

Take Note Online Jazz Workshops – Series 2

Episode 1: Jazz Fundamentals

Spotify Playlist

Check out some songs from the Spotify playlist to get an idea of some different styles of jazz:

Blues – I’m Your Hoochie Coochie Man (Muddy Waters)

Jazz blues – Au Privave (Charlie Parker)

Trad jazz – West End Blues (Louis Armstrong)

Swing – Take the A Train (Duke Ellington)

Bebop – Ornithology (Charlie Parker)

Cool – Venus De Milo (Miles Davis)

Hard Bop – My Move Your Groove (Hank Mobley)

Blues

The blues is the foundation of a lot of different styles of music, particularly jazz. It is many things – a feeling, a genre, a form, a language.

From the website ‘All About Jazz’:

“The blues has deep roots in American history, particularly African-American history. The blues originated on Southern plantations in the 19th Century. Its inventors were slaves, ex-slaves and the descendants of slaves—African-American sharecroppers who sang as they toiled in the cotton and vegetable fields. It’s generally accepted that the music evolved from African spirituals, African chants, work songs, field hollers, rural fife and drum music, revivalist hymns, and country dance music.”

Swing

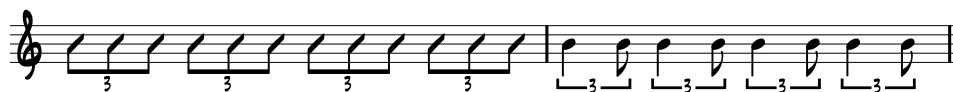
Swing is a type of rhythm that has strong forward motion. Its origins derive from the rich cultural melting pot of New Orleans, where African, Caribbean and European influences amalgamated into an early form of the music we call jazz. The swing rhythm emphasizes beats 2 and 4 and has a natural "lilt" to it. In an ensemble setting, you can hear this swing rhythm particularly in the drummer’s ride cymbal.

Improvisation

Improvisation is a musical conversation. An improviser expresses their ideas and feelings through musical statements, questions and answers. Improvisations can be thought of as telling a story, using the themes of the composition as a point of reference.

Practice Ideas:

- Put your metronome on beats 2 + 4 and try counting along. This is tricky the first few times you try it, but you get used to it!
- Try playing some scales or a melody you know really well, with the metronome on beats 2 + 4. It will make you swing! Try it as crotchets and then 'swung' quavers. If you want your quavers to swing, you can think of the first quaver as being long, and the second quaver as short.
- You can notate 'swung quavers' as a triplet if you want to visualize it with notation:



Check out some more about the history of Blues, Swing and Jazz music here:

[All About Jazz - A Brief History of the Blues](#)

[Britannica - History of Swing Music](#)

[National Museum of American History – What is Jazz?](#)

[The Conversation – The History of Jazz](#)

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Episode 2: Jazz Toolkit & Chords

Chord Qualities

$C\Delta^7$ or C^{maj7} = C MAJOR 7TH



C^7 or C^{DOM7} = C DOMINANT 7TH



C^{-7} or C^{min7} = C MINOR 7TH



Common Jazz Tune Forms

32 Bar “Songform” (Usually ABAC, ABCD or AABA form originating from Musical/Tin Pan Alley tunes)

Blues (Usually 12 bars long in jazz, but sometimes 16 bars long in other styles)

Rhythm Changes/also AABA (Also 32 bars!) - but the chords are always the same!

Practice Ideas:

1. Identify the forms of the following songs from the Spotify Playlist
 - On the Sunnyside of the Street
 - Autumn Leaves
 - I Got Rhythm
 - What'll I do?
 - Over the Rainbow
 - Watermelon Man

2. Listen to other songs in the playlist and try to identify them. Good things to notice when you are trying to figure out the form are:
 1. Do you hear any repeated figures?
 2. Do you hear any repeated/specific chord changes?
 3. How many bars is the piece?

3. Try and play the major 7th, dominant 7th and minor 7th chords on your instrument. Start with C, and then try and find the sounds starting on different notes. Try these:
 - Gmaj7, G7 and G-7
 - Dmaj7, D7 and D-7
 - Fmaj7, F7 and F-7
 - Bbmaj7, Bb7 and Bb-7

If you also have a piano or keyboard at home, it's really helpful to also try and play these chords on that instrument.

32 Bar Song Form – ABAC Example #1

There Will Never Be Another You

Listen to the recording of this tune in the playlist by Dexter Gordon and Chet Baker

THERE WILL NEVER BE ANOTHER YOU

WARREN/GORDON

A EbMaj7 Dm7(b9) G7(b9)

Cmin7 Bbm7(b9) Eb7

B AbMaj7 Fm7(b9) Bb7 EbMaj7 Cmin7

F7 Cmin7 F7 Fmin7 Bb7

A EbMaj7 Dm7(b9) G7(b9)

Cmin7 Bbm7(b9) Eb7

C AbMaj7 Fm7(b9) Bb7 EbMaj7 Gmin7 C7

EbMaj7 D7 G7 C7 Fmin7 Bb7 Eb

32 Bar Song Form – ABAC Example #2

On Green Dolphin Street

Listen to the recording of this tune in the playlist by Miles Davis

ON GREEN DOLPHIN STREET

BRONISLAW KAPER

A C^{MA7} C-7

D⁷/C D⁷/C D^b/C C^{MA7}

B D-7 G7 C^{MA7}

F-7 B^b7 E^bMA⁷ (G⁷)

A C^{MA7} C-7

D⁷/C D⁷/C D^b/C C^{MA7}

C D-7 D-/C B-7(b⁹) E7(b⁹) A-7 A-/G F#-7(b⁹) B7

E-7 A7 D-7 G7 C^{MA7} (D-7 G7)

Rhythm Changes Example #1

Oleo (Sonny Rollins)

Note: Rhythm Changes bridges or 'B' sections are often characterized by a soloist improvising over these 8 bars, rather than a predetermined melody.

Listen to the recording of this tune in the playlist by Sonny Rollins

OLEO

SONNY ROLLINS

A

$BbMA7$ $G7$ $Cmin7$ $F7$ $BbMA7$ $G7$ $Cmin7$ $F7$

$Fmin7$ $Bb7$ $EbMA7$ $Ebm6$ $BbMA7$ $G7$ $Cmin7$ $F7$

B

$BbMA7$ $D7$ $G7$

$C7$ $F7$

A

$BbMA7$ $G7$ $Cmin7$ $F7$ $BbMA7$ $G7$ $Cmin7$ $F7$

$Fmin7$ $Bb7$ $EbMA7$ $Ebm6$ $BbMA7$ $G7$ $BbMA7$

Rhythm Changes Example #2

Rhythm-A-Ning (Thelonious Monk)

This is an example of a rhythm changes that does have a melody in the bridge.

Listen to the recording of this tune in the playlist by Art Blakey and Thelonious Monk

RHYTHM-A-NING

THELONIOUS MONK

A

Bb Bb^7/D Eb^7 E° Bb/F G^+7 C^-7 F^7

Bb Bb^7/D Eb^7 E° Bb | 1. Bb | 2. Bb

B D^7 G^7

D^7 F^7

A Bb Bb^7/D Eb^7 E° Bb/F G^+7 C^-7 F^7

Bb Bb^7/D Eb^7 E° Bb Bb

12 Bar Blues Example #1

Blues for Alice (Charlie Parker)

This is an example of a bebop blues. Bebop blues' have more complicated chord changes.

Listen to the recording of this tune in the playlist by Charlie Parker

BLUES FOR ALICE

CHARLIE PARKER

The musical score for 'Blues for Alice' is written in B-flat major (two flats) and 4/4 time. It consists of 12 bars of music. The chords are: FM7 (first bar), E-7(b9) (second bar), A7(b9) (third bar), D-7 (fourth bar), G7 (fifth bar), C-7 (sixth bar, with a triplet of eighth notes), F7 (seventh bar, with a triplet of eighth notes), Bb7 (eighth bar), Bb-7 (ninth bar), Eb7 (tenth bar), A-7 (eleventh bar), D7 (twelfth bar), Ab-7 (thirteenth bar), and Db7 (fourteenth bar). The melody is characterized by fast eighth-note runs and bebop-style phrasing.

12 Bar Blues Example #2

Equinox (John Coltrane)

This is an example of a minor blues

Listen to the recording of this tune in the playlist by John Coltrane

EQUINOX

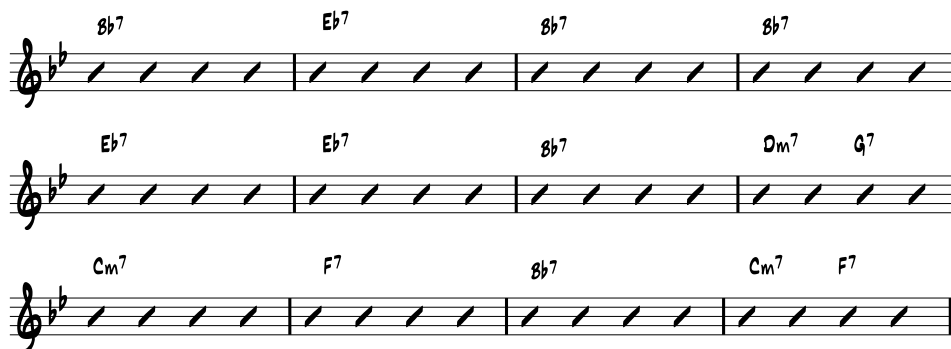
JOHN COLTRANE

The musical score for 'Equinox' is written in E-flat major (three flats) and 4/4 time. It consists of 12 bars of music. The chords are: C-7 (first bar), F-7 (second bar), C-7 (third bar), Ab7 (fourth bar), G7 (fifth bar), C-7 (sixth bar), Ab7 (seventh bar), G7 (eighth bar), C-7 (ninth bar), Ab7 (tenth bar), G7 (eleventh bar), and C-7 (twelfth bar). The melody is characterized by slow, sustained notes and a simple, lyrical phrasing.

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Episode 3: Understanding Blues Forms

12 Bar Blues – in (Concert) Bb



Bb7 = the '1' Chord

Eb7 = the '4' Chord

The movement to the '4' chord in the second line/5th bar is one of the most important aspects of a Blues Form. Learning to hear this change, and then outlining it in your improvising/playing is important to incorporate into your practice! There will be more on how to practice outlining the changes in the next videos.

- 1) You can start off by just counting the bars, but we want to move fairly quickly to a more organic way of 'feeling' the chord change rather than 'thinking' the chord change
- 2) Try and sing along to one of the blues recordings on the Spotify list and see if you can identify when the change happens without counting bars

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Episode 4: Understanding Blues Chords

What are bass notes?

Bass notes are the first note in the chord, also known as the tonic or '1'

What are guide tones?

Guide tones are the 3rd and 7th in chords. These are the really important sounds in chords as they are the ones that change if it is major/minor/dominant.

What is voice leading?

Voice leading is a technique used to move smoothly between different chords, generally focusing on the guide tones.

What notes can I hear in this video?

1 ROOT NOTES

The image displays three staves of music, each in 4/4 time, illustrating root notes for various chords. The first staff shows four measures with root notes for Eb7, Eb7, Bb7, and Bb7. The second staff shows five measures with root notes for Eb7, Eb7, Bb7, Dm7, and G7. The third staff shows five measures with root notes for Cm7, F7, Bb7, Cm7, and F7.

2 GUIDE TONES - 3RDS AND 7THS

3rd and b7th intervals for Eb7, Bb7, Dm7, and G7.

3rd and b7th intervals for Cm7 and F7.

3 GUIDE TONE LINE #1 - STARTING ON THE 3RD

3rd intervals for Eb7, Bb7, Dm7, and G7.

b7 intervals for Eb7, Bb7, and Cm7.

3 and b7 intervals for F7 and Bb7.

4 GUIDE TONE LINE #2 - STARTING ON THE 7TH

First staff: $E\flat 7$ $E\flat 7$ $E\flat 7$ $E\flat 7$

Second staff: $E\flat 7$ $E\flat 7$ $E\flat 7$ $Dm 7$ $G 7$

Third staff: $Cm 7$ $F 7$ $E\flat 7$ $Cm 7$ $F 7$

More Practice Ideas:

- Practice root notes and guide tone lines unaccompanied
- Practice root notes and guide tone lines with a metronome (put it on 2 & 4)
- Practice root notes and guide tone lines with a play along of a Bb blues
<https://www.youtube.com/watch?v=wHVxf2M20gQ&t=18s>
 Always be aware that when you are playing with a backing track some of the chords can be a little different
- Try in a different key!

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Episode 5: Blues Improv Part 1 – Playing the ‘Changes’

5 WALKING THROUGH CHORD TONES - EXAMPLE 1

Example 1 shows a walking line through chord tones for the first four measures of the blues changes in F major. The first staff contains four measures, each with a chord labeled $E\flat 7$. The second staff also contains four measures, each with a chord labeled $E\flat 7$. The third staff contains four measures with chords $Cm 7$, $F 7$, $E\flat 7$, and $Cm 7$. Fingerings (1, 3, 5, $b 7$) are indicated below the notes.

6 WALKING THROUGH CHORD TONES - EXAMPLE 2

Example 2 shows a walking line through chord tones for the first four measures of the blues changes in F major. The first staff contains four measures, each with a chord labeled $E\flat 7$. The second staff also contains four measures, each with a chord labeled $E\flat 7$. The third staff contains four measures with chords $Cm 7$, $F 7$, $E\flat 7$, and $Cm 7$. Fingerings (3, 1, $b 7$, 5) are indicated below the notes.

Practice ideas

- Try ‘walking’ through the chords each time starting on a different chord tone
- Try it in another key
- Play along to recordings of ‘jazz blues’ with these lines
- Try and write out a blues in F (hint: the ‘1’ chord is an $F 7$)

Check out some Jazz Blues on the Spotify list:

- Freddie Freeloader
- Blue Monk
- Tenor Madness
- Blues for Alice (starts on Fmaj7, rather than Bb7)

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Episode 6: Blues Improv Part 2 – Sonnymoon for Two

SONNYMOON FOR TWO

SONNY ROLLINS



Practice ideas:

- Learn the melody on your instrument – can you also try singing it?
- Play the melody with a metronome
- Play the melody with the recording of Sonny Rollins playing it (in Spotify playlist)
- Play the melody along with a backing track. Try: https://www.youtube.com/watch?v=klp_0tRzI-I

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Episode 7: Blues Improv Part 3 – Chord Scale Relationships

7

CHORD SCALE RELATIONSHIPS

B \flat 7 **B \flat MIXOLYDIAN**

E \flat 7 **E \flat MIXOLYDIAN**

F7 **F MIXOLYDIAN**

G7 **G MIXOLYDIAN**

Cmin7 **C DORIAN**

Dmin7 **D DORIAN**

Practice Ideas

- Play the chord and then the scale to start connecting the sounds together and finding the notes on your instrument
- Mess around playing between the chords and improvising over the scales – do this in free time, and then use a metronome once you're comfortable
- Pick two chords and improvise over them in free time, using the relevant chord tones and scales. Add a metronome and play each chord for 2 bars each. Once that is comfortable, make each chord last only 1 bar each. If you want to really challenge yourself, make each chord last only 2 beats each!
- Pick four chords and repeat the last step!
- You can also use these chord tones and scales over any Jazz Standards you may already be learning in school
- It's great to be able to play these chords and scales on a piano/keyboard – it makes it easy to hear the harmony
- When it is safe to do so, try this exercise with a friend. Maybe one of you plays the chord tones while the other plays the scale? Create little games with your friends for how improvise with these scales and chords

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Episode 8: Improvising with Extensions

Extensions:

C	D	E	F	G	A	B	C	Db	D	D#	F#	Ab
1	2	3	4	5	6	7	8	b9	9	#9	#11	b13

Extensions are a good way to get that ‘jazz sound’; this is because it creates tension and release in a solo. You will see extensions all over bebop charts and solos where this language was expertly developed by musicians like Charlie Parker, Dizzy Gillespie and Bud Powell. Extensions are a good way to get through chord changes in an interesting way – they can be used as ‘passing notes’ between strong harmonic notes (e.g. The root note or 3rd).

Don’t worry too much about trying to understand all of these extra sounds just yet! If in doubt, use your knowledge of the triad or 7th chord for improvising if you see a chord with an extension you are unfamiliar with.

If you’d like to delve further into extensions, feel free to get in touch via our Q&A section with any questions you may have.

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Episode 9: Improvising Practice Tips

There is a lot of information here and the more you get into this music, the more you realise there is to learn. It can be overwhelming at times so it's important to break your practice up into manageable chunks. Here are some tips on how to practice improvisation.

Improvisation practice tips:

1. Set limitations before you get started
 - For example - this could mean that you focus on only one rhythm and change up the notes, or you could choose a chord change you want to develop some ideas on (eg. ii-V-I chord progression)
2. What is the intent of your practice?
 - Be clear about what you are aiming for. Is it to work on your eighth note lines, articulation or language?
3. Practice freely over one chord – work on your 'ears'
 - It's important to start being able to hear a lot of common sounds in the jazz idiom. It's great to play through a tune out of time and get some ideas on each chord to really internalise the sounds.
4. Practice with a metronome!
 - It's very important to practice with a metronome – you should have a metronome on for the majority of your practice
 - You can switch up what beats you have the metronome on – it could be all four beats, the 2 & 4 or maybe just the 1st beat of each bar
5. Put a backing track on
 - There are a lot of backing tracks you can find online to help playing through ii-V-I progressions in different keys – this can create a bit of variety in your practice routine when you are working on this chord change
 - Put a backing track on of a tune you are learning and play along
6. Play along with recordings of your favourite musicians
 - It's really fun to play along with recordings of your favourite musicians playing your favourite tunes. You can think about it like you are improvising with them
7. Transcribe your favourite musician's solos
 - This is a much more structured type of practice than just playing along and improvising with them. This is a detailed study of a solo where you should learn a solo aurally, not just focusing on the notes and rhythms but also phrasing, articulation and tone

8. Play through famous solos

- It's also good practice to read through solos that are written out. The Charlie Parker Omnibook is a great book of Charlie Parker solos that are important to learn.

Take Note Online Jazz Workshops – Series 2**Episode 10: Wrap Up**

These are just some of the ‘must know’ tunes that get played a lot in Jazz – it’s worth getting familiar with them! (See Spotify playlist):

1. Autumn Leaves
2. All The Things You Are
3. On the Sunny Side of the Street
4. Oleo
5. What Is This Thing Called Love
6. Billie’s Bounce
7. St Thomas
8. Some Day My Prince Will Come
9. There Will Never Be Another You
10. Now’s the Time

Suggested Solo Transcriptions (in playlist)

- Miles Davis – So What
- Sonny Rollins – St Thomas (first chorus)
- Sarah Vaughan – What Is This Thing Called Love
- Oscar Peterson – C Jam Blues (first chorus)

How to find a jazz community

Connecting with a jazz community is really important to surround yourself with people who are passionate about the music, like you! Melbourne has a wonderful jazz community. It’s important to get to know people and the jazz clubs. Networking and socializing is a big part of this music! You can easily google these.

Melbourne jazz clubs:

- The Jazzlab
- Uptown Jazz Café
- Paris Cat Jazz Club

Venues that often have jazz gigs:

- The Rooks Return
- The Fitzroy Pinnacle
- Open Studio
- Bar 303
- Lido Cinema
- Lebowskis at Cross Street
- Bar Open (Make It Up Club)

It's good to start getting lessons from different people, or at least trying to hear some music made by local musicians. Melbourne and Australia has an abundance of world-class musicians, they are right at your fingertips if you know where to look!

Everybody has a different approach so it's good to get a couple lessons with different people and they will give you a lot of stuff to work on! It's also a great idea to just check out the different kinds of music/jazz that people play or compose.

Some great Melbourne musicians to check out (there are plenty more!):

Piano <ul style="list-style-type: none"> • Andrea Keller • Sam Keevers • Steve Sedergreen • Mina Yu 	Bass <ul style="list-style-type: none"> • Sam Anning • Tamara Murphy • Christopher Hale • Anita Hustas 	Saxophone <ul style="list-style-type: none"> • Carlo Barbaro • Angela Davis • Julien Wilson • Cheryl Durgonpitskul
Trumpet <ul style="list-style-type: none"> • Eugene Ball • Niran Dasika • Ben Harrison • Audrey Powne 	Voice <ul style="list-style-type: none"> • Gian Slater • Michelle Nicole • Josh Kyle • Tom Barton 	Drums <ul style="list-style-type: none"> • Hugh Harvey • Tony Floyd • Maria Moles • Dave Beck
Guitar <ul style="list-style-type: none"> • Stella Anning • James Sherlock • Kathleen Halloran • Stephen Magnusson 	Trombone <ul style="list-style-type: none"> • Jordan Murray • Ellie Lamb • Callum Mintzis • Ben Gillespie 	Other <ul style="list-style-type: none"> • Xani Kolac • Tilman Robinson • Aviva Endean • Reuben Lewis

Some websites to check out:

<http://australianjazz.net/>

<http://jazz.org.au/>

<https://australianjazzrealbook.com/>

<https://www.allinmelbourne.com/>

Some Victorian festivals to check out:

Melbourne International Jazz Festival – <https://www.melbournejazz.com/>

Wangaratta Jazz Festival - <https://wangaratajazz.com/>

Stonnington Jazz Festival – <https://www.stonningtonjazz.com.au/Home>

Melbourne Women's International Jazz Festival - <http://www.mwijf.org/>