

The Care and Feeding of the WHOLE MUSICAL YOU!

Created by the students and instructors of the New Trier Jazz Ensembles Program

The many domains of the whole musical you...

- × TECHNICIAN
- × LITERATE JAZZ MUSICIAN
- × COMPOSER/ARRANGER
- × IMPROVISER
- × LISTENER
- × CRITIC
- × HISTORIAN
- × PERFORMER

Tools/resources needed to develop the whole musical you...

- × desire
- × goals
- × time
- × space
- × guidance
- × enjoyment

DEVELOPING AS A TECHNICIAN

- × Practice with a metronome
- × Track your progress – make your assessment quantitative (numbers)
- × Take small, measured steps
- × Record yourself, and be critical (also be positive)
- × Use SmartMusic as a scale-practicing companion

- ✗ Go bonkers with scales
- ✗ Be creative with scales (play scales in intervals, play scales through the entire range of your instrument, play scales starting on notes other than the tonic, *remember that every scale also represents a chord for each note in that scale*, find new patterns in your scales)
- ✗ Challenge yourself – push your boundaries
- ✗ Use etudes and solo transcriptions to push yourself
- ✗ Use a metronome!!!

DEVELOPING AS A LITERATE JAZZ MUSICIAN

- ✗ Practice sight-reading during every session
- ✗ Learn tunes (from the definitive recorded version when possible)
- ✗ Learn vocabulary
- ✗ Learn chords on the piano

DEVELOPING AS A COMPOSER/ARRANGER

- ✗ Compose a melody
- ✗ Compose a chord progression
- ✗ Compose a melody on an established chord progression (called a contrafact)
- ✗ Re-harmonize an established melody
- ✗ Write an arrangement of an established melody

DEVELOPING AS AN IMPROVISER

- ✗ Transcribe a solo
- ✗ Compose a solo for a tune you're working on
- ✗ Learn a bass line for the tune you're working on
- ✗ LISTEN!!!

- ✗ Arpeggiate the chords to the tune
- ✗ Look for “tonal centers” in the chords
- ✗ Look for familiar chord progressions (ii V I)
- ✗ Record yourself

DEVELOPING AS A LISTENER

- ✗ Begin collecting famous recordings of musicians on your instrument
- ✗ Have a few famous recordings of musicians on instruments other than yours
- ✗ Find a point of entry that interests you – don’t force-feed yourself the music
- ✗ Listen backward in time (find out who the musicians you are listening to listened to)
- ✗ Listen forward in time (find out who has been significantly influenced by the musicians you are listening to)
- ✗ Train yourself to listen to many components of a recording
 - ✗ Form
 - ✗ Bass Lines
 - ✗ Signature intros, endings, vamps, etc.
 - ✗ Sounds (bass sounds – amp or no amp; drum sounds, mic techniques)
 - ✗ Each component of the rhythm section – what roles are they playing, and how?

DEVELOPING AS A CRITIC

- ✗ Begin by developing an understanding of what other people (critics) value in recordings
- ✗ Refine your own sense of musical taste by paying close attention to what you like and what you don’t like. This is instrumental in developing your own musical fingerprint.

DEVELOPING AS A HISTORIAN

- ✗ Begin to understand the lineage of your instrument (who are the hallmark players and innovators on your instrument?)

✘ Develop an understanding of the history of influential jazz groups through history

(The Original Dixieland Jazz Band; Louis Armstrong's Hot 5; The Count Basie Orchestra; The Duke Ellington Orchestra; Benny Goodman's bands; Charlie Parker and Dizzy Gillespie's groups; Miles Davis's quintets and sextets; Sonny Rollins's trio; Art Blakey and the Jazz Messengers, etc).