



Jazz Rehearsal Game Plan

CLINICIAN:

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Jazz Rehearsal Game Plan

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A Balanced Rehearsal

Long Term

Short Term

Group Needs

Individual Needs

Jazz Ensemble Elements

Rhythm Section

Full Ensemble

Solos and Improvisation

Four Units of Preparation

Unit One

Unit Two

Unit Three

Unit Four

Unit 1 – Sample Rehearsal

Objectives:

- First Quarter – First 25% of time
- Sight Reading
- Basic Style and Phrasing
- Chasing notes, fingerings, etc.
- Introductory Improvisation tools

Techniques and Assignments:

- Rhythm Section
- Full Ensemble
- Solos and Improvisation

Unit 1 – Techniques and Assignments

Rhythm Section

- Individual student practice
- Good basic groove
- Rhythm section breakdown

Individual Practice: Guitar Spotlight

Rock ♩ = 116-128

A1 Musical staff with four chords: Bbm7 (6fr), Eb (6fr), F7 (8fr), and G7 (8fr).

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.

Rhythm Sectional – Lesson 1 (drums)

Jumpin' Jellybeans 2B
Rhythm Sectional

LESSON 1 - Begin with Bass and Kick Drum

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

Rock ♩ = 116-128

Note: This exercise is not repeated on the recording.

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.

Unit 1 – Techniques and Assignments

Full Ensemble

- Listen and Sight Read as much as possible
- Ensemble phrasing

Rhythm Figures:

D3 Musical staff with rhythm figure: da da dut da da dut

D4 Musical staff with rhythm figure: DAH da da dut

Unit 1 – Techniques and Assignments

Solos and Improvisation

Improvisation from the beginning of the process
Basic Skills

Jazz Starters – B♭ Major Scale:

(LISTEN FIRST TIME, PLAY SECOND TIME)

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.

All Units – Improvisation Practice

Apply concepts from Jazz Starters
Encourage experimentation

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♭ major).

All Units – Let's Check Progress

Practice assignments for accountability
Short term goals leading to long term goals

Let's Check Progress

G Major (Concert B♭ 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.



W75XE

Units 2-3-4 – Rhythm Sectional Lesson 4

Audio Support (for all tunes)

Video Support (not all tunes – yet)

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

Add closed hi-hat and crash cymbal, as shown in the music. Match the recording as closely as possible.

Note: This exercise is not repeated on the recording.



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.

W75D

Units 2-3-4 – Pitch Sets

Internalize scale tones

Puts scale root in middle register

Focus on rhythm

B \flat Major Pitch Sets (Alto Sax):

G 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

Units 2-3-4 – Jazz Theory

- Understand chord construction
- Identify soloists
- Basic jazz theory

C Major Seventh Chord — C^{MA7} (Concert \flat MA⁷)

Write a C^{MA7} chord in the staff below.

Write half note chord tones for C^{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.

JAZZ THEORY

In *Jumpin' Jellybeans*, the **major seventh chord** built on C is used. The chord symbol is C^{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.

Lead Sheets

- Small group/combo performance
- Individual lessons

THE LADY KNOWS HER CHEESE

SWING In the **OPEN SOLO SECTION**, improvise using pitches from the D Mixolydian scale (see page 22). **DEAN SORENSON**

Interactive Practice Studio™

Web-based multimedia platform

Play audio examples

Slow down audio examples

Record and email assignments

Video support

Download accompaniments for use in iPod or MP3 player

Kjos Interactive Practice Studio (powered by Pyware) v.1.0.7

Page 2

2 G MAJOR (Concert B: 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.

G Major Scale (Concert B: Major)

Root ♭ = 118-118

(LISTEN FIRST TIME, PLAY SECOND TIME)

A

JAZZ THEORY *Jumpin' Jellybeans* uses the G 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.

G Major Pitch Sets (Concert B: 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 (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

G Major Seventh Chord — G⁷ (Concert B: Major)

Write a G⁷ chord in the staff below.

Write half note chord tones for G⁷ 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 G is used. The chord symbol is G⁷. 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.

WFSXE



Dean Sorenson (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. He received his bachelor's degree in trombone performance from the University of Minnesota and his master's degree in jazz arranging and composition from the Eastman School of Music.

Mr. Sorenson's most recent work is **FIRST PLACE FOR JAZZ**, a new and innovative method for beginning jazz players. He is the co-author of the **STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD** and **ADVANCED JAZZ ENSEMBLE METHOD**, an innovative and comprehensive series for middle school and high school jazz ensembles. He is also the author of **JAZZ COMBO SESSION** and **FIRST JAZZ PERFORMANCE**, also under the Standard of Excellence banner. He has composed numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured

at festivals and conventions around the country and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist.

Mr. Sorenson has composed and arranged for numerous ensembles including the Glenn Miller Orchestra, the Airmen of Note, the United States Air Force Band, and the Minnesota Orchestra. He is active as a commissioned composer and arranger for jazz ensemble, symphony orchestra, concert band, and chamber ensembles, and has also written several sacred choral pieces. For more information please visit www.deansorensonmusic.com.

