

Dean Sorenson **First Place** for Jazz

Introductory Method

for Jazz Ensemble

QUICK START GUIDE



Neil A. Kjos Music Company • San Diego, CA

QUICK START

Welcome

First Place for Jazz is just that—the *first place* that students and directors can turn for help in learning about this great music. Jazz can be intimidating and even frightening for those who are unfamiliar with it. *First Place for Jazz* is designed for maximum early success, while providing students a solid base of knowledge they can build upon in their future study.

The book is divided into three sections by key: Concert B \flat , F, and E \flat . Within each section, the major, Mixolydian, Dorian, and blues scales and correlated chords of that key are introduced through Jazz Starters, rhythm section Spotlights, and Rhythm Sectionals. All of these resources are applied in 12 original grade 1–2 Jazz Ensemble Charts in various styles, which can also be played in combo or solo settings using the correlated Lead Sheets. Students can apply their newly acquired skills at your next performance!

Suitable for group or individual instruction, this unique organization—combined with a host of innovative features including the *First Place for Jazz Interactive Practice* and *Teacher Studios* and availability in SmartMusic—provides all the tools needed for a solid introduction to jazz.

Who can participate?

First Place for Jazz is an aurally-based comprehensive method book that includes exercises and repertoire written at an easy/intermediate level. Most students who have completed a book 2 comprehensive method on their respective instrument will be able to jump right in.

Student books are available for traditional jazz ensemble instrumentation...

- ☐ Alto Sax (includes Alto 1 and 2 parts)
- ☐ Tenor Sax (includes Tenor 1 and 2 parts)
- ☐ Baritone Sax
- ☐ Trumpet (includes Trumpet 1 and 2 parts)
- ☐ Trombone (includes Trombone 1 and 2 parts)

- ☐ Guitar
- ☐ Piano
- ☐ Bass
- ☐ Drums
- ☐ Auxiliary Percussion
- ☐ Vibes

As well as...

- ☐ Flute
- ☐ Clarinet
- ☐ F Horn
- ☐ Baritone T.C.
- ☐ Tuba

With some octave adjustment, the available books are readily adaptable for other wind instruments—flute book for oboe, trombone book for bassoon and baritone/euphonium B.C., baritone sax book for E \flat alto clarinet, and clarinet or tenor sax book for B \flat bass clarinet. Books may also be adapted for string players, though the keys are less suitable for beginning level players and bowings would be required.

Using *First Place for Jazz* for the first time . . .

First Place for Jazz is flexible, and can be used sequentially from beginning to end, or you can skip around. However, to help you and your students become familiar with *First Place for Jazz* and to provide a comfortable start, it is suggested that you begin with the opening tune in the book, *Jumpin' Jellybeans* (see student pages 2–5/score pages 18–57). The following Quick Start pages walk you through this first tune, and show you the basic flow of the *First Place for Jazz* approach. **Look to the next page to learn more.**

Begin by exploring the **Jazz Starters**. These exercises present step-by-step lessons in jazz improvisation and performance. Everything starts with the concert B \flat major scale...

Trumpet page 2

...found in *Jumpin' Jellybeans* **Jazz Starter A**. It's the **Scale** used for improvising on the tune, presented in half notes over the rhythm section groove of the tune's solo section. Students hear how the different notes of the scale sound over the chord changes of the groove.

Following the introduction of the scale in Jazz Starter **A**, the **Jazz Starters B1–B4** present **Pitch Sets** derived from the scale. Pitch Sets isolate subsets of the scale and promote focused practice and internalization of scale tones. Students learn aurally and can apply what they learn to real-life improvisation using the **Improvisation Practice** groove on the next page.

Understanding chords is as important as learning scales. **Jazz Starter C** features the **Seventh Chord** most commonly associated with the scale in Jazz Starter **A**. Students hear, play, and write the chord tones.

Students cognitively learn the language of jazz by reviewing the **Jazz Theory** information.

2 C MAJOR (Concert B \flat Major)

Jumpin' Jellybeans Jazz Starters



Use the recordings and other features included in the *First Place for Jazz Interactive Practice Studio*. See page 1 for more details.

C Major Scale (Concert B \flat Major)

Rock $\bullet = 116-128$

(LISTEN FIRST TIME, PLAY SECOND TIME)

A

JAZZ THEORY

Jumpin' Jellybeans uses the **C major scale**. Numbers above the notes refer to the scale **degrees**. The first note is called the **first degree** or **tonic**, the second note is the **second degree**, and so on. When the scale is repeated in the next octave, the numbering system starts over again at 1.

C Major Pitch Sets (Concert B \flat Major)

After listening to and playing each Pitch Set as written, skip to **Improvisation Practice** and play a solo using only those scale degrees.

Start with 1 and 7

(LISTEN)

(PLAY)

B1

Add 2 and 6

B2

Add 3 and 5

B3

Use any scale degree. Write the scale degrees above the notes before you play.

B4

C Major Seventh Chord — C \flat MA7 (Concert B \flat MA7)

Write a C \flat MA7 chord in the staff below.

Write half note chord tones for C \flat MA7 as indicated in the staff below. There is no key signature, so don't forget to add accidentals. Play the chord tones to hear the relationships.

C

JAZZ THEORY

In *Jumpin' Jellybeans*, the **major seventh chord** built on C is used. The chord symbol is C \flat MA7. Seventh chords are constructed of four notes. The bottom note is called the **root (R)**, the next note is the **third (3)**, the next note is the **fifth (5)**, and the top note is the **seventh (7)**. In major seventh chords, these **chord tones** correspond to the first, third, fifth, and seventh degrees of the major scale.

W75TP



You can't learn jazz without listening, so **instrument-specific recordings** of every piece of music in *First Place for Jazz* are available in the *First Place for Jazz Interactive Practice Studio*, *Interactive Teacher Studio*, and on the Director Score DVD. In the Jazz Starters, students listen to *their own instruments* demonstrate the exercises, and then play along. In rehearsal, as an alternative to using the recordings, the student rhythm section may also provide an accompaniment groove.

Rhythm Figures

After listening to, singing, and playing each Rhythm Figure as written, skip to **Improvisation Practice** and play a solo using only that rhythm. These **figures** (short musical ideas) are taken from *Jumpin' Jellybeans*.

Rock ♩ = 116-128

D1 **(LISTEN)** **(SING FIRST TIME, PLAY SECOND TIME)**

da da dut dut

D2

da da dut

D3

da da dut da da dut

D4

DAH da da dut

D5

da da da dut

C (Concert B \flat)

Improvisation Practice

Improvisation Practice takes you through the solo section of *Jumpin' Jellybeans* two times. Even though the chords change, you can improvise over the entire solo section using pitches from the C major scale (concert B \flat major).

C $\text{MA}7$ F C $\text{MA}7$ F C $\text{MA}7$

Let's Check Progress

C Major

(Concert B \flat Major)

		Practiced	Mastered
A	Play		
B1	As Written		
	Improv Practice		
B2	As Written		
	Improv Practice		
B3	As Written		
	Improv Practice		
B4	As Written		
	Improv Practice		

		Practiced	Mastered
C	Write		
	Play		
D1	As Written		
	Improv Practice		
D2	As Written		
	Improv Practice		
D3	As Written		
	Improv Practice		
D4	As Written		
	Improv Practice		
D5	As Written		
	Improv Practice		

Apply what you have learned from the Jazz Starters as you play the *Jumpin' Jellybeans* **Jazz Ensemble Chart** on pages 4 and 5 or **Lead Sheet** on page 51.

W75TP

Jazz Starters D1 – D5 help students develop their understanding of the phrasing and articulations unique to jazz by introducing **Rhythm Figures** taken from the Jazz Ensemble Chart. Students learn by listening and playing, and also by singing. They can apply what they learn to improvisation using the **Improvisation Practice** groove. The Rhythm Figures may also be used as rehearsal elements to help the ensemble tighten performance in the chart.

Improvisation Practice

gives students the opportunity to apply what they learn in the Jazz Starters. The form matches the solo section of the Jazz Ensemble Chart and Lead Sheet so students can seamlessly transfer their new-found improvisation skills to performance.

Let's Check Progress motivates students to practice and encourages accountability by having them chart their growth. Students write their progress in their books, or may print a copy of the grid from their *Interactive Practice Studio* by clicking on the yellow star.



The rhythm section is the heart and soul of the jazz ensemble and it gets special attention in the Jazz Starters. With the exception of vibes, **rhythm section Jazz Starters** appear somewhat differently than in woodwind and brass books.

- ☐ On Jazz Starters **A** and **C**, drums and auxiliary percussion students are encouraged to play a mallet instrument.
- ☐ On Jazz Starters **B1 – B4**, the drums and auxiliary percussion parts are notated and demonstrated using unpitched rhythms that percussionists apply to their instruments *ad lib*.
- ☐ Jazz Starters **D1 – D5** do not appear in the guitar, piano, bass, drums, or auxiliary percussion books. Provided instead are Jazz Starter Accompaniment Grooves that may be used in rehearsal in place of the recordings.

First Place for Jazz includes many other resources that are helpful to both the individual rhythm section instrumentalists as well as the entire section. **Read on!**

Guitar page 2A

2A Jumpin' Jellybeans Guitar Spotlight

Use the recordings and other features included in the *First Place for Jazz Interactive Practice Studio*. See page 1 for more details.

Exercise A1 presents all of the chords used in *Jumpin' Jellybeans*. Practice each individual chord until you can play it comfortably. The fingerboard diagrams show you the fingerings for each chord. They are only included in Exercise A1. If necessary, slow this exercise down before playing it along with the recording.

A1

JAZZ THEORY Chord symbols are notated on top of the staff and define the chords that are used. The position of the different chord tones is called the chord voicing. More advanced guitar players create their own voicings from the chord symbols, but in *First Place for Jazz* all the chord voicings are provided for you.

Exercise A2 presents all of the chords from the *Jumpin' Jellybeans* jazz ensemble chart in a rock rhythm pattern. You will need to move quickly between chords. If necessary, slow this exercise down before playing it along with the recording. Refer to the fingerboard diagrams above as needed.

Rock $\text{♩} = 116-128$

A2

JAZZ THEORY The rhythms notated in the staff tell you the rhythmic pattern of the chords.

Exercise B will help you practice the basic rhythm section groove for the solo section of *Jumpin' Jellybeans*. Listen carefully to the recording and match it as closely as possible.

B

One-Measure Repeat Sign — repeat the previous measure

JAZZ THEORY Groove describes the chords and rhythm patterns that the rhythm section plays. It is often style. For example, *Jumpin' Jellybeans* is in a rock groove. The groove usually stays pretty much the same throughout a chart, as it does in *Jumpin' Jellybeans*.

Guitar players often have to play both chords and single-note lines in the same piece. Exercise C will help you practice the single-note phrase that appears several times in *Jumpin' Jellybeans*. Match the recording as closely as possible.

C

JAZZ THEORY The markings above the notes are articulations. These markings tell you to play a note with an emphasis (accented), or without. The recording demonstrates these articulations.

W75G

Check your progress on page 3 after each exercise.

Students are encouraged to use **Let's Check Progress** to track their Spotlight development.

Rhythm Sectionals provide a four-part systematic lesson structure for developing the groove and proper rhythm section sound for each tune.

The understanding of jazz styles is strengthened through review and application of the **Jazz Performance** information.



Instrument-specific recordings for Spotlights and Rhythm Sectionals are available in the *First Place for Jazz Interactive Practice Studio*, *Interactive Teacher Studio*, and on the Director Score DVD.

Rhythm section **Spotlights** assist players in developing the instrument-specific skills necessary to perform each tune. Spotlights are intended for individual study and practice and include exercises and resources specific to that instrument including guitar and bass fingerings, piano voicings and comping help, drum and auxiliary percussion grooves, and much more—all correlated with the tune. Assign students to study and practice the Spotlight exercises and they will be much better prepared to make efficient use of limited rehearsal time.

All of the rhythm section parts are **fully notated**—guitar fingerboard diagrams, piano and vibes voicings, bass lines, and drum and auxiliary percussion grooves and suggested drum fill rhythms are provided for students.

Guitar page 2B

Jumpin' Jellybeans Rhythm Sectional

2B

LESSON 1 - Begin with Bass and Kick Drum

Listen as the bass and kick drum play. Focus on rhythm, tempo, and balance.

JAZZ PERFORMANCE *Jumpin' Jellybeans* is in a rock style. Rock styles use straight eighth notes, not swing eighth notes, and should have a driving and forward-moving feel.

LESSON 2 - Add Guitar, Piano, and Vibes

Play the exercise, focusing on rhythm, tempo, and balance. Listen carefully to the recording and match it as closely as possible.

Rock $\text{♩} = 116-128$

Note: This exercise is not repeated on the recording.

JAZZ PERFORMANCE Guitar, piano, and vibes are **comping** instruments. Comping is a technique used to **accompany** or **complement** the parts played by the other members of the ensemble. It involves creating a rhythmically-appropriate part that follows the chord changes of the music.

LESSON 3 - Add Snare Drum, Cowbell, and Bongos

Play your part from Lesson 2, focusing on rhythm, tempo, and balance. Match the recording as closely as possible.

JAZZ PERFORMANCE Backbeats (beats 2 and 4 in $\frac{4}{4}$) are fundamental to the rhythmic drive of the rock groove. They are usually played on snare drum in rock styles.

LESSON 4 - Add Closed Hi-hat and Crash Cymbal - Complete Groove

Play your part from Lesson 2, focusing on rhythm, tempo, and balance. Match the recording as closely as possible.

JAZZ PERFORMANCE A cymbal crash is often played by the drummer at the beginning of each section of the piece, or when a section repeats. This is important to help **mark the form**, for performers and listeners.

Practice your part by using the **rhythm section practice track** for your instrument.

W75G

At the conclusion of Rhythm Section **Lesson 4**, each instrument has its own practice track that allows for play-along with that part omitted. This gives each individual rhythm section player the opportunity to put to use what has been learned in the Rhythm Sectional.

Apply everything students have learned in the Jazz Starters, Spotlights, and Rhythm Sectionals to the **Jazz Ensemble Charts and Lead Sheets**.

The Jazz Ensemble Chart can be performed by the full ensemble, or by as few as seven students covering Alto Sax 1, Tenor Sax 1, Trumpet 1, Trombone 1, Piano, Bass, and Drums.

The **1st (lead) and 2nd parts** for Alto Sax, Tenor Sax, Trumpet, and Trombone appear on facing pages in the student books.

The key center, chords, and rhythms introduced in the **Jazz Starters** are featured.

The **open solo section** form in both the Jazz Ensemble Chart and Lead Sheet matches the **Improvisation Practice** groove. Students who have completed the Jazz Starters have the tools they need to successfully improvise over the tune in performance.

A **Suggested Solo** is included with each chart. It may be played instead of an improvised solo. The solo can also be used as a model for an improvised solo.

Extensive use of **articulations** helps to ensure idiomatic interpretation of rhythms in the chart.

Trumpet page 4

JUMPIN' JELLYBEANS DEAN SORENSON

TRUMPET 1

Rock $\text{♩} = 116-120$

C (Concert B \flat)

OPEN FOR SOLOS*

BACKGROUNDS ON CUE

C \flat 7

45

49

Trumpet page 51

LEAD SHEETS

JUMPIN' JELLYBEANS DEAN SORENSON

Rock In the OPEN SOLO SECTION, improvise using pitches from the C major scale (see page 2).

C \flat 7

G7

C \flat 7 FINE

A C \flat 7

G7

C \flat 7

G7

C \flat 7

D7

G7

OPEN SOLO SECTION (5 TIMES ON RECORDING)

C \flat 7

F

D.C. AL FINE (AFTER SOLOS)

W75TP

51

C (Concert B \flat)

chart, use the solo section accompaniment groove recording in your Interactive Practice Studio. The written solo is played

Every student has the opportunity to play the melody from each chart and strengthen their improv chops by using the **Lead Sheets**. They are suitable for combo performance and individual practice. Special rhythm section accompaniment parts are provided for each. Introductions, interludes, endings, articulations, and dynamics are commonly omitted from lead sheets, and those in *First Place for Jazz* follow that practice. Therefore, they cannot be played simultaneously with the full charts.



Demonstration recordings for all Jazz Ensemble Charts and **accompaniment tracks** for all Lead Sheets are available in the *First Place for Jazz Interactive Practice Studio*, *Interactive Teacher Studio*, and on the Director Score DVD.

Each tune in *First Place for Jazz* is formatted in exactly the same way, so once students are comfortable with *Jumpin' Jellybeans*, moving forward is smooth and seamless. Simply follow the flow chart on the next page, and you're ready to go.

JAZZ STARTERS

Jazz Starter A (Scale)

- ☐ Scale used for improvising on the tune
- ☐ Introduced in half notes over solo section groove
- ☐ Students hear how different scale tones sound over the groove
- ☐ Instrument-specific recordings
- ☐ Rhythm section accompaniment for classroom use

Jazz Starter B1 – B4 (Pitch Sets)

- ☐ Breaks up scale into smaller note groups
- ☐ Call and response format: Students listen and imitate
- ☐ Promotes full internalization of scale tones
- ☐ Instrument-specific recordings
- ☐ Rhythm section accompaniment for classroom use

Jazz Starter C (Seventh Chord[s])

- ☐ Chord commonly associated with Jazz Starter A scale
- ☐ Students hear, write, and play
- ☐ Promotes full internalization of chord tones
- ☐ Instrument-specific recordings

Improvisation Practice

- ☐ Solo section groove from the Jazz Ensemble Chart and Lead Sheet
- ☐ Promotes application of everything from Jazz Starters
- ☐ Rhythm section groove-only recording
- ☐ Rhythm section accompaniment for classroom use

Jazz Ensemble Chart

- ☐ Grade 1–2 level
- ☐ Correlates with Jazz Starters, Spotlights, and Rhythm Sectional
- ☐ Flexible instrumentation
- ☐ Flute, Clarinet, F Horn, Baritone T.C., Tuba, Auxiliary Percussion, and Vibes included
- ☐ Playable by as few as seven students covering Alto Sax 1, Tenor Sax 1, Trumpet 1, Trombone 1, Piano, Bass, and Drums
- ☐ Full recording

Lead Sheet

- ☐ Traditional lead sheet version of the tune's melody
- ☐ Correlates with Jazz Starters
- ☐ Ideal for combo or solo use
- ☐ Rhythm section groove-only recording
- ☐ Rhythm section accompaniment for classroom use

RHYTHM SECTION

Spotlights

- ☐ Individual technique help for each rhythm section instrument
- ☐ All exercises correlated to Jazz Ensemble Chart and Lead Sheet
- ☐ Instrument-specific recordings

Rhythm Sectional

- ☐ Four lessons to rehearse the rhythm section
- ☐ Promotes groove development and proper rhythm section sound
- ☐ Recordings of all lessons
- ☐ Rhythm Sectional practice tracks for all individual instruments

Jazz Starter D1 – D5 (Rhythm Figures)

- ☐ Rhythms, phrasings, and articulations from the tune
- ☐ Call and response format: Students listen, sing, and play
- ☐ Promotes a tighter ensemble sound and provides rhythms for improvisation
- ☐ Instrument-specific recordings
- ☐ Rhythm section accompaniment for classroom use

PERFORMANCE

Beyond the first tune ...

Tunes in *First Place for Jazz* are grouped in three key centers: Concert B \flat , F, and E \flat , with four tunes per key. Within each key, four scales—major, Mixolydian, Dorian, and blues—and their related seventh chords are introduced. Each key is color-coded in the student books: **blue** for concert B \flat , **purple** for concert F, and **green** for concert E \flat .

After students have studied *Jumpin' Jellybeans* (based on the concert B \flat major scale and major seventh chord), learning the other scales and chords with a concert B \flat tonic/root becomes much easier. Starting with a well-known scale like B \flat major allows students to have success right away. As they learn the subsequent scales and chords, they will realize that the differences between the newer material and what they already know is quite small.

Once the concert B \flat cycle is complete, the same scales and chords are then built on concert F and finally concert E \flat . What began as a large amount of information—12 scales—is now broken down into small variations of only three scales.

As the tunes are working their way through the different scales and chords, they are also presented in a variety of styles. Rock, Latin, and swing are represented equally throughout the book so students receive a wide exposure to different styles.

TITLE	CONCERT KEY	SCALE	CHORD(S)	STYLE
Jumpin' Jellybeans	B \flat	B \flat Major	B \flat MA7	Rock
Quarterback Sneak	B \flat	B \flat Mixolydian	B \flat 7	Latin (Bossa)
A Darker Shade of Gray	B \flat	B \flat Dorian	B \flat mi7	Swing
Pink Flamingo Night	B \flat	B \flat Blues	B \flat 7, E \flat 7, F7	Rock
Summer in São Paulo	F	F Major	FMA7	Latin (Bossa)
The Lady Knows Her Cheese	F	F Mixolydian	F7	Swing
Lucky Seven	F	F Dorian	Fmi7	Rock
Chasing the Sun	F	F Blues	F7, B \flat 7, C7	Latin (Salsa)
Evening Stroll	E \flat	E \flat Major	E \flat MA7	Swing
Crutch Not Much	E \flat	E \flat Mixolydian	E \flat 7	Rock
Little Bees	E \flat	E \flat Dorian	E \flat mi7	Latin (Bossa)
Rollin' the Blues Away	E \flat	E \flat Blues	E \flat 7, A \flat 7, B \flat 7	Swing

The final Quick Start pages describe technology enhancements and more about the Director Score.

Student Book Technology Enhancements



The *Interactive Practice Studio (IPS)* provides a “virtual” version of each student book. Compatible with Mac OS operating system software* and Windows operating system,** it offers numerous features to enrich learning and practice. The *IPS* helps students become well-rounded musicians in a fun and engaging twenty-first century environment.

To access the *IPS*, students begin by visiting www.kjos.com/ips and downloading the appropriate software. Every book contains a subscription to the *Interactive Practice Studio* (renewal is available for additional usage). A personal sixteen-digit code is required for students to complete their installation. The code is printed on the inside back cover of their book.

After registering and logging in, students will have access to a multitude of features:



Every line of music in *First Place for Jazz* includes a **recording** offering numerous opportunities for practice and development of listening skills. To make practice as effective as possible, the *IPS* allows students to slow down and loop each recording.



Students can save and then access recordings of their own performances through **My Files**. The recordings can be emailed, burned to a CD, uploaded to portable media players, or compiled for creation of an academic achievement portfolio.



Students may **record** their performances and share them with teachers, family members, and friends.



The **Tuner/Metronome** provides students with instant access to these important practice tools. The chromatic digital tuner has automatic pitch detection and production that allows students to visually and aurally develop their intonation skills. The metronome includes volume control and a full tempo range.



The camera icon appears whenever a **video** enrichment is available for playback in the *IPS*.



Students can personalize their *IPS* experience by changing the **Settings**. Students can add or change their email address or a teacher's email address, change their username or password, and more.



The *IPS* includes **Extras** such as practice tips, improvisation advice, listening suggestions, historical references, and more.



Music Writer Touch, an innovative and easy-to-use music notation program, allows students to notate their own music within the *IPS* environment.



By visiting www.kjos.com, students can learn more about the many supplemental publications available to them and listen to jazz ensemble music at all levels.



For **IPS technical support**, users may access Help by clicking on the red question mark in the lower right corner of the Page Viewer in the *IPS*, or they may contact interactivestudio@kjos.com. Answers to frequently asked questions may be found at <http://www.kjos.com/ips>.



The **Media Downloader** is the repository of all audio recordings. Once downloaded, files may be burned to custom CDs, or uploaded to portable media devices.



First Place for Jazz is also fully integrated with **SmartMusic**, a product of MakeMusic, Inc. SmartMusic is an interactive assessment music software program allowing students to receive instant feedback about their performance. This subscription-based practice tool motivates and enhances home practice sessions. Visit www.smartmusic.com.

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**Windows is either a registered trademark or trademark of Microsoft Corporation in the United States and/or other countries.

Director Score Special Features

The *First Place for Jazz* Director Score includes all materials that appear in the student books. In addition, it contains features that will help you enhance and enrich students' learning and further promote understanding and retention of important concepts.

Director Score page 30

The **Jazz Starter** scores are presented in a condensed format with octave adjustments where necessary.

Included in the scores are the **rhythm section accompaniment grooves** found in the rhythm section student books. These grooves may be used in place of the recordings in rehearsal. The only exception is Jazz Starter **C**, which does not have a student rhythm section accompaniment option.

As you rehearse each exercise, draw students' attention to the **Jazz Theory** text provided in the part books.

The Jazz Starters are flexible and may be performed in many different ways by individuals and groups. The **Jazz Starter Variations** (see score pages 493–495) provide a multitude of ways to practice these exercises.

Director Score page 494

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Jazz Starter Variations

JAZZ STARTER D1–D5 VARIATIONS

When using the Recorded Accompaniment . . .

- ☐ Bars 1–2: All students (including rhythm section) listen.
- ☐ Bars 3–4: Student improvise using pitches from scale degrees in the exercise and rhythms from the Jazz Ensemble Chart, Lead Sheet—or they may create their own. The improvisation group changes.

VARIATION 1:

- ▶ 1st time through bars 3–4: Collective improvisation by all students (including rhythm section)
- ▶ 2nd time through bars 3–4: Collective improvisation by all students (including rhythm section)

VARIATION 2:

- ▶ 1st time through bars 3–4: Collective improvisation by woodwinds, guitar, piano, bass, and vibes
- ▶ 2nd time through bars 3–4: Collective improvisation by brass, drums, and auxiliary percussion

VARIATION 3:

- ▶ 1st time through bars 3–4: Collective improvisation by a section of your choice (trumpets, saxophones, guitar, piano, bass, and vibes)
- ▶ 2nd time through bars 3–4: Collective improvisation by a different section of your choice
- ▶ 3rd time, 4th time . . . : Add repeats as needed to accommodate all sections.

VARIATION 4:

- ▶ 1st time through bars 3–4: Solo improvisation by an individual of your choice
- ▶ 2nd time through bars 3–4: Solo improvisation by a different individual of your choice
- ▶ 3rd time, 4th time . . . : Add repeats as needed to accommodate more than two soloists

When using the Rhythm Section Accompaniment Groove . . .

- ☐ Bars 1–2: Woodwinds, brass and vibes play the written figures.
- ☐ Bars 3–4: Student improvise using pitches from scale degrees in the exercise and rhythms from the Jazz Ensemble Chart, Lead Sheet—or they may create their own. The improvisation group changes.

The **Rhythm Sectional** scores include a wealth of information to help you guide students and better trouble-shoot and evaluate their performance.

Detailed instructions outlining **what to listen for** and what steps to take to achieve ideomatic performance are outlined in each Rhythm Sectional lesson.

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Jazz Starters – Jumpin' Jellybeans

Student page 2

EXERCISE A – Concert B♭ Major Scale

Jumpin' Jellybeans improvised solos can be played entirely by using notes from the concert B♭ major scale, even though the chords alternate between B♭maj7 and E♭. Exercise A isolates the scale and presents it in half notes over the solo section accompaniment groove from the jazz ensemble chart.

Jazz Starter Variations allow your band's rhythm section to play the accompaniment groove and include creative ways to play the major scale (see score pages XXX–XXX for a complete list of Jazz Starter Variations).

Rock 4 = 118–128

A LISTEN FIRST TIME, PLAY SECOND TIME

Notes for improvisation over the solo section (bars 37–44) of the jazz ensemble chart.

Accompaniment Groove 1 on page 3 of the rhythm section part books (except vibes).

▶ **DRUMS, AUXILIARY PERCUSSION:**
Play this exercise on a mallet instrument or follow along as the band plays.

▶ **GUITAR, PIANO, BASS, DRUMS, AUXILIARY PERCUSSION:**
Use this Accompaniment Groove [1] for exercise A and Improvisation Practice.

JAZZ THEORY ALL INSTRUMENTS:
Jumpin' Jellybeans uses the concert B♭ major scale. Numbers above the notes refer to the scale degrees. The first note is called the **first degree** or **tonic**; the second note is the **second degree**, and so on. When the scale is repeated in the next octave, the numbering system starts over again at 1.

W75F

Director Score page 26

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Rhythm Sectional – Jumpin' Jellybeans

Student page 2B

Jumpin' Jellybeans is in a rock style. Rock is usually familiar to young players, as it is commonly heard in all forms of media. It generally features straight eighths, rather than swing eighths, and should have a driving and forward-moving feel.

Rock styles rely heavily on the kick drum (bass drum) and bass for their drive and rhythmic intensity. This Rhythm Sectional builds a rock groove from these most basic elements. It is important that these two elements are locked in before other parts of the rhythm section are added.

All of the lessons in this Rhythm Sectional are taken from the solo section of the *Jumpin' Jellybeans* Jazz Ensemble Chart (bars 37–44). Even though these lessons are written for a full rhythm section, they can be performed by a limited number of players. Adapt the lessons to fit your instrumentation.

LESSON 1 – Begin with Bass and Kick Drum

Begin by having bass and drums play the following exercise. Make certain it is not played too loudly. Many layers will be added to this foundation so the dynamic level will rise naturally. Have students listen carefully to the recording, and match it as closely as possible.

If there is no bass player in the ensemble, or to reinforce the bass line, have the piano play the bass clef part of the piano music from Lesson 2. The piano bass clef part is identical to the bass part. Another option is to use electric keyboard.

LISTEN FOR . . .

- ☐ Bass and kick drum locked together and playing with steady tempo.
- ☐ Bass making smooth transitions between B♭maj7 and E♭.
- ☐ Good balance between bass and kick drum; overall volume not too loud.

Rock 4 = 118–128

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All of the **Jazz Ensemble Charts** are presented as full scores. Minimum instrumentation for chart performance is two saxophones (Alto Sax 1 and Tenor Sax 1), two brass (Trumpet 1 and Trombone 1) and three rhythm (Piano, Bass, and Drums).

The open solo section of each Jazz Ensemble Chart includes a **Suggested Solo** that may be played in lieu of an improvised solo. Assistance in selecting soloists for performance is provided in the *Interactive Teacher Studio* (see score page 16).

Solo section **background figures** are always included to keep everyone involved and provide a variety of performance options.

The **Auxiliary Percussion** book includes two parts for most tunes. If only one player is available, either of the two parts may be played. Swing tunes are the exception—they include only a single conga part.

The **Vibes** part is a combination of single line melodic doubling and comping. The vibes doubles ensemble melody for most of each chart, but comps during the solo sections.

Jazz Ensemble Chart scores include **footnotes** that identify applications of Jazz Starters, rhythm section Spotlights, and the Rhythm Sectional in the chart. If a particular passage is causing trouble in rehearsal, it is easy to turn to the appropriate exercise for further practice, or to assign that exercise for practice outside of rehearsal.

46 **Jazz Ensemble Chart – Jumpin' Jellybeans** Student pages 4–5

1 - Suggested Solo 4 - Piano Spotlight A
2 - Rhythm Sectional Lessons 1-4 5 - Bass Spotlight B
3 - Guitar Spotlight B 6 - Vibes Spotlight C

ALL INSTRUMENTS:
* To practice soloing on this chart, use the solo section accompaniment groove recording in your Interactive Practice Studio. The written solo is played the first time through.

W75F

Director Score page 18

18 **Comprehensive Lesson Plan – Jumpin' Jellybeans**

GENERAL INFORMATION

- ☐ **Rock style** — eighth notes straight, not swung. Tempo is ♩ = 116–128.
- ☐ **Program notes for Jumpin' Jellybeans** (for spoken or printed use):
Jumpin' Jellybeans is a spirited tune in a rock style. The melody is introduced by the full band, and then traded between the brass and the woodwinds. You will hear solos by (insert soloist names and instruments here). The title is a phrase the composer likes to use when expressing surprise.

UNIT 1—Off to a Good Start

OBJECTIVES

- ☐ Listen to the jazz ensemble chart recording of Jumpin' Jellybeans.
- ☐ Sight-read the jazz ensemble chart.
- ☐ Develop instrument-specific skills applicable to a rock style.
- ☐ Learn idiomatic rock rhythms.
- ☐ Perform bars 5–28 of the jazz ensemble chart with consistent time and tempo.
- ☐ Learn notes of the concert B \flat major scale.
- ☐ Jazz Language
Full Ensemble: major scale, degree(s), tonic.

REHEARSAL TECHNIQUES AND ASSIGNMENTS

Rhythm Section

- ☐ Assign Spotlight exercises for student practice. Track work using Let's Check Progress.
- ☐ Play Rhythm Sectional Lessons 1–4 in rehearsal.
- ☐ Rehearse the groove in bars 5–28 of the jazz ensemble chart, applying the concepts used in the Rhythm Sectional lessons. Although the Rhythm Sectional is taken from a different part of the chart, the same concepts apply.

Full Ensemble

- ☐ Listen to, then sight-read as much of the jazz ensemble chart as possible without stopping. Play through at least bar 28. Play the solo section one time only, with no repeats or backgrounds.
- ☐ Play Jazz Starters **D1–D5** in rehearsal using the recordings to hear the proper phrasing and articulation. Rhythm section players should listen critically to their parts.
- ☐ Assign Jazz Starters **D1–D5** for student practice. Track work using Let's Check Progress.
- ☐ Rehearse bars 5–28 of the jazz ensemble chart. Begin with brass and woodwinds alone and then add the rhythm section.

Solos and Improvisation

- ☐ Play Jazz Starter **A** using the recording or the band's rhythm section as accompaniment.
- ☐ Assign Jazz Starter **A** for student practice. Track work using Let's Check Progress.

UNIT 2—Bringing Concepts Together

OBJECTIVES

- ☐ Refine instrument-specific skills applicable to a rock style.
- ☐ Break down characteristics of the rock groove and develop groove variations.

Included with each tune is a **Comprehensive Lesson Plan** that offers an outline of correlated lessons and enrichments. Following this plan will ensure students receive the maximum benefit from all that is included in *First Place for Jazz*, and the ensemble will be well-prepared for performance.

In each Lesson Plan, the rehearsal period between first working on a piece until performance is divided into **four units**. Each unit includes a checklist of suggested objective that should be accomplished before moving on to the next unit.

Short **program notes** are included at the beginning of each Comprehensive Lesson Plan. The notes may be announced from the stage or printed in the program. Downloadable text versions are available in the *Interactive Teacher Studio*.

Director Score Technology Enhancements



The *Interactive Teacher Studio (ITS)* provides a “virtual” version of the Director Score. Compatible with Mac OS operating system* software and Windows operating system,** it offers numerous features to help you teach more effectively. The *ITS* is ideal for your personal use and for classroom use with traditional video projection or interactive whiteboard technology.

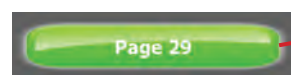
To access the *ITS*, begin by visiting www.kjos.com/its and downloading the appropriate software. Follow the on-screen instructions, and use the sixteen-digit code located on the inside back cover of this score to complete the installation.

After registering and logging in, you will have access to features and media in students' *Interactive Practice Studios*. In addition:



View director-exclusive Comprehensive Lesson Plan, Rhythm Sectional, and Jazz Starter Variations **Video Lessons**.

Open any student book directly from the *ITS*.



1) Click on the green page finder at the top of the window.

2) Click on the downward-pointing arrow head in the upper right hand corner of the page. A drop-down list of books will appear.



3) Choose the student book you wish to view from the list, and the table of contents for that book will display, from which you can choose your destination.



1

Jump directly from any Jazz Ensemble Chart footnote to the correlated Jazz Starter, rhythm section Spotlight, or Rhythm Sectional. This makes it easy to find the appropriate exercise for further practice in class or for homework assignment. Other hyperlinks open editable documents or allow you to easily navigate the score.



Access **Teacher Assistant pop-ups** for rehearsal tips, enrichments, instrument-specific guidance, and detailed information about *First Place for Jazz*.



For **ITS technical support**, you may access Help by clicking on the red question mark in the lower right corner of the Page Viewer in the *ITS*, or you may contact interactivestudio@kjos.com. Answers to frequently asked questions may be found at <http://www.kjos.com/ips>.



The *First Place for Jazz DVD* is attached to the inside back cover of this score. It contains both Video Lessons and over 3000 Audio Downloads, including demonstration and play-along recordings of all music in *First Place for Jazz*.

Use a DVD player or computer to view the Video Lessons. Audio Downloads may be imported to your computer for listening, classroom demonstrations, transferring to portable media players, emailing, and/or CD burning (see the step-by-step importing instructions on the DVD).

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