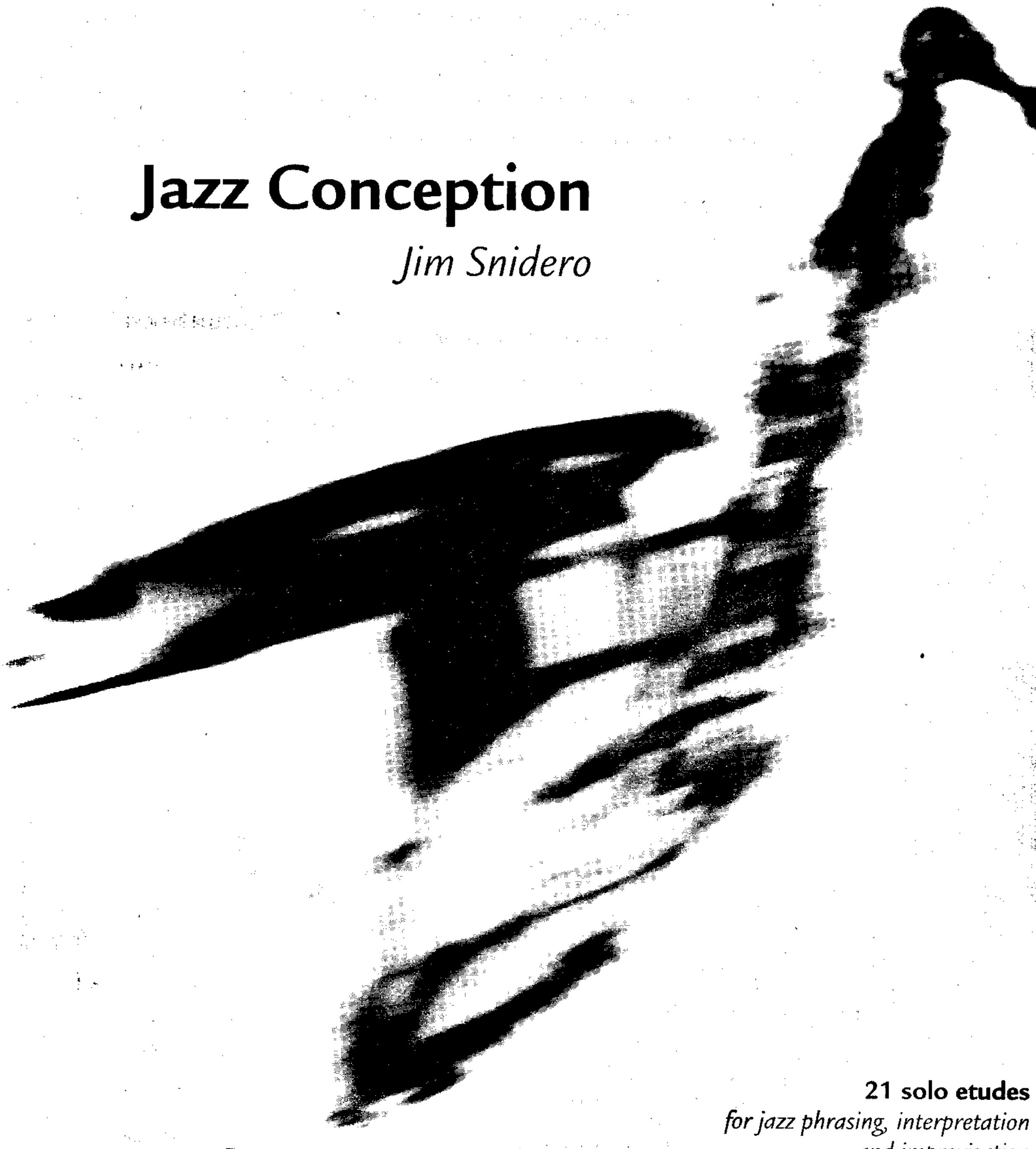
Jazz Conception

Jim Snidero



21 solo etudes
for jazz phrasing, interpretation and improvisation

includes CD
alto & baritone saxophone

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THE BAND

Jim Snidero

Mike LeDonne

Kenny Washington

Dennis Irwin

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Jim Snidero – Alto Saxophone
Mike LeDonne – Piano
Dennis Irwin – Bass
Kenny Washington – Drums

Recorded at Steve Davis Studios, April 21, 1996
Engineer – Steve Davis
Producer – Jim Snidero
Executive producer – Hans Gruber

INTRODUCTION

Here are both a few notes on the phrasing markings and some suggestions on how to practice the etudes. Although many articulation and phrasing markings are provided, the best way to understand these very important details is to listen to and copy the soloist on the compact disc.

On etudes 1 through 10, nearly all the phrasings and articulations done by the soloist are marked. After training your ear to hear these details on these first ten etudes, try to hear what the soloist is doing on the remaining etudes.

ON PHRASING AND ARTICULATION MARKINGS

A *marcato* (^) marking on a quarter note means separated but still with some weight.

Quarter notes and eighth notes that are on the "and" of the beat with a *marcato* (^) are basically the same sound.

In general, eighth-note lines are *legato*.

Most bends are subtle shadings done with a slight movement of the jaw.

The × mark indicates a muting of the reed, done with the tongue.

SOME IMPORTANT POINTS ON PRACTICING THE ETUDES

Practice them slowly at first, with a metronome. If you feel tense or confused, you're going too fast.

Practice along with the soloist and rhythm section. Try to copy the articulation, phrasing, sound and time feel.

Practice with the rhythm section only. Do this by turning the balance control on your stereo to the side with only the rhythm section. Or use a cord (Y Adaptor) that takes the rhythm section channel from your CD player to both channels of your stereo. This way the rhythm section will be in both channels without the soloist.

Definitely try to memorize the etudes. This will really help internalize everything.

Take as many ideas as you can from the etudes and use them in your improvised solos.

When playing along with the recording, alternate between playing the etude and improvising (example: play the first chorus, improvise on the second chorus, play the tag).

Even though there are many phrasings marked, it's impossible to indicate what's totally going on in a musical sense. This is something you have to hear and absorb. The markings are only a reference. You may eventually want to phrase some things differently, which is fine as long as what you do sounds good. But first try them the way they were recorded.

Try transposing some or all of the etudes (Example: F to G♭). This will increase your understanding of them, and improve your technique.

Practice the etudes with other musicians who play different instruments. This will help develop your ensemble playing.

This book is not meant as a replacement for transcribing and listening. It is meant as an introduction and supplement, a kind of conceptual bridge to the masters. It is really a tribute to them. I hope that you find it both enjoyable and useful.

Ein paar Bemerkungen zu den Artikulationszeichen sowie Anregungen zum Üben dieser Etüden. Die Etüden enthalten zwar viele Artikulations- und Phrasierungszeichen, der beste Weg diese wichtigen Details zu verstehen, ist jedoch das Anhören und Kopieren des Solisten auf der CD.

Die Etüden 1 bis 10 enthalten beinahe alle Phrasierungs- und Artikulationszeichen, die der Solist spielt. Nachdem Sie Ihr Gehör soweit geschult haben, dass Sie diese Details bei den ersten zehn Etüden hören können, versuchen Sie selber herauszuhören, wie der Solist bei den restlichen Stücken artikuliert und phrasiert.

ÜBER PHRASIERUNGS- UND ARTIKULATIONSZEICHEN

Ein *marcato* (^) Zeichen über einer Viertelnote bedeutet, dass diese Note abgesetzt und mit etwas mehr Gewicht gespielt wird.

Viertel- und Achtelnoten mit einem stehenden Marcatozeichen, die auf die "und" fallen, klingen praktisch gleich.

Melodielinien, die aus Achtelnoten bestehen, werden grundsätzlich *legato* gespielt.

Die meisten gezogenen (bend) Noten werden durch eine leichte Bewegung des Kiefers manipuliert.

Ein × bedeutet, daß dieser Ton mit der Zunge am Blatt gedämpft wird.

EINIGE WICHTIGE PUNKTE ZUM ÜBEN DIESER ETÜDEN

Zuerst langsam mit einem Metronom üben. Wenn Sie zu angespannt oder konfus sind, dann ist wahrscheinlich das Tempo zu schnell.

Üben Sie mit dem Solisten und der Rhythmusgruppe. Versuchen Sie, Artikulation, Phrasierung, Klang und *time feel* zu kopieren.

Üben Sie nur mit der Rhythmusgruppe, indem Sie den Solisten mit Hilfe des Balancereglers abdrehen. Oder Sie verwenden einen speziellen Adapter, der es ermöglicht, den Kanal mit der Rhythmusgruppe auf beide Lautsprecher zu legen. So können Sie die Rhythmusgruppe ohne Solist aus beiden Lautsprechern hören.

Versuchen Sie unbedingt die Etüden auswendig zu lernen. Das wird Ihnen helfen das Ganze zu verinnerlichen.

Verwenden Sie möglichst viele Ideen von den Etüden in Ihren eigenen improvisierten Soli.

Wechseln Sie zwischen Etüde und Improvisation hin und her (Beispiel: Spielen Sie den ersten Chorus wie notiert, improvisieren Sie im zweiten Chorus und spielen Sie den notierten *Tag* [Anhang]).

Sehr viele Phrasierungszeichen sind notiert, trotzdem ist es unmöglich alle musikalischen Nuancen des Solisten ganz exakt aufzuschreiben. Das müssen Sie heraushören und absorbieren. Die Phrasierungszeichen sind nur eine Referenz. Sie wollen vielleicht einige Stellen anders phrasieren, das ist in Ordnung, solange es gut klingt. Versuchen Sie aber zuerst die Etüden so zu spielen, wie sie aufgenommen wurden.

Transponieren Sie einige oder alle Etüden in andere Tonarten (Beispiel: F to G♭). Dadurch werden Sie die Etüden noch besser kennenlernen, und es wird zudem Ihre Technik verbessern.

Üben Sie die Etüden mit anderen Instrumentalisten, es wird Ihr Satzspiel verbessern.

Dieses Heft ist nicht als Ersatz für das Transkribieren und Hören gedacht. Es ist vielmehr eine Einführung und eine Ergänzung, eine Art konzeptioneller Brücke zu den großen Musikern des Jazz. Ich hoffe, dass Sie Spaß damit haben, und dass sie Ihnen auch etwas bringen.

Groove Blues

TRACK 3

Jim Snidero

♩= 78

CHORUS 1

D7 G7

7 D7 E–7 A7 D7 A7

CHORUS 2

13 D7 G7

19 D7 F♯–7 B7 E–7 A7 D7 A7

CHORUS 3

25 D7 D7alt. G7

31 D7 F♯–7 B7 E–7 A7 D7 A7

CHORUS 4

37 D7 G7

43 D7 E–7 A7 D7 B7alt. E7 A7alt.

CHORUS 5

49 D7 G7

55 D7 F♯–7 B7 E–7 A7 D7 A7 D7♯11

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Amen

TRACK 4

Jim Snidero

♩= 76

CHORUS 1

D7 E–7 A7 D7 A7

5 D7 E7 A7

9 D7 G7 F♯7

13 G7 G♯° F♯–7 B7 E–7 A7 D7 A7

CHORUS 2

17 D7 G7 G♯° D7 A7

21 D7 E7 A7

25 D7 G7 F♯7

29 G7 G♯° F♯–7 B7 E–7 A7 D7 A7

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CHORUS 3

33 D7 E–7 A7 D7 A7

37 D7 E7 A7#5

41 D7 G7 F#7

45 G7 G#° F#–7 B7 E–7 A7 D7 A7

CHORUS 4

49 D7 E–7 A7 D7 A7

53 D7 E7 A7

57 D7 G7 F#7

61 G7 G#° F#–7 B7 E–7 A7 D7

* = muting of the reed, done with the tongue.
* = dieser Ton wird mit der Zunge am Blatt abgedämpft.

A Doll

TRACK 5

Jim Snidero

♩= 100

INTRO A7 A♭7♭9 G7 F♯7 B–7 E7 AΔ

CHORUS 1

1 B–7 E7 C♯–7 F♯7

5 B–7 E7 AΔ F♯7♭9

9 B–7 E7 C♯–7 F♯7

13 B–7 E7 AΔ E7alt. AΔ

17 E–7 A7 DΔ

21 F♯–7 B7♯11 B–7 E7 F♯7♭9

25 B–7 E7alt. C♯–7 F♯7

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29 B–7 E7sus A6 A♭7 G7 F♯7

CHORUS 2

33 B–7 E7 C♯– F♯7

37 B–7 E7 C♯–7 F♯7

41 B–7 E7 alt. C♯– F♯7 alt.

45 B–7 E7 AΔ E7♭9 AΔ

49 E–7 A7 DΔ

53 F♯–7 B7 B–7 C♯–7 F♯7

57 B–7 E7 C♯–7 F♯7

61 B–7 E7 FΔ B♭Δ♯11 A6

Total Blues

TRACK 6

Jim Snidero

♩= 120

CHORUS 1

E7

5

9 E– / A7

13 E7

17 B7♯9 C7♯9 B7♯9

21 E7

CHORUS 2

25 E7

29

33 E– / A7

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37 E7

3

41 B7♯9 C7♯9 B7♯9

45 E7 B7

CHORUS 3

49 E7

53 E7alt.

57 A7

61 E7

65 B7♯9 C7♯9 B7♯9

TAG

69 E7

73

Grease

TRACK 7

Jim Snidero

♩= 63

CHORUS 1

G7 C7 C♯° G7

5 C7 C♯° G7 B–7 E7

9 A–7 D7 G7 E7 A– D7

CHORUS 2

13 G7 C7 G7

17 C7 C♯° G7 B–7 E7

21 D7♯9 G7 E7 A–7 D7

CHORUS 3

25 G7 C7 C♯° G7

29 C7 G7 B–7 E7

33 A–7 D7 G7 E7 A–7 D7

CHORUS 4

37 G7

41 C7♯11 G7 B–7 E7♭9

45 A–7 D7 G7 E7 A–7 D7

CHORUS 5

49 G7 C7 G7

53 C7 G7 E7

57 A–7 D7 G6 G7♯9

Rose

TRACK 8

Jim Snidero

♩= 83

INTRO F♯–7 F7 B♭Δ A7alt. DΔ B7

CHORUS 1

1 E–7 A7 E–7 A7

5 DΔ E–7 A7 DΔ B7alt.

9 E–7 A7 E–7 A7

13 D6 E–7 A7 DΔ A7alt. DΔ

17 A–7 D7 GΔ

21 B–7 E7♯11 E–7 F♯–7 B7

25 E–7 A7 F–7 B♭7 E–7 A7♯5

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29 DΔ G G♯° F♯–7 B7♭9

CHORUS 2

33 E–7 A7 E–7 A7alt.

37 DΔ E–7 A7 DΔ B7alt.

41 E–7 A7 E–7 A7

45 DΔ E–7 A7 DΔ

49 A–7 D7alt. GΔ

53 B–7 E7 E–7 A7 F♯–7 B7alt.

57 E–7 A7 E–7 A7

61 DΔ E–7 A7 DΔ♯11

Joe's Thing

TRACK 9

Jim Snidero

CHORUS 1

♩= 105

D–6 Eø A7 D–6 Aø D7alt.

5

G– Eø A7alt. D–6

9

B♭7♯11 A7alt. D–6 Eø A7alt.

CHORUS 2

13

D–9 Eø A7alt. D– D7♯9

17

G– Eø A7alt. D–6

21

B♭7♯11 E–7 A7 D–11 Eø A7♯5

CHORUS 3

25

D–6 E7♯9 A7alt. D–6 Aø D7alt.

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29 G- Eø A7 D-6 3

33 B♭7♯11 A7alt. E-9 A7alt.

CHORUS 4

37 D-6 D7alt.

41 G- Eø A7 D-6

45 B♭7♯11 A7alt. D-7 F/A E/A E♭/A

CHORUS 5

49 D-13

53 G-7 Eø A7alt. D-6

57 B♭7♯11 A7alt. D-9

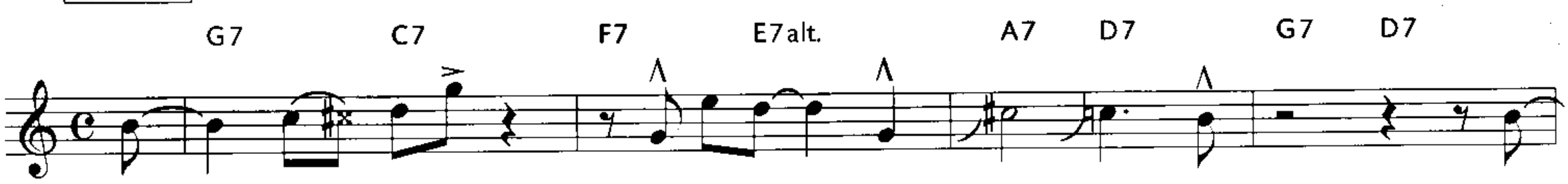
Proxy

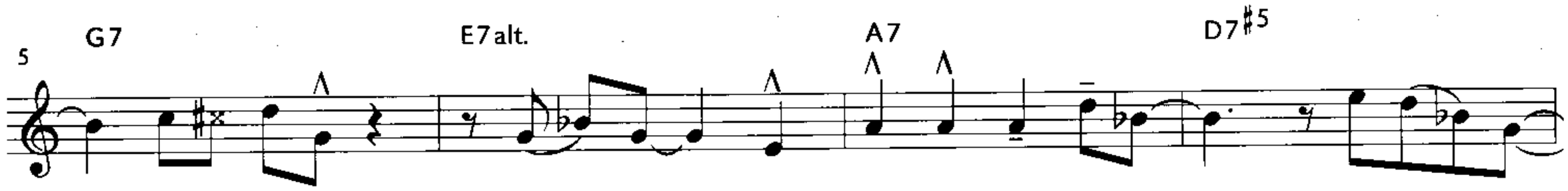
TRACK 10

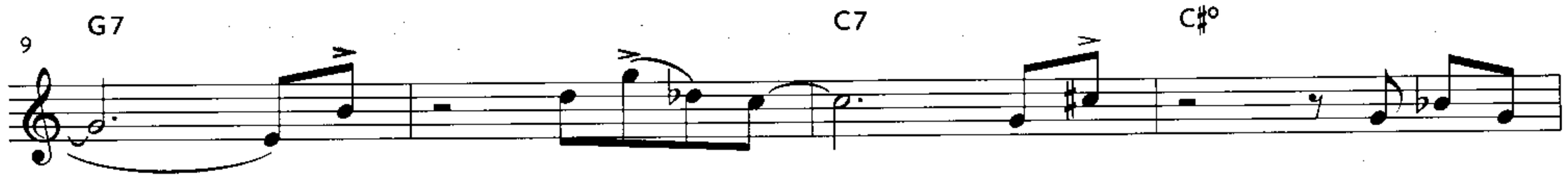
Jim Snidero

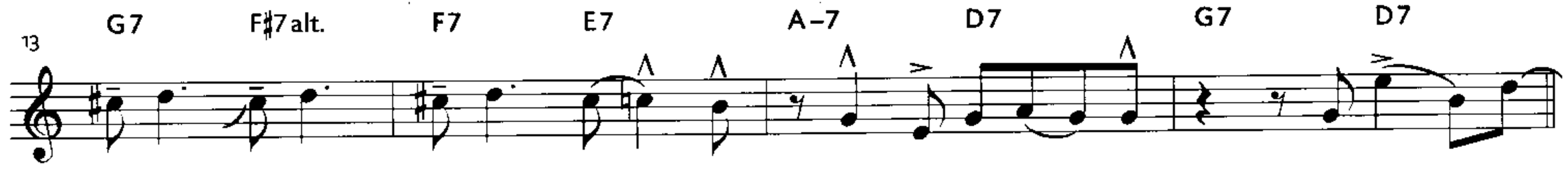
♩= 127

CHORUS 1

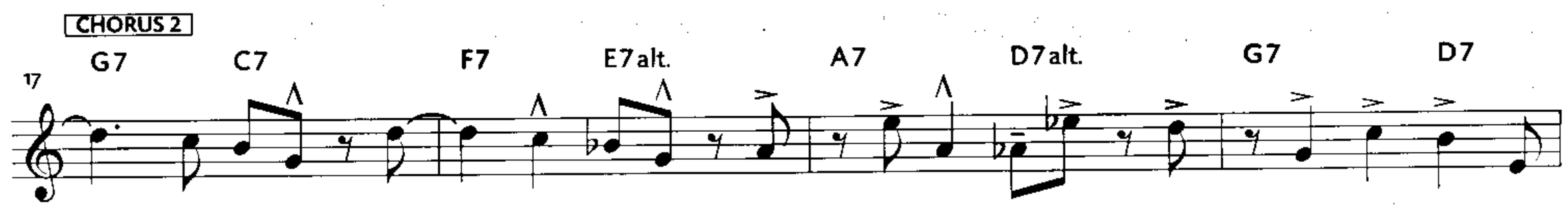


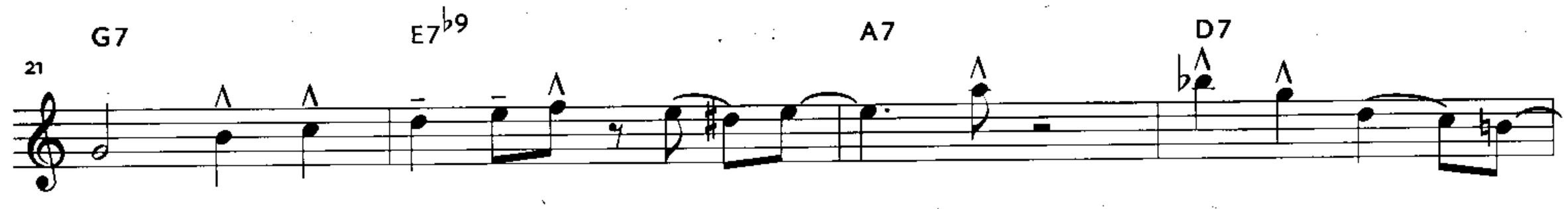


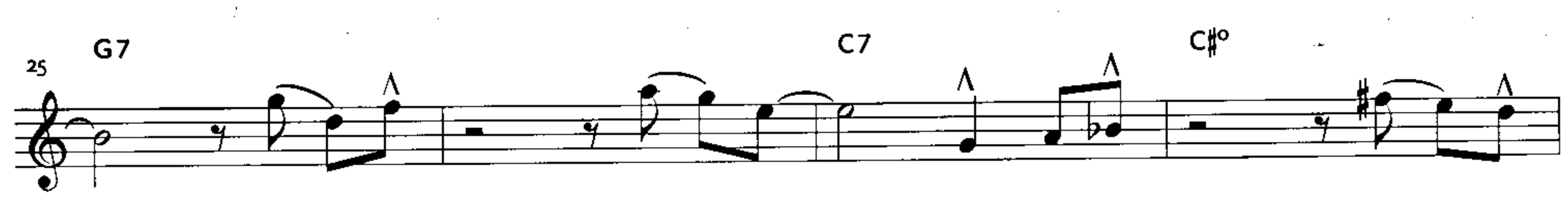


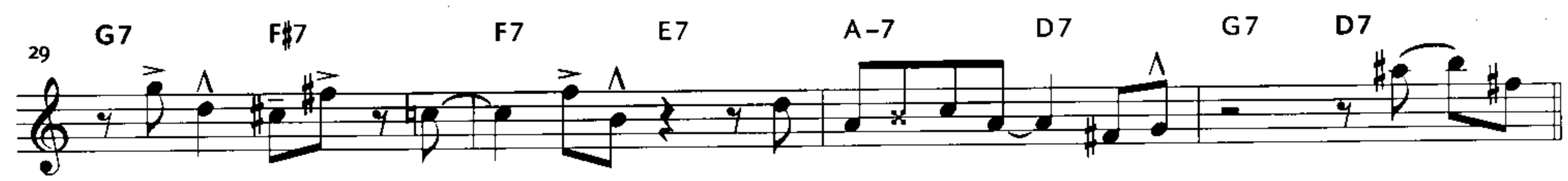


CHORUS 2









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CHORUS 3

33 G7 C7 F7 E7alt. A7 D7 G7 D7

37 G7 E7alt. A7#11 D7alt.

41 G7#11 C7#11 C#°

45 G7 F#7alt. F7 E7 A–7 D7 G7 D7

CHORUS 4

49 G7 C7 B7alt. E7#9 A–7 D7 G7 D7

53 G7 C7 F7 E7alt. A7#11 D7alt.

Breath attack

57 G7 C7 C#°

61 G7 F#7 F7 E7 A–7 D7 G7

Father Song

TRACK 11

Jim Snidero

♩= 141

CHORUS 1

D– C7

5 B♭7 A7 D–9 A7alt.

9 D– C7

13 B♭7 A7 D–

17 C7 D–

21 C7 B♭7 A7 D– A7

CHORUS 2

25 D– C7

29 B♭7 A7 D– A7

33 D– C7

37 B♭7 A7 D–

41 C7 D–

45 C7 B♭7 A7 D– A7

CHORUS 3

49 D– C7

53 B♭7 A7 D– A7

57 D– C7

61 B♭7 A7 D–

65 C7 D–

69 C7 B♭7 A7 D–

IND Line

TRACK 12

Jim Snidero

♩= 90

CHORUS 1

AΔ B9♯5♯11

5 B–7 E7 AΔ F♯7 B–7 E7

9 AΔ B9♯5♯11

13 B–7 E7 AΔ E–7 A7

17 DΔ E–7 A7 DΔ

21 B7♯11 E7alt.

25 AΔ B9♯5♯11

29 B–7 E7 AΔ E7alt.

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CHORUS 2

33 AΔ B7

37 B-7 E7 AΔ B-7 E7

41 AΔ B9♯5♯11

45 B-7 E7 AΔ E-7 A7♯5

49 DΔ E-7 A7 DΔ

53 F♯-7 B7 B-7 E7

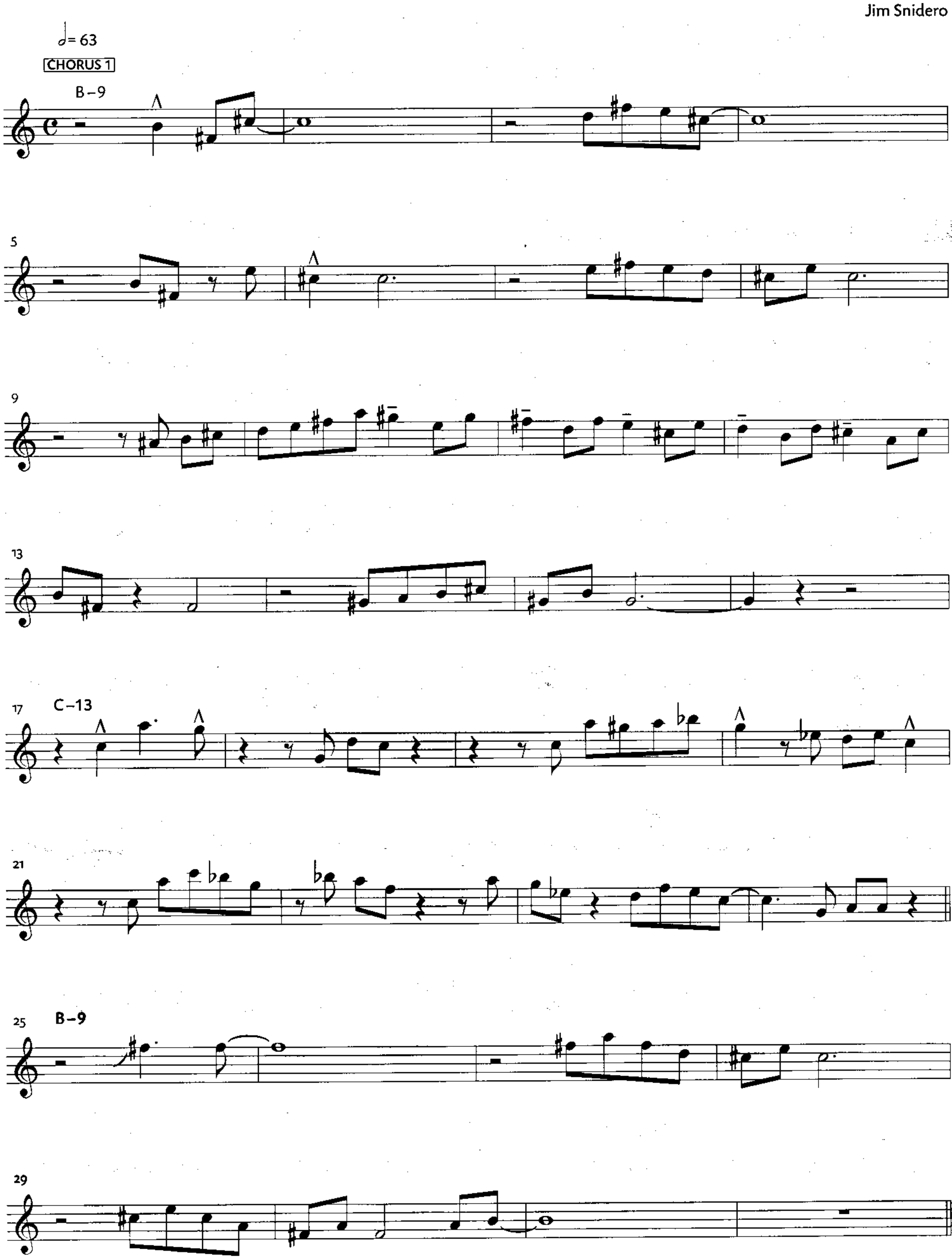
57 AΔ B9♯5♯11

61 B-7 E7 AΔ9

Miles

TRACK 13

Jim Snidero



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CHORUS 2

33 B–13

37

41

45

49 C–9

53

57 B–7

61 B–13

Blue Minor

TRACK 14

Jim Snidero

♩= 92

CHORUS 1 & 2

A–6 B7♯5♯9 G7♭9 13 C7♯11 B7♭9 13 B♭/E7 A–6

5 D–7 E–7 FΔ E7alt. B7♭9 13 B♭/E7 A–6

9 F7♯11 Bø E7alt. A–6 E7♯9 A–6 1. 2.

CHORUS 3

14 A–6 Bø E7alt. A–6 A7alt.

18 D–7 A–6

22 F7♯11 E7alt. A–6 E7alt.

CHORUS 4

26 A–9 Bø E7♯9 A–6

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30 D-7 Bø E7alt. A-6

34 F7♯11 E7alt. A-7 E7alt.

CHORUS 5

38 A-7 A7

42 D-7 Bø E7alt. A-6

46 F7♯11 E7alt. A-9 E7alt.

CHORUS 6

50 A-13 A7♭9

54 D-7 Bø E7alt. A-7

58 F7♯11 E7alt. A-Δ

Autumn

TRACK 15

Jim Snidero

♩= 110

INTRO F♯ø B7♯9 E–7 A7 D–7 G7

C7♯9 F♯7♭9 B7♯5♯9 E–6

CHORUS 1

1 A–7 D7alt. GΔ CΔ♯11

5 F♯ø B7♭9 E–6

9 A–7 D7 GΔ CΔ

13 F♯ø B7alt. E–6

17 F/F♯ F♯ø B7alt. E–6

21 A–7 D7 GΔ C7♯11

25 F♯ø B7♭9 E–7 A7 D–7 G7

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29 C7 F♯7♭9 B7♭9 E–6

CHORUS 2

33 A–9 D13 GΔ CΔ

37 F♯ø B7♭9 E–6

41 A–7 D7♯11 GΔ CΔ♯11

45 F♯ø B7♭9 E–11

B7♭9♯11 E–6⁹

49

53 A–7 D7 GΔ C7

57 F♯ø B7alt. E–7 A7♯5 D–7 G7♯5

61 C7 F♯ø B7alt. E–13

Friends

TRACK 16

Jim Snidero

♩= 90

INTRO E7♯11 A7alt. DΔ D7

CHORUS 1

1 GΔ G–9 C7

5 DΔ F–7 B♭7♯11

9 E–7 A7 C♯ø F♯7♭9 B–

13 E7 E–7 A–7 D7alt.

17 GΔ G–7 C7

21 DΔ F–11 B♭7

25 E–7 A7 C♯ø F♯7♭9♯11 B–

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29 E–7 A7^{13} DΔ A–7 D7

CHORUS 2

33 GΔ G–9 C7

37 DΔ F–7 B♭7

41 E–7 A7 DΔ

45 B–7 E7 E–7 A–7 D7

49 GΔ G–7 C7

53 DΔ F–7 B♭7

3

57 E–7 A7 C♯ø F♯7$^{♭9}$ B–

61 E–7 A7$^{♯5♯11}$ DΔ E♭Δ$^{♯11}$

Great Love

TRACK 17

Jim Snidero

♩= 126

CHORUS 1

G7 C7 F7 B♭7♯11

5 A7 D7alt.

9 G7 C7 F7 B♭7

13 A–7 D7 GΔ

17 F♯ø B7♭9 E–6 F♯ø B7♭9 E–6

21 F♯ø B7♭9 E–6 A7 D7

25 G7 C7 B–7 E7

29 A–7 D7♭9 GΔ E7alt. A–7 D7♭9

CHORUS 2

33 G7 C7 B–7 E7

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37 A7♯11 D7alt.

41 G7 C7 B–7 E7♭9

45 A–7 D7 GΔ

49 F♯ø B7alt. E–6 F♯ø B7alt. E–6

53 F♯ø B7alt. E–7 A7 D7alt.

57 G7 C7 F7 B–7 E7♭9

TAG

61 A–7 D7 C–7 B–7 E7♭9

65 A–7 D7 B–7 B♭–7 E♭7

69 A–7 D7♯9 GΔ♯11

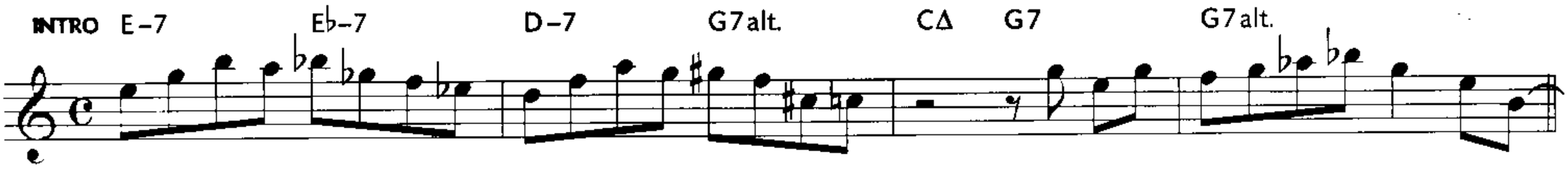
Two Plus Two

TRACK 18

Jim Snidero

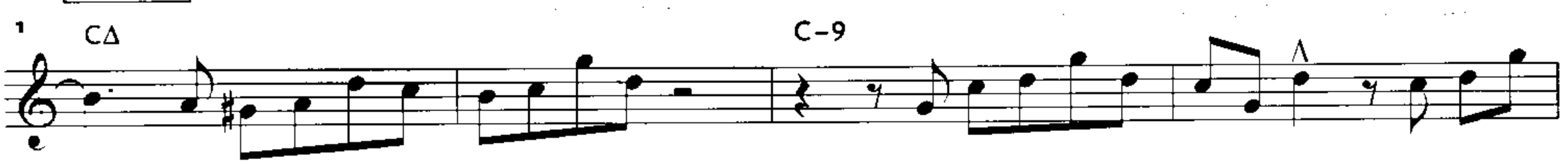
♩= 99

INTRO E–7 | E♭–7 | D–7 | G7alt. | C∆ | G7 | G7alt.

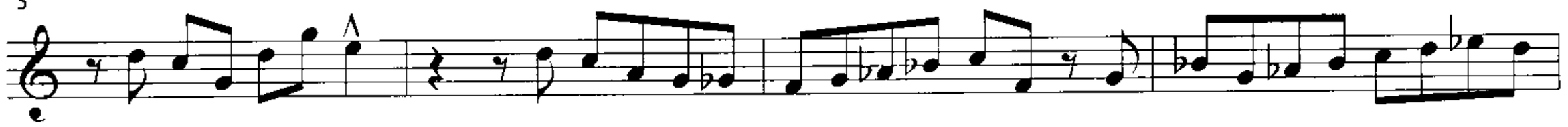


CHORUS 1

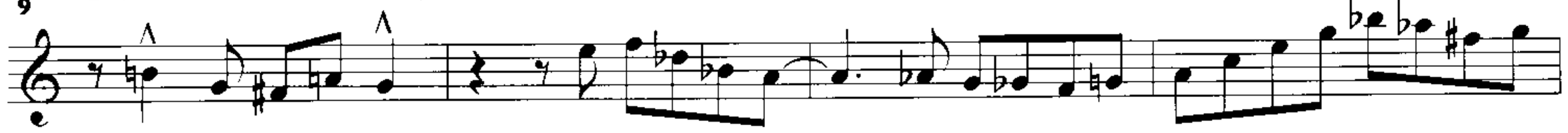
1 C∆ | C–9



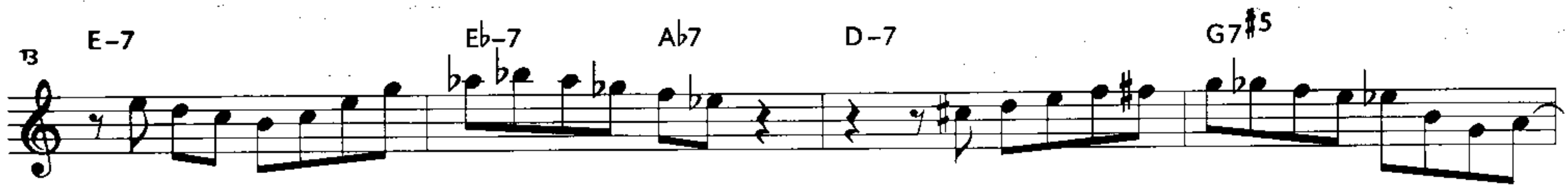
5 F∆ | F–7 | B♭7



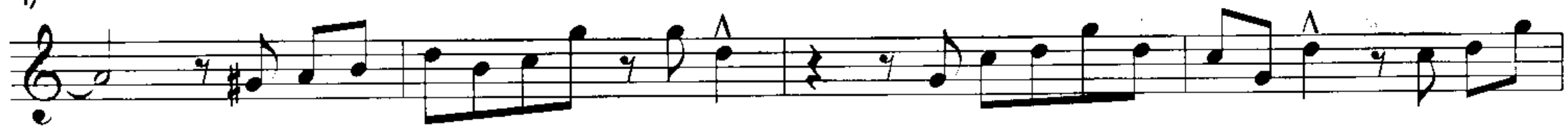
9 E–7 | A7alt. | D–7 | G7♭9



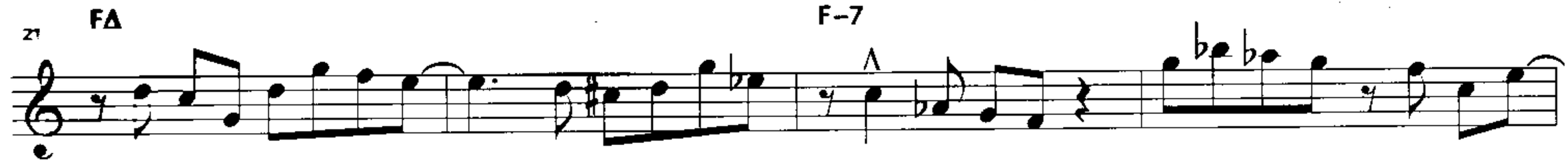
13 E–7 | E♭–7 | A♭7 | D–7 | G7♯5



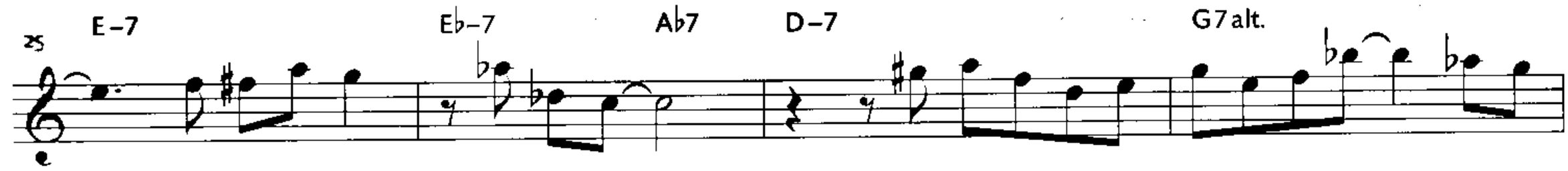
17 C∆ | C–9



21 F∆ | F–7



25 E–7 | E♭–7 | A♭7 | D–7 | G7alt.



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29 E–7 E♭–7 D–7 G7alt. C D–7 G7♭9

CHORUS 2

33 CΔ C–11

37 FΔ F–7 B♭7

41 E–7 E♭–7 A♭7 D–7 G7

45 E–7 E♭–7 D–7 G7alt.

49 CΔ C–11

53 FΔ F–7 B♭7

57 E–7 E♭–7 A♭7 D–7 G7

61 E–7 A7 D–7 G7 CΔ B/C

Lunar

TRACK 19

Jim Snidero

♩= 77

CHORUS 1

A–Δ E–7 A7 alt.

5 DΔ D–7 G7 alt.

Delayed Resolution

9 CΔ C–7 F7 B♭Δ Bø E7♭9

CHORUS 2

13 A–Δ E–7 A7 alt.

17 DΔ D–7 G7

21 CΔ C–7 F7 B♭Δ Bø E7 alt.

CHORUS 3

25 A–6 E–7 A7

29 DΔ D–7 G7 alt.

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33 CΔ C–7 F7 B♭Δ B–7 E7alt.

CHORUS 4

37 A–Δ E–7 A7

41 DΔ D–7 G7

45 CΔ C–7 F7 B♭Δ E7alt.

CHORUS 5

49 A–6 E–7 A7

53 DΔ D–7 G7♭9

57 CΔ C–7 F7 B♭Δ Bø E7alt.

TAG

61 A– Bø E7alt. A– Bø E7alt.

65 A– Bø E7alt. A–9

Tunisia

Track 20

Jim Snidero

♩= 94

INTRO A7♭9 F♯7♭9 E♭7♭9 C7♭9 B–6 C♯ø F♯7 alt.

CHORUS 1

1 C7♯11 B–6 C7♯11 B–6

5 C7♯11 B–6 C♯ø F♯7 alt. B–6

9 C7♯11 B–6 C7♯11 B–6

13 C7♯11 B–6 C♯ø F♯7 alt. B–6

17 F♯ø B7 alt. E–Δ

21 Eø A7♭9 DΔ C♯ø F♯7 alt.

25 C7♯11 B–6 C7♯11 B–6

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29 C7♯11 B–6 C♯ø F♯7 alt. B–6

CHORUS 2

33 C7♯11 B–6 C7♯11 B–6

37 C7♯11 B–6 C♯ø F♯7 alt. B–6

41 C7♯11 B–6 C7♯11 B–6

45 C7♯11 B–6 C♯ø F♯7 alt. B–6⁹

49 F♯ø B7♭9 E–6

53 Eø A7 alt. DΔ C♯ø F♯7 alt.

57 C7♯11 B–6 C7♯11 B–6

61 C7♯11 B–6 C♯ø F♯7 alt. B–6 B♭/B

Bird Blues

TRACK 21

Jim Snidero

♩= 100

CHORUS 1

A7 D7 A7

5 D7 A7 C♯–7 F♯7♭9

9 B–7 E7 A7 F♯7 alt. FΔ B♭Δ♯11

CHORUS 2

13 A7 D7 A7 A7 alt.

17 D7 A7 C♯–7 F♯7♭9

21 B–7 E7 A7 F♯7 alt. FΔ B♭Δ♯11

CHORUS 3

25 A7 D7 A7

29 D7 C♯–7 F♯7♭9

33 B–7 E7♯5 A7 B–7 E7

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CHORUS 4

37 A7 D7 D–7 A7

41 D7 E♭° A7 C♯–7 F♯7

45 B–7 E7♭9 A7 B–7 E7

CHORUS 5

49 A7 D7 A7

53 D7 C♯–7 F♯7 C–7 F7

Delayed Resolution

57 B–7 E7 A7 E7♯9

CHORUS 6

61 A7♯11

65 D7 A7 C♯–7 F♯7

69 B–7 E7 A7 A7♯11

Somewhere

TRACK 22

Jim Snidero

♩= 72

CHORUS 1

EΔ G–7 C7

5 EΔ G♯–7 C♯7

9 F♯– G♯ø C♯7 alt. F♯–

13 G–7 C7 F♯–7 B7

17 EΔ G–7 C7

21 EΔ G♯ø C♯7 alt.

25 F♯– G♯ø C♯7 alt. F♯– A–7 D7

29 G♯–7 C♯7 alt. F♯–7 B7 alt. EΔ F♯–7 B7

CHORUS 2

33 EΔ G–7 C7

37 EΔ G♯–7 C♯7

41 F♯–7 G♯ø C♯7♭9 F♯–9

45 G–7 C7 F♯–7 B7alt.

49 EΔ G–13 C7

53 EΔ G♯–9 C♯7♭9♯11

57 F♯– G♯ø C♯7alt. F♯–9 A–7 D7

61 G♯–7 C♯7alt. F♯–7 B7 D7 E♭7♭9 E6

Passage

TRACK 23

Jim Snidero

♩ = 110

CHORUS 1

GΔ E7 A–7 D7 B–7 E7 A–7 D7

5 G7 1. CΔ C–7 B–7 E7alt. A–7 D7

9 2. CΔ C–7 A–7 D7 GΔ

12 B7 E7

16 A7 A–7 D7

20 GΔ E7 A–7 D7 B–7 E7 A–7 D7

24 G7 CΔ C–7 A–7 D7 GΔ D7

CHORUS 2

28 GΔ E7 A–7 D7 B–7 E7 A–7 D7

32 G7 CΔ C♯° B–7 E7 A–7 D7

36 GΔ E7 A–7 D7 B–7 E7 A–7 D7

40 G7 CΔ C–7 A–7 D7 GΔ

44 F♯–7 B7♯11 B–7 E7♭9

48 A7 A–7 D7♮13

52 GΔ E7 A–7 B♭° B–7 E7 A–7 D7

56 G7 C7 C♯° A–7 D7 GΔ

TAG

60 CΔ C–7 B–7 E7

64 A–7 D7♮13 G7♭9♯11