

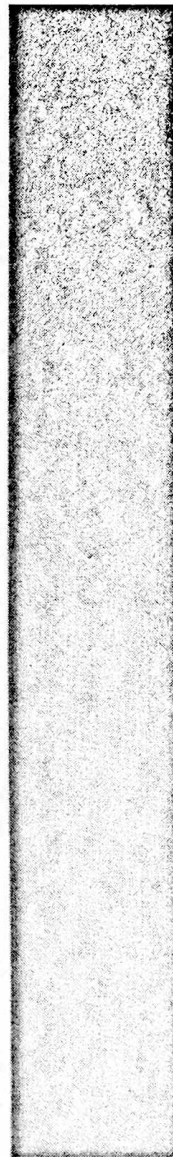
LEARNING JAZZ:
A PRACTICAL APPROACH FOR
THE CLASSICAL PLAYER

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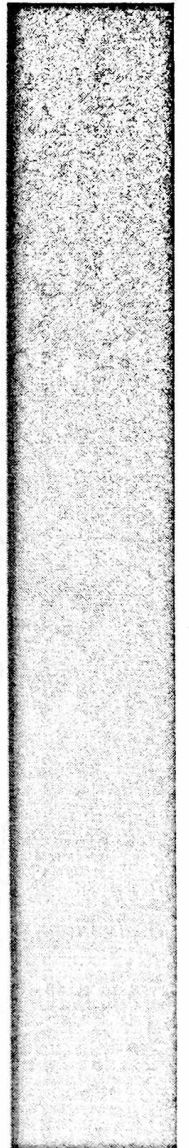
ATTITUDE FOR SUCCESS

- ◎ Jazz is as demanding as classical. Treat it accordingly!
- ◎ Learn to love the genre!
- ◎ Jazz technique is not bad technique! It is the required technique for jazz sound.
- ◎ Lack of immediate reward can cause frustration - Enjoy the process and maintain a beginner's open mind.



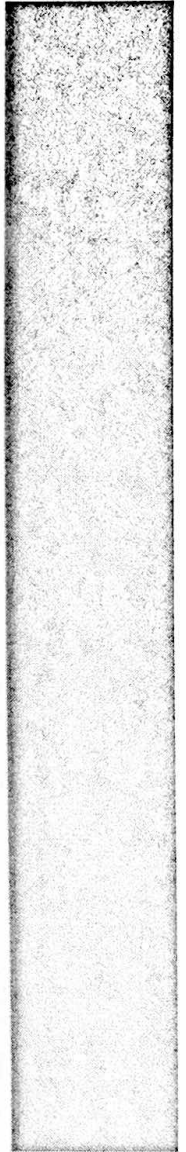
CONCEPTION AND AUTHENTICITY OF A NEW LANGUAGE/STYLE

- ◎ **Immerse** yourself in the culture, sound, flow, mentality of the new language/style.
- ◎ Interact with “native speakers” as much as possible.
- ◎ Practice your new skills every chance you get (especially when you sound bad in front of people).
- ◎ **Note:** Jazz is an aural art form and visual aids (Real Books, etc) can be harmful to gaining authenticity.



PREVENT MIXING OF STYLES

- ◎ Jazz technique does not belong in the classical sound and vice versa. You must find ways to internalize jazz technique and classical technique without having the styles “bleed” into each other.
- ◎ Examples: Classical in the morning and jazz at night. Alternate days. Alternate weeks. Alternate semesters. Focus on one and maintain the other.
- ◎ All multi-style saxophonists develop their own routine/balance.



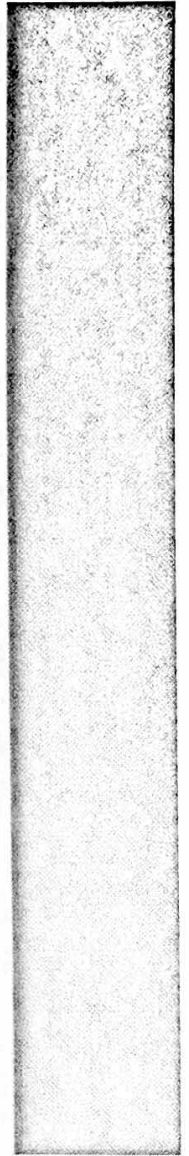
CLASSICAL MATERIAL FOR USE IN JAZZ IMPROVISATION

- ◎ You already have many of the skills needed for jazz: finger technique, resonant tone, harmonic knowledge, major/minor scales, etc.
- ◎ You may even help your classical playing by becoming more harmonically aware.
- ◎ FERLING ETUDE EXAMPLE -



GUIDING PRINCIPLES FOR PLAYING CHANGES

- ◉ Use chord tones on strong beats (especially beat 1 and 3) (3rds on beat one sound great).
- ◉ Use stepwise motion down and arpeggios going up.
- ◉ Move by stepwise motion when chords change.
- ◉ Chromatic use is great as long as there is a strong target note (good note - chromatic - good note).
- ◉ Sequences allow “abandoning” tonality (especially when resolved).
- ◉ Avoid starting on downbeat one.



TRANSCRIBING FOR MAXIMUM EFFECT

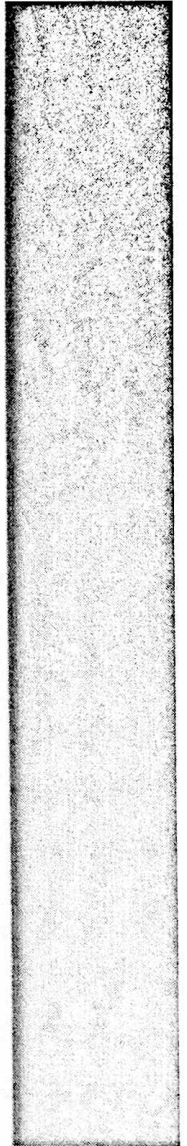
- ◎ 1) Listen to the recording obsessively (hundreds of times) until you can sing every inflection.
- ◎ 2) Transcribe using your instrument (divide into smaller, manageable pieces, slow down if needed). Do NOT write anything down yet (if you forget, transcribe that section again).
- ◎ 3) Play along until you can play every note EXACTLY like the recording (every articulation, inflection, rhythmic variance). Use the same type of tone/sound as the person you are transcribing. You will play the solo hundreds of times (with and without recording) before every aspect is internalized.

TRANSCRIBING FOR MAXIMUM EFFECT

- ⦿ 4) Write it down (pitches, rhythms, chords/harmony).
- ⦿ 5) Analyze! How/why did the artist choose the notes and rhythms being played?
- ⦿ 6) Play the solo dozens of times with the analysis in mind.
- ⦿ 7) Steal your favorite licks, patterns, tonalities, etc, and apply them to other tunes.
- ⦿ 8) Practice favorite licks, patterns, tonalities, etc, in all keys. If fluid, you will now be able to apply them to any tune/situation, and because it comes from a native “jazz speaker” it will sound authentic.
- ⦿ **Note:** Do not worry about developing your own “sound”. This will happen naturally in time.
Imitate-Assimilate-Innovate

TECHNICAL DIFFERENCES TO INTERNALIZE: FROM CLASSICAL TO JAZZ

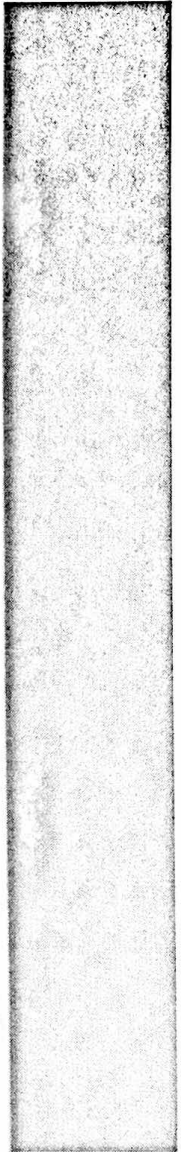
- ◉ Lower throat voicing
- ◉ Use of subtone - created by pulling jaw back
(Note: dropping the jaw will allow for more reed vibration and thus a bigger subtone, but it does not create the subtone).



TECHNICAL DIFFERENCES TO INTERNALIZE: FROM CLASSICAL TO JAZZ

◉ **Jazz Embouchure (tendencies):**

- 1) Tend to use less pressure.
- 2) Lower lip more rolled out.
- 3) Lower jaw tends to have default position slightly further back (creates subtone).
- 4) Cheeks may (or may not) puff out (this relates tongue position).
- 5) Lower jaw move to create accents (unlike classical where accents are mainly created with air and/or tongue).



TECHNICAL DIFFERENCES TO INTERNALIZE:

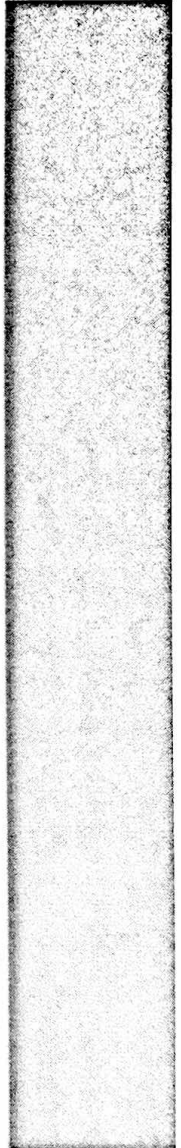
◎ **Jazz Tonguing:** This is a difficult area!

1) Tongue upbeats and slur into downbeats in 8th note lines (same principal applies to 16th notes, tongue every other note). *Very legato and smooth.*



TECHNICAL DIFFERENCES TO INTERNALIZE:

3) Ghost tonguing (two preferred ways)



PRACTICE HABITS TO ADD

- ◎ Sing what you intend to play, then play.
- ◎ Transcribing!
- ◎ Jazz swing/rhythm exercises (triplet feel) - rhythm is most important, let your practice time reflect this!
- ◎ Jazz piano comping skills (aim for good rhythm/style/voicing/voice-leading).
- ◎ Playing by ear (melodies, along with records, etc)

PRACTICE HABITS TO ADD

- ◎ Record yourself (good habit in any style)!
- ◎ Jazz vocabulary (licks, patterns, etc) in all keys.
- ◎ Jazz Repertoire (tunes)
- ◎ Common chord progressions (tonality, licks, chord-tones, etc) - think circle of 4ths.
- ◎ “Exotic” scales/tonalities (diminished, altered, whole-tone, etc)
- ◎ Jazz sight-reading
- ◎ Improvisation (playing changes and free improvisation)