

DEMONSTRATION & PRACTICE/ACCOMPANIMENT CDs INCLUDED

COMPLETE JAZZ STYLES

SET The STAGE

**Jazz Combo & Small Group
Arrangements Instruction**

by Randy Hunter

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Set the Stage combo books provide a comprehensive method for starting a jazz ensemble in a variety of small group settings. Easy to intermediate level selections in a variety of jazz styles are included to make this an enjoyable introduction to playing jazz for students of all ages.

Three part arrangements with soli and solo sections create the feel of playing in a full jazz ensemble with as few as three players. First, second and third part books are available for a variety of wind instruments. Rhythm section books are available for piano, guitar, bass and drums.

Each book comes with a demonstration CD. A practice CD designed specifically for wind or rhythm section instruments is also included. The wind instrument practice CD can be used in performance situations when a live rhythm section is unavailable.

The tunes are based on minor, dominant and major chords with no alterations. Along with the inclusion of improvisation and scale suggestions, these playable chord changes make improvisation possible for students having basic skills on their instruments. The wind instrument books provide optional written solos that may be used as improvisational studies.

Rhythm section books focus on teaching players to interpret and perform various styles using lead sheets and lead sheet type arrangements. Complete guidelines include suggested and alternate chord voicings, comping rhythms, bass lines and drumming patterns.

This method "sets the stage" for establishing and developing a jazz program. The tunes and instruction provided prepare students for ensemble playing and improvisation, establishing a foundation in the fundamental skills of both combo and jazz band settings.

A Jazz Ensemble With As Few As Three Players!

Available Books:

1st Part	2nd Part	3rd Part	Rhythm Section
Trumpet	Tenor Sax	Baritone Sax	Piano
Alto Sax	Alto Sax	Trombone	Guitar
			Bass
			Drums
Conductor's Score			

Introduction

Thank you for considering **Set the Stage** for use with your combo or small jazz ensemble! The books and CD's in this series are designed to provide you with the necessary material needed to form a jazz combo/small group with or without a rhythm section and having only a few wind players.

Set the Stage provides an assortment eight selections. Included are a series of swing, funk, jazz-rock, and Latin oriented pieces with complete arrangements and comprehensive instruction for wind and rhythm players.

The tunes employ combinations of unaltered minor, dominant, and major chords. By using the most basic types of jazz chords, students are able to begin learning to improvise at ground level.

A demonstration CD, providing professionally performed versions of each selection, is included in all books. A practice CD designed for wind instruments or each specific rhythm instrument is also included with each book. The practice CD's make it possible to practice and perform individually or with a variety of instrumental combinations.

Wind instrument books are available for 1st trumpet or alto sax, 2nd alto or tenor sax, and 3rd trombone or bari sax. Piano, guitar, bass, and drum books are available for rhythm players.

Be sure to listen to the demonstration CD included with this packet!

Lead Sheets

The first of four pages dedicated to each selection begins with the presentation of a lead sheet. Containing the melody and chord progression for a tune, a lead sheet is often all that is provided in jazz combo situations. The information needed to interpret the lead sheet is included in the improvisation suggestions and individualized instruction included for each instrument.

On the next page you will find a copy of the lead sheet for "The Blue Cat."
(This 12-bar blues is the first and most basic selection in **Set the Stage**.)

The Blue Cat Lead Sheet

Swing

Chords: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7, C \flat m7, F7, B \flat 7, F7, 1. B \flat 7, 2.

IMPROVISATION SUGGESTIONS:

Improvised solos are a fundamental component of any jazz ensemble. Understanding the form of a tune is the first step toward improvising. *The Blue Cat* is a twelve bar blues, one of the most common forms used in jazz.

You may choose at first to improvise using the blues scale. Using the blues scale is a great way to get your feet wet. You can concentrate on playing in time, getting a good feel for the tune and exercising the creative musical process without having to worry about dealing with chord changes.

Soon, however, you may run short of ideas and begin to feel as if you are playing the same thing over and over. Learning to improvise using the scales and chord changes becomes a necessity to keep the music fresh and inspired.

Blues Scale

Scales: B \flat 7 Mixolydian, E \flat 7 Mixolydian, C \flat m7 Dorian, F7 Mixolydian

Notice that the fourth step of each mixolydian scale is x'd out. This tone is not suggested for emphasis. Its suggested use is as a passing tone because it presents a clash with the third tone in the scale, a predominant chord tone.

Optional Solos

Optional written solos have been provided in the wind instrument books. While improvised solos are desired and encouraged, a different solo has been included in the 1st, 2nd, and 3rd part books for each selection, making it possible for multiple soloist to perform using the written solos.

Phrasing, style, and harmonic concepts are discussed, helping to draw a correlation between the improvisation suggestions and the written solos. So, while the written solos work well in performance situations for students not comfortable with improvising, they also may be used as studies in theory and style.

View a sample solo on the following page from the tenor sax (2nd book) version of, "*Funky Rumpus #2.*"

Note: In an effort to keep the length of the demonstration recordings reasonable, only one of the three available solos included with the 1st, 2nd, and 3rd part books is performed on the CD. A note is made with each solo and in the conductor's book stating which solo is performed.

Funky Rumpus #2 Optional Solo

Play through this solo example several times in preparation to improvise on *Funky Rumpus #2*. Be sure to maintain a straight eighth note feel.

Experiment with the articulation. Place staccato-type tongues on some of the upbeat eighth notes, while placing emphasis (accenting) some of the downbeat eighth notes. This is not an absolute pattern, so try mixing up the articulation as you go. A few examples have been written into the solo.

Examine the harmonic content after becoming stylistically comfortable with the study. You should notice a number of lines using a combination of the blues and mixolydian scales on the (I) chords. Tones from mixolydian scales form the basis for the lines on the (IV) and (V) chords, bringing each chorus to a fulfilling conclusion.

*Note: Solo from 3rd part performed on CD

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a G7(I) chord and contains eighth-note patterns with accents and staccato markings. The second staff continues the pattern and ends with a 'simile' instruction. The third staff introduces C7(IV) and D7(V) chords. The fourth staff features C7, D7, and G7 chords. The fifth staff is marked with G7. The sixth staff is marked with C7 and D7. The seventh staff is marked with C7, D7, and G7. The eighth staff is marked with C7, D7, and G7. The music is characterized by eighth-note runs and rests, typical of a funk solo.

READING THE CHART:

This selection is based on a funk feel, often referred to as a "boogaloo groove." This type of beat should make the audience want to dance or clap their hands.

The arrangement begins with an unaccompanied horn intro. Observe the written accent markings and play the eighth notes evenly to create the proper funk "attitude." Play out, but keep in mind that the intro line is mostly unison, so it doesn't need to be too loud. A four-measure rhythm section groove is established after the horn intro.

Play the head twice, followed by a four bar rhythm section groove and an open solo section. Optional background parts may be played behind the second chorus of selected soloist.

The solo section is followed by a sixteen-bar soli and a D.S. Go directly to the coda on the D.S. with no repeat.

Rhythm Section Instructions

Rhythm section books provide comprehensive instruction designed to help the player and conductor understand the role each instrument plays in creating the grooves for the various jazz styles represented in **Set the Stage**.

The piano and guitar books include optional chord voicings and comping suggestions. Chord grids are provided for guitar players on the suggestions pages. The piano arrangements include voicings, however, alternates are included in the suggestions pages. A supplement explaining voicing concepts with exercises in building voicings is also included in the piano book.

Included in the bass book are instructions and exercises on learning to build walking bass lines and jazz-rock and Latin lines. A sample bass line, written into each arrangement, may be repeated throughout the tune by players not yet ready to improvise their own lines. Tablature is provided to facilitate the reading of lines for students and conductors.

In the drum book, students will find "groove construction" explanations for playing and enhancing each of the selections. Exercises designed to help build rhythmic fluency and an improvised fill vocabulary are provided in the suggestions pages.

The following pages contain samples of the "Suggestions" from each of the rhythm section books.

Rhythm Section Practice CD's

The practice CD included with the piano and guitar books provides recordings of all instruments and parts except the piano, guitar, and solos, making it possible for these musicians to practice comping and soloing.

The practice CD included with the bass book provides recordings of all instruments except the bass and solos, making it possible for bass players to practice their lines and soloing.

The practice CD included with the drum book provides recordings of all instruments except the drums and solos, making it possible for drummers to practice their grooves and fills. A click track is included to help stabilize the time.

The Blue Cat Suggestions

CHORD VOICING:

The piano player will most often perform an improvised comp during swing pieces. The chord voicings below are to be used in addition to the ones written in the arrangement for comping purposes.

You will often see these chords diagrammed as B flat7, E flat7, F7 and C minor7. Extensions such as the 9th and 13th are commonly added to certain chords, however, to provide a richer, more interesting sound.

Left hand voicings with optional right hand tones written as cue notes provide more advanced players with additional options.

The image displays eight musical diagrams for chord voicings, arranged in two rows of four. Each diagram shows a right-hand part (treble clef) and a left-hand part (bass clef).
 Row 1:
 1. **B^b7**: Right hand has notes G⁵, B^b₉, D¹³; left hand has notes B^b₃, D₇, F₃.
 2. **B^b7 Left hand voicings**: Right hand has notes B^b₃, D₇, F₃; left hand has notes G⁹, B^b₁₃, D₃.
 3. **E^b7**: Right hand has notes G⁵, B^b₉, D¹³; left hand has notes B^b₃, D₇, F₃.
 4. **E^b7 Left hand voicings**: Right hand has notes B^b₃, D₇, F₃; left hand has notes G⁹, B^b₁₃, D₃.
 Row 2:
 1. **Cm⁷ F⁷**: Cm⁷ right hand (G¹¹, B^b₁, D₅), left hand (B^b₃, D₇, F₃); F⁷ right hand (G¹, B₅, D₉), left hand (B₃, D₇, F₃).
 2. **Cm⁷ F⁷**: Cm⁷ right hand (G¹, B^b₅, D₉), left hand (B^b₃, D₇, F₃); F⁷ right hand (G⁵, B₉, D₁₃), left hand (B₃, D₇, F₃).
 3. **Cm⁷ F⁷**: Cm⁷ right hand (G¹¹, B^b₁, D₅), left hand (B^b₃, D₇, F₃); F⁷ right hand (G¹, B₅, D₉), left hand (B₃, D₇, F₃).
 4. **Cm⁷ F⁷**: Cm⁷ right hand (B^b₇, D₁₁, F₃), left hand (B^b₃, D₇, F₃); F⁷ right hand (G³, B₇, D₁), left hand (B₃, D₇, F₃).

Notice that the root of each chord is not placed on the bottom and is often omitted from chord voicings. The bass player is responsible for providing the foundation (root), freeing the piano/guitar player to enhance the harmony with extended voicings.

READING THE CHART:

The Blue Cat is the first in a series of four tunes designed to be played in a swing style. Eighth notes in comping and solo situations should be performed with a swing interpretation.

The arrangement begins with the rhythm section playing a shuffle feel. A comping rhythm is provided in the first four bars of the chart. Listen to the demonstration recording. Notice that the piano player lays out during the opening head while the guitar player provides a rhythm line. A version of the written comp is played with numerous variations behind the melody during the closing choruses.

The horns venture into a soli at letter A1, followed by an open solo section. Comp in an improvised manner during these sections. A brief comping sample is written below. If you are playing with a guitar player, consider alternating comping choruses behind various soloists.

A "trade twos" with the drummer section begins at letter C. Trade two and trade four sections are often used in combo situations to allow the drummer an opportunity to solo.

The arrangement ends with a recap of the head followed by a four bar repeated tag. This is a common ending used by combos performing jazz standards.

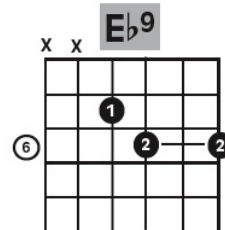
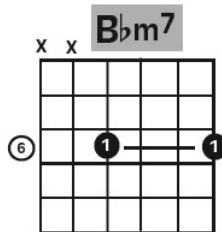
The image shows a musical notation for a comping sample. It consists of a right-hand part (treble clef) and a left-hand part (bass clef).
 - **Chord 1 (B^b7)**: Right hand has eighth notes G⁵, B^b₉, D¹³; left hand has notes B^b₃, D₇, F₃.
 - **Chord 2 (E^b7)**: Right hand has eighth notes G⁵, B^b₉, D¹³; left hand has notes B^b₃, D₇, F₃.
 - **Chord 3 (B^b7)**: Right hand has eighth notes G⁵, B^b₉, D¹³; left hand has notes B^b₃, D₇, F₃.
 - **Final two bars**: Marked "simile", showing a final chord voicing with a slash through the notes.

Danger Zone Suggestions

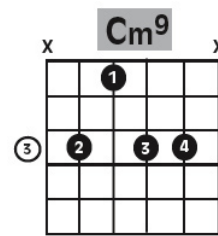
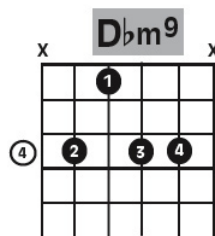
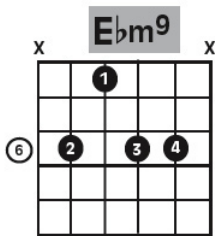
CHORD VOICING:

The B flat minor 7 and E flat 7 chords work together to form a ii-V progression. Repeated in a vamp manner, a ii-V progression provides an excellent basis for this R&B style jazz-rock groove. Below, you have comping voicings positioned on the higher strings for the vamp section of the tune.

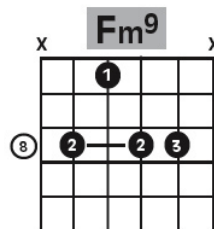
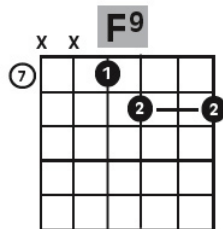
Keep in mind that many forms of minor chords are interchangeable, so the E flat minor 9 works very well in the ii-V progression.



Voicing suggestions for the chords used in both the B and interlude sections are provided below. Notice how the minor voicings shift easily in parallel motion.



Apply the minor 9th voicings to the minor 7th chords seen in the arrangement. Apply F9 to the F7 chords.



READING THE CHART:

Play this selection with a straight eighth note feel. The written Intro should be performed by either or both guitar and piano. A comping rhythm is provided at letter A.

The tune uses an ABA form with an Interlude. Use the written comp pattern through the A and B sections. Apply sustained chords during the interlude sections using the rhythm provided.

Solo and soli sections are followed by an interlude with a D.S. returning to the head. Watch for the coda sign just before letter D.

Cruise Control Bass Suggestions

BASS LINE CONSTRUCTION:

Below is an excerpt from the bass line in the arrangement of *Cruise Control*. Examine the chart and notice that this line is repeated throughout each A section of the AABA portions of the tune. It is common to play a repeating bass line in tunes having vamp-like sections with two repeating chords.

Play the example below a number of times until you have it memorized and can play it freely. Notice the chromatic approach tones (ch) in relation to the roots (1) and fifths (5). Identify the other tones by locating them in the scales shown in the *Improvisation Suggestions*.

A technique often referred to as *octave displacement* may be used to add variety to your walking lines. This approach involves skipping from one octave to another at any point in the line, while maintaining the harmonic motion.

Compare the line below to the one above. Notice that while both lines use the same notes with the same chromatic approach tones, the areas of displacement are different.

Jazz musicians often speak of "grooving" and "playing in the pocket." Playing with steady time and a good rhythmic feel are among the elements associated with these terms. Practice your walking lines at different tempos, using a metronome to assure that you are maintaining steady time.

The practice CD included with your book is an excellent resource for bass line practice. All portions of the ensemble are present on the CD, minus the bass.

READING THE CHART:

Cruise Control begins with an intro played freely but in time. Play pedal (root) tones during the first eight bars of the intro as written in the chart. Be sure to follow the rhythm notated in the arrangement.

A walking line begins in the ninth bar, settling in to a vamp section at letter A. You may follow the written bass line through the head, or create your own line. The line written from letter A to the interlude may be repeated during the soli and solo sections.

If you choose to create a line, be sure to make it a repeated four bar line that emphasizes the vamp feel. If you improvise a line over the bridge (B), it may be played more freely.

A four bar interlude separates the head (melody) and soli sections. Perform the interlude in a manner similar to the intro, playing roots using the written rhythm. Resume your walking line with the horn soli.

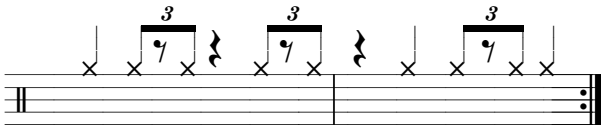
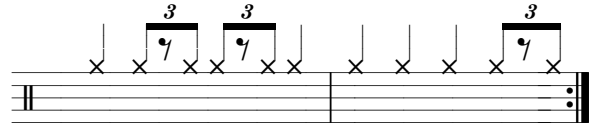
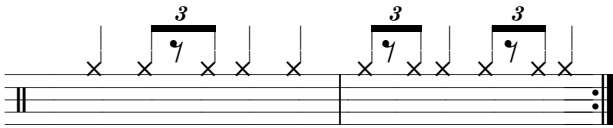
You may wish to experiment with *octave displacement* during the soli and solo sections by mixing in the example above. Look for additional places to create your own octave skips. You can even work at displacing the octave on the bridge if you are comfortable with fingering position changes.

The chart returns to the head following the solos. Extract parts from the intro to fill in the walking line on the coda. Pedal on the roots during the last five bars.

Horizon Suggestions

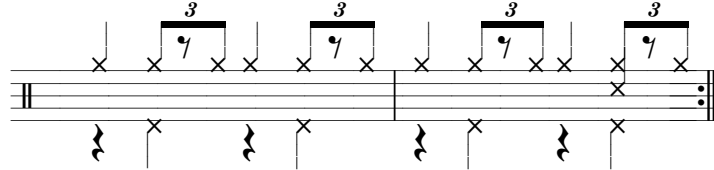
GROOVE CONSTRUCTION:

Variations on the ride cymbal rhythm work well in modal pieces like *Horizon*. Examples of triplet based ride cymbal variations are provided below.

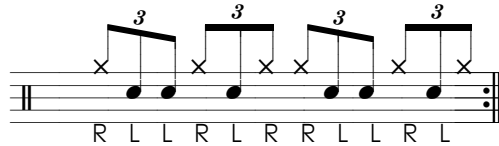


Ride cymbal variations help to break the monotony of extended sections on a single chord. Any of these patterns can be repeated or combined. Practice creating triplet based variations of your own.

Another technique that works well, particularly during the last eight bars of either a solo or the head, is to apply a cross stick in the center of the snare on beat four of every other measure. Do this while performing a traditional swing pattern on the ride cymbal and hi hat as shown below.



Continue working to develop your improvised fill vocabulary by practicing the snare and ride cymbal exercise below. As with the exercises given in *The Blue Cat*, start out practicing slowly. Work at developing a smooth execution.



READING THE CHART:

In preparation to play any tune it is important to take note of the form. *Horizon*, as discussed in the *Improvisation Suggestions*, uses an AABA set of chord changes. Knowing the tune is divided into eight bar sections makes it easy to keep your place. Use the written horn section cues to help you recognize the different sections.

This arrangement begins with an intro, consisting of the bass playing a pedal tone on beats two and four, while the drums provide a swing pattern on the ride cymbal and hi hat. Accents on beats two and four on the ride cymbal add to the tension created by the half time feel. This tension is released when the head (melody) begins.

Play a swing comp at letter A. Notice that a "four on the floor" bass drum pattern is not written. A more open rhythmic comp in the drums is often preferred in contemporary swing pieces like *Horizon*. For the same reason, it is important that you add variations to your ride cymbal pattern.

The horns embark into a soli on page two (you have cues written for the first few bars). An open solo section follows. Listen carefully to the rhythmic phrases of the soli, soloists and other rhythm players. You may wish to punctuate some of these phrases with the snare drum, adding to the structure of the tune. Be careful, however, not to overplay.

Pay attention to the dynamics of the band, building and releasing tension as sections of the tune peak. A common approach is to bring the volume level down at the beginning of each new section, then build the intensity and volume as the section develops. This creates points of departure and arrival. The arrangement returns to the head after the solo section. A coda provides the conclusion.

Arrangements

Three part arrangements (with optional low parts for bari sax) are provided to complete the jazz ensemble experience. Intros, endings, interludes, counter-melodies, and horn section solis have been included, making the selections easy to interpret and perform.

Each rhythm section chart contains the melody written in cue notes above the part on the first page, followed by a single line part for the remainder of the chart. Cue notes are provided throughout each chart to signal soli sections and various horn section parts.

Thumb through the next several pages for examples of the wind instrument and rhythm section arrangements.

Cruise Control

Trumpet 1

Track 3

Swing Intro...freely but in time

mf

mf simile

1. 2.

mp simile (2nd has lead)

Lead C

To Coda 3 D *mp* *Soli*

mf

F Solos (2 x's on CD)

G G7 Optional background part (solo continues) A7

Coda

On the Fly

Piano

Swing

Intro

Track 4

A

ad lib comp

(Optional tones written as cue notes)

B

To Coda

C C **Soli** *ad lib comp* D⁷ Dm⁷ G⁷ C G⁷
 Horn cues Additional chord voicings provided on *Suggestions* page

C D⁷ Dm⁷ G⁷ C C⁷

D F D⁷ Dm⁷ G⁷

C D⁷ Dm⁷ G⁷ C G⁷

E Solos (2 x's on CD) C D⁷ Dm⁷ G⁷ Cmaj⁷ G⁷

C D⁷ Dm⁷ G⁷ Cmaj⁷ C⁷

F F D⁷ Dm⁷ G⁷

C D⁷ Dm⁷ G⁷ Cmaj⁷ G⁷ Repeat until cue

G C D⁷ Dm⁷ Drum Solo 3 *D.S. al Coda*
 Horn cues

Coda C G⁷ Dm⁷ G⁷ Cmaj⁷ Drums Cmaj⁷

Horizon

Bass

Swing Intro

Track 2

The sheet music is written for bass guitar in 4/4 time with a key signature of one flat (Bb). It includes an Intro, three main sections (A, B, and C), and a Coda. The Intro is marked "Dm⁹ Bass and drums only". Section A is marked "Dm¹¹". Section B is marked "E^bm¹¹". Section C is marked "Dm¹¹". The Coda is marked "To Coda". The music is presented in a three-staff system: a single treble clef staff for the melody, and a grand staff (bass clef and two guitar staves) for the bass line. The guitar staves show fret numbers (0-4) and fingerings (1-4).

Intro
Dm⁹ Bass and drums only

A
Dm¹¹

1. **2.** **B**
E^bm¹¹

C
Dm¹¹

To Coda

D

Dm⁹

Soli

The bass line on page 1 of the arrangement may be repeated during the soli and solo sections.

Horn cues

E

E^bm⁹

Dm⁹

Solos (Play 2 x's on CD)

F

Dm⁹

Dm⁹

G

E^bm⁹

Horn background cues...solo continues

Repeat until cue

Dm⁹

D.S. al Coda

Coda

Dm⁹

Conductor's Book

The conductor's book contains all the instruction and parts provided in each book. The instruction is organized in a manner that makes it easy for the director to cross reference between the lead sheet and optional solos, and the rhythm section suggestions. All wind instruments parts are scored in concert pitch, since the part books are available for different instruments.

Samples from the conductor's book are included on the next several pages.

The Blue Cat Lead Sheet

(Page 4 in all books)

Swing B^b7 E^b7 B^b7 E^b7

B^b7 Cm^7 F^7 B^b7 F^7

Last x only Cm^7 F^7 1. B^b7 2.

IMPROVISATION SUGGESTIONS:

Improvised solos are a fundamental component of any jazz ensemble. Understanding the form of a tune is the first step toward improvising. *The Blue Cat* is a twelve bar blues, one of the most common forms used in jazz.

You may choose at first to improvise using the blues scale. Using the blues scale is a great way to get your feet wet. You can concentrate on playing in time, getting a good feel for the tune and exercising the creative musical process without having to worry about dealing with chord changes.

Soon, however, you may run short of ideas and begin to feel as if you are playing the same thing over and over. Learning to improvise using the scales and chord changes becomes a necessity to keep the music fresh and inspired.

Blues Scale

Notice that the fourth step of each mixolydian scale is x'd out. This tone is not suggested for emphasis. Its suggested use is as a passing tone because it presents a clash with the third tone in the scale, a predominant chord tone.

B^b7 Mixolydian E^b7 Mixolydian Cm^7 Dorian F^7 Mixolydian

The Blue Cat Optional Solo

(Page 5 in wind books)

The purpose of the written solo is to prepare you to improvise. This example demonstrates ways to connect the chord changes using primarily the mixolydian and dorian scales provided in the *Improvisation Suggestions*.

Play through the solo several times. Notice the way melodic ideas are developed through the use of repetition. By playing a brief statement followed by a variation of the same statement, you can create themes in your solos, providing a sense of cohesiveness to your playing. This will ultimately make your solos more interesting to the listener.

*Note: This is the solo from 1st part, as performed on CD. The 2nd and 3rd parts have different solos. Each solo was created using the *Improvisation Suggestions*.

B^b7 E^b7 B^b7 E^b7 B^b7

Cm^7 F^7 B^b7 F^7 B^b7 E^b7 B^b7

E^b7 B^b7 Cm^7 F^7 B^b7 F^7 B^b7 F^7 Blues scale

READING THE CHART: (From the wind books)

The Blue Cat is the first in a series of four tunes designed to be played in a swing style. Eighth notes in the arrangement and in solos should be performed with a swing interpretation.

After beginning with a head (melody) played over a shuffle feel in the rhythm section, the horns venture into a soli section at letter A1. At this point, the rhythm section begins to play with a straight ahead swing feel. The stylistic interpretation (swing eighth notes) by the horns should remain unchanged.

An open solo section begins at letter C. Optional background parts are provided in the horn charts. These parts should be played only on the second chorus of a player's solo. The section may elect to play these parts under one soloist and not the next. As a section, you may even choose not to play them at all or to create a different "lick" using either the blues scale or the improvisation scales.

A "trade twos" with the drummer section begins upon cue. Trade two and trade four sections are often used in combo situations to allow the drummer an opportunity to solo.

The arrangement ends with a recap of the head followed by a four bar repeated tag. This is a common ending used by combos performing jazz standards.

The Blue Cat Suggestions

Piano Suggestions (Piano book pg. 5)

CHORD VOICING:

The piano player will most often perform an improvised comp during swing pieces. The chord voicings below are to be used in addition to the ones written in the arrangement for comping purposes.

You will often see these chords diagrammed as B flat7, E flat7, F7 and C minor7. Extensions such as the 9th and 13th are commonly added to certain chords, however, to provide a richer, more interesting sound.

Left hand voicings with optional right hand tones written as cue notes provide more advanced players with additional options.

Notice that the root of each chord is not placed on the bottom and is often omitted from chord voicings. The bass player is responsible for providing the foundation (root), freeing the piano/guitar player to enhance the harmony with extended voicings.

READING THE CHART:

The Blue Cat is the first in a series of four tunes designed to be played in a swing style. Eighth notes in both comping and solo situations should be performed with a swing interpretation.

The arrangement begins with the rhythm section playing a shuffle feel. A comping rhythm is provided in the first four bars of the chart. Listen to the demonstration recording. Notice that the piano player lays out during the opening head while the guitar player provides a rhythm line. A version of the written comp is played with numerous variations behind the melody during the closing choruses.

The horns venture into a soli at letter A1, followed by an open solo section. Comp in an improvised manner during these sections. A brief comping sample is written below. If you are playing with a guitar player, consider alternating comping choruses behind various soloists.

A "trade twos" with the drummer section begins at letter C. Trade two and trade four sections are often used in combo situations to allow the drummer an opportunity to solo.

The arrangement ends with a recap of the head followed by a four bar repeated tag. This is a common ending used by a combos performing jazz standards.

CHORD VOICING:

Guitar Suggestions (Guitar book pg.5)

The guitar player will most often perform a combination of rhythm and comp style background parts in swing selections. Voicing suggestions for chords used in both styles are provided below.

Use rhythm voicings when playing behind the head (melody) of the tune and behind the horn section soli. Rhythm voicings should also be applied when playing with a piano player that is comping. Explanations and examples of rhythm and comp playing are included in the *Reading the Chart* section of this page.

Comp voicings are three and four note voicings generally positioned on higher strings. These voicings should be used when playing behind a soloist and there is no piano player comping. The root of the chord is often not present in the bottom of the voicing, because the bass player is responsible for providing this foundation. Comp voicings provide extensions of the chord, such as the 9th and 13th, creating a richer tonal environment.

RHYTHM Voicings:

Rhythm Example:

Rhythm playing involves performing chords in a series of downstrokes placed in a repeated quarter note pattern as shown below. The purpose is to help provide a sense of tonal and rhythmic stability.

COMP Voicings:

Comping Example:

Comping involves playing a more syncopated type of rhythmic figure. You may wish to perform a two or four bar repeated pattern such as the one shown below, or to play a completely improvised line.

READING THE CHART:

The Blue Cat is the first in a series of four tunes designed to be played in a swing style. Eighth notes in both comping and solo situations should be performed with a swing interpretation.

The arrangement begins with the rhythm section playing a shuffle feel. Play rhythm throughout the shuffle.

The horns venture into a soli at letter A1 followed by a solo section. Continue to play rhythm through the soli and anytime the pianist is comping. Comp during the piano solo and consider alternating comping choruses with the piano player behind other soloists.

A "trade twos" with the drummer section begins at letter C. Trade two and trade four sections are often used in combo situations to allow the drummer an opportunity to solo.

The arrangement ends with a recap of the head followed by a four bar repeated tag. This is a common ending used by a combos performing jazz standards.

The Blue Cat Suggestions

Bass Suggestions (Bass book pg. 5)

BASS LINE CONSTRUCTION:

The bass player will most often perform a walking line in swing style pieces. A walking bass line consist of a quarter note pattern that travels from chord to chord placing emphasis on the root of each chord upon arrival.

The first step towards creating a walking bass line is to become familiar with the roots and fifths of each chord. Use the same scales as those used for improvisation.

Musical notation for bass line construction. It shows four measures of music in bass clef with a key signature of two flats. The chords are B \flat 7, E \flat 7, C \flat m7, and F7. Fingerings are indicated: (1) for the root and (5) for the fifth. Scale runs are shown with circled numbers 1-5. Below the staff are guitar fretboard diagrams for each measure.

A very basic half time feel is performed by playing roots and fifths in a half note pattern. Look at the half time line written into the arrangement, then practice playing roots and fifths creating your own line. As you become comfortable with this exercise, begin playing the same line in a double quarter note pattern.

Next, play quarter notes through the blues form using roots and fifths, changing notes on each beat. Use the example below to get started. Work at creating your own lines while following the chord changes on either the lead sheet or the arrangement. Be sure to target the roots at the beginning of each change.

Examine the walking line written into the chart. Identify the roots and fifths in each change. Notice how the walking line uses a combination of scale and chromatic tones targeting the root and fifths.

Musical notation showing a walking bass line. It consists of three measures of music in bass clef with a key signature of two flats. The chords are B \flat 7, E \flat 7, and C \flat m7. The line uses roots and fifths. The final measure ends with "etc." and a double bar line.

READING THE CHART:

The Blue Cat is the first in a series of four tunes designed to be played in a swing style. Eighth notes should be performed with a swing interpretation.

The arrangement begins with the rhythm section playing a shuffle feel. A half time bass line is written into the chart for this section. Play the written line or work at improvising your own line.

The horns venture into a soli at letter A1, followed by an open solo section. The bass should begin to walk at this point. The walking line written into the arrangement may be repeated through the solo and soli sections. More advanced players may improvise their own lines.

A "trade twos" with the drummer section begins at letter C. Trade two and trade four sections are often used in combo situations to allow the drummer an opportunity to solo. Perform the written line or improvise a walking line through this section. If you choose to improvise a line, be sure to land on the roots prior to the break.

The arrangement ends with a recap of the head followed by a four bar repeated tag. This is a common ending used by a combos performing jazz standards.

Drum Suggestions (Drum book pg.5)

GROOVE CONSTRUCTION:

The drummer will most often play a swing eighth note pattern on the cymbals while chipping the hi hat on beats two and four in swing style pieces. You may elect to play the bass drum on each beat in a style often referred to as "four on the floor" in traditional swing selections like *The Blue Cat*.

Below is a written example of a basic swing drumming pattern. Once you become comfortable with the pattern, begin adding variations to the ride cymbal rhythm. Examples of variations are discussed later.

Musical notation for a basic swing drumming pattern on a single staff. It shows a sequence of eighth notes with accents and a triplet of eighth notes.

Note: The same pattern is often written in eight notes, but should still be performed with a swing interpretation.

Musical notation for a variation of the basic swing drumming pattern, showing a different sequence of eighth notes and accents.

Jazz drummers often add improvised left hand fills and press rolls on the snare drum to punctuate phrases and set up the beginnings of choruses. Below you will find a couple of drumming exercises that also serve as examples of ways to use the snare while playing a swing line on the ride cymbal.

These exercises may also be used in creating solo fills for the "trade twos" with the drummer section found at letter C in the chart.

Musical notation for a drumming exercise. It shows a sequence of eighth notes with snare fills indicated by 'x' marks above the notes. Below the staff is the rhythm notation: R L L R L R R L L R L R.

Musical notation for a drumming exercise. It shows a sequence of eighth notes with snare fills indicated by 'x' marks above the notes. Below the staff is the rhythm notation: R L L R L L R L L R L R.

Practice these exercises slowly working to develop a smooth execution. Add the hi hat on beats two and four along with a "four on the floor" bass drum beat once you become comfortable with these patterns.

READING THE CHART:

The Blue Cat is the first in a series of four tunes designed to be played in a swing style. Eighth notes in both comping and solo situations should be performed with a swing interpretation.

The arrangement begins with the rhythm section playing a shuffle feel. Play the pattern written in the first measure of the arrangement throughout the shuffle.

The horns venture into a soli at letter A1 followed by a solo section. A press roll is indicated in the chart to set up the soli. A swing drumming pattern is also provided. Apply variations to the ride cymbal rhythm, but maintain a triplet feel.

You may wish to use variations of the examples above to punctuate melody and soli lines or to create fills for setting up choruses. Press rolls also work well for setting up choruses.

A "trade twos" with the drummer section begins at letter C. Keep your fills simple and in time. Use the examples above to help create improvised fills. A sample two bar fill has also been provided below.

Musical notation for a sample two bar fill. It shows a sequence of eighth notes with accents and a triplet of eighth notes.

The arrangement ends with a recap of the head followed by a four bar repeated tag. This is a common ending used by a combos performing jazz standards.

The Blue Cat

Parts scored in concert pitch

Swing

1st Part

2nd Part

3rd part

Piano

Bass

mf

B^b7

E^b7

B^b7

E^b7

B^b7

E^b7

ad lib comp in a similar fashion through shuffle

Play Rhythm

B^b7

E^b7

B^b7 simile

E^b7

Tab included on bass part

(4)

1st

2nd

3rd

Piano

Guitar

Bass

fp

fp

fp

B^b7

Cm⁷

F⁷

B^b7

F⁷

B^b7

Cm⁷

F⁷

B^b7

F⁷

B^b7

Cm⁷

F⁷

B^b7

F⁷

(8)

Fill or press roll

2nd x only

2nd x only

Each tune in Set the Stage includes the melody written in cue notes on the first page of the rhythm section charts, followed by a sketch arrangement for the rest of the tune. A measure or two of horn section cues are also provided occasionally as reference points.

A1 Soli

1st *mp*

2nd *mp*

3rd *mp*

piano/guitar *mp*
 B^b7 E^b7 B^b7 E^b7 B^b7 E^b7 B^b7
 horn soli cues..begin improvised swing comp

bass *mp*
 Basic swing feel (4) (8)

drums

A2

1st *fp* *mf* *mp cresc.*

2nd *mf* *mp cresc.*

3rd *fp* *mf* *mp cresc.*

piano/guitar *fp* *mf*
 Cm⁷ F⁷ B^b7 F⁷ B^b7 E^b7 B^b7

bass Cm⁷ F⁷ B^b7 F⁷ B^b7 E^b7 B^b7

drums (8) Fill (4)

1st *mp* *mf* *fp* Solos

2nd *mp* *mf* *fp* Solos

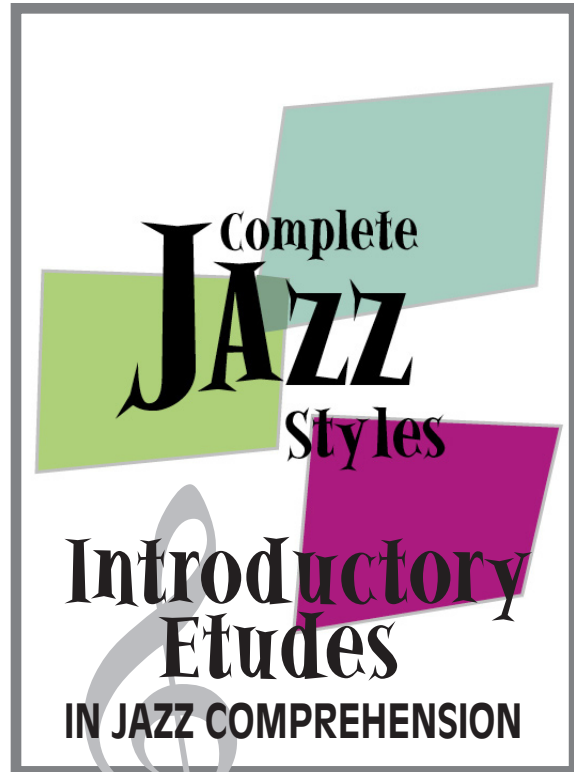
3rd *mp* *mf* *fp*

piano/guitar *mp* *mf* *fp*
 E^b7 B^b7 Cm⁷ F⁷ B^b7 F⁷

bass E^b7 B^b7 Cm⁷ F⁷ B^b7 F⁷

drums (8) (12) Fill

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