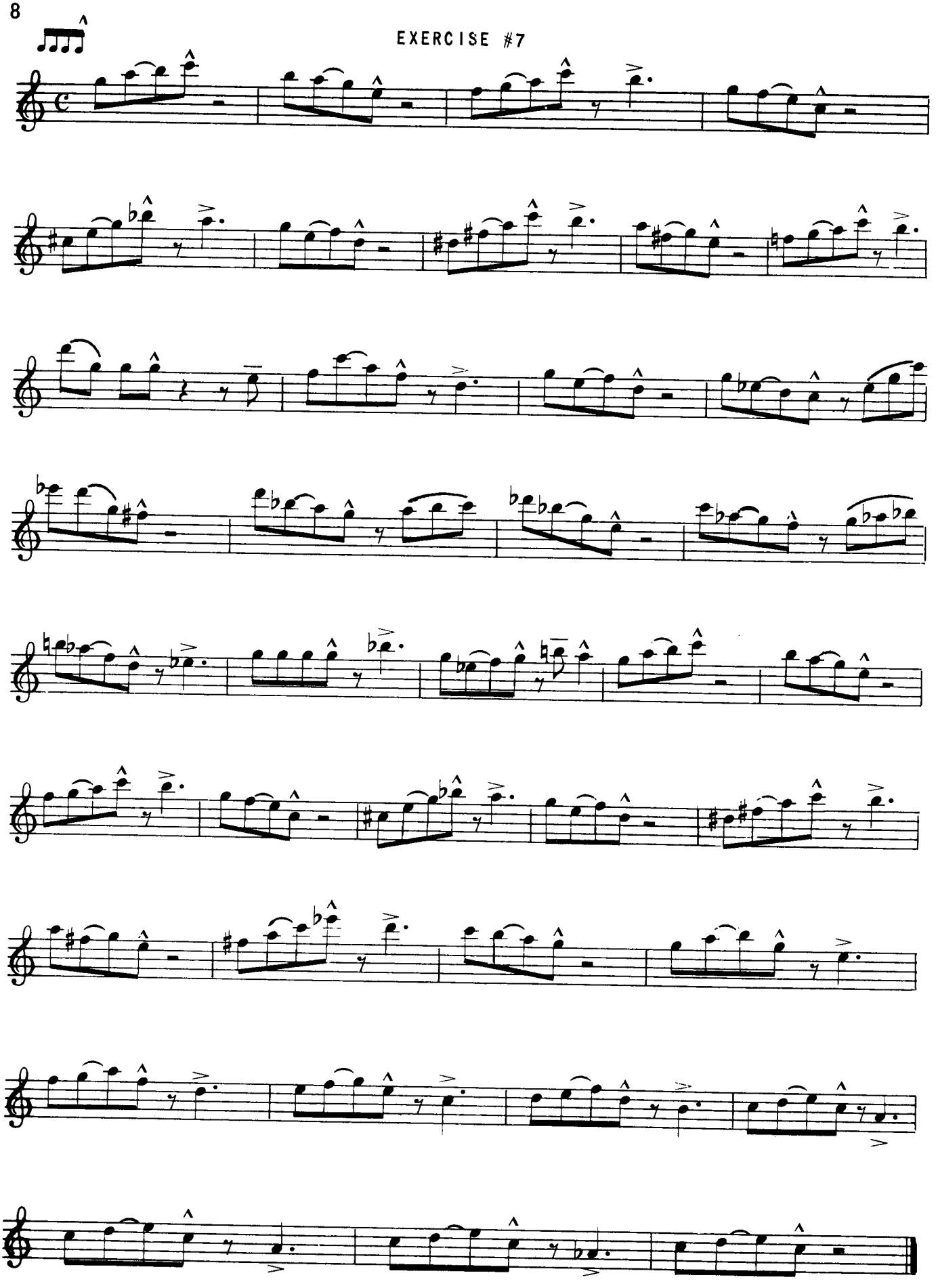

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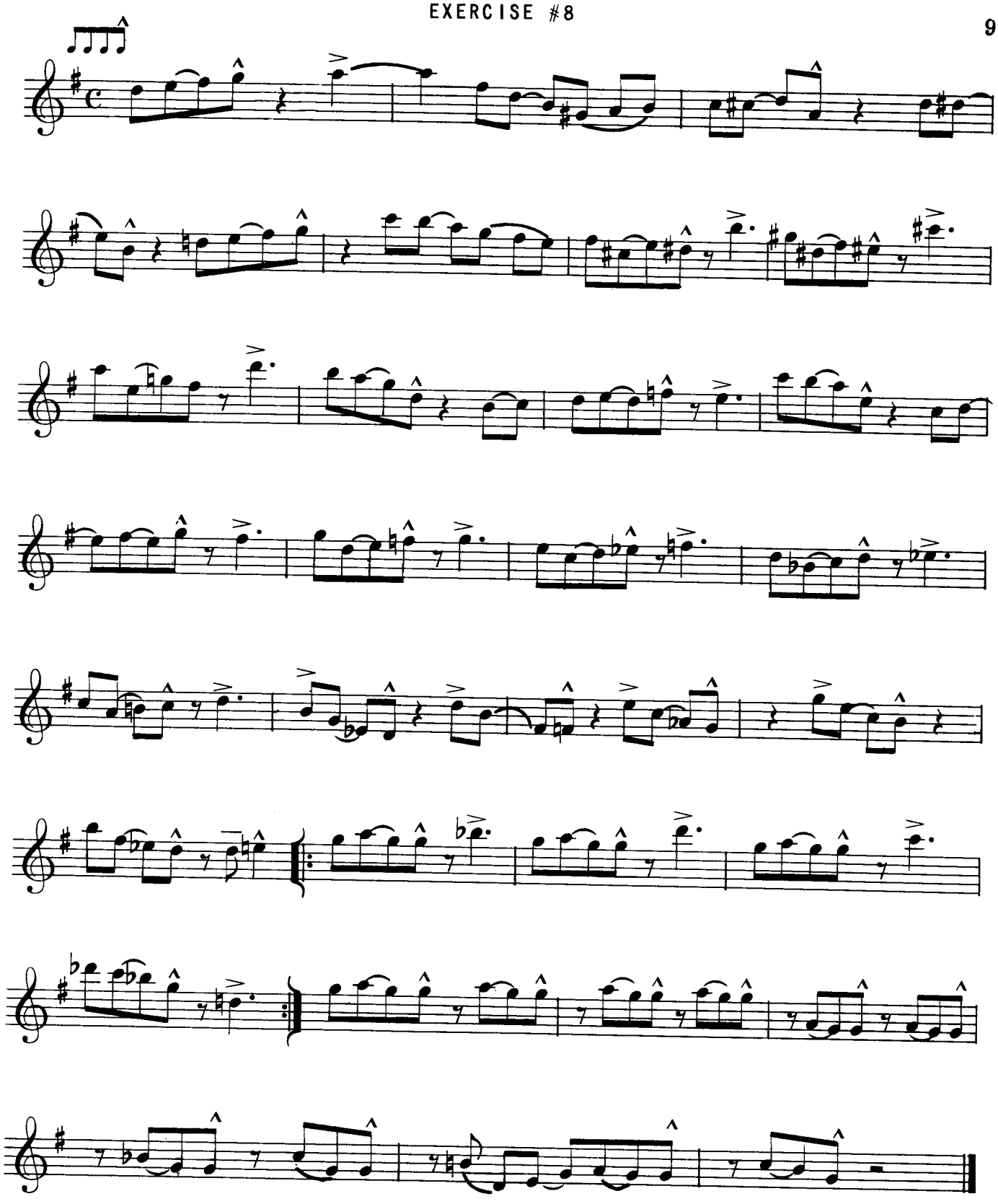

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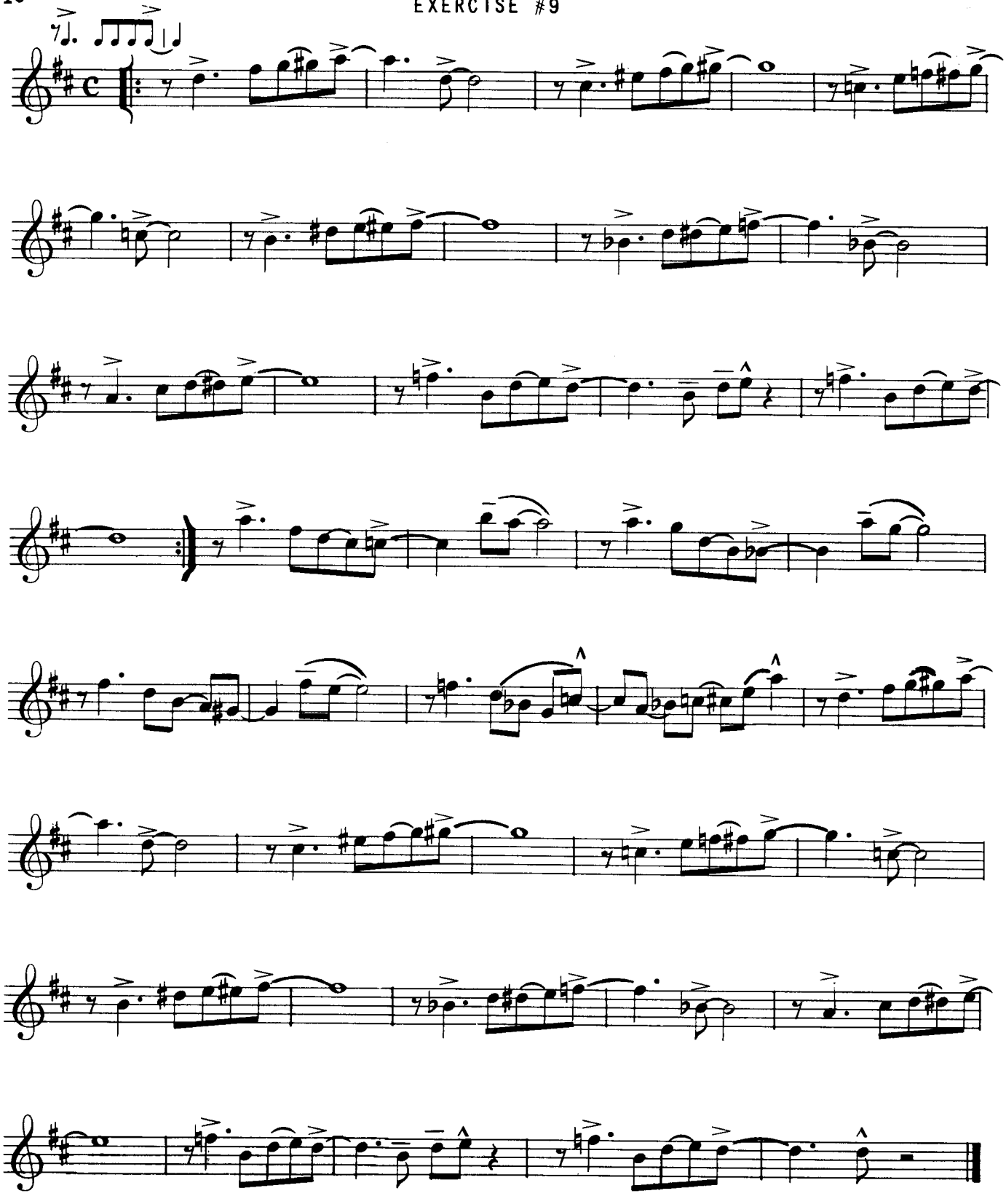

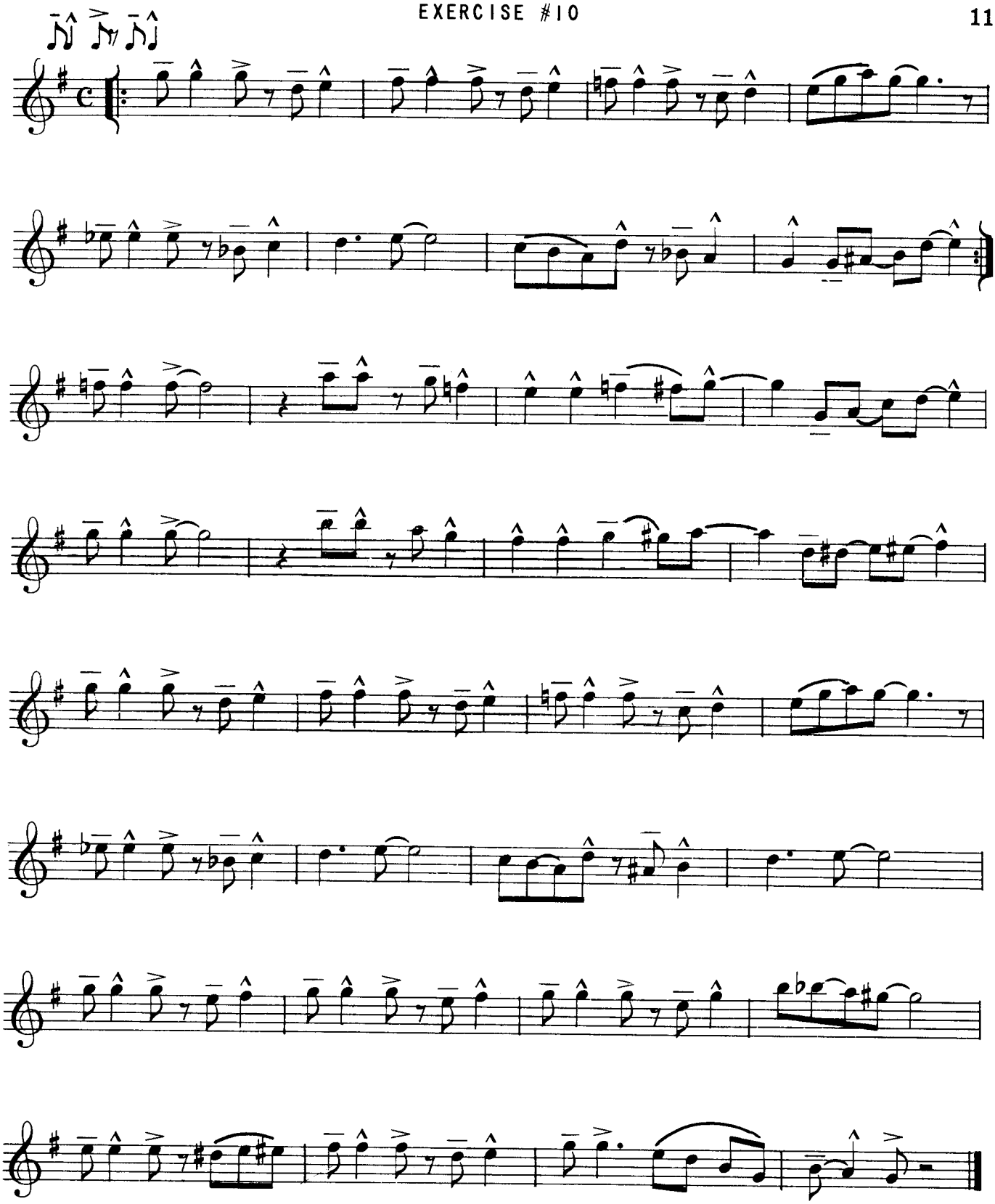

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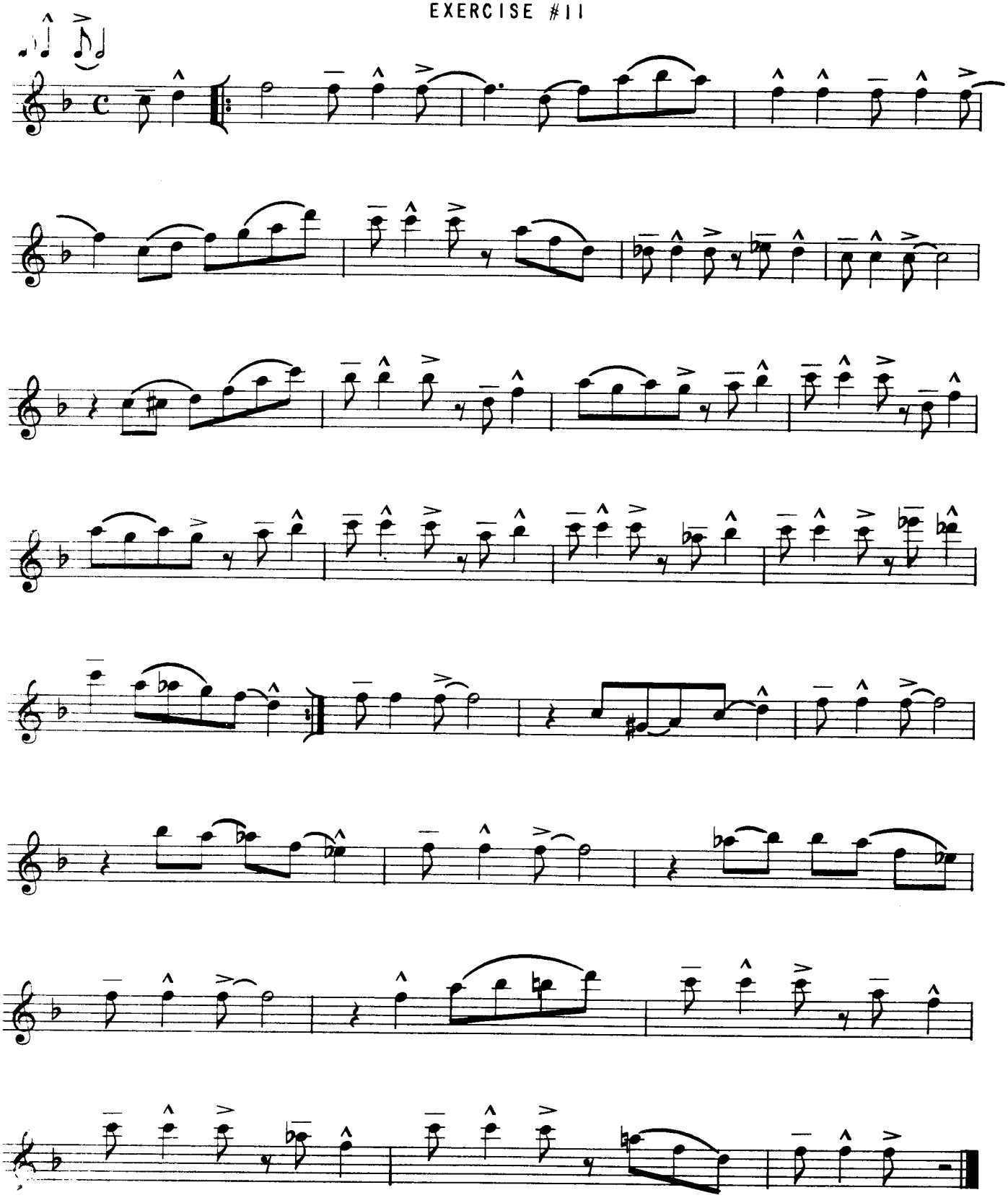

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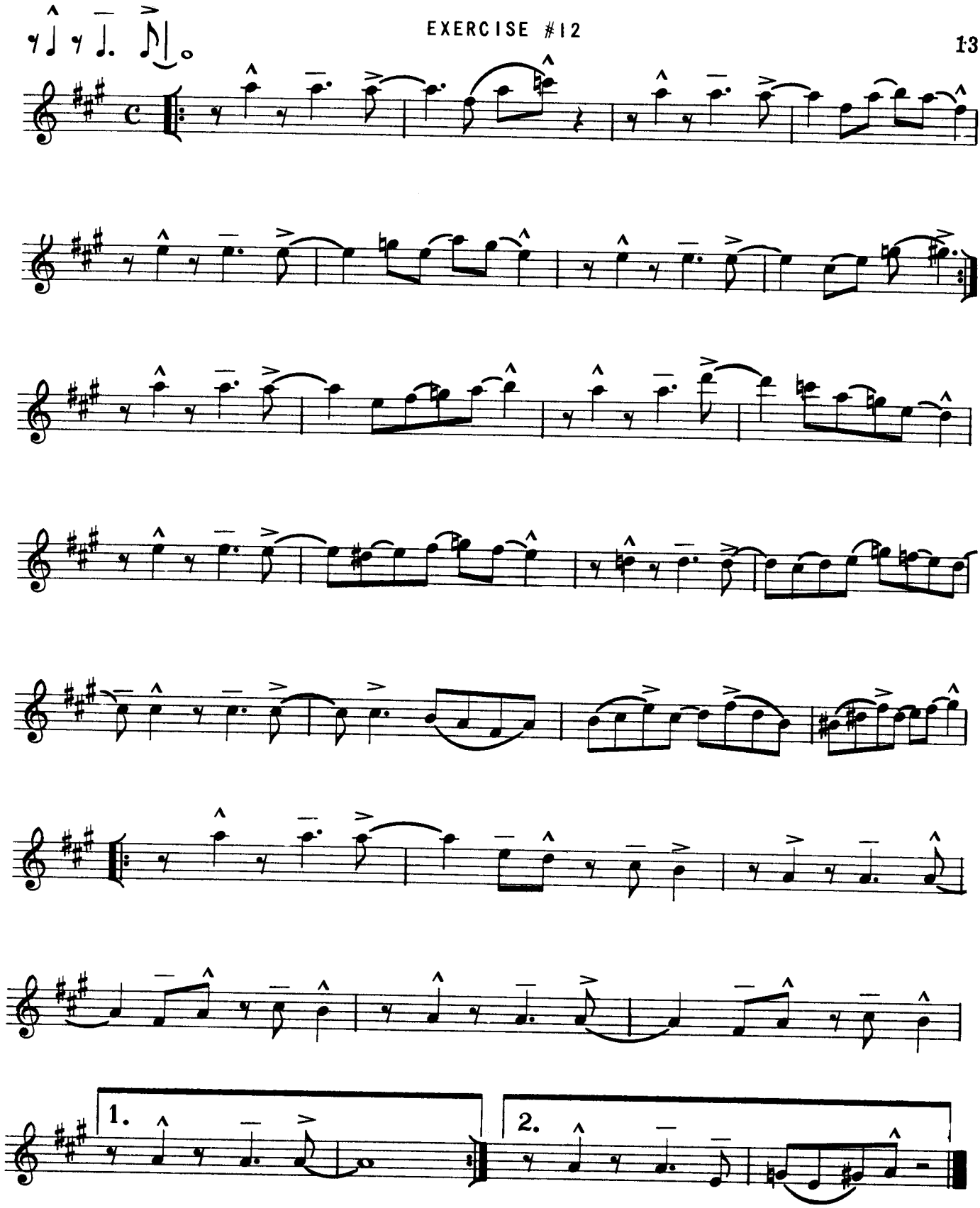

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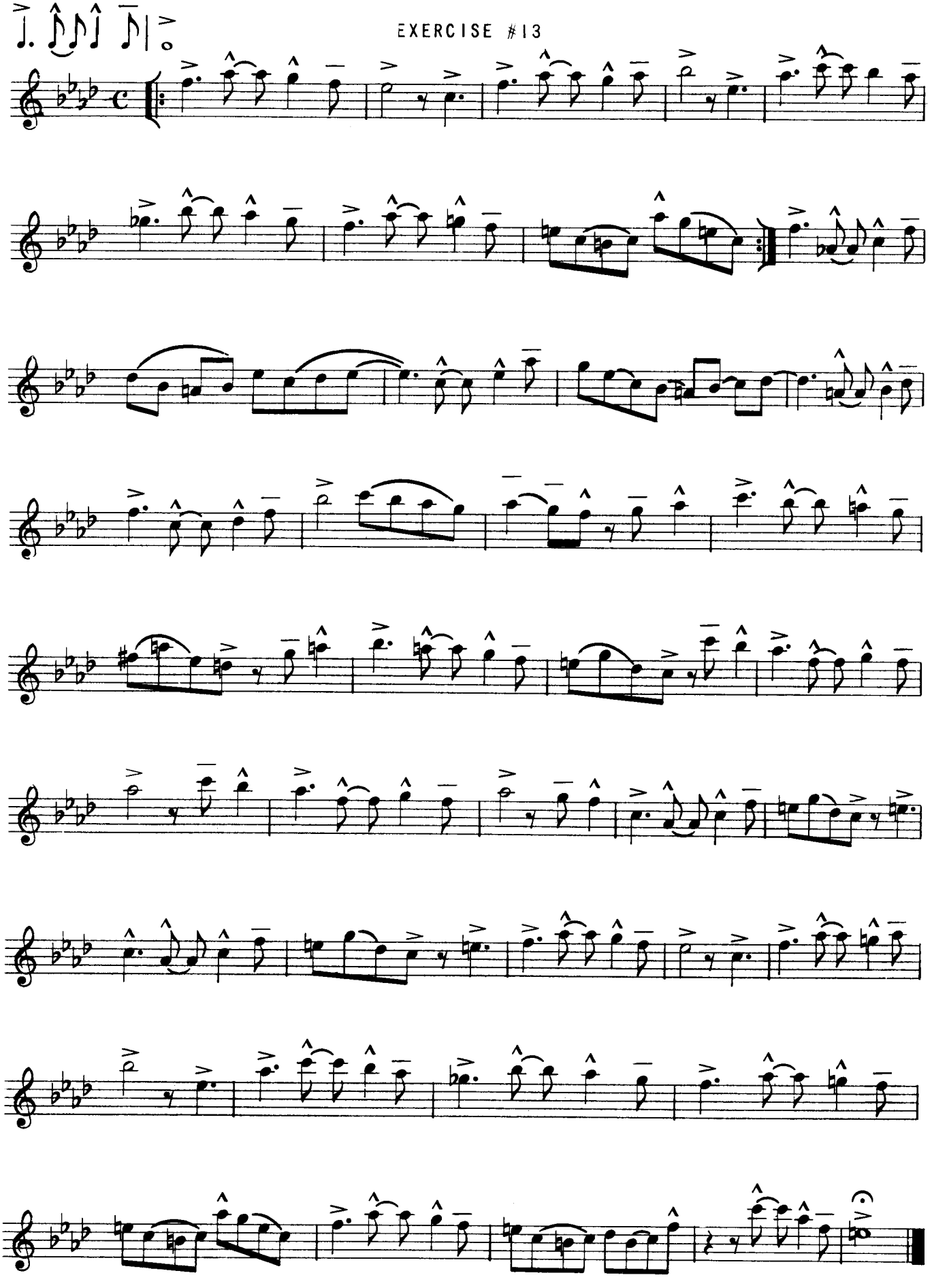

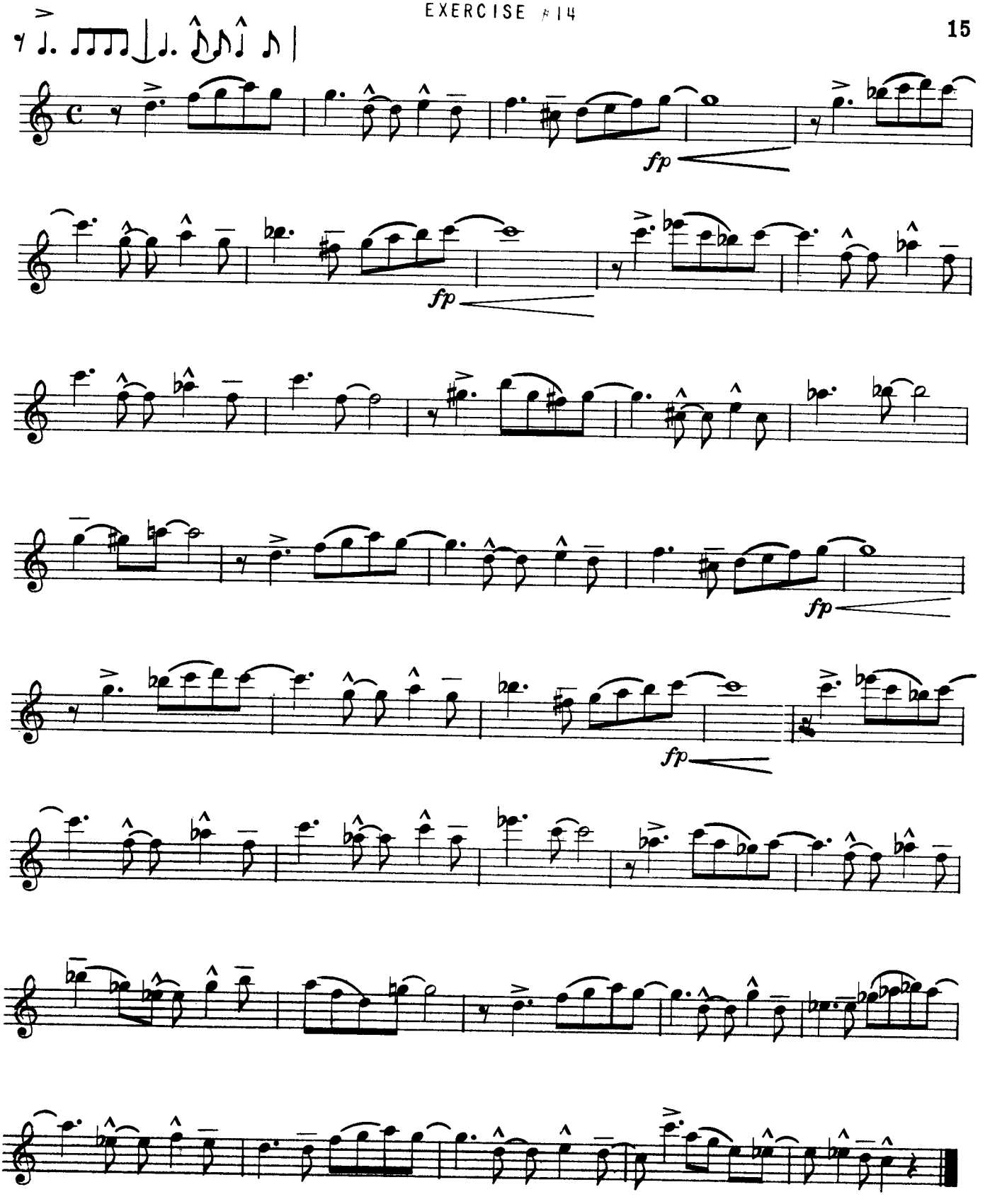
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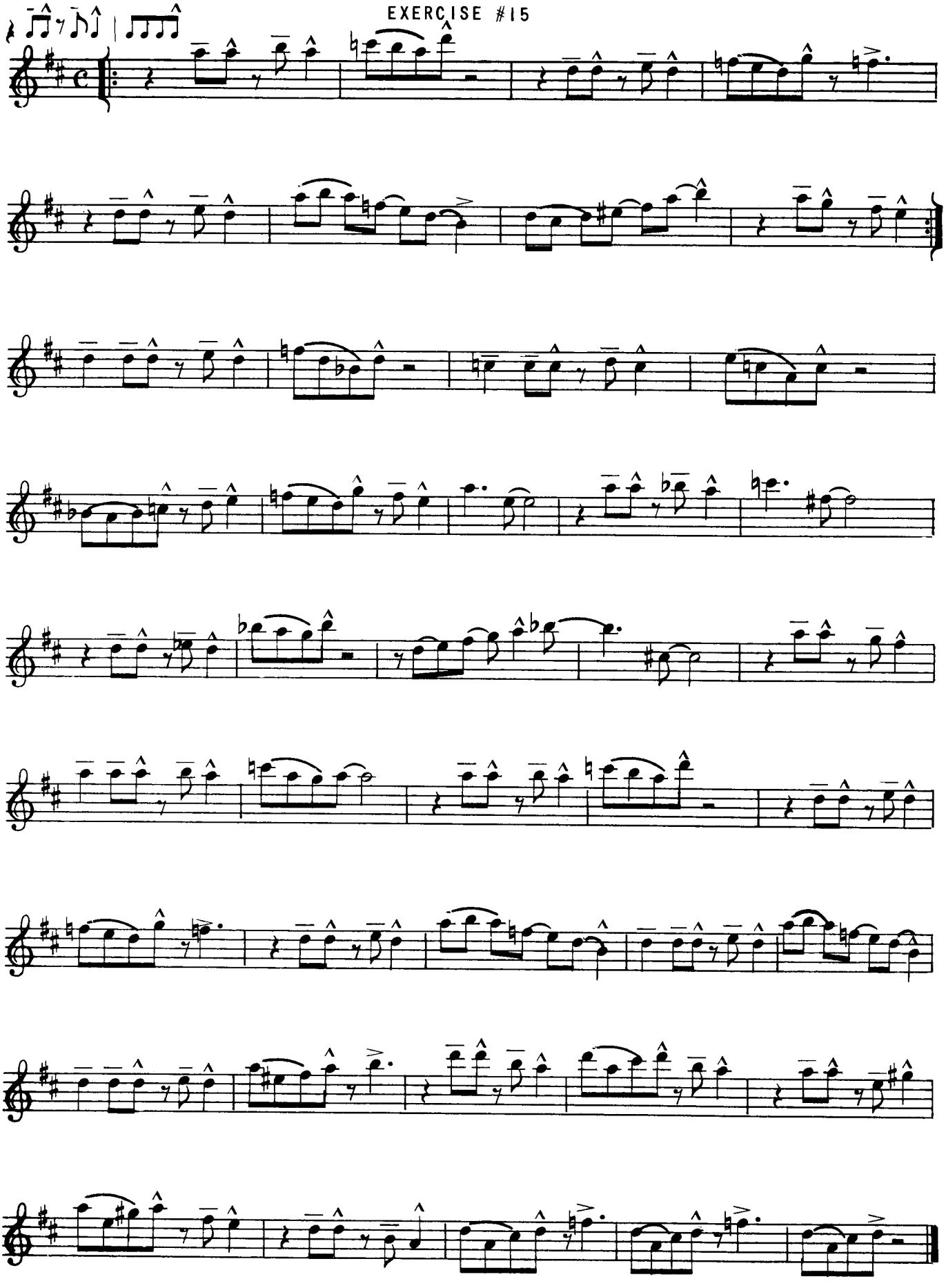

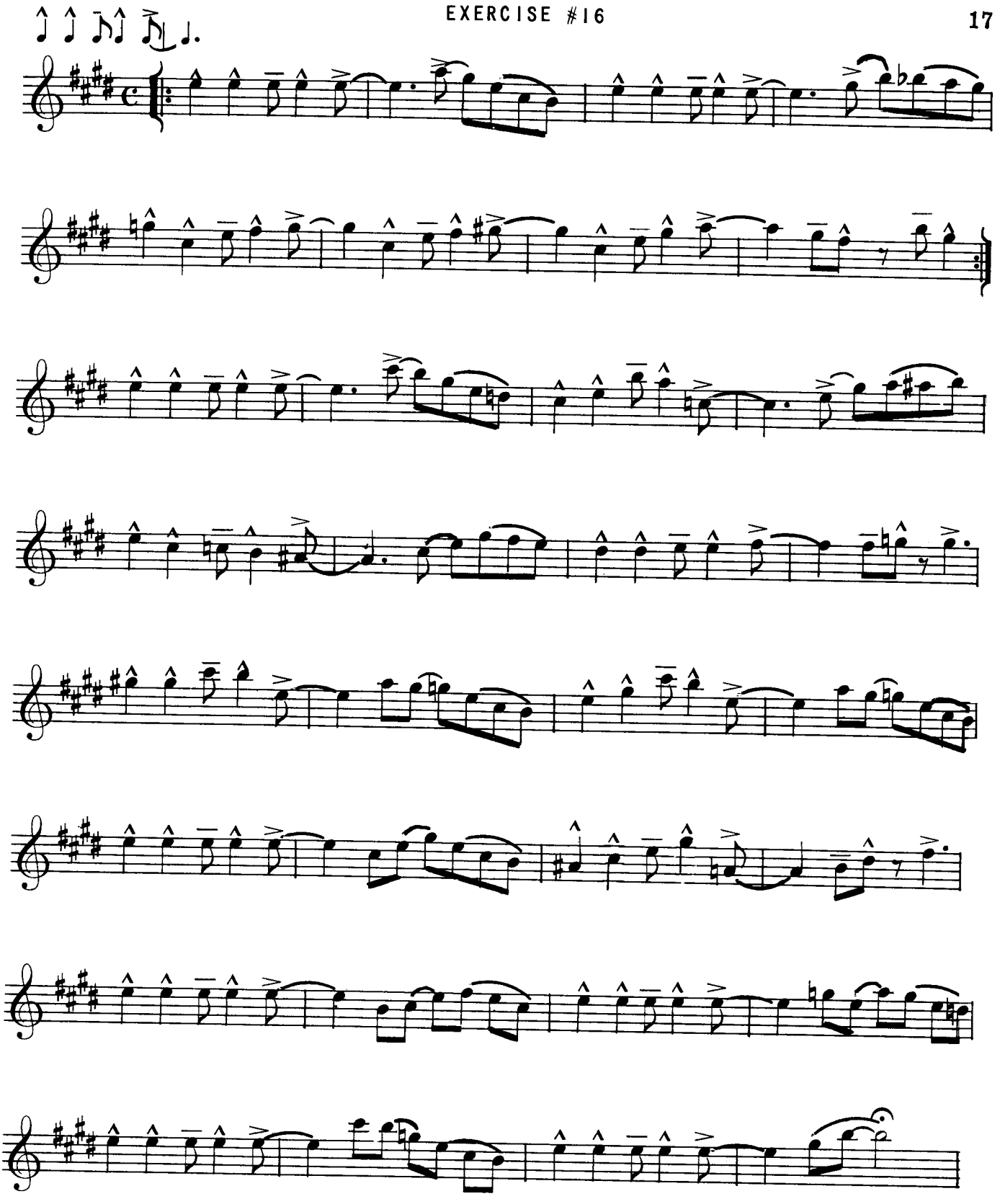

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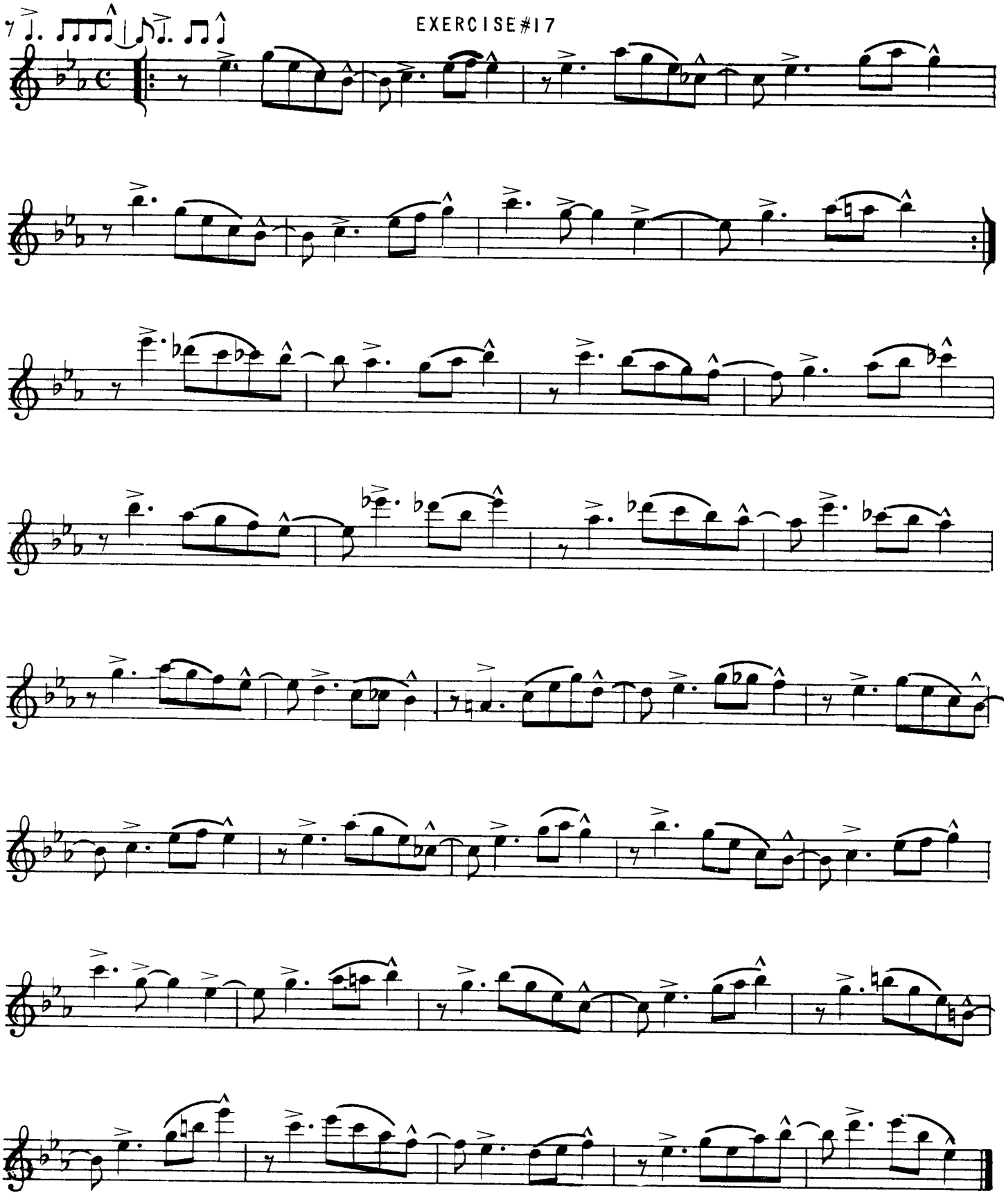

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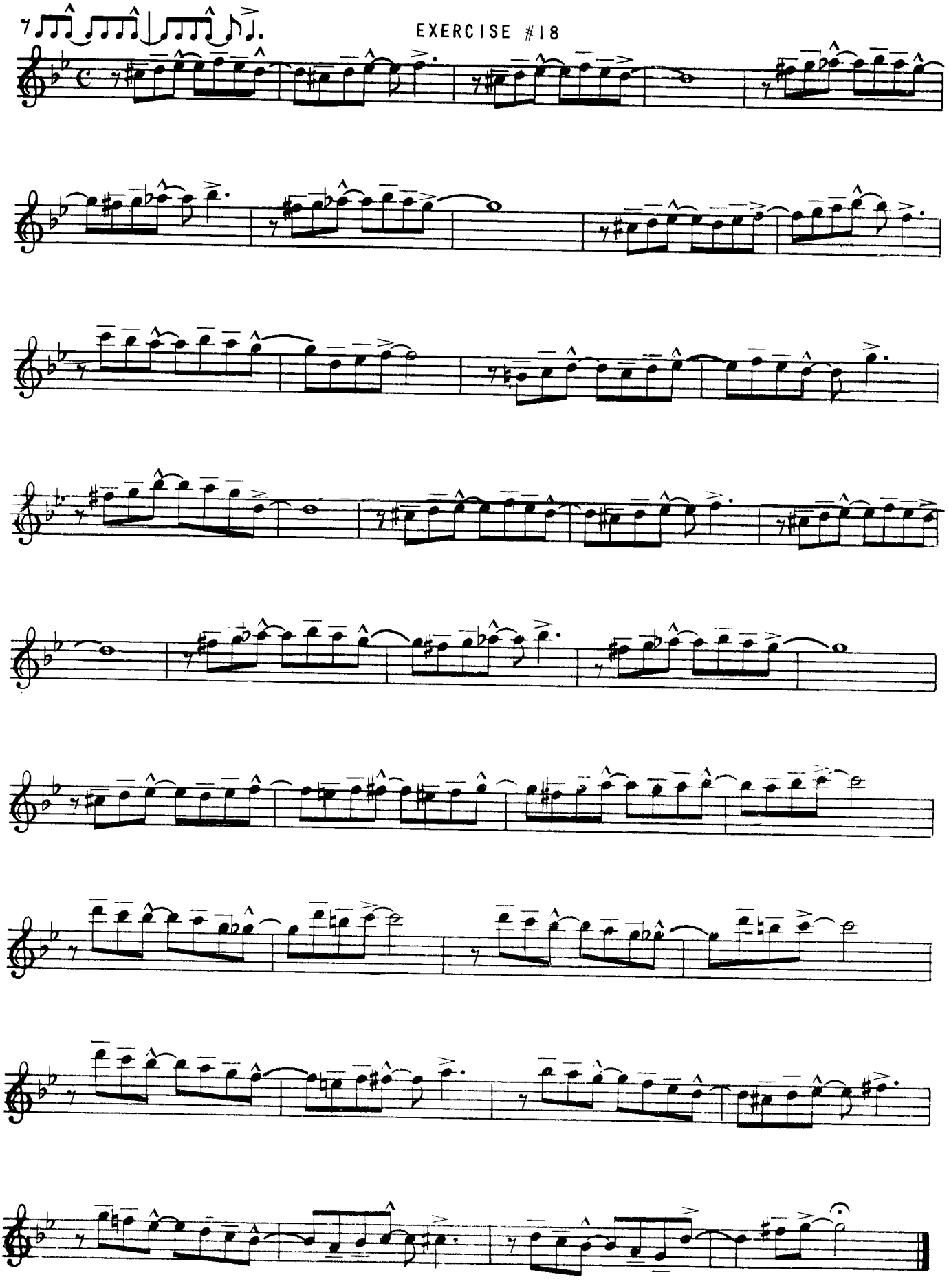

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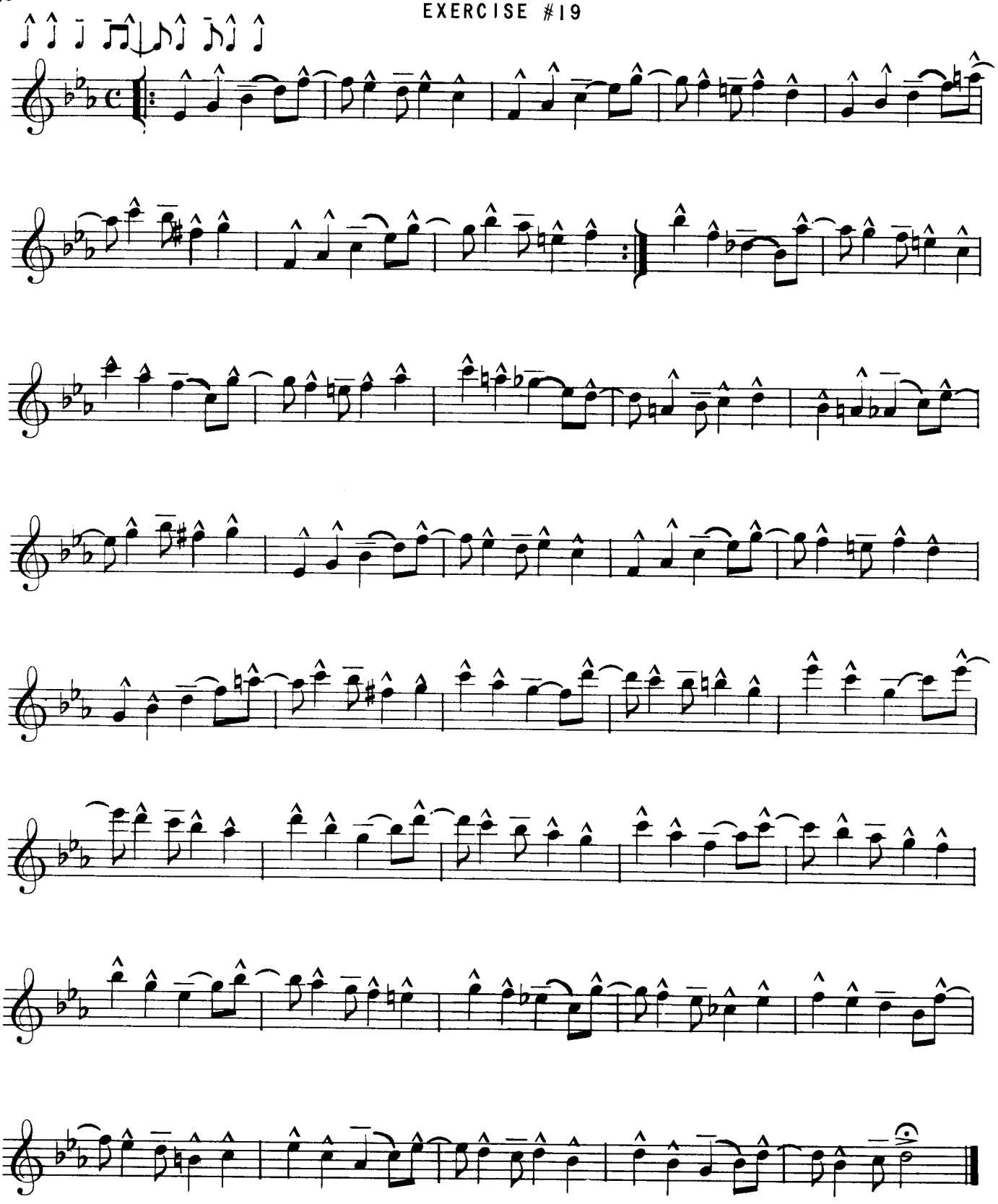

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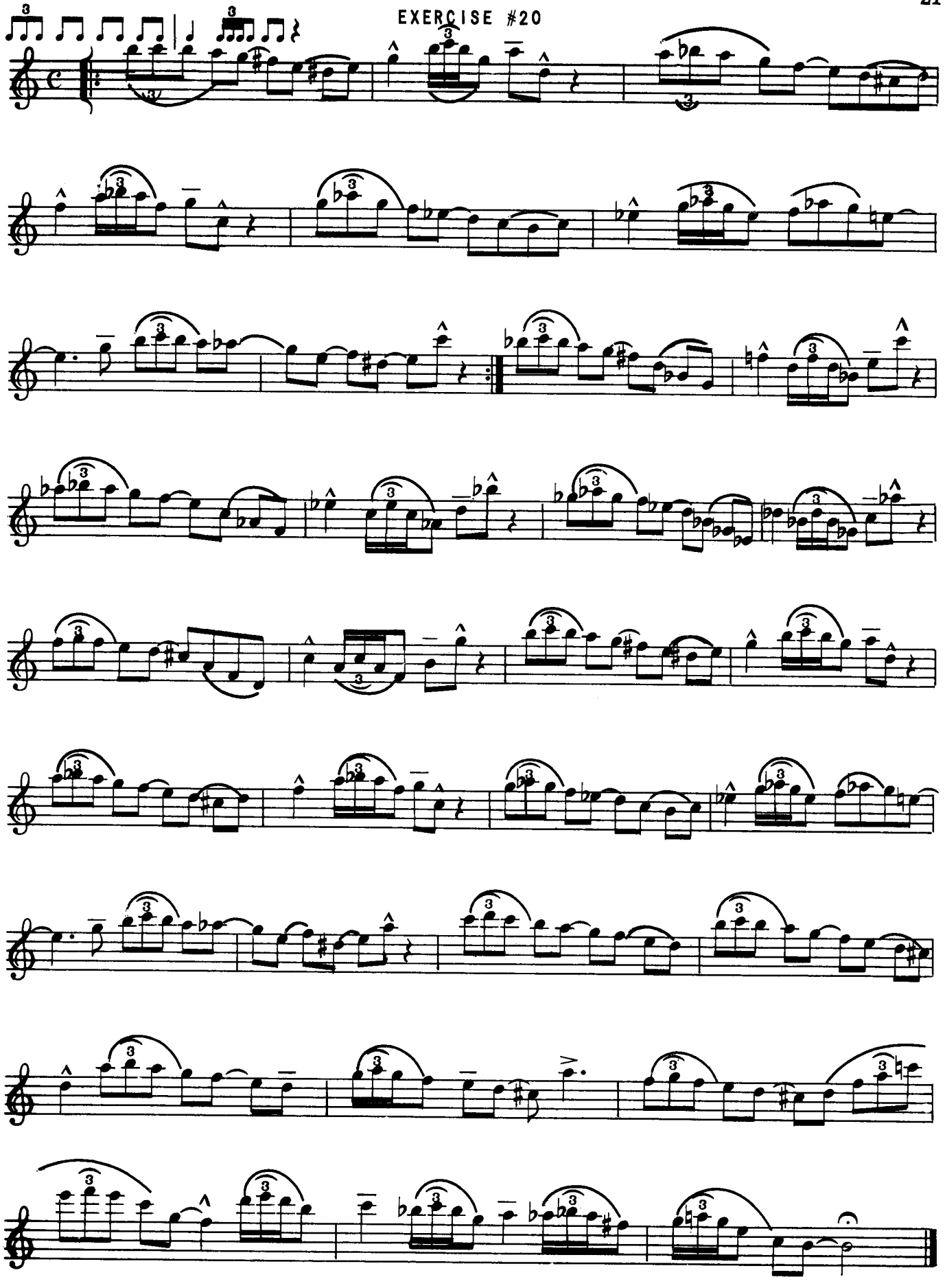
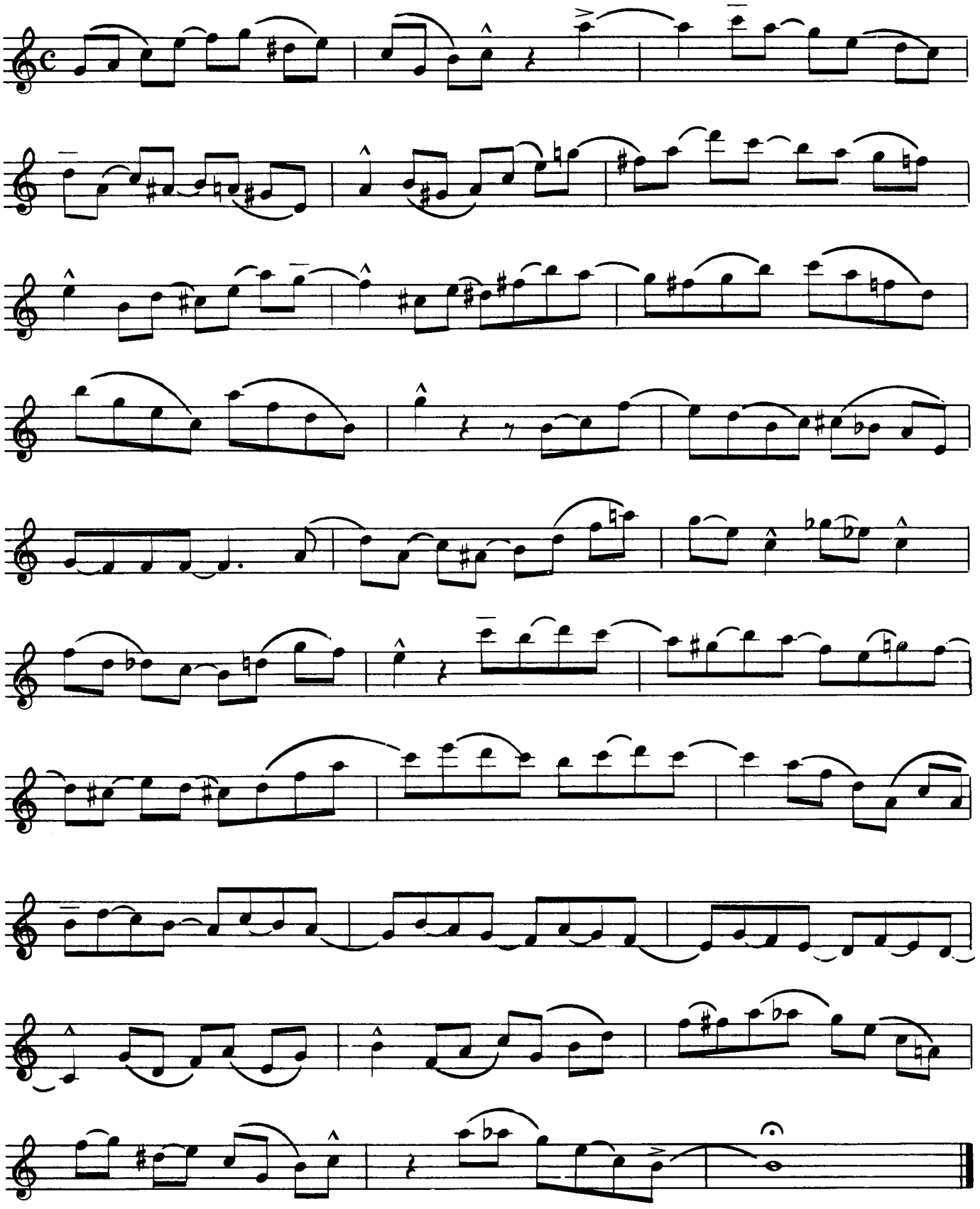


ETUDES



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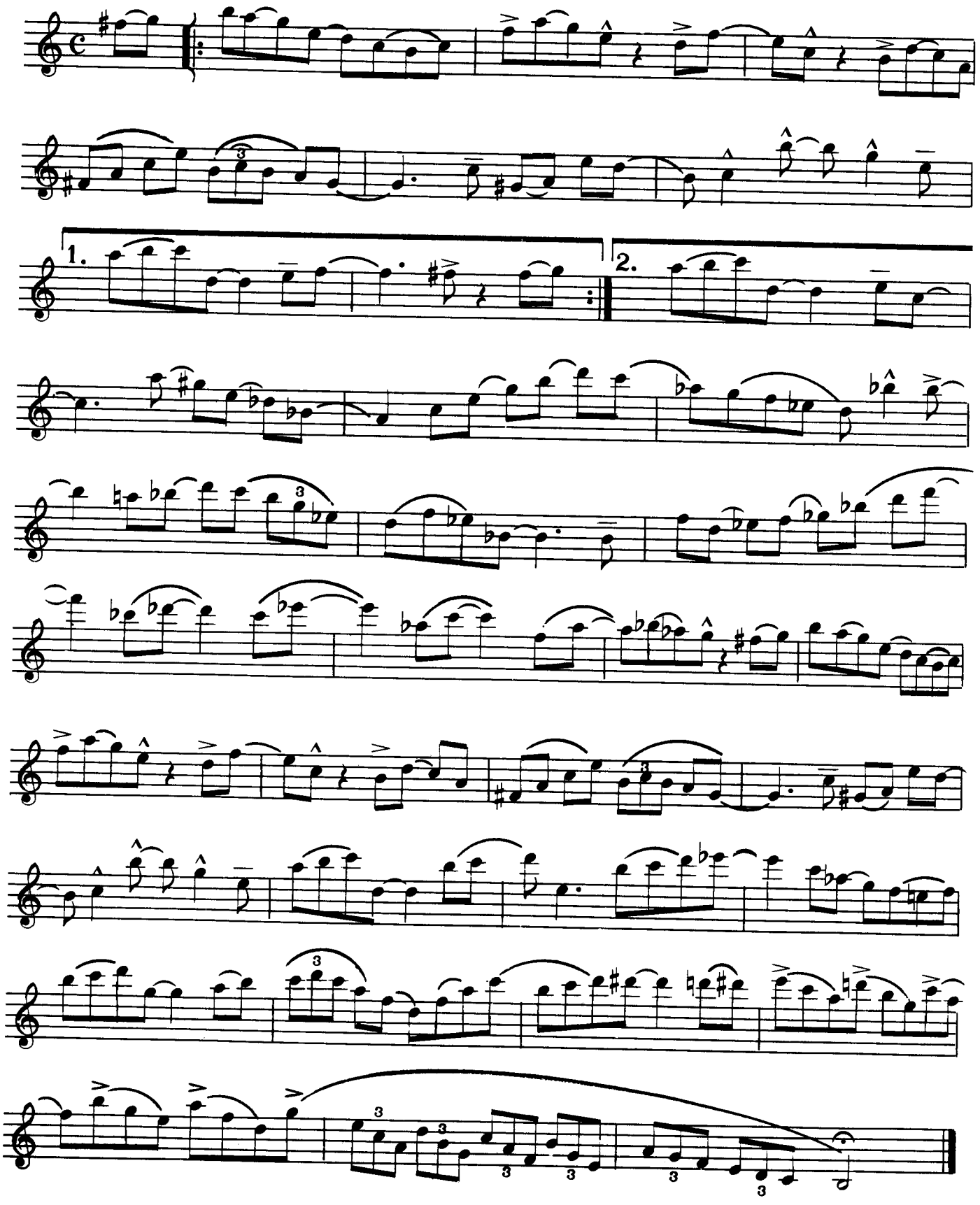

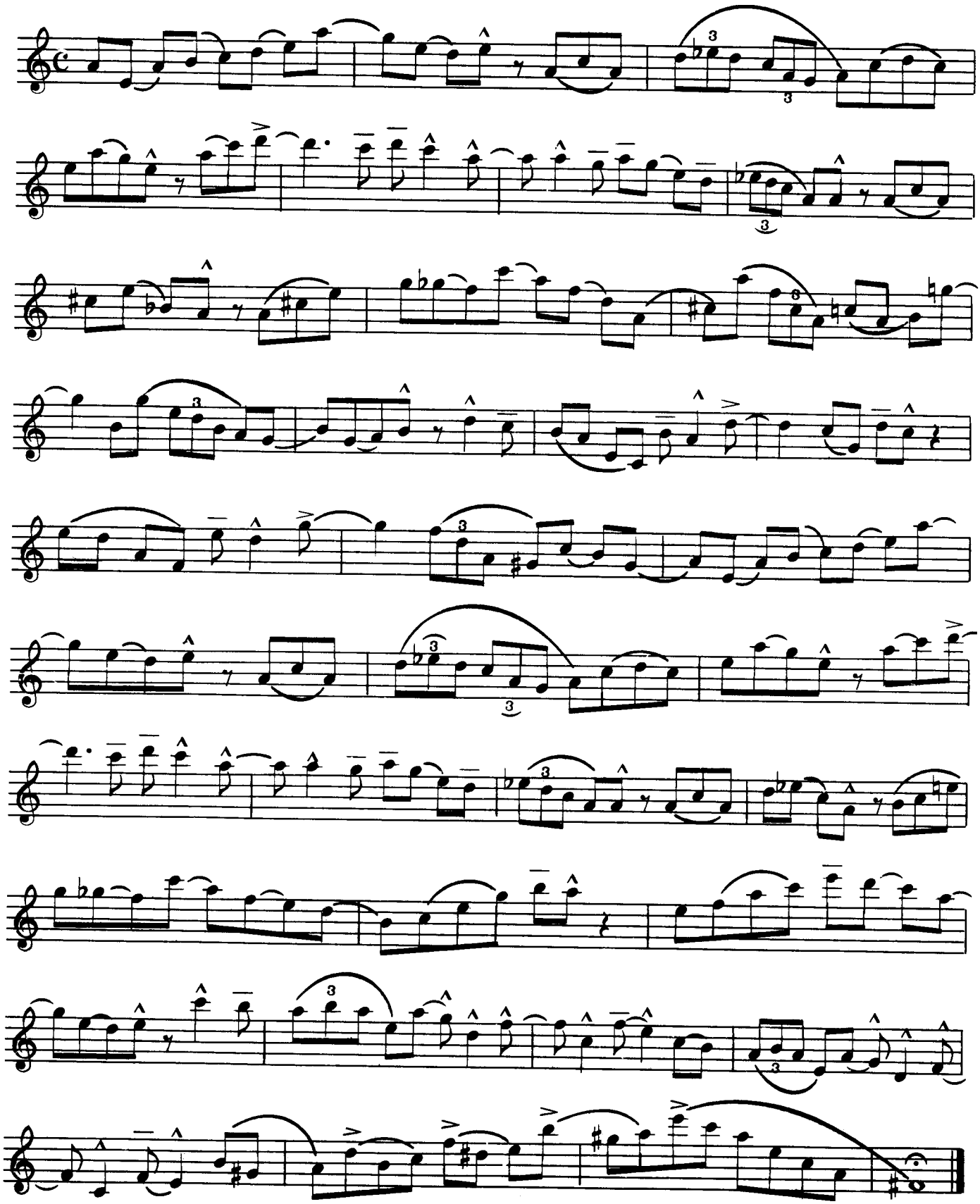

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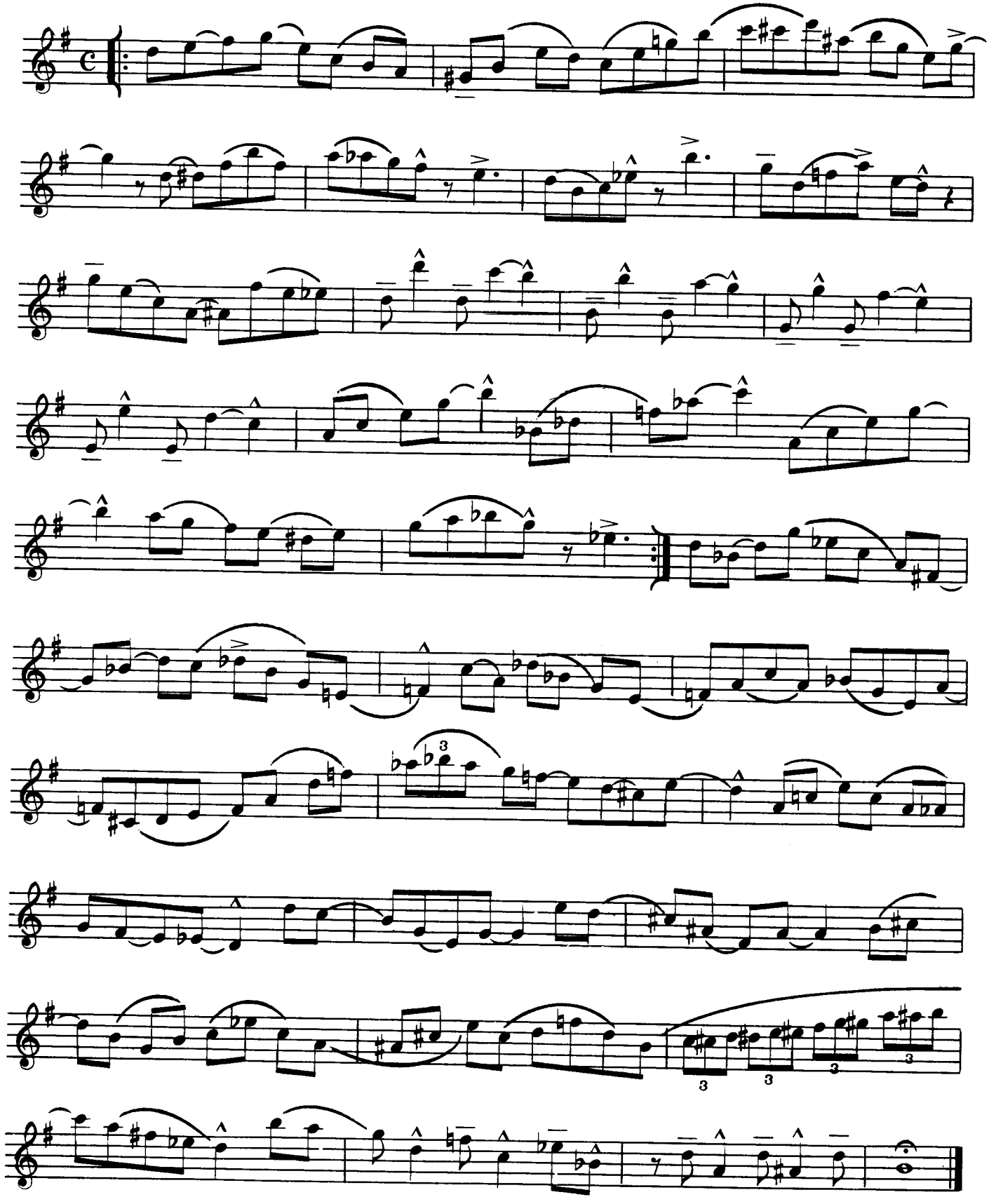

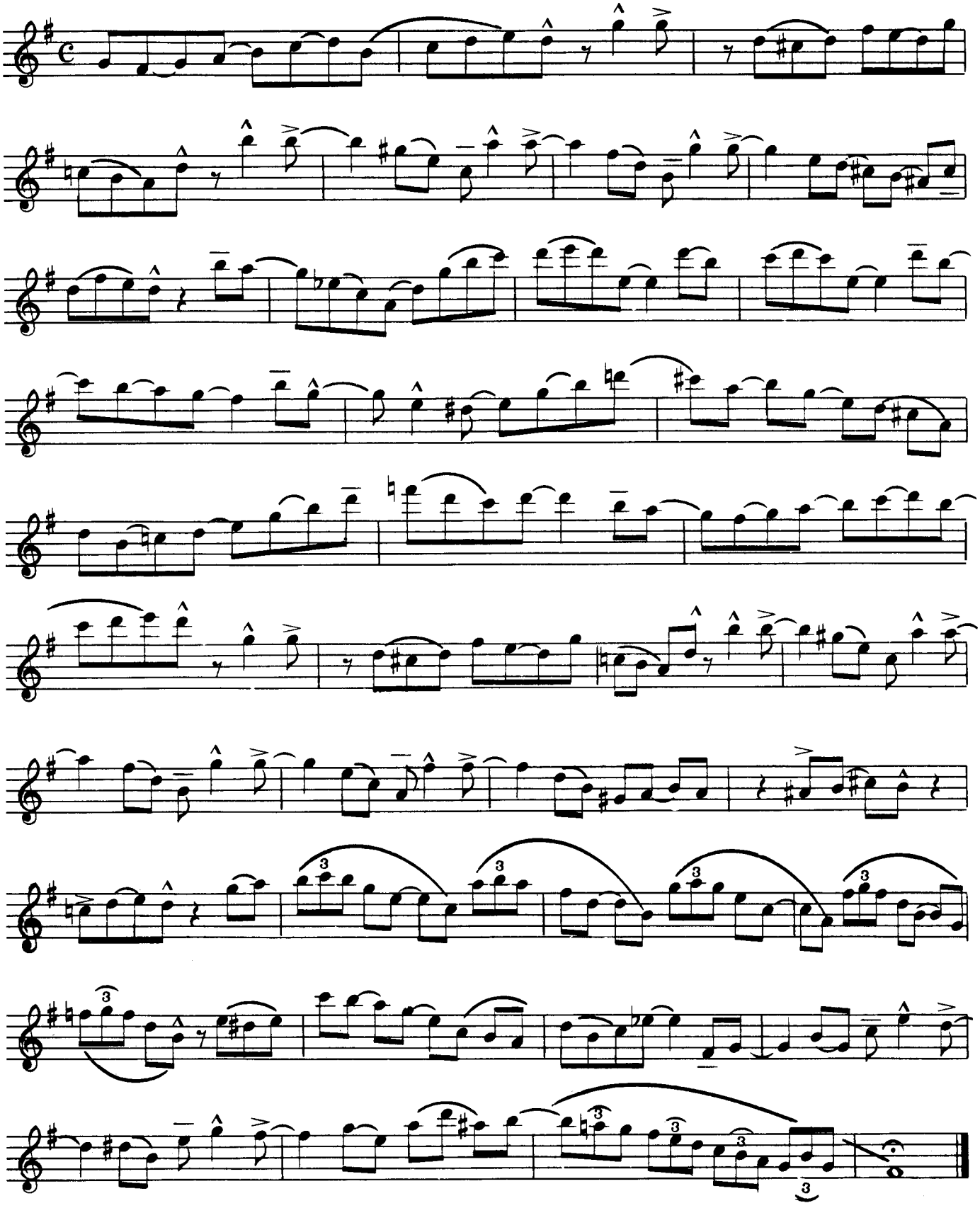

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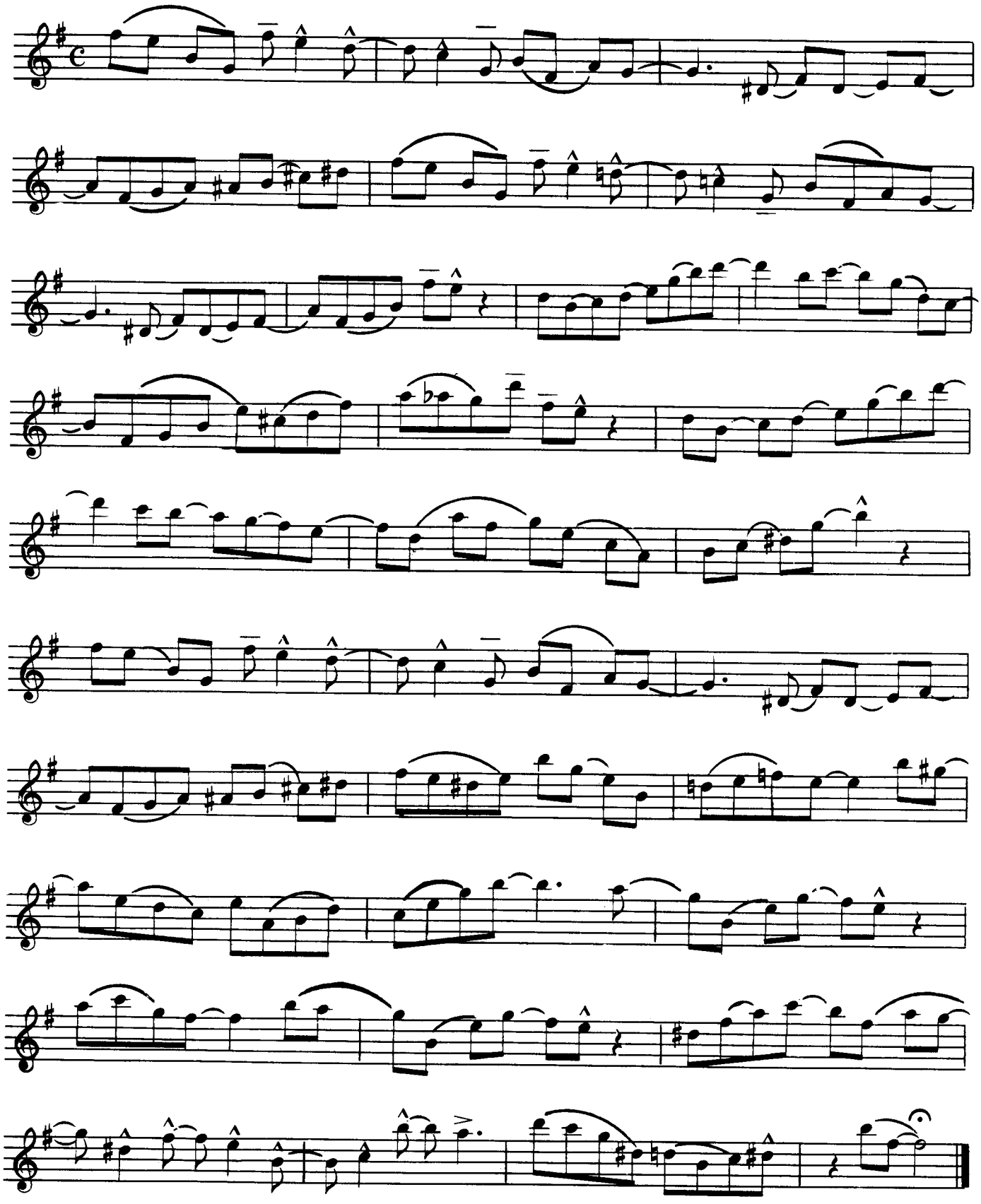

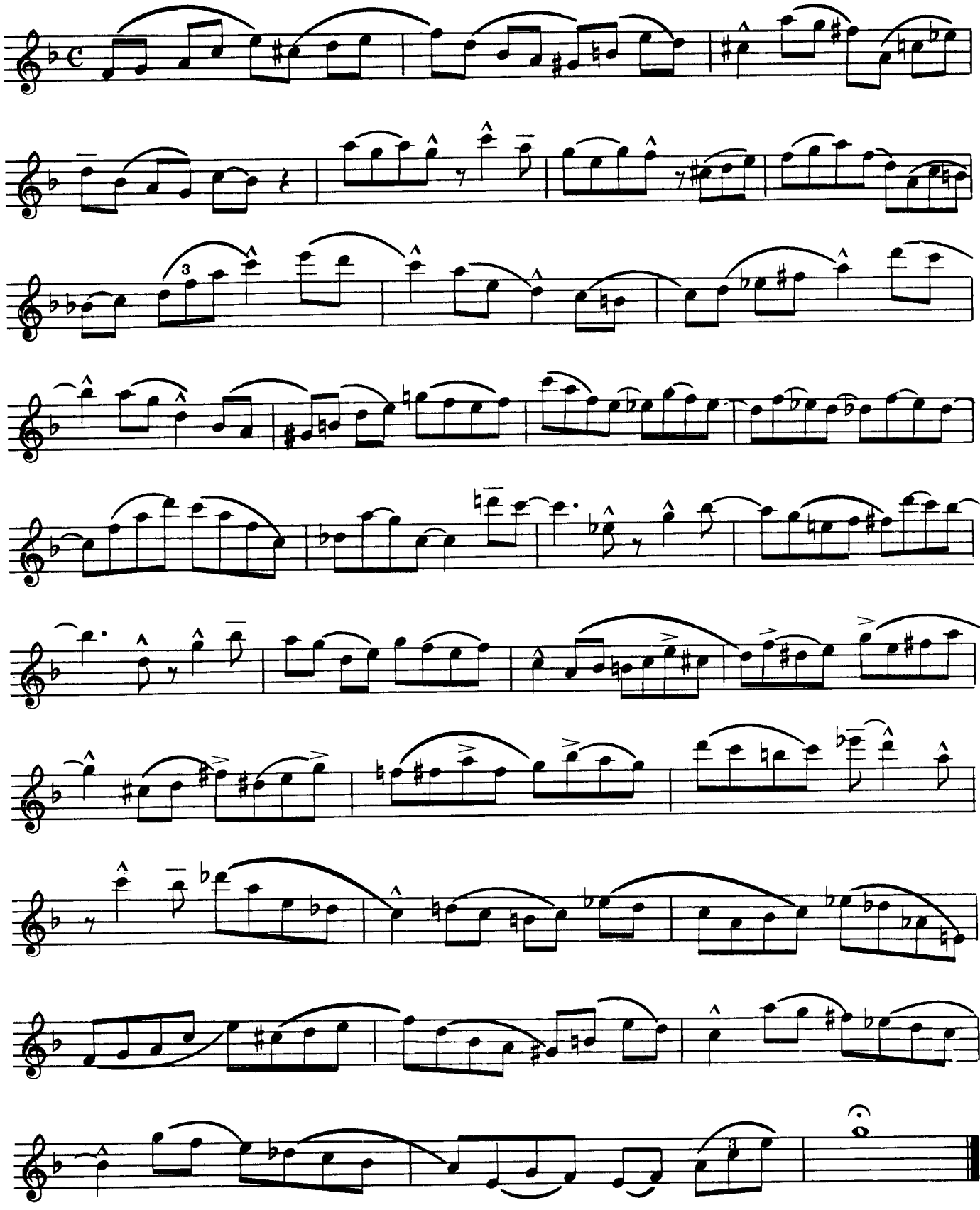

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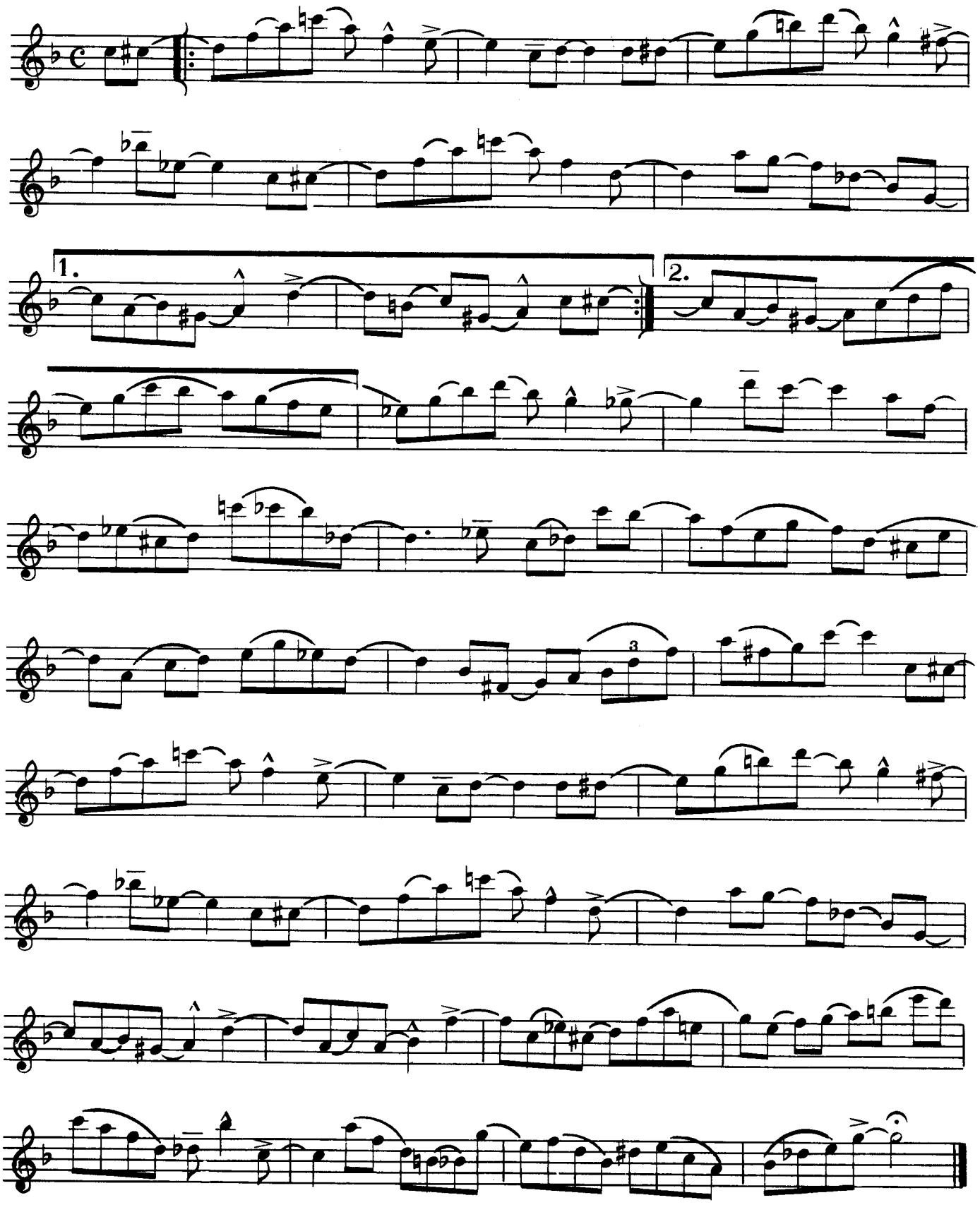

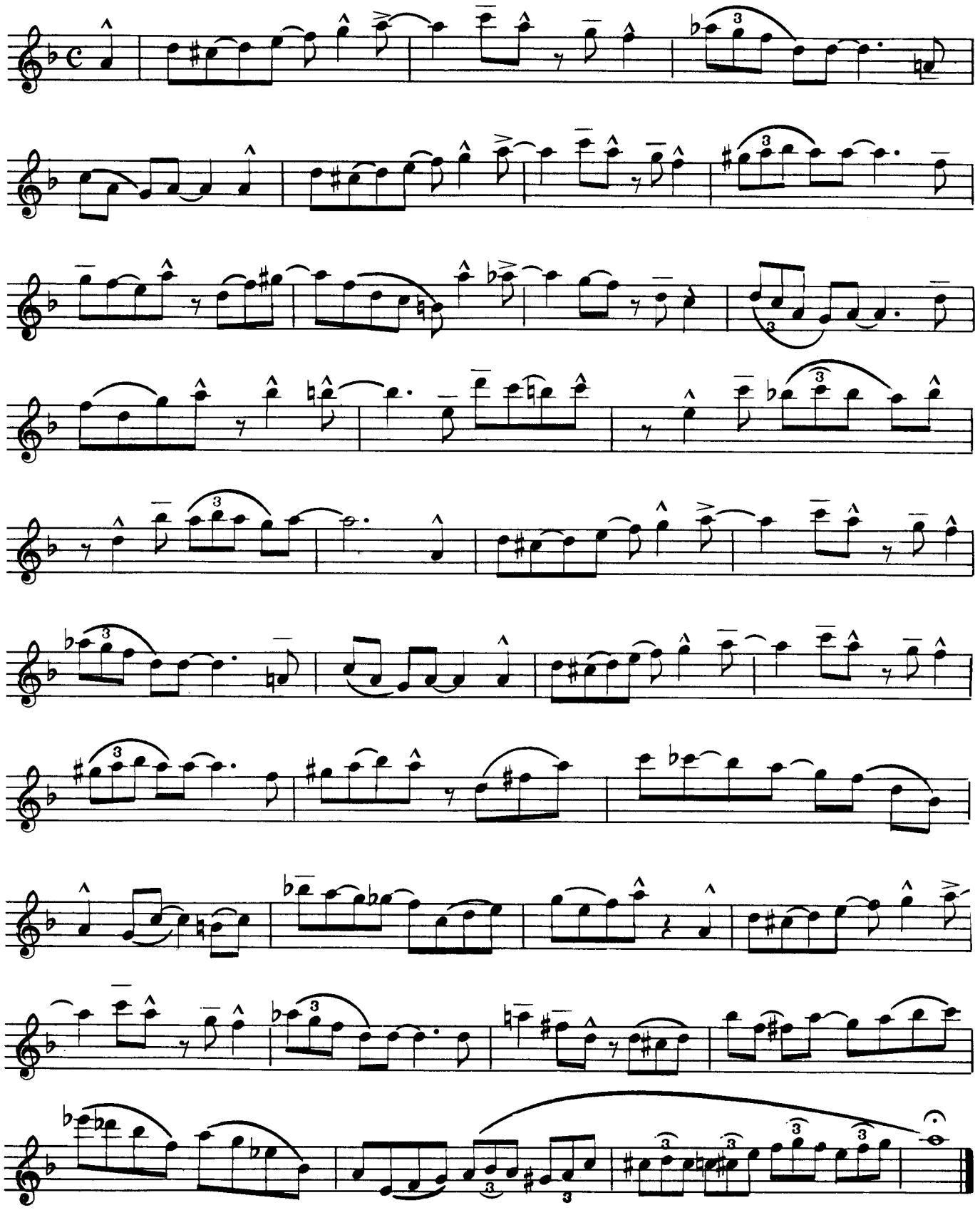

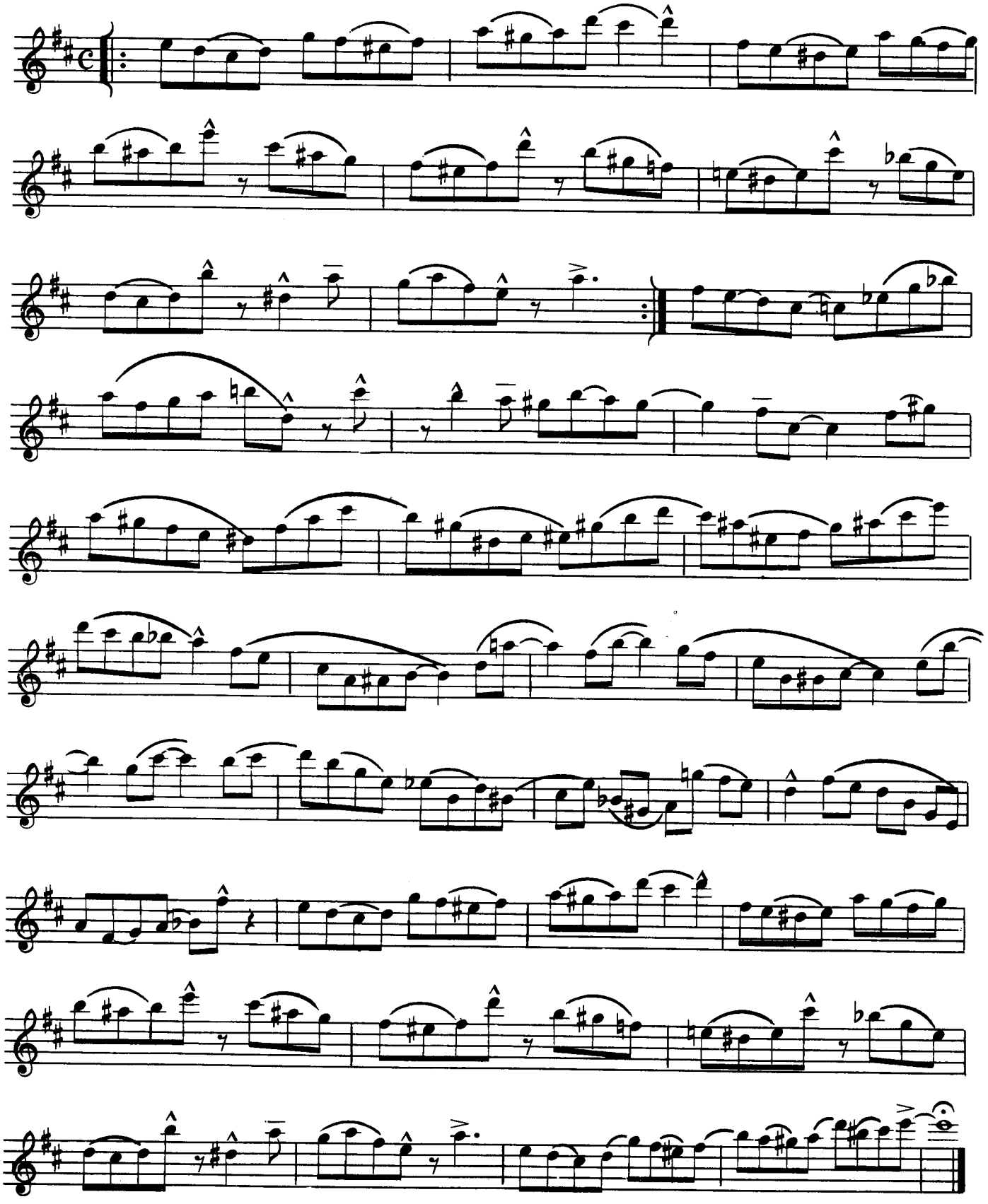

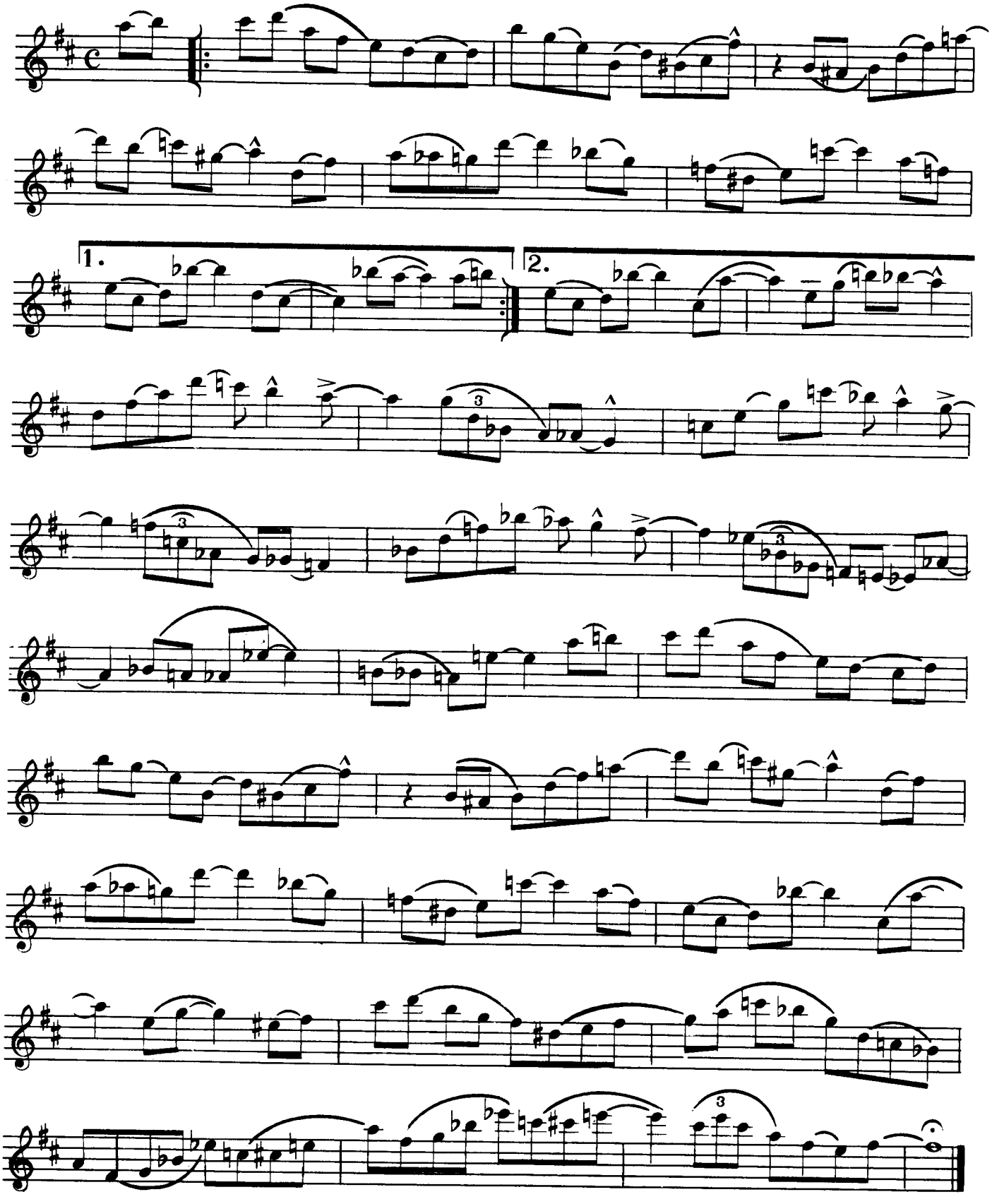
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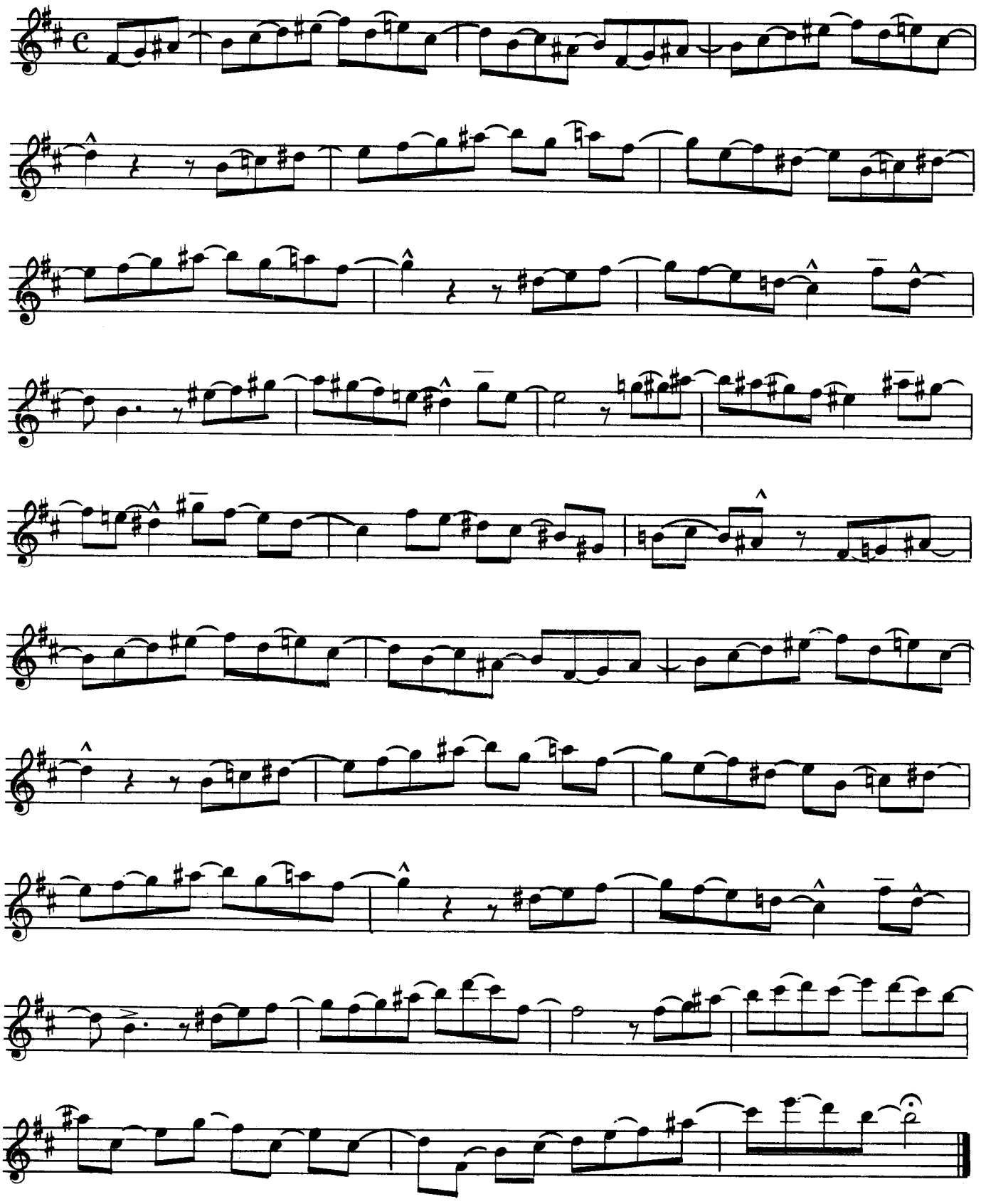

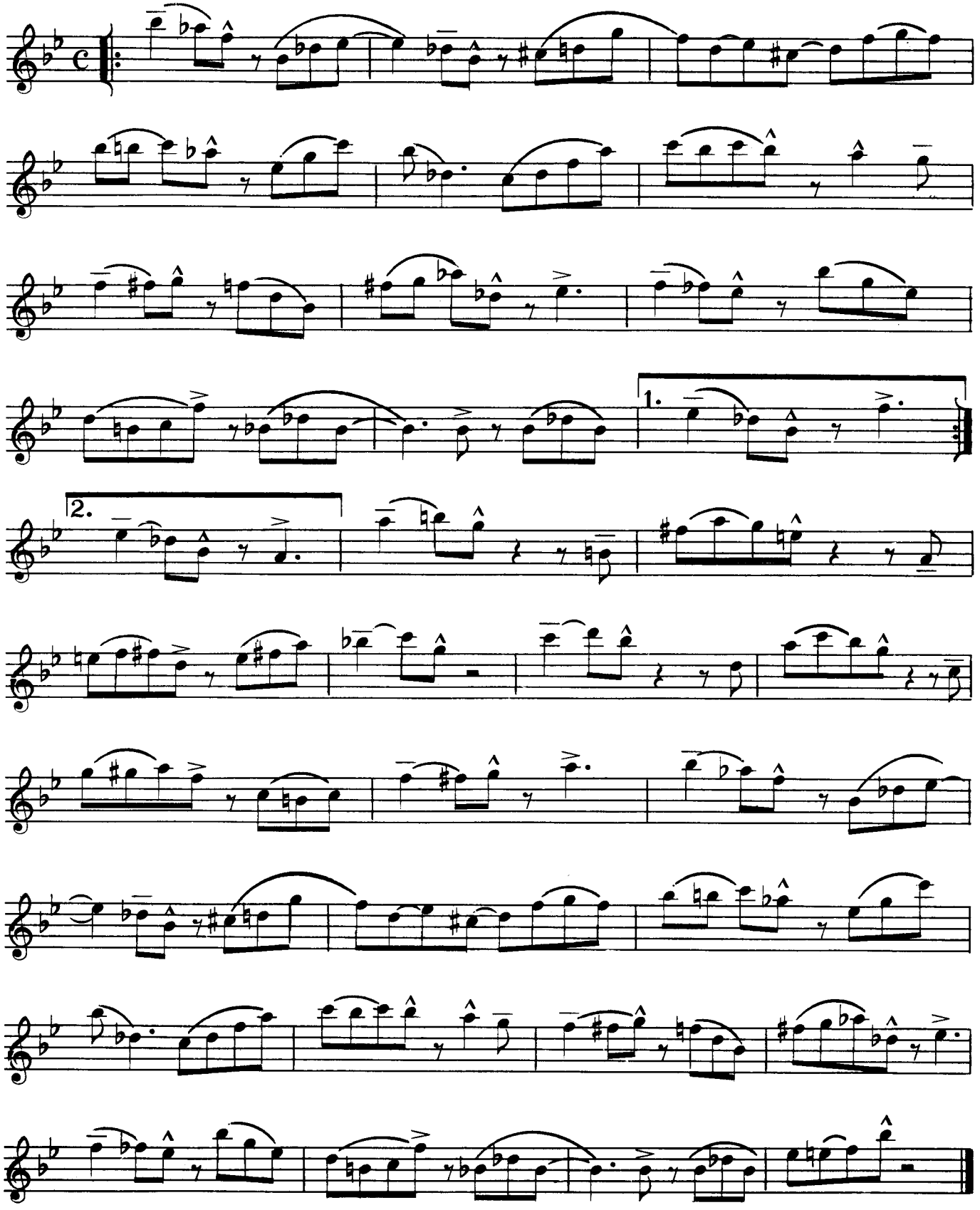

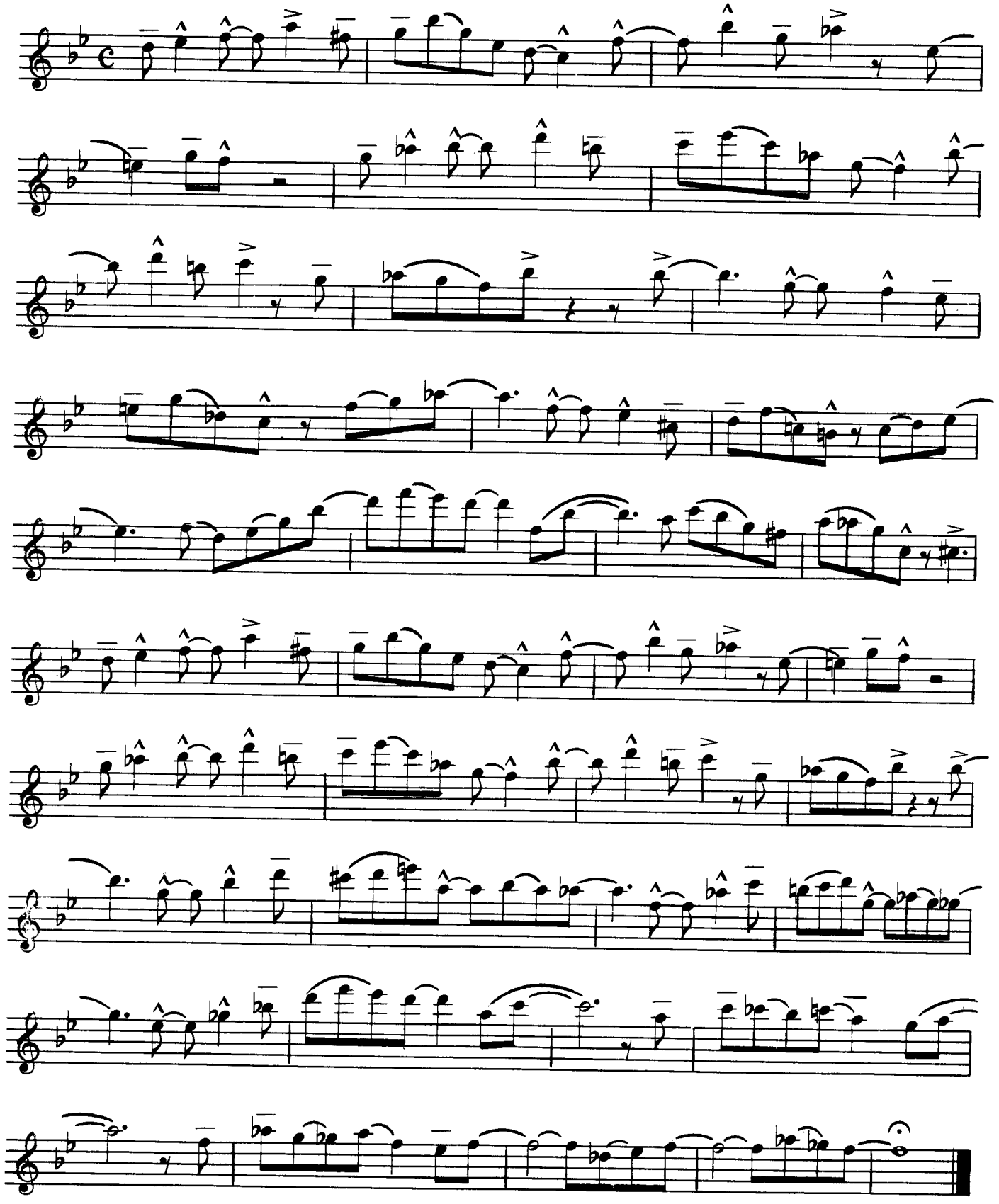

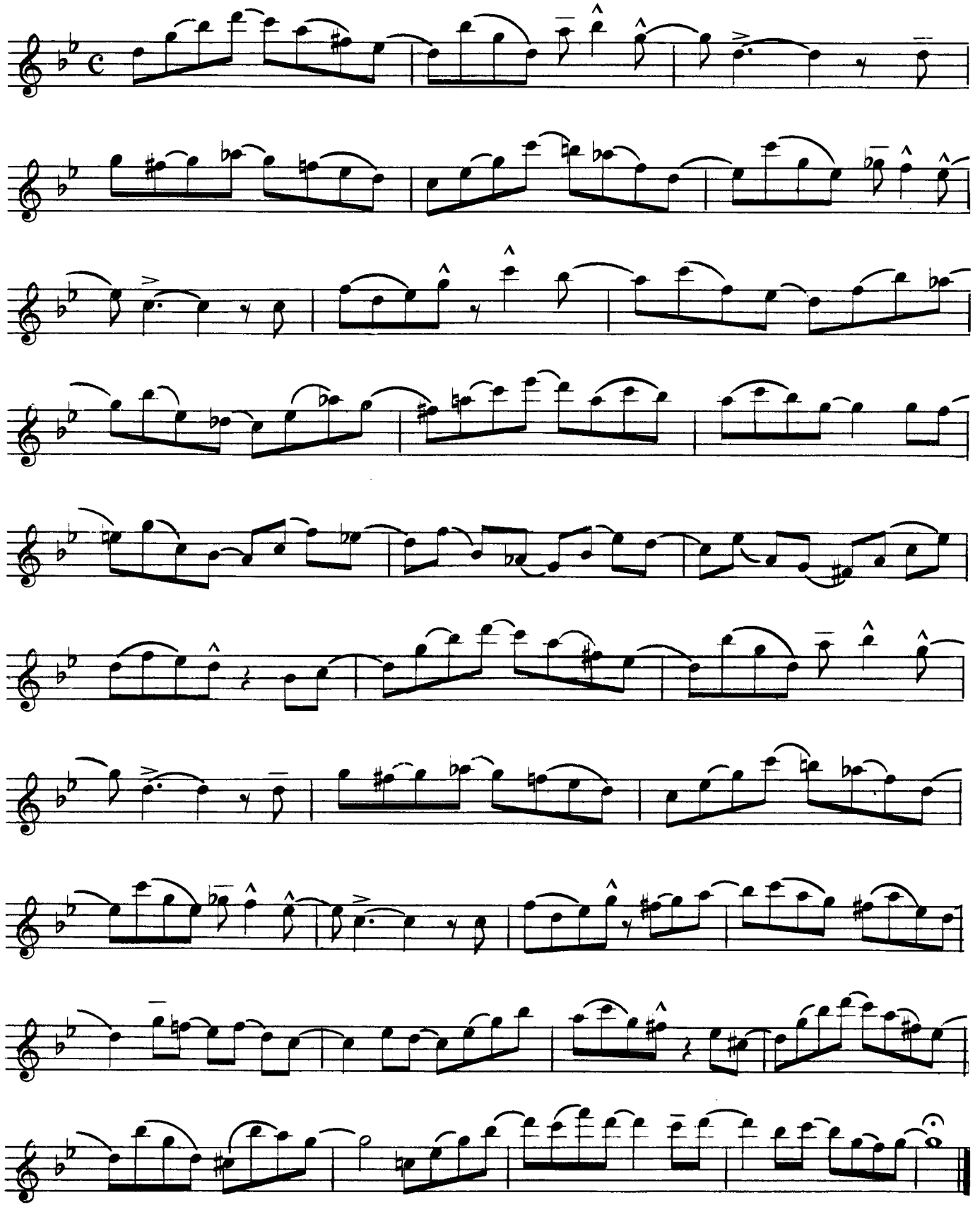

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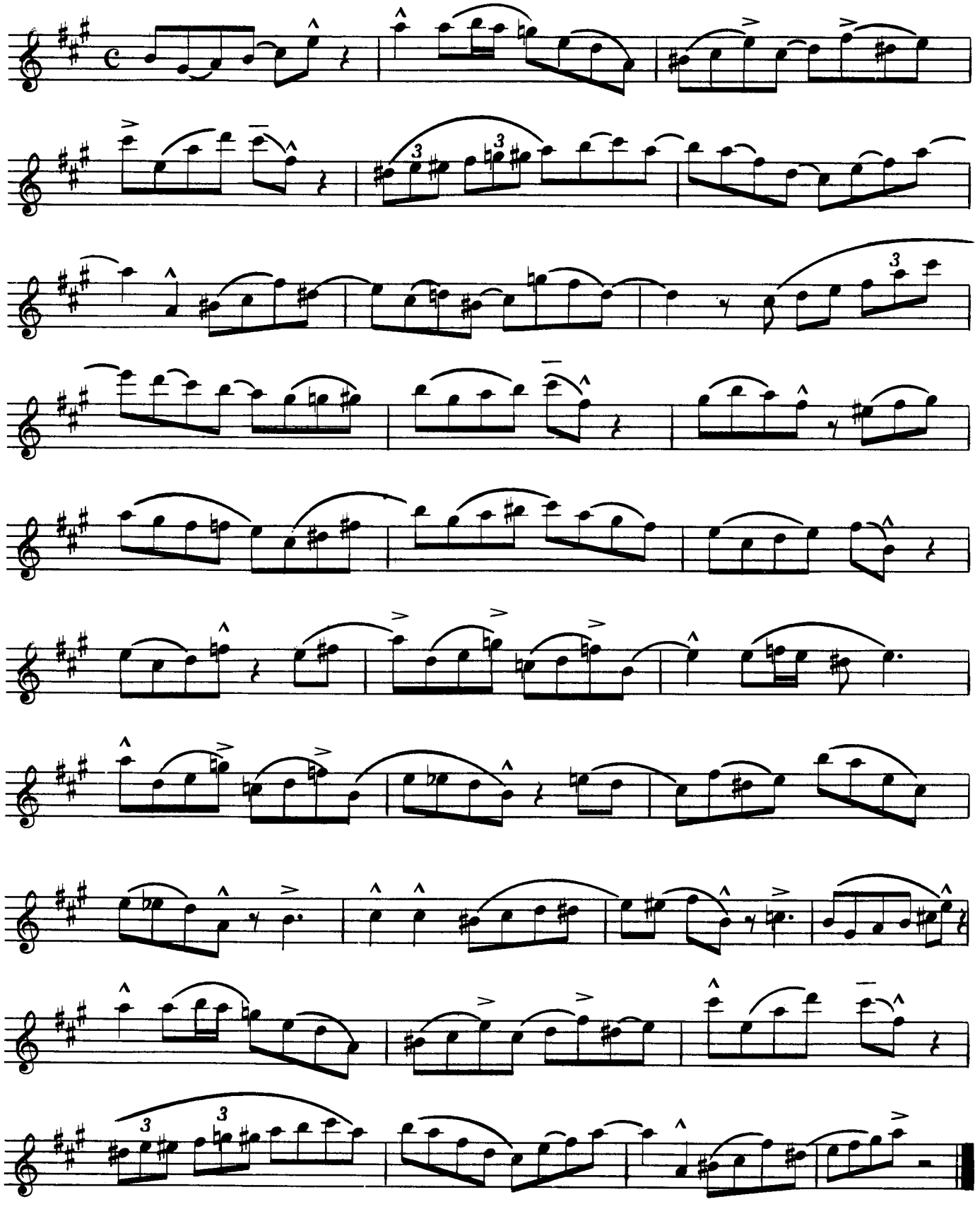

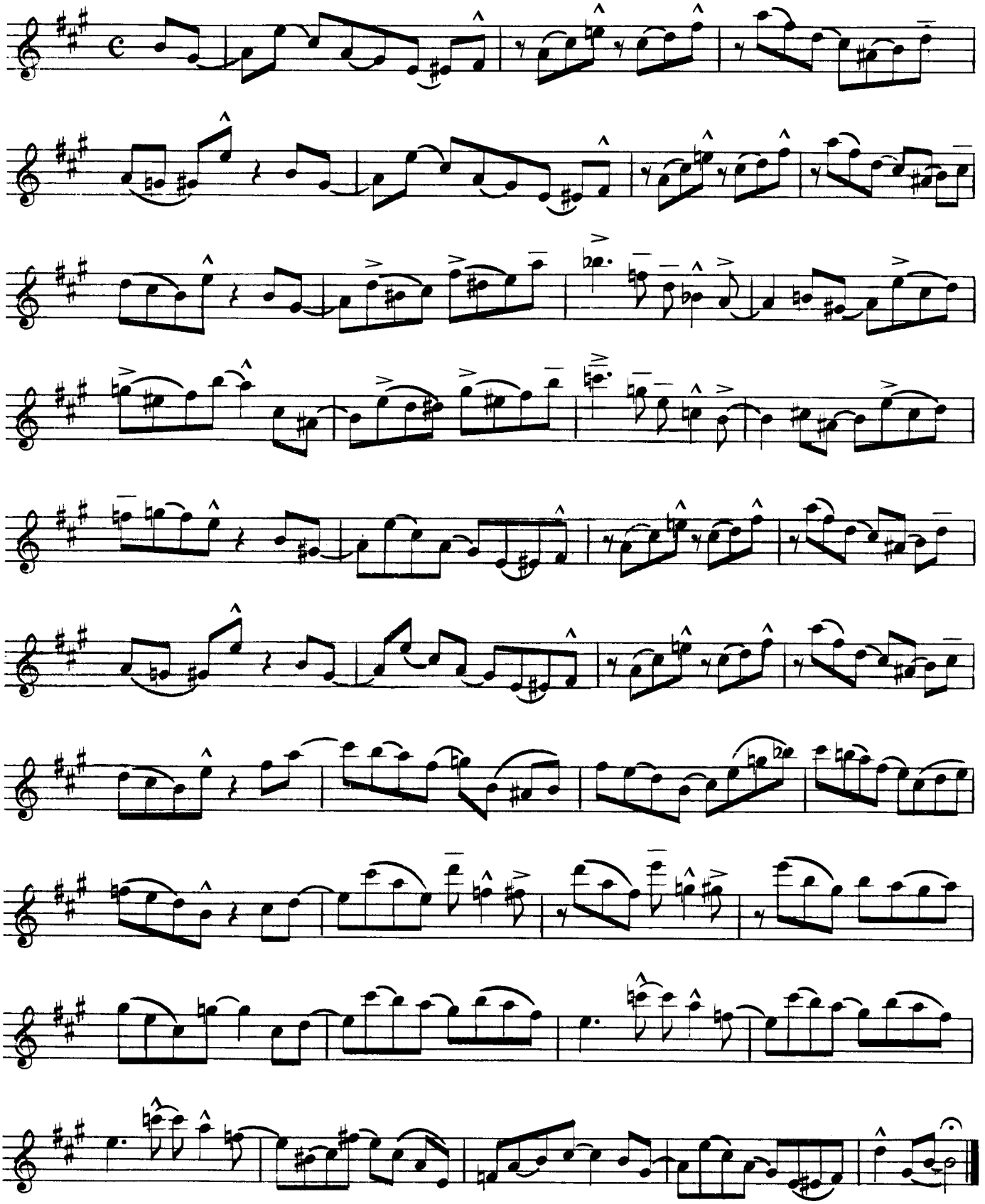

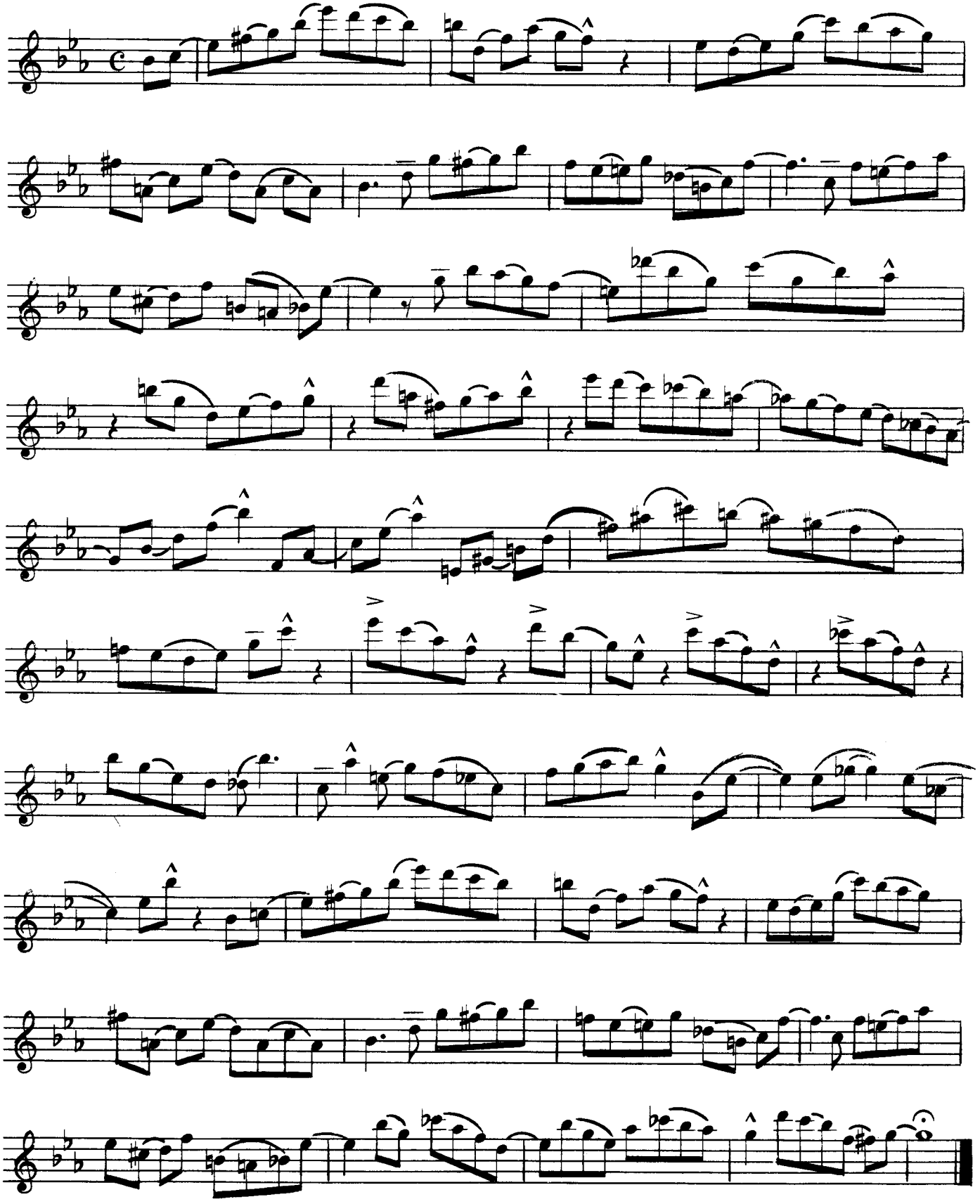

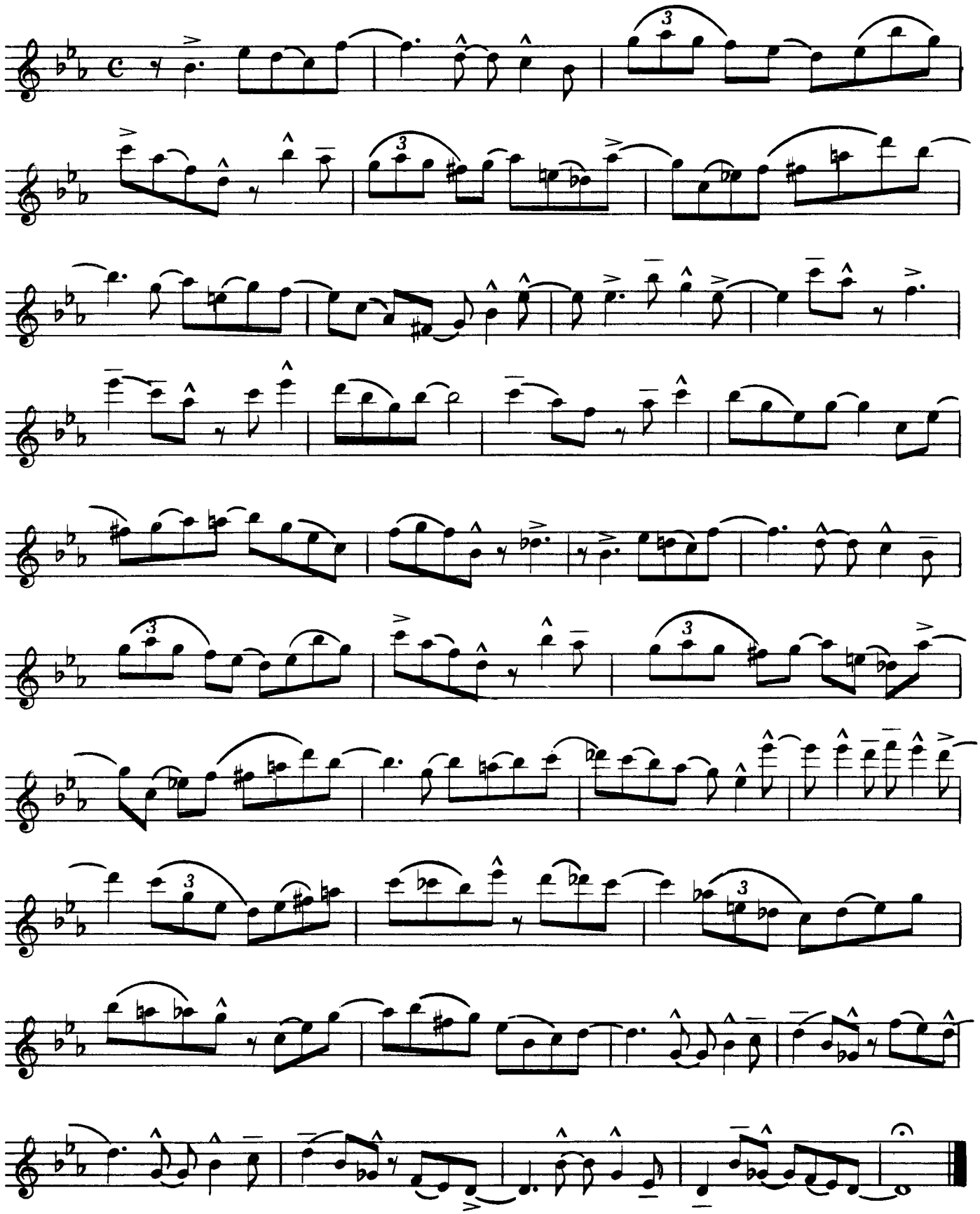

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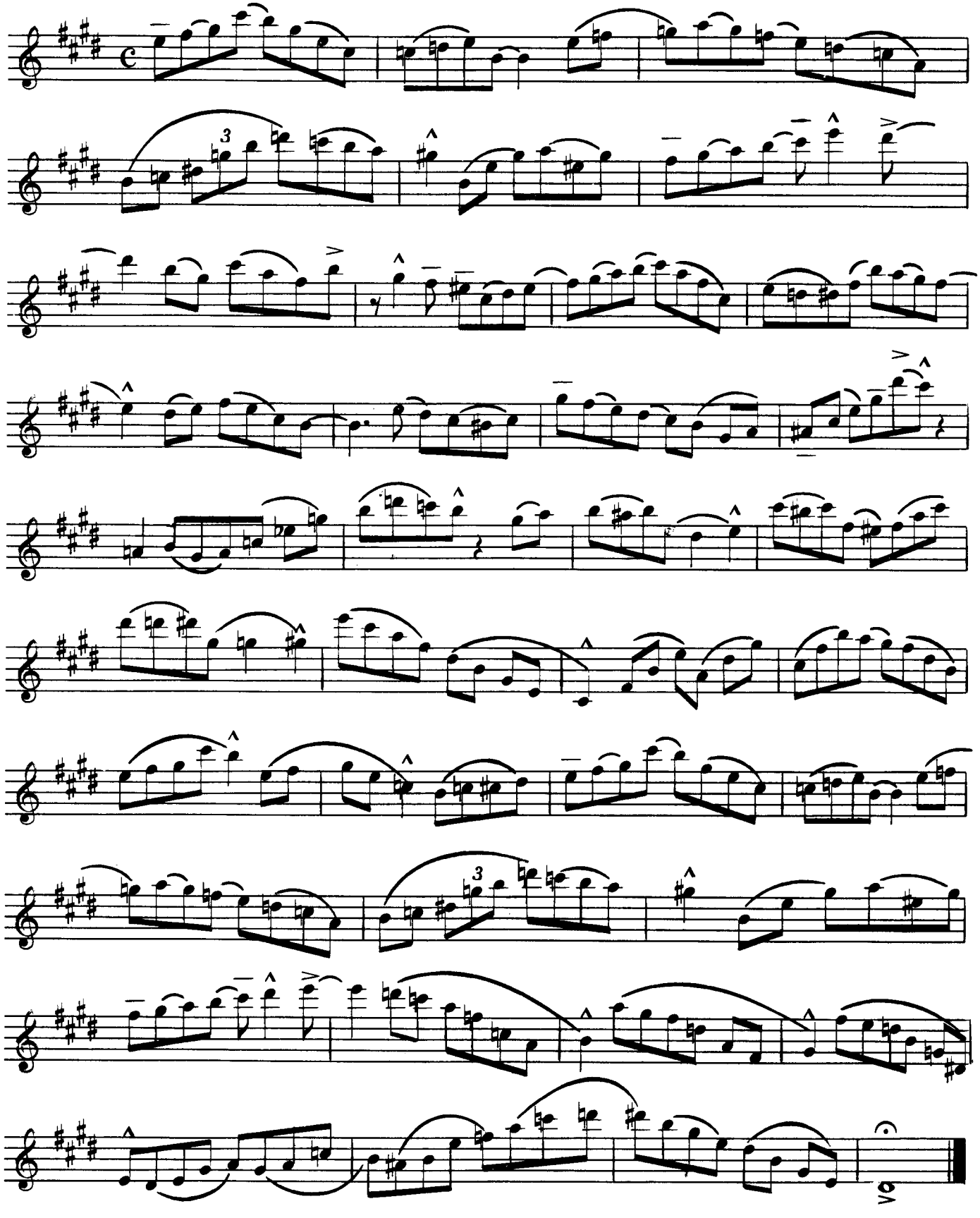

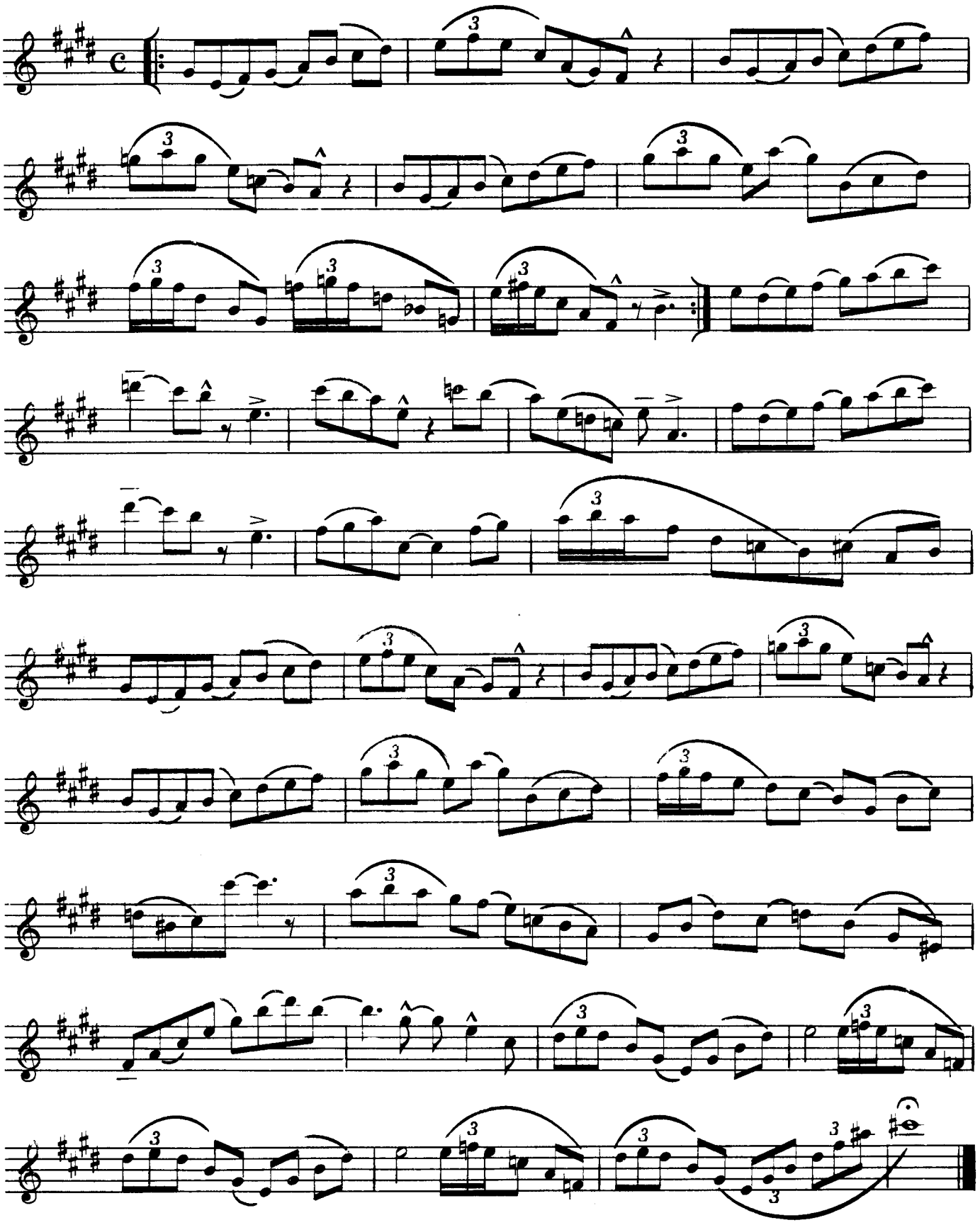

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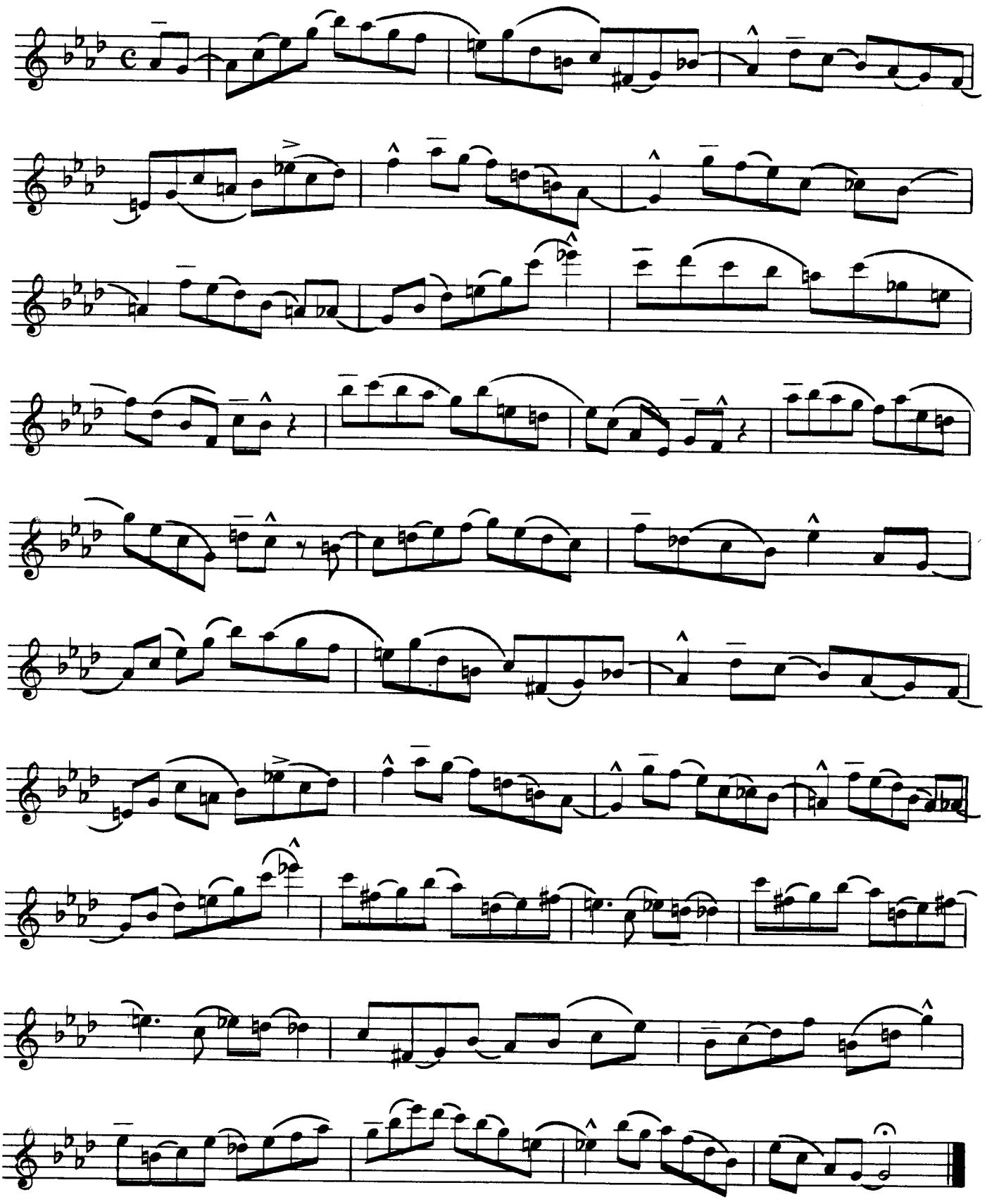

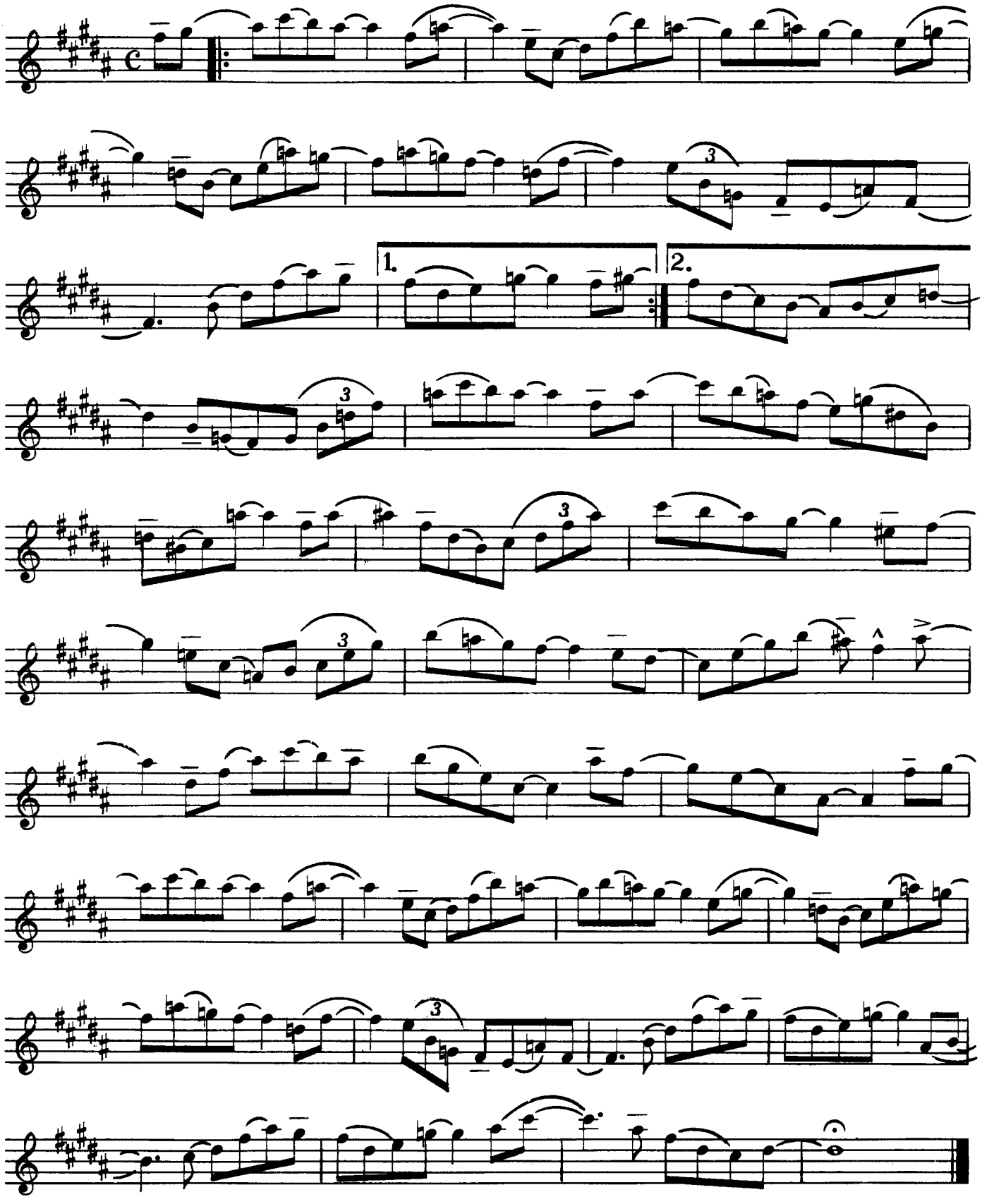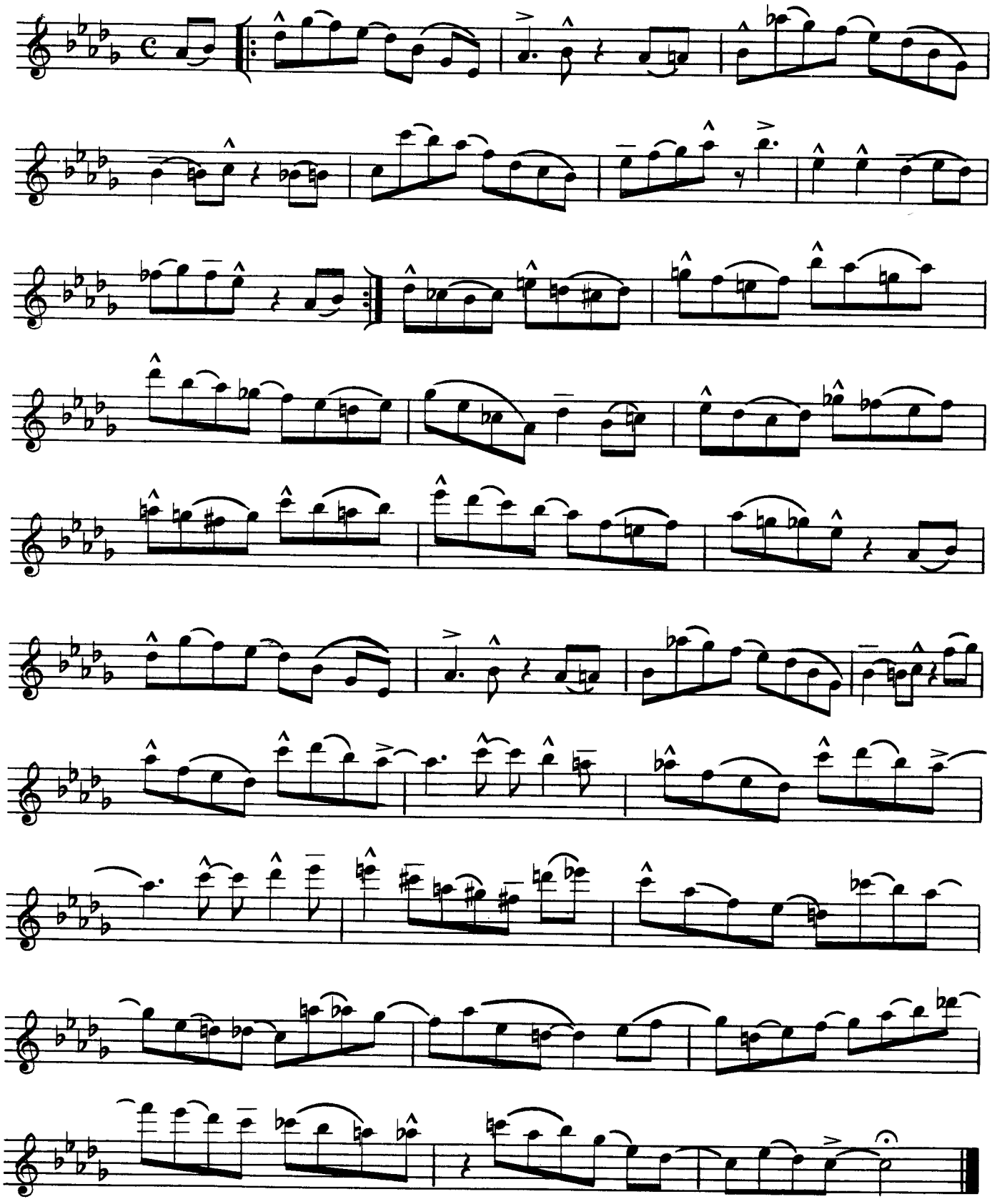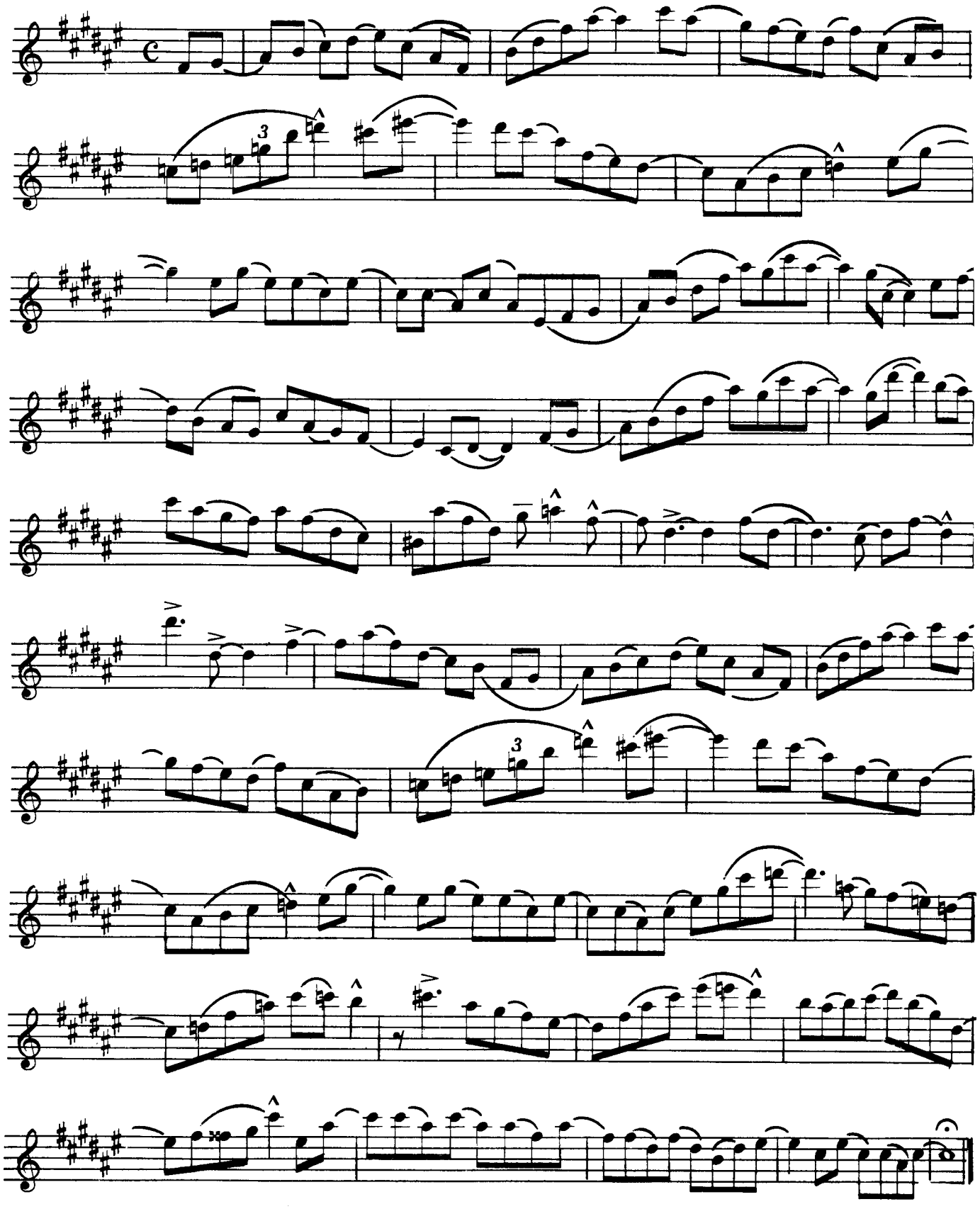
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