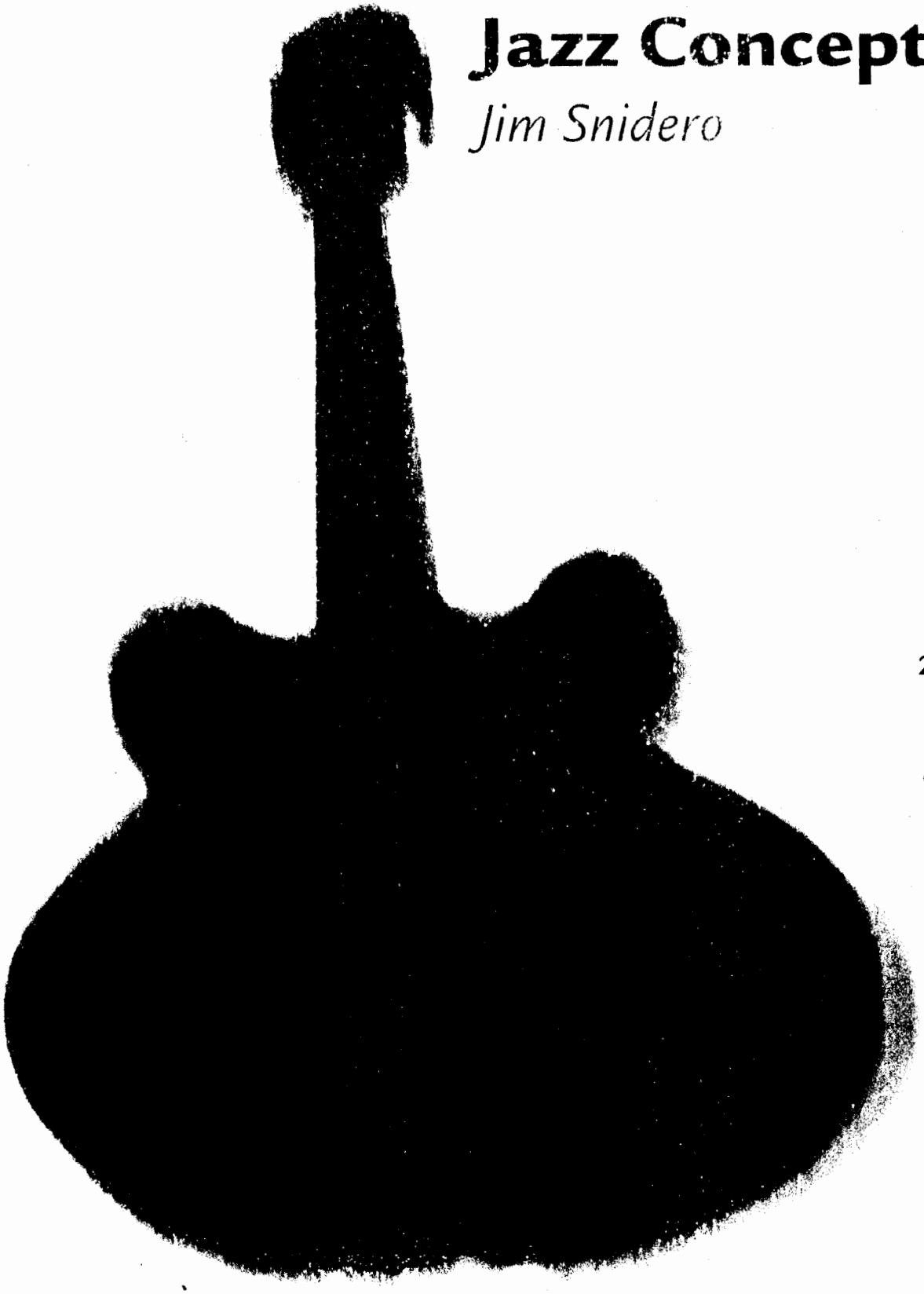
Jazz Conception

Jim Snidero

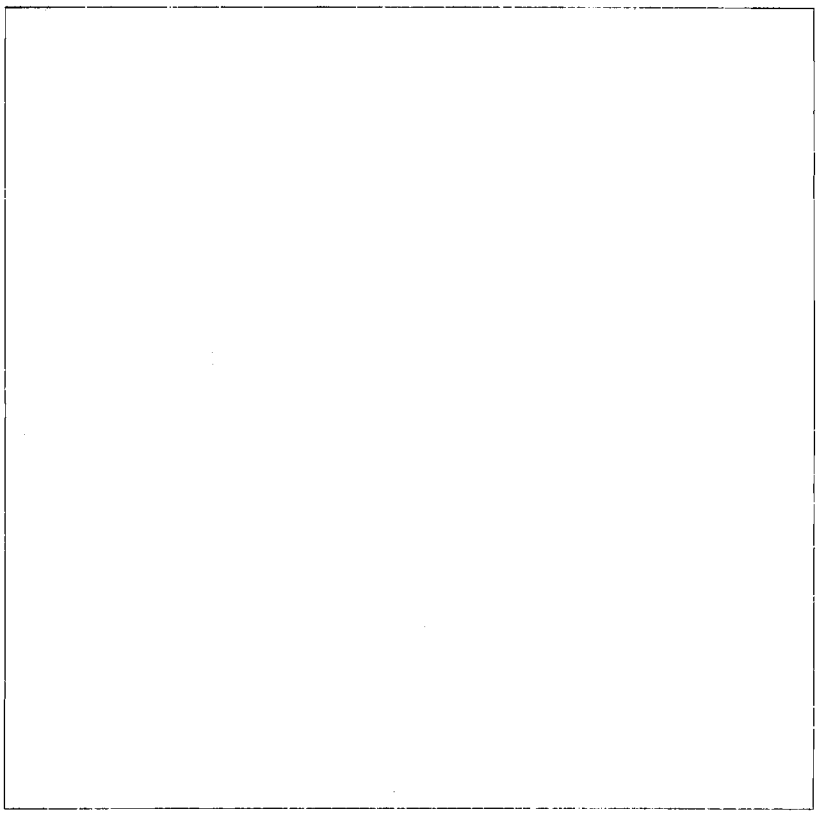


21 solo etudes
for jazz phrasing, interpretation and improvisation

includes CD
Joe Cohn
guitar

TABLE OF CONTENTS

	CD-Track	Page No.
Tuning Notes (A Concert)	1	
Tuning Notes (B♭ Concert)	2	
GROOVE BLUES (F blues)	3	7
AMEN (based on the chord changes to "The Preacher")	4	8
A DOLL (based on the chord changes to "Satin Doll")	5	10
TOTAL BLUES (based on the chord changes to "All Blues")	6	12
GREASE (slow B♭ blues)	7	14
ROSE (based on the chord changes to "Honeysuckle Rose")	8	16
JOE'S THING (slow F minor blues)	9	18
PROXY (based on the chord changes to "Doxy")	10	20
FATHER SONG (based on the chord changes to "Song For My Father")	11	22
IND LINE (based on the chord changes to "Take The 'A' Train")	12	24
MILES (based on the chord changes to "So What")	13	26
BLUE MINOR (C minor blues)	14	28
AUTUMN (based on the chord changes to "Autumn Leaves")	15	30
FRIENDS (based on the chord changes to "Just Friends")	16	32
GREAT LOVE (based on the chord changes to "There Is No Greater Love")	17	34
TWO PLUS TWO (based on the chord changes to "Four")	18	36
LUNAR (based on the chord changes to "Solar")	19	38
TUNISIA (based on the chord changes to "A Night In Tunisia")	20	40
BIRD BLUES (C blues)	21	42
SOMEWHERE (based on the chord changes to "Out Of Nowhere")	22	44
PASSAGE (based on the chord changes to "I Got Rhythm")	23	46



© 1996 advance music
All rights reserved.

Joe Cohn – Guitar
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*.

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.

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.

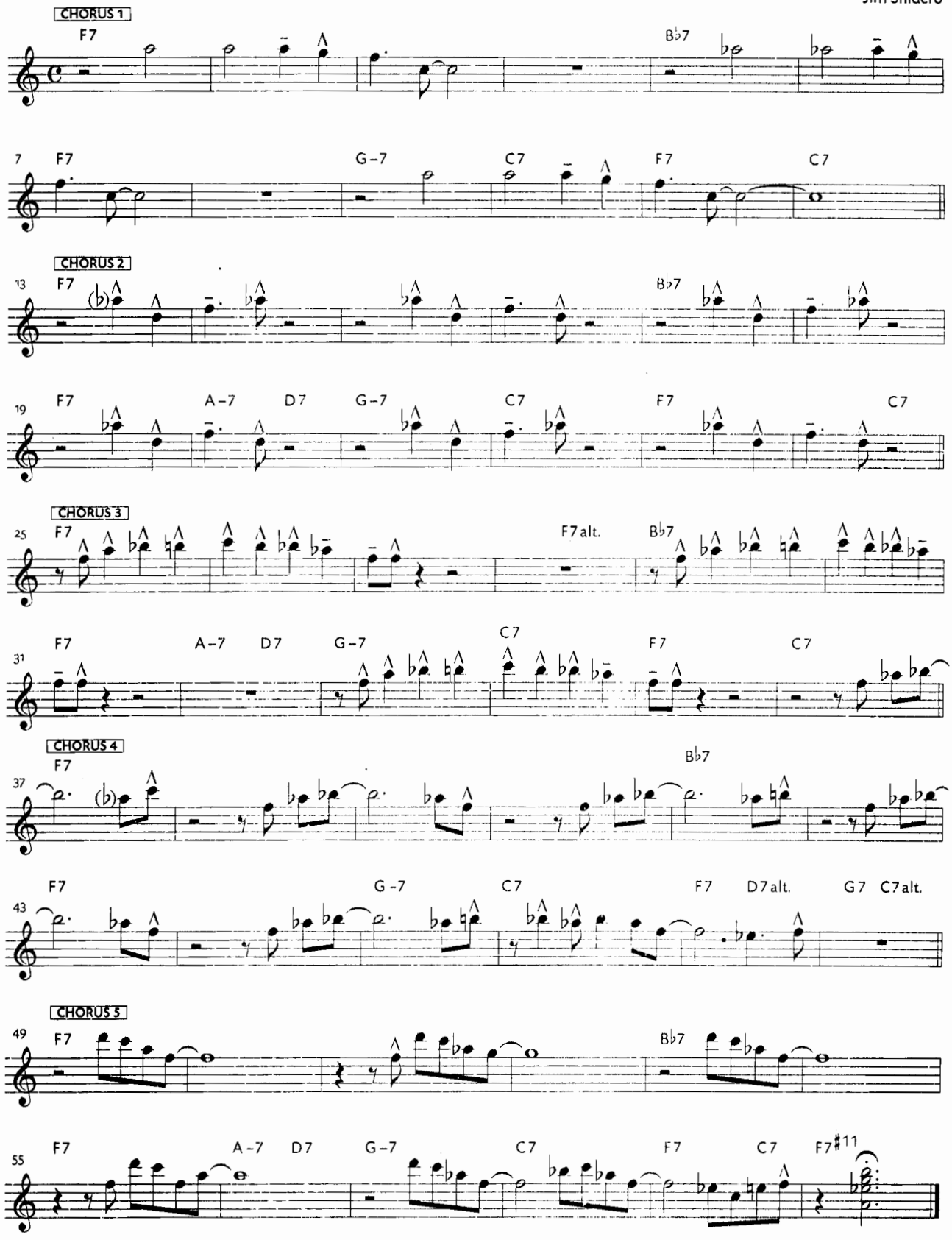
Dieses Heft ist nicht als Ersatz für das Transkribieren und Hören gedacht. Es ist vielmehr eine Einführung und eine Ergänzung, eine Art konzeptioneller Brücke zu den grossen Musikern des Jazz. Ich hoffe, dass Sie Spass damit haben, und dass sie Ihnen auch etwas bringen.

Groove Blues

TRACK 3

Jim Snidero

♩= 78



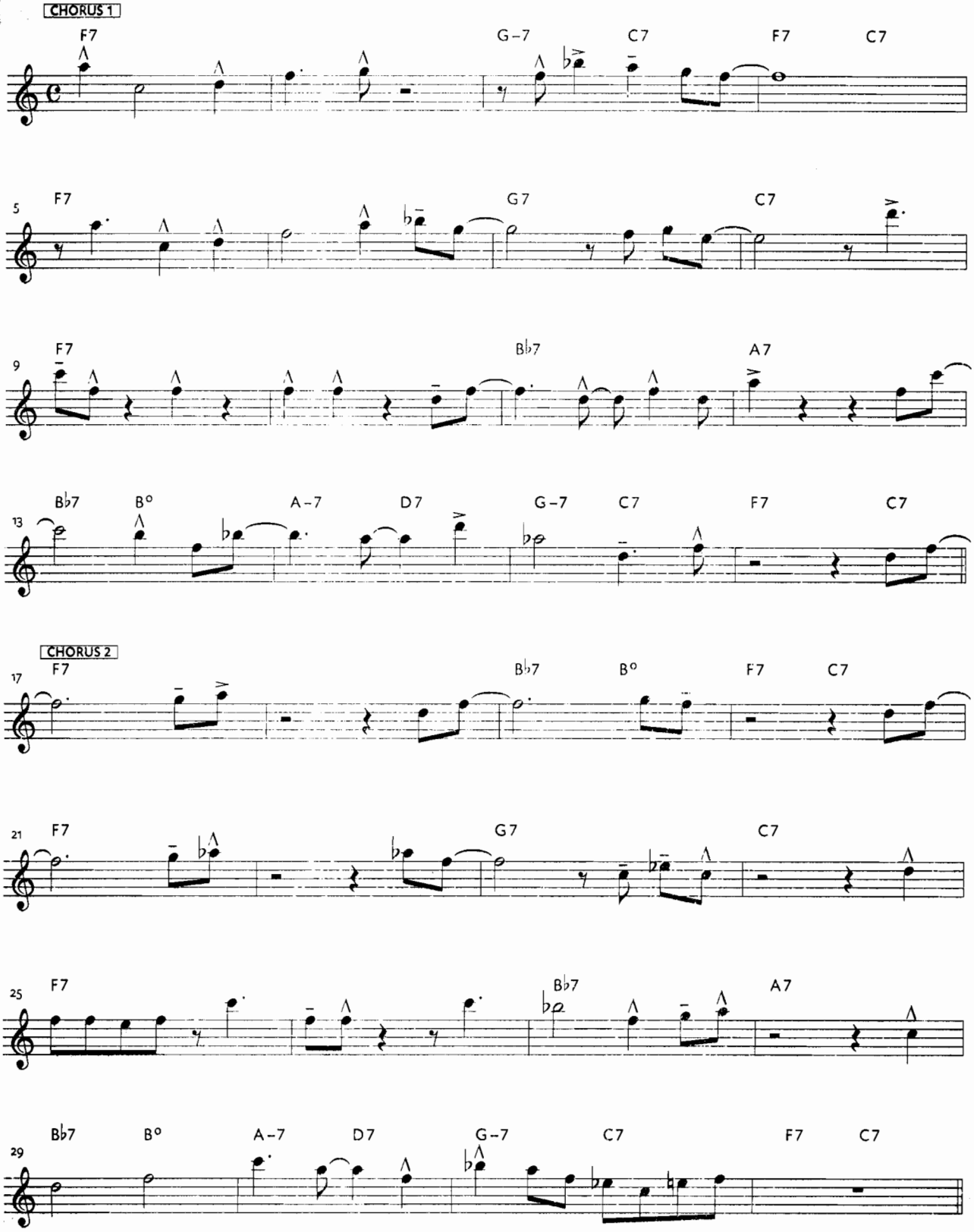
© 1996 ADVANCE MUSIC. All Rights Reserved.

Amen

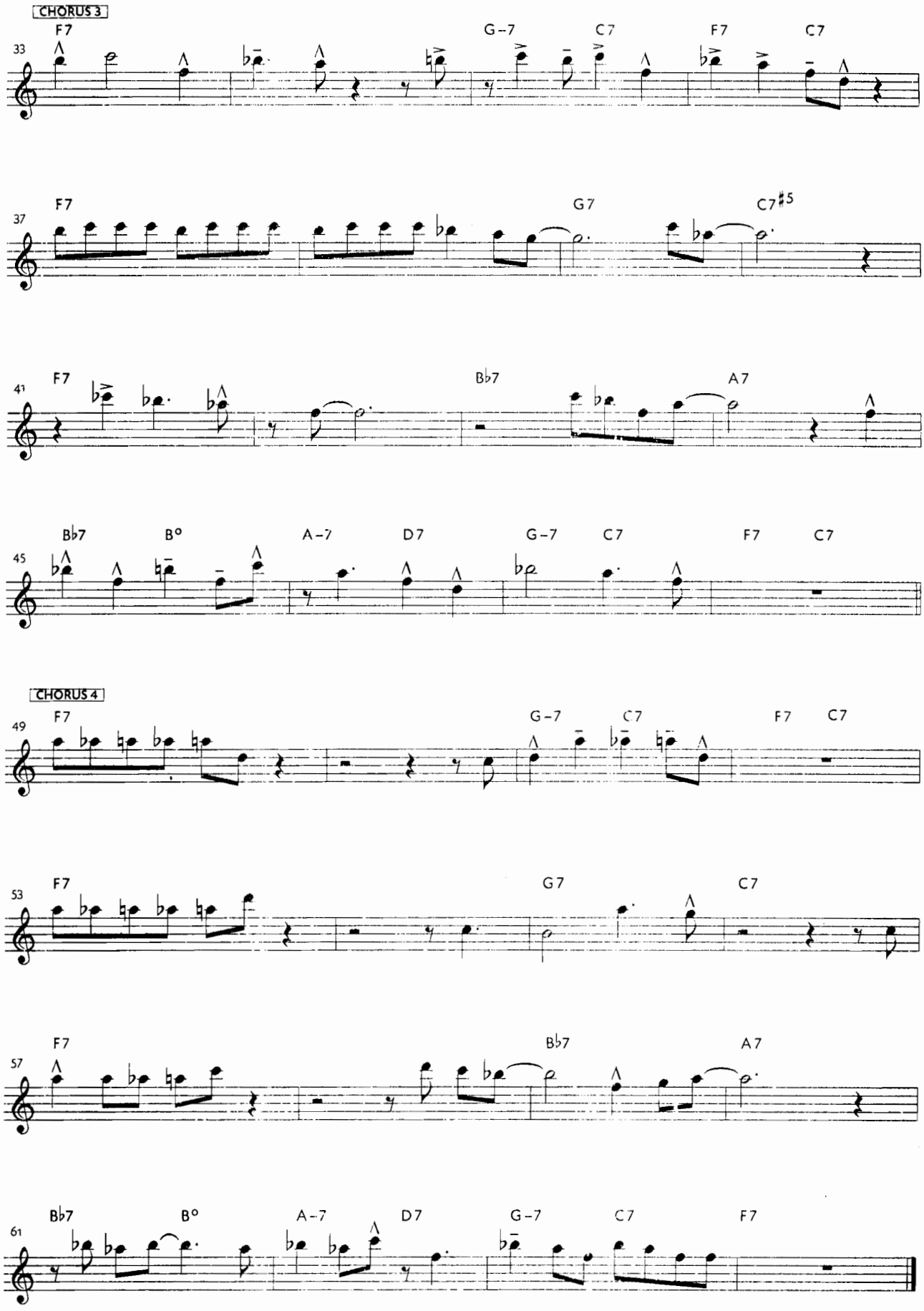
TRACK 4

♩= 76

Jim Snidero



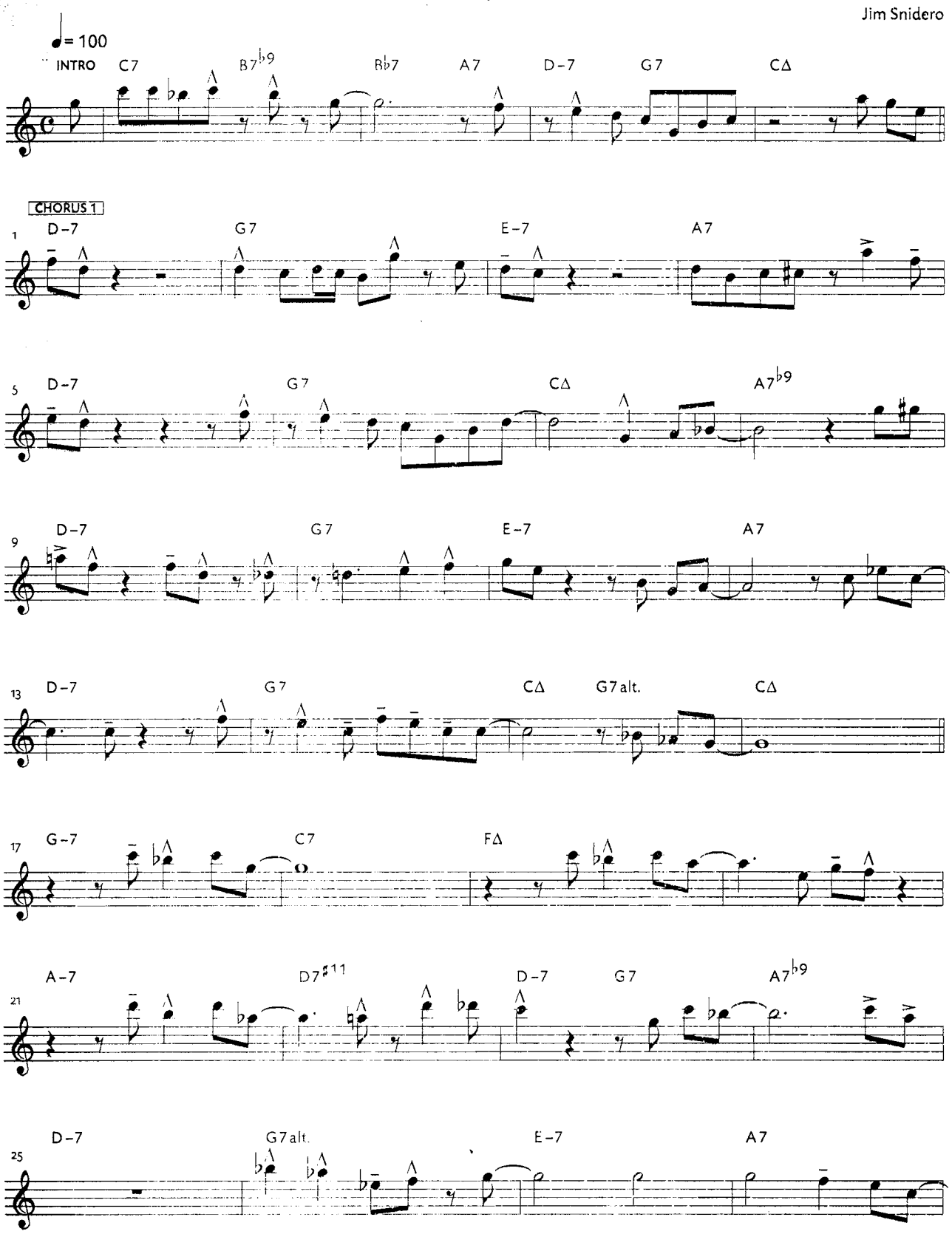
©1996 ADVANCE MUSIC. All Rights Reserved.


CHORUS 3
F7
G-7
C7
F7
C7
33
F7
G7
C7#5
37
F7
Bb7
A7
41
Bb7
B°
A-7
D7
G-7
C7
F7
C7
45
CHORUS 4
F7
G-7
C7
F7
C7
49
F7
G7
C7
53
F7
Bb7
A7
57
Bb7
B°
A-7
D7
G-7
C7
F7
61

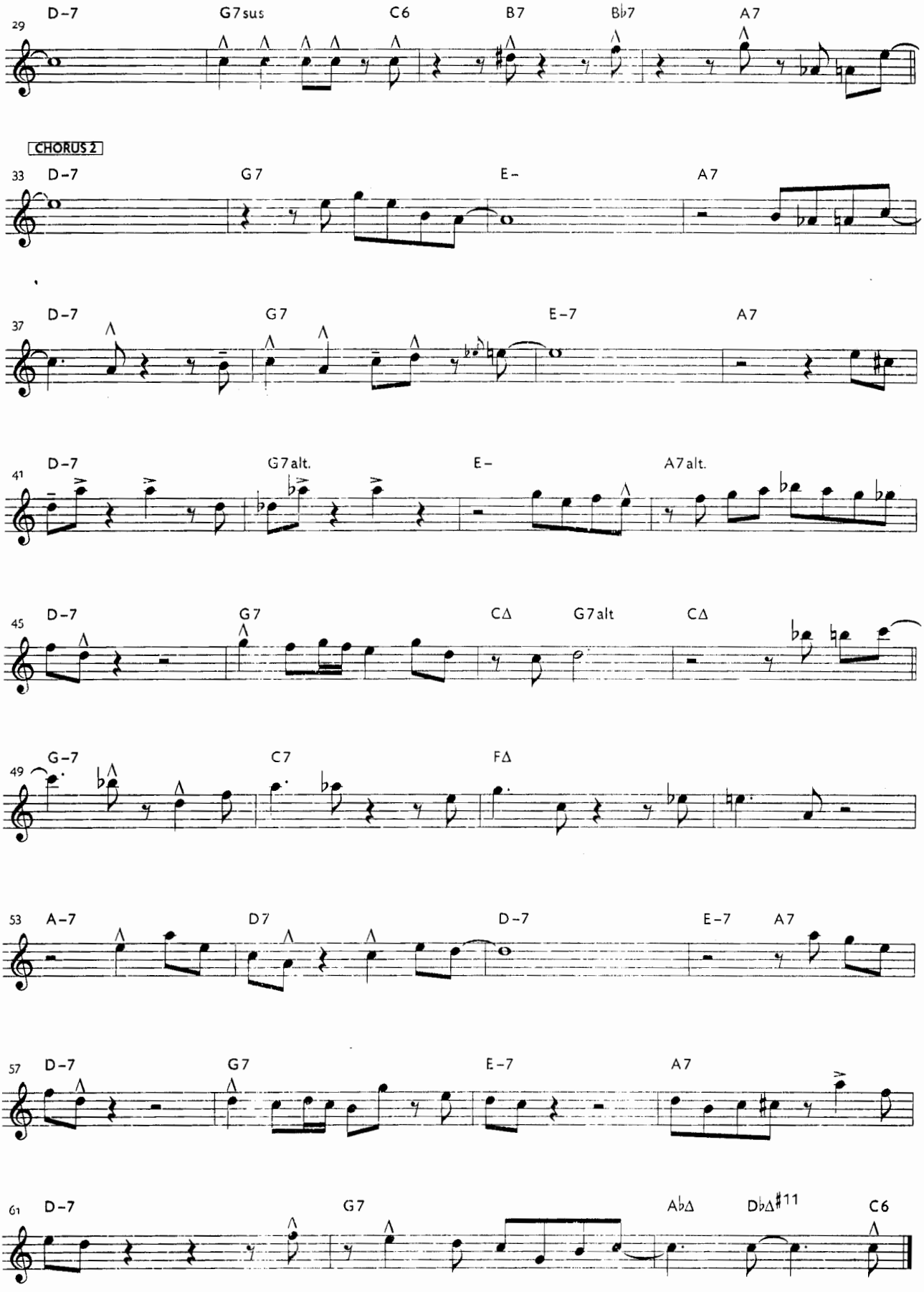
A Doll

TRACK 5

Jim Snidero



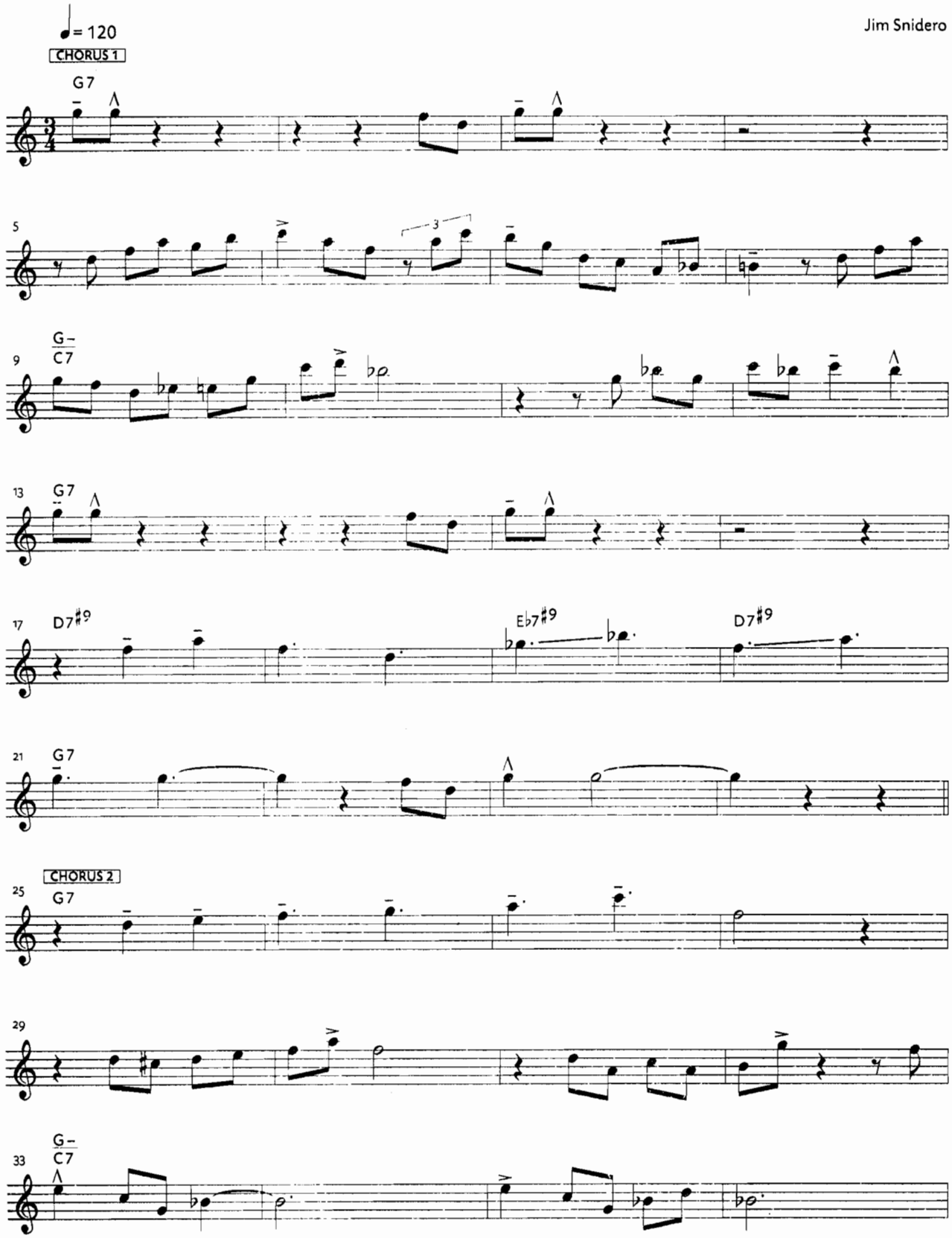
©1996 ADVANCE MUSIC. All Rights Reserved.


29
D-7
G7sus
C6
B7
B♭7
A7
CHORUS 2
33
D-7
G7
E-
A7
37
D-7
G7
E-7
A7
41
D-7
G7alt.
E-
A7alt.
45
D-7
G7
CΔ
G7alt
CΔ
49
G-7
C7
FΔ
53
A-7
D7
D-7
E-7
A7
57
D-7
G7
E-7
A7
61
D-7
G7
A♭Δ
D♭Δ♯11
C6

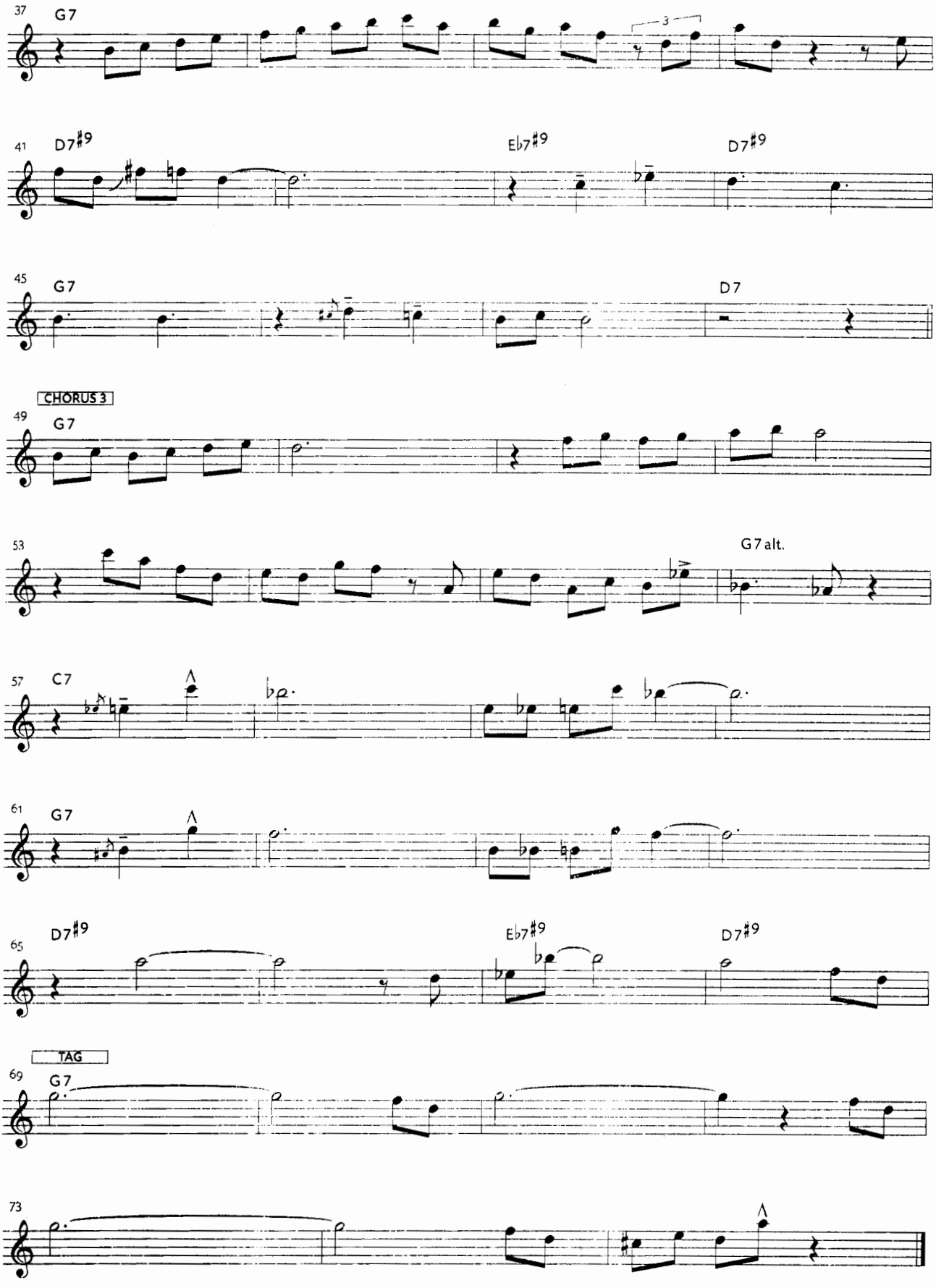
Total Blues

TRACK 6

Jim Snidero



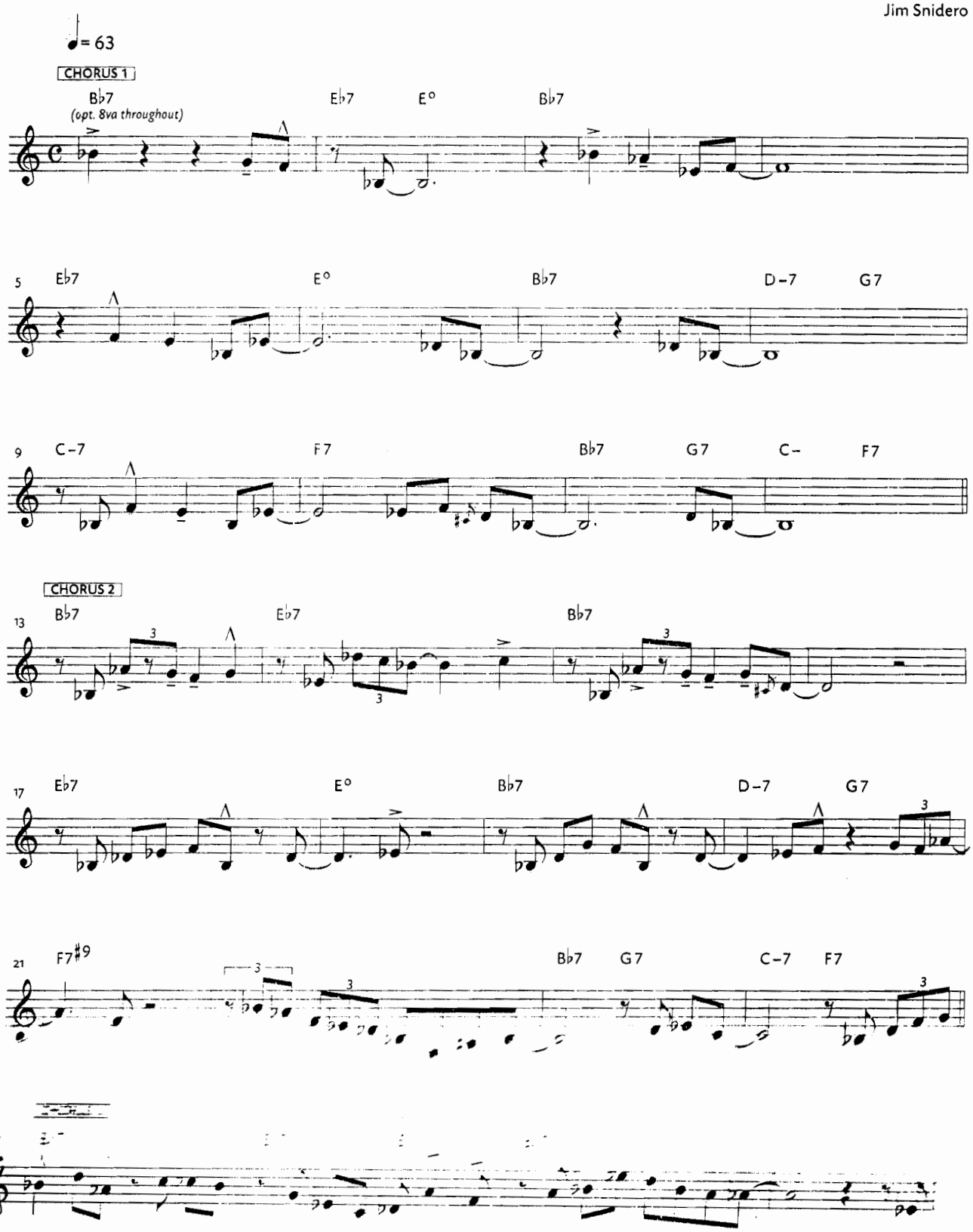
©1996 ADVANCE MUSIC. All Rights Reserved.


37
G7
3
41
D7#9
Eb7#9
D7#9
45
G7
D7
CHORUS 3
49
G7
53
G7 alt.
57
C7
61
G7
65
D7#9
Eb7#9
D7#9
TAG
69
G7
73

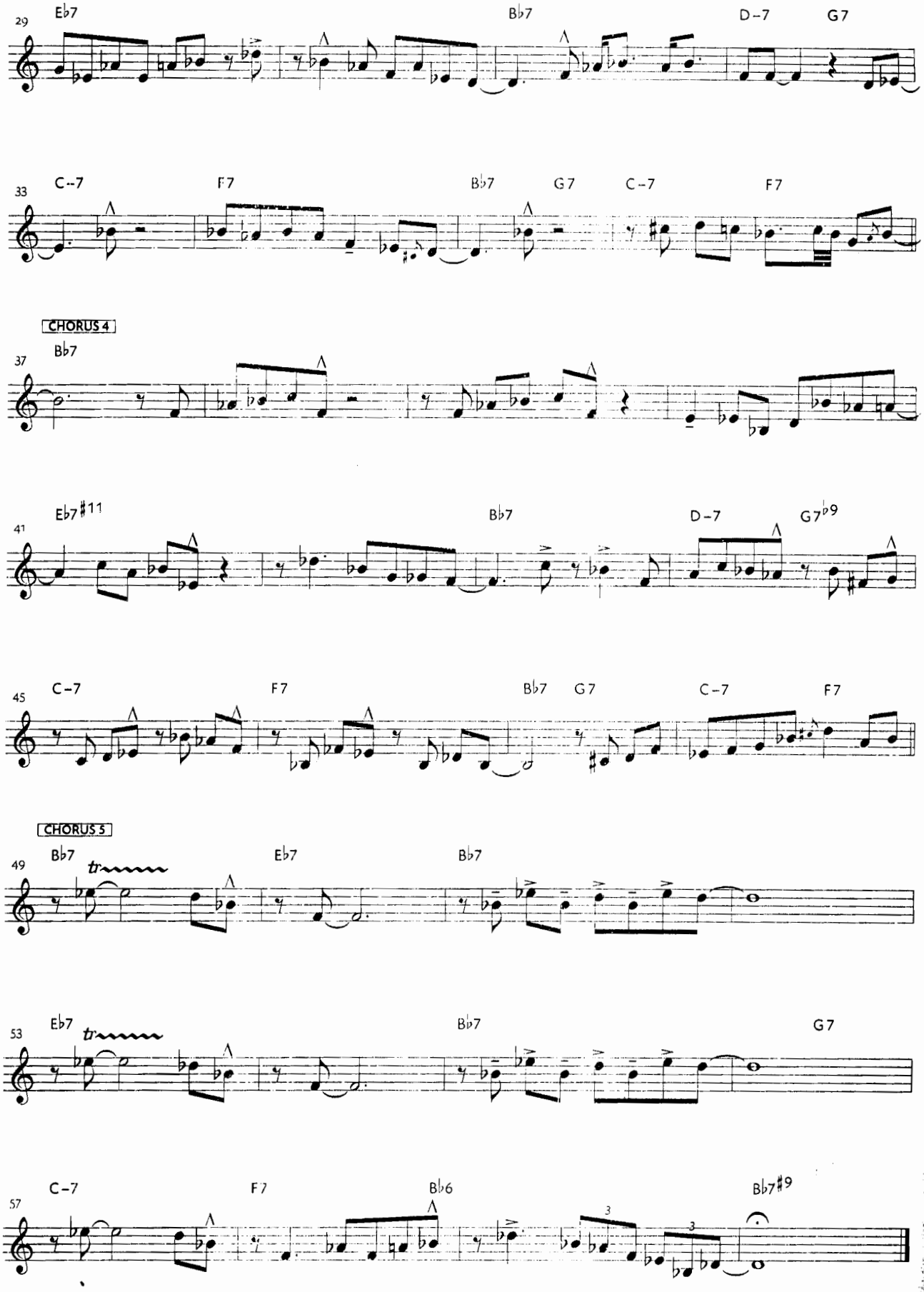
Grease

TRACK 7

Jim Snidero



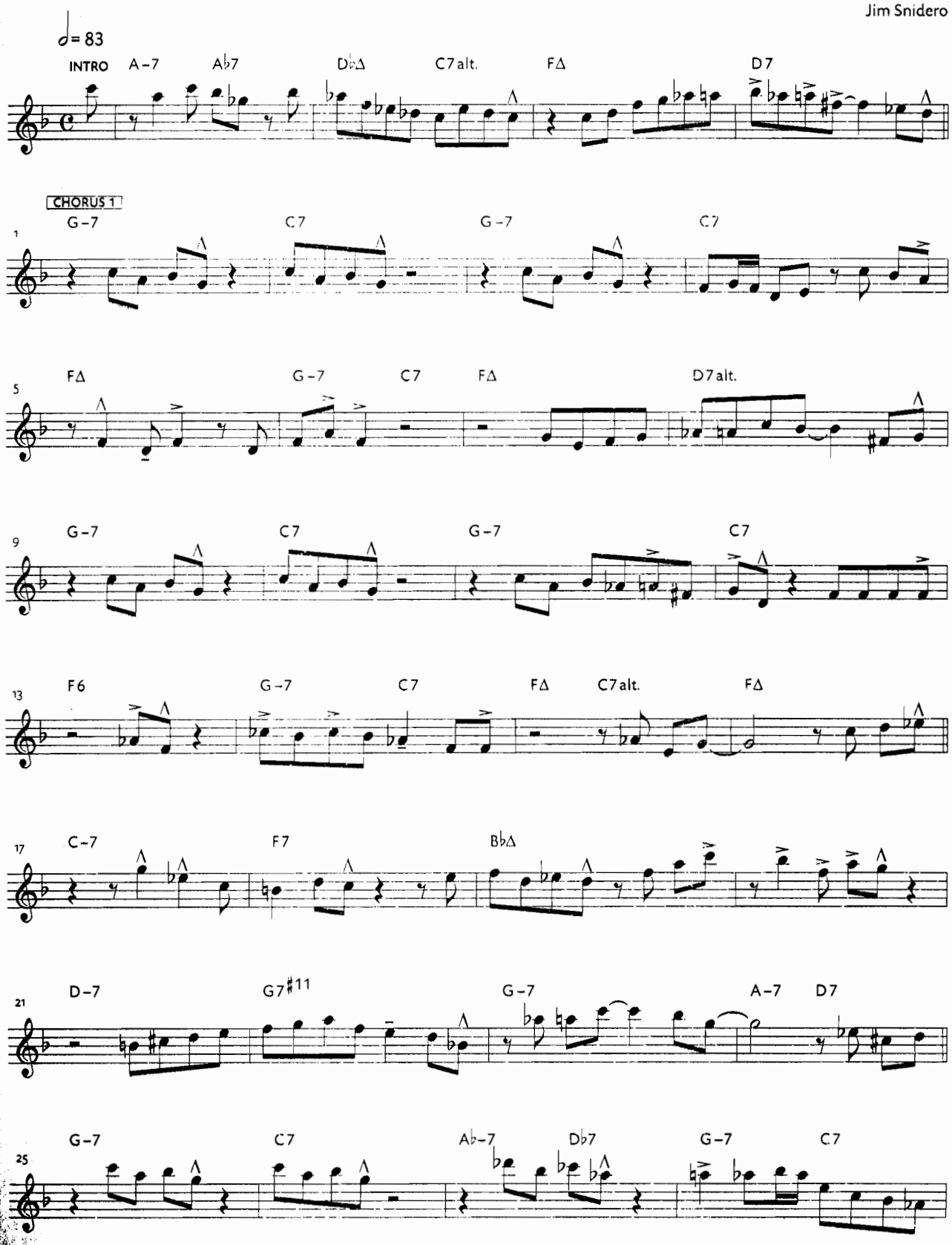
©1996 ADVANCE MUSIC. All Rights Reserved.


29
E♭7
B♭7
D–7
G7
33
C–7
F7
B♭7
G7
C–7
F7
CHORUS 4
37
B♭7
41
E♭7♯11
B♭7
D–7
G7♭9
45
C–7
F7
B♭7
G7
C–7
F7
CHORUS 5
49
B♭7
tr
E♭7
B♭7
53
E♭7
tr
B♭7
G7
57
C–7
F7
B♭6
B♭7♯9

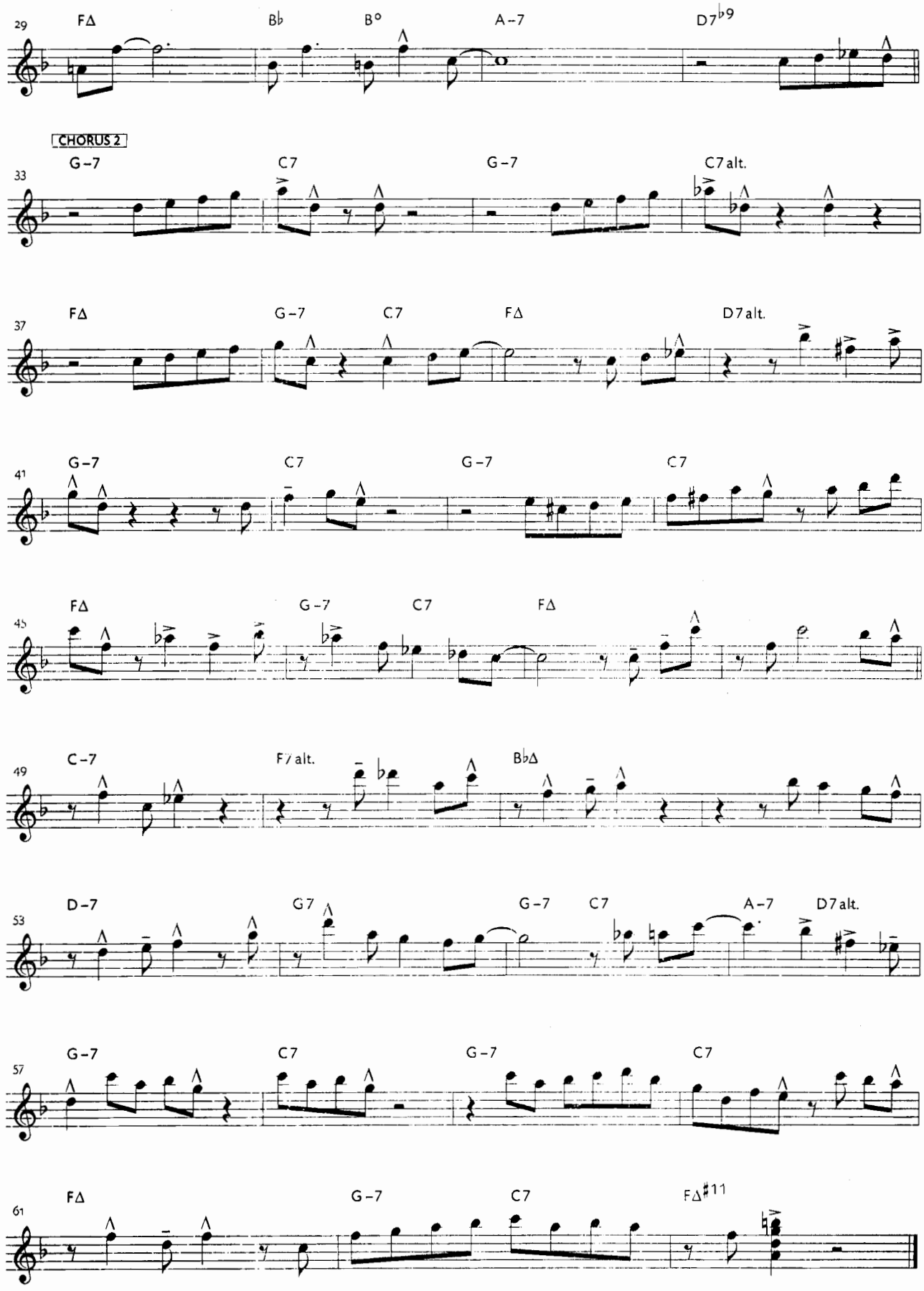
Rose

TRACK 8

Jim Snidero



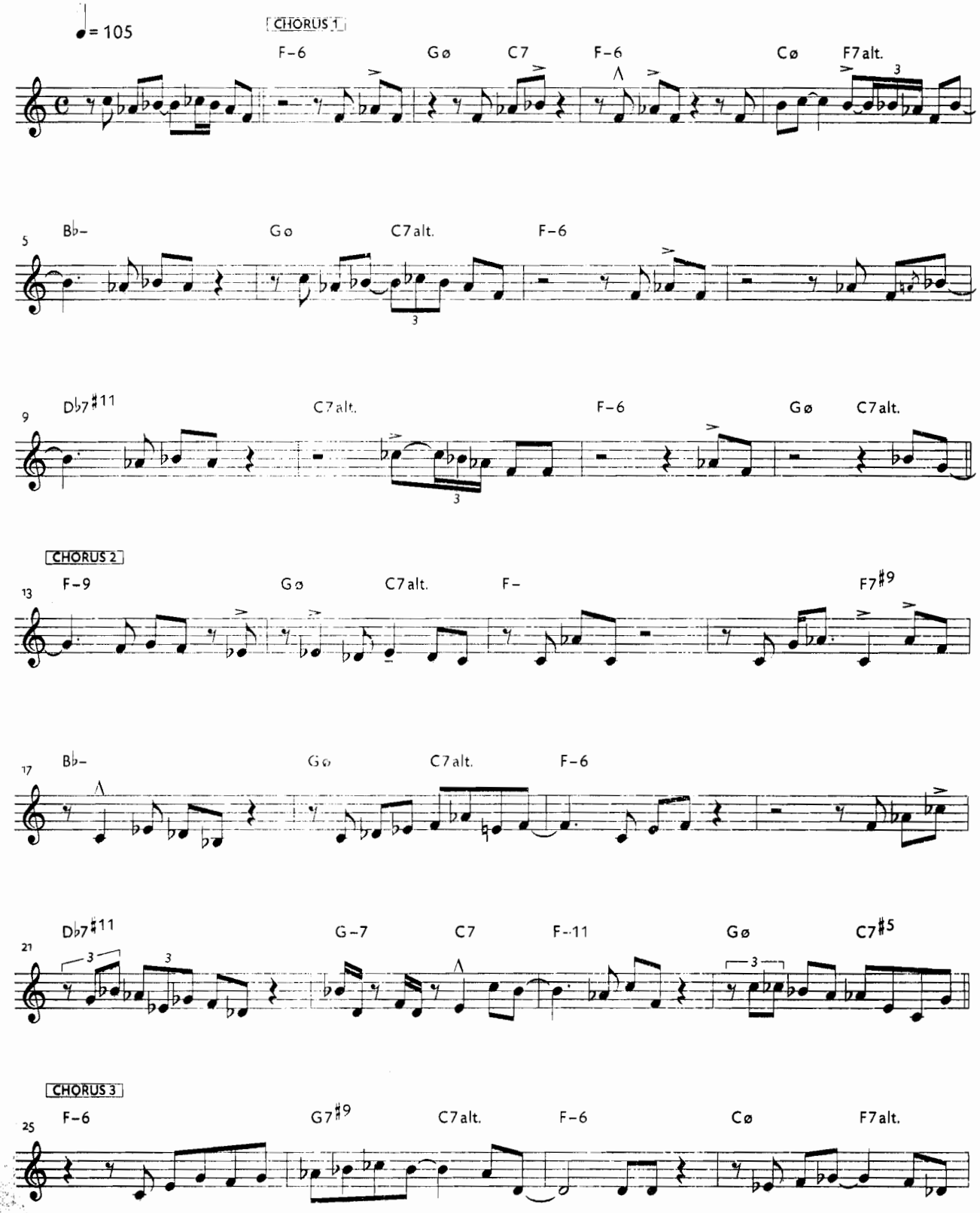
©1996 ADVANCE MUSIC. All Rights Reserved.


29
FΔ
B♭
B°
A-7
D7♭9
CHORUS 2
33
G-7
C7
G-7
C7alt.
37
FΔ
G-7
C7
FΔ
D7alt.
41
G-7
C7
G-7
C7
45
FΔ
G-7
C7
FΔ
49
C-7
F7alt.
B♭Δ
53
D-7
G7
G-7
C7
A-7
D7alt.
57
G-7
C7
G-7
C7
61
FΔ
G-7
C7
FΔ♯11

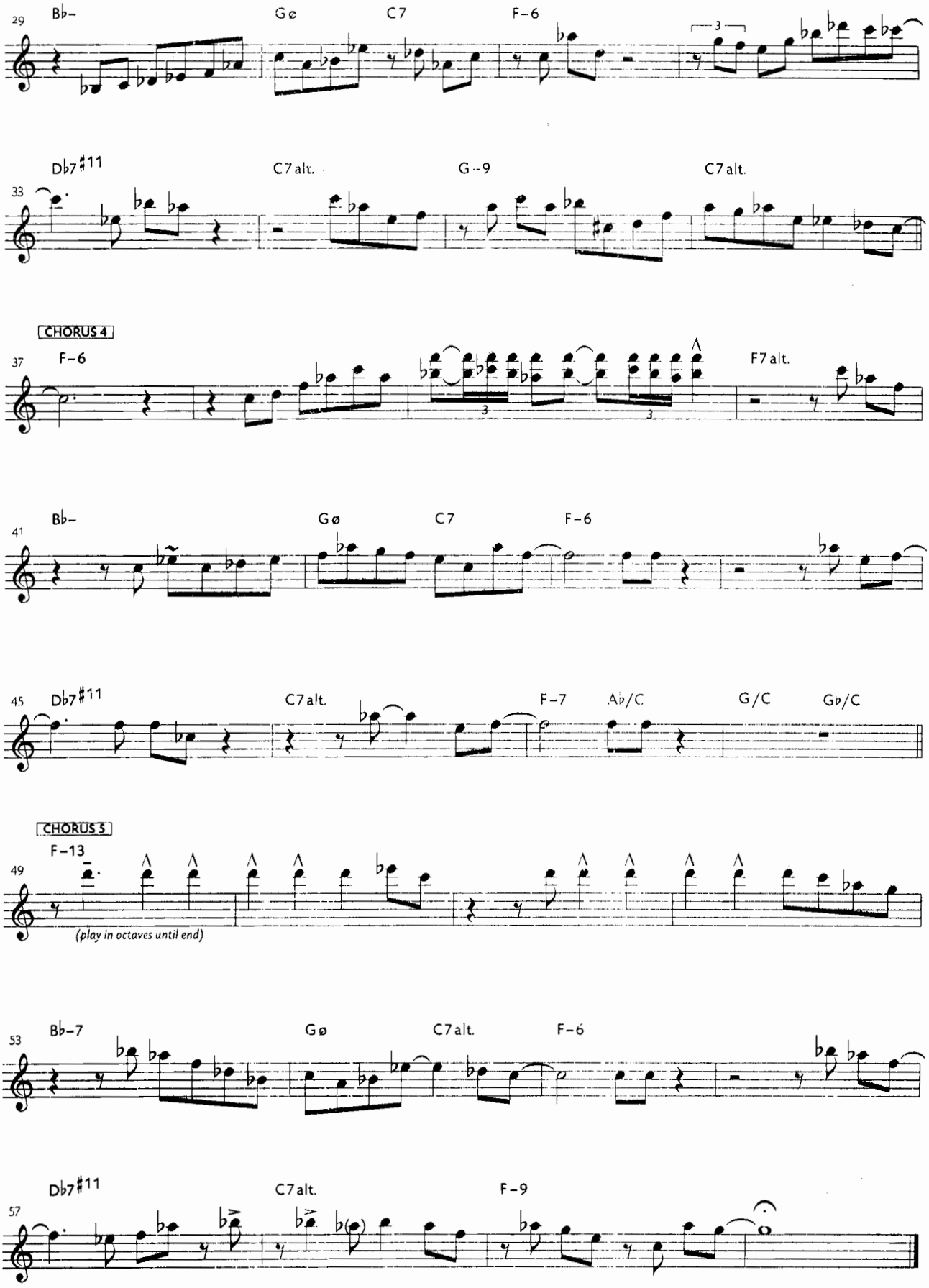
Joe's Thing

TRACK 9

Jim Snidero



©1996 ADVANCE MUSIC. All Rights Reserved


29
Bb–
Gø
C7
F–6
3
33
Db7#11
C7alt.
G–9
C7alt.
CHORUS 4
37
F–6
3
3
F7alt.
41
Bb–
Gø
C7
F–6
45
Db7#11
C7alt.
F–7
Ab/C
G/C
Gb/C
CHORUS 5
49
F–13
(play in octaves until end)
53
Bb–7
Gø
C7alt.
F–6
57
Db7#11
C7alt.
F–9

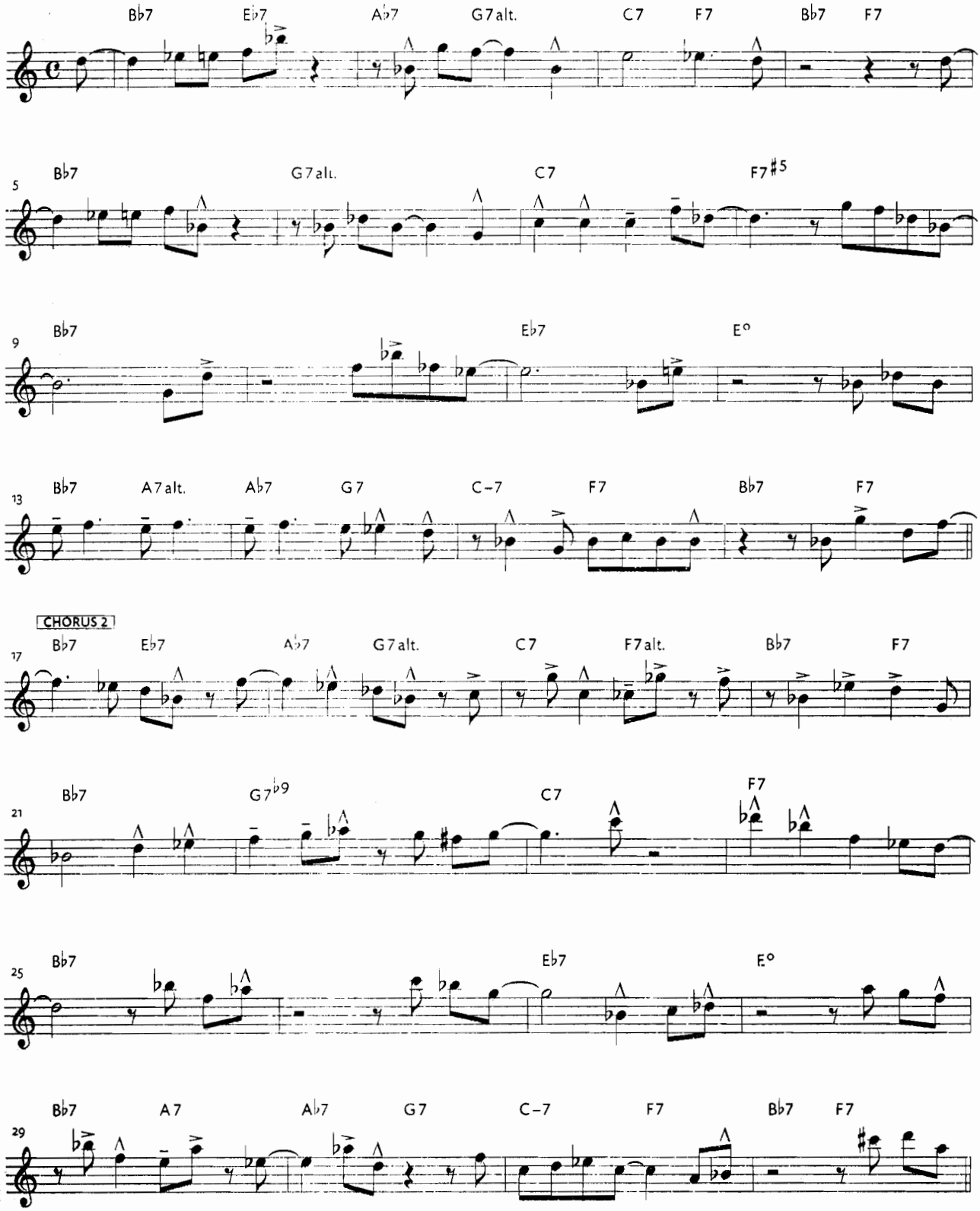
Proxy

TRACK 10

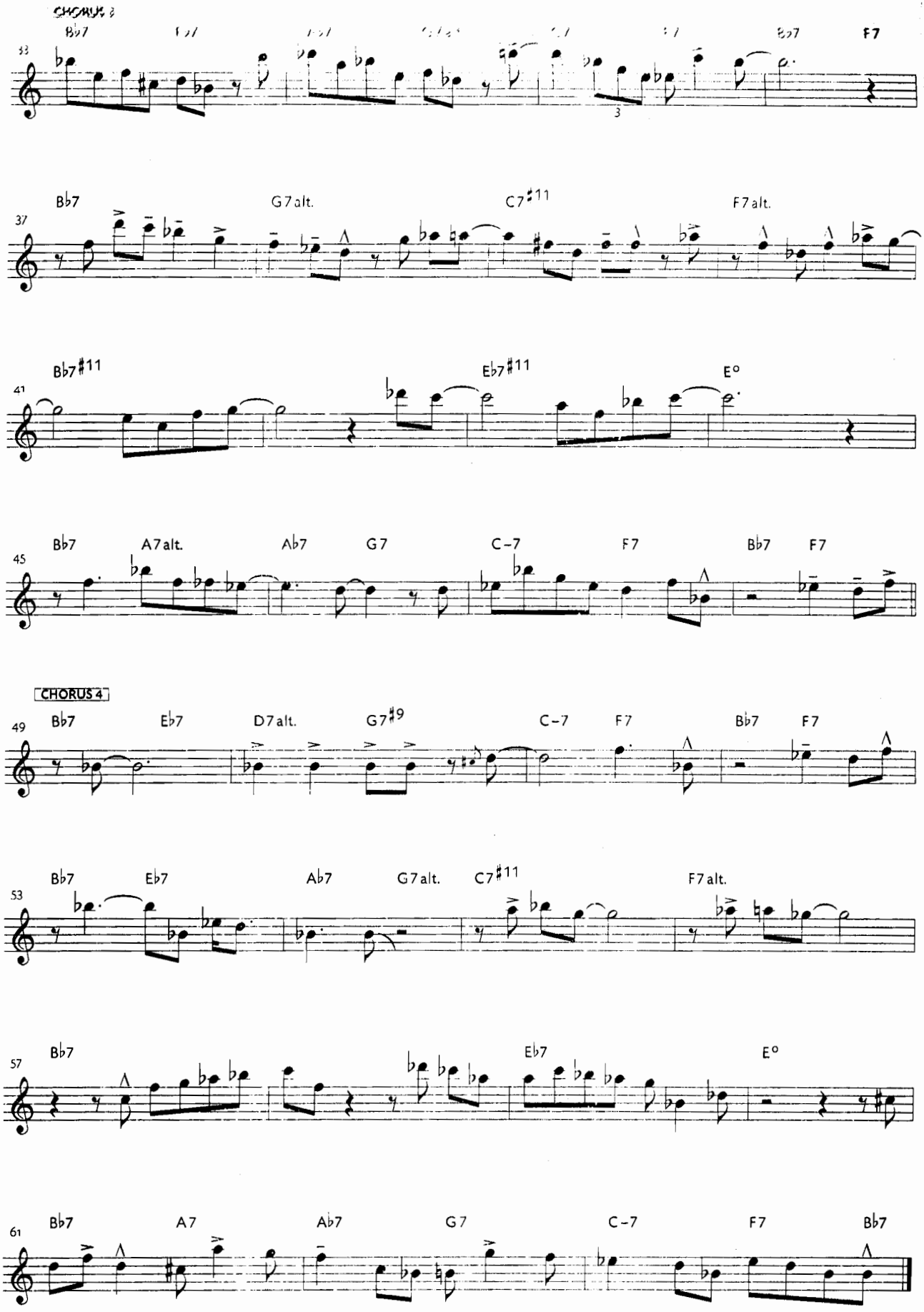
♩= 127

Jim Snidero

CHORUS 1



©1996 ADVANCE MUSIC. All Rights Reserved.

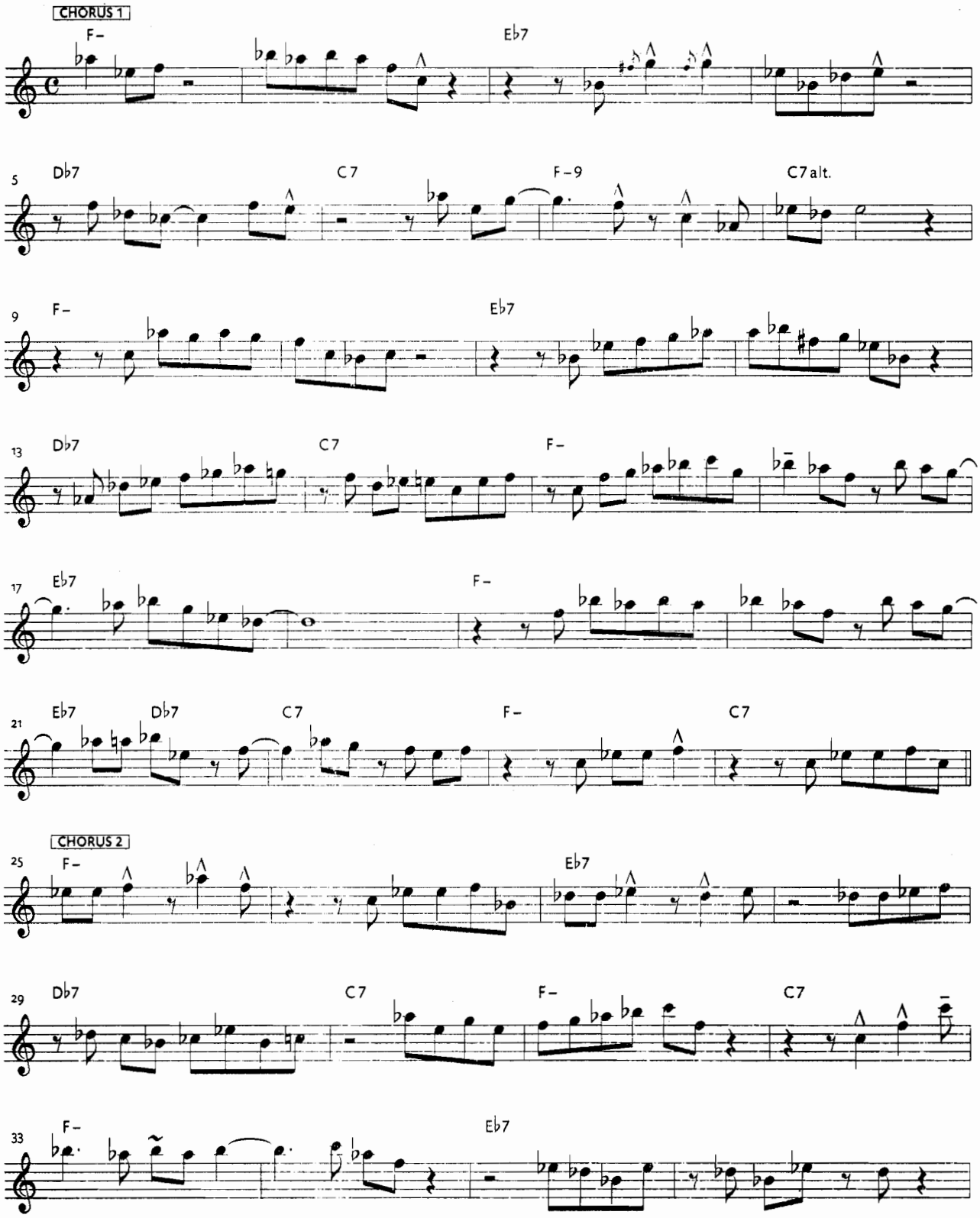

CHORUS 3
33
Bb7
Bb7
F7
37
Bb7
G7alt.
C7#11
F7alt.
41
Bb7#11
Eb7#11
E°
45
Bb7
A7alt.
Ab7
G7
C-7
F7
Bb7
F7
CHORUS 4
49
Bb7
Eb7
D7alt.
G7#9
C-7
F7
Bb7
F7
53
Bb7
Eb7
Ab7
G7alt.
C7#11
F7alt.
57
Bb7
Eb7
E°
61
Bb7
A7
Ab7
G7
C-7
F7
Bb7

Father Song

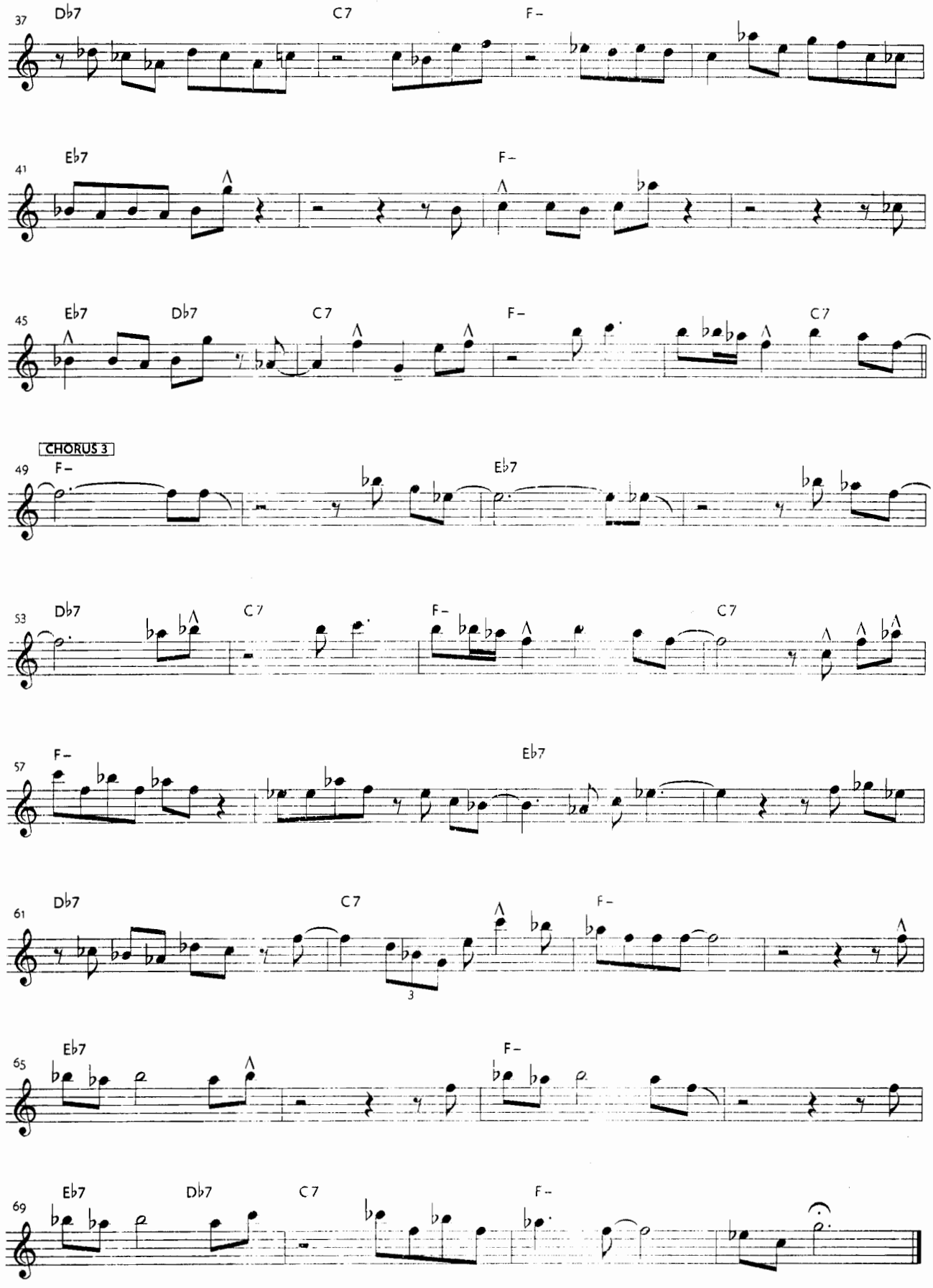
TRACK 11

Jim Snidero

Bossa Nova ♩= 141



©1996 ADVANCE MUSIC All Rights Reserved


37
Db7
C7
F-
41
Eb7
F-
45
Eb7
Db7
C7
F-
C7
CHORUS 3
49
F-
Eb7
53
Db7
C7
F-
C7
57
F-
Eb7
61
Db7
C7
F-
3
65
Eb7
F-
69
Eb7
Db7
C7
F-

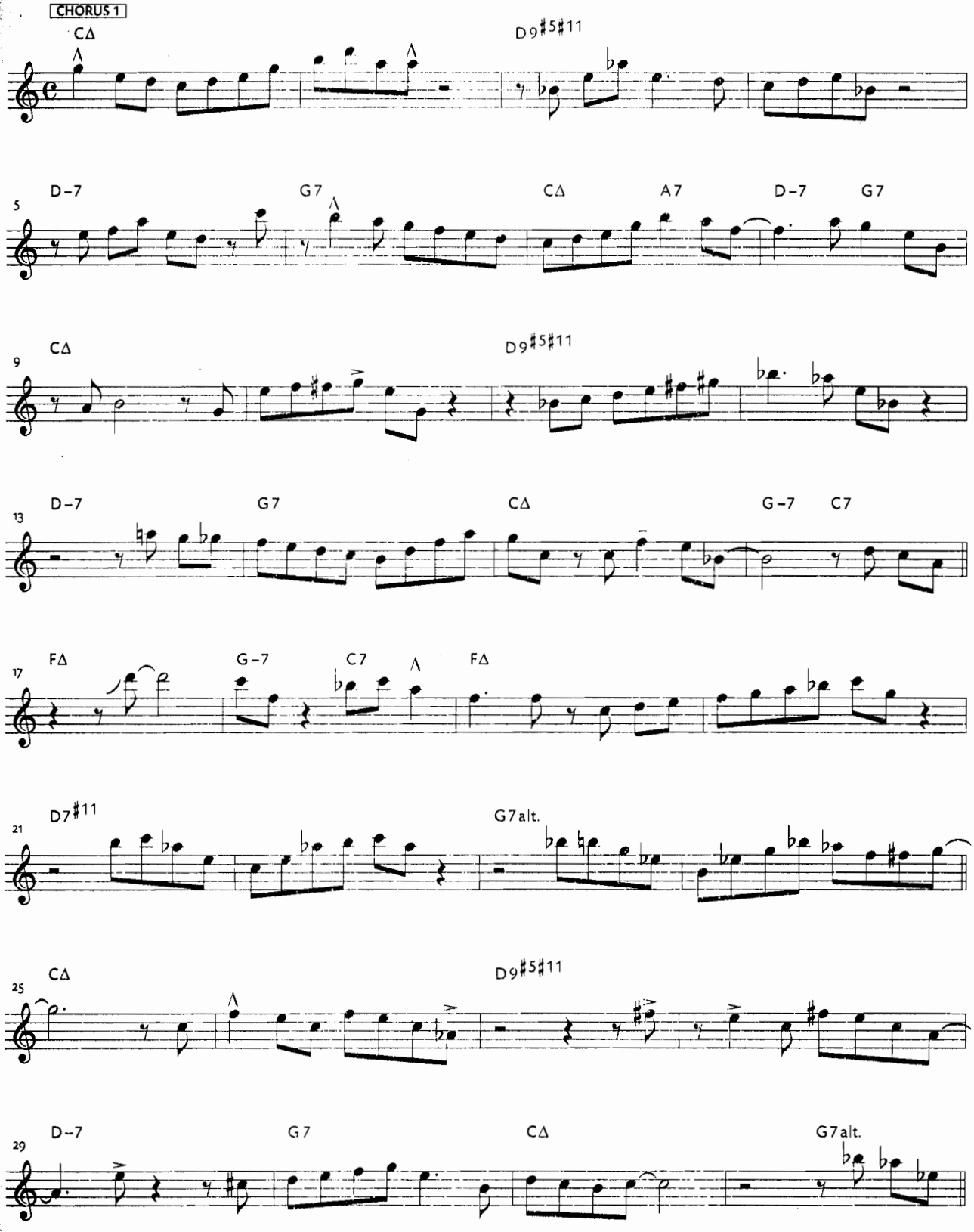
Ind Line

TRACK 12

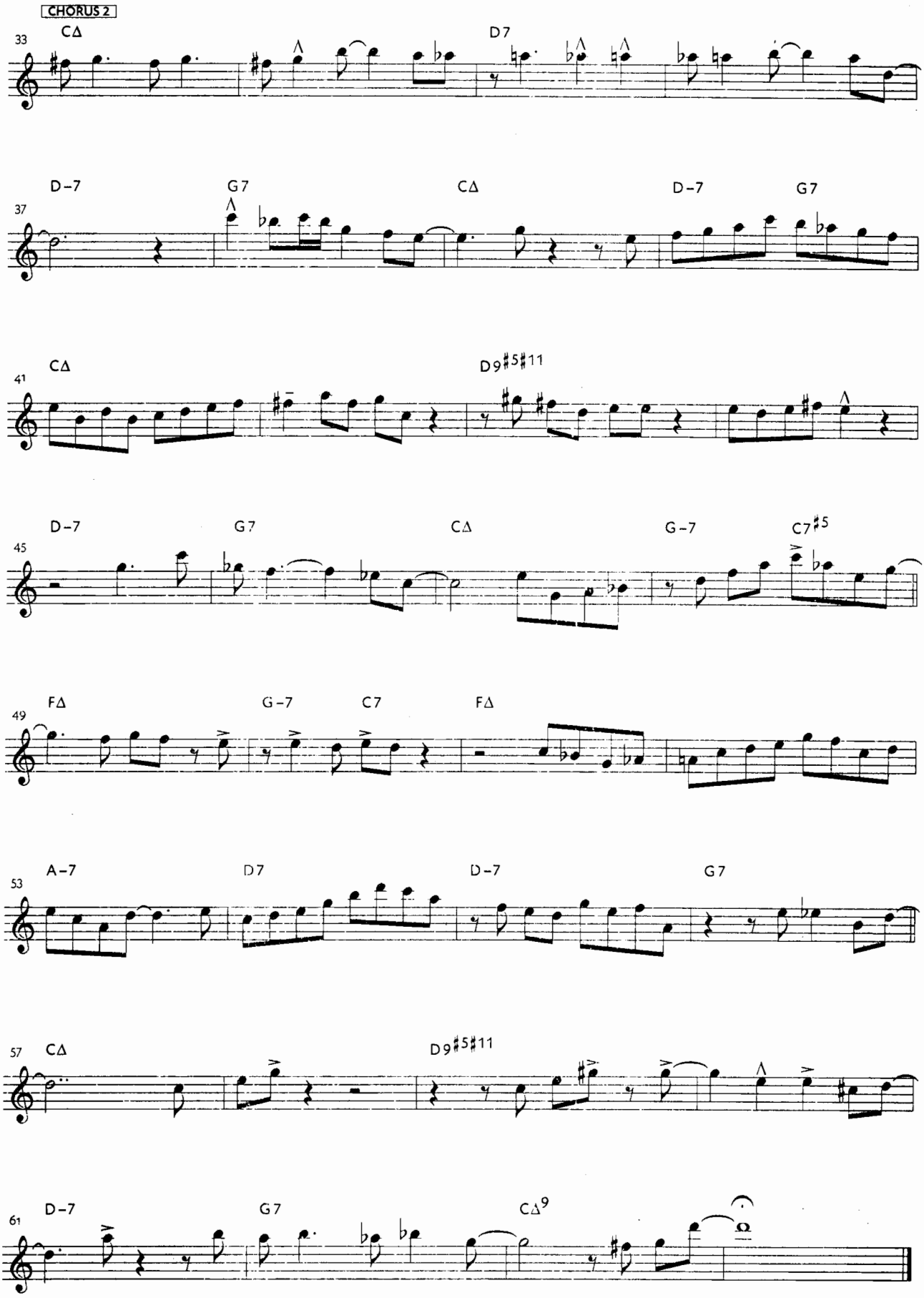
Jim Snidero

♩= 90

CHORUS 1



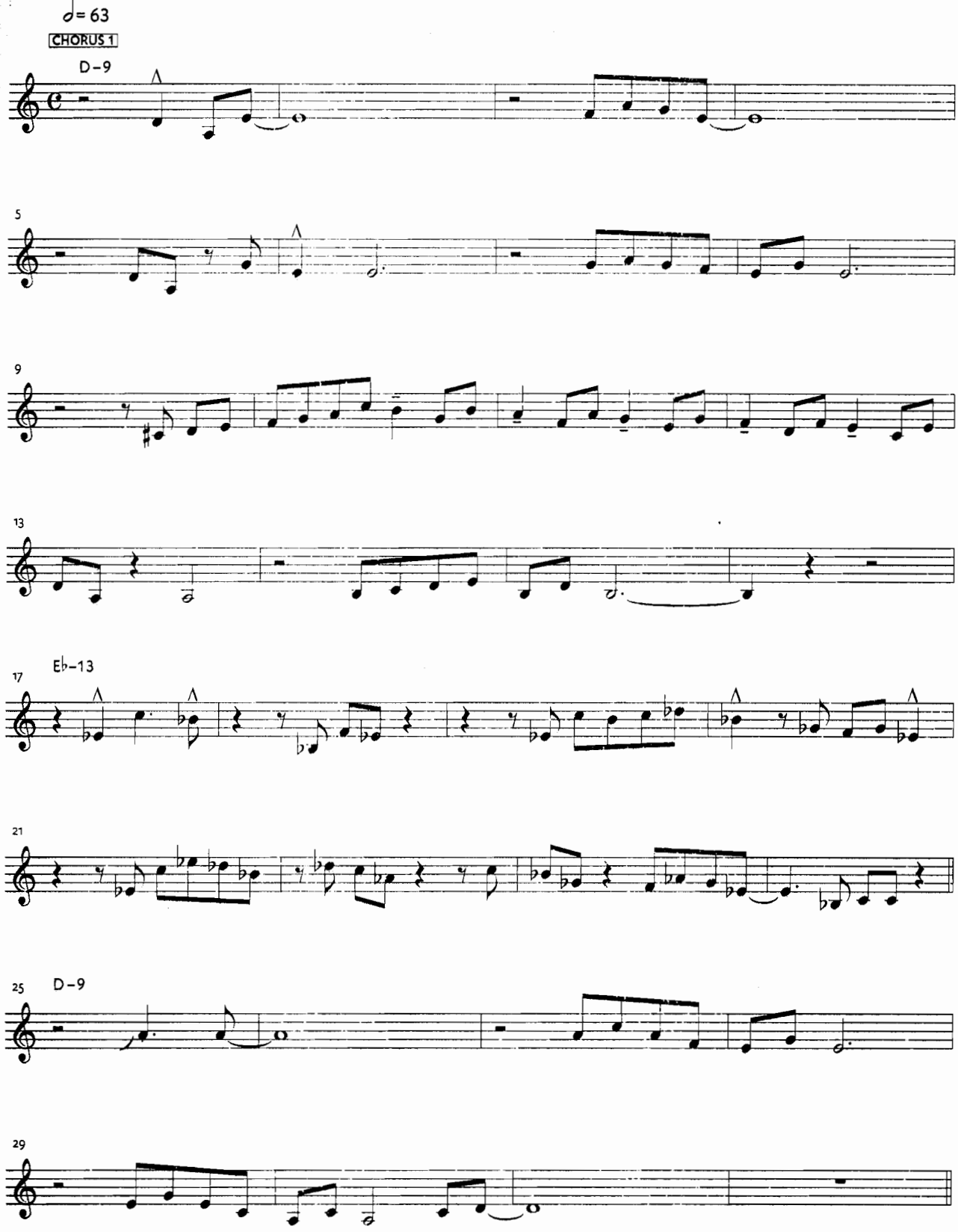
©1996 ADVANCE MUSIC. All Rights Reserved.


CHORUS 2
33
CΔ
D7
37
D-7
G7
CΔ
D-7
G7
41
CΔ
D9♯5♯11
45
D-7
G7
CΔ
G-7
C7♯5
49
FΔ
G-7
C7
FΔ
53
A-7
D7
D-7
G7
57
CΔ
D9♯5♯11
61
D-7
G7
CΔ9

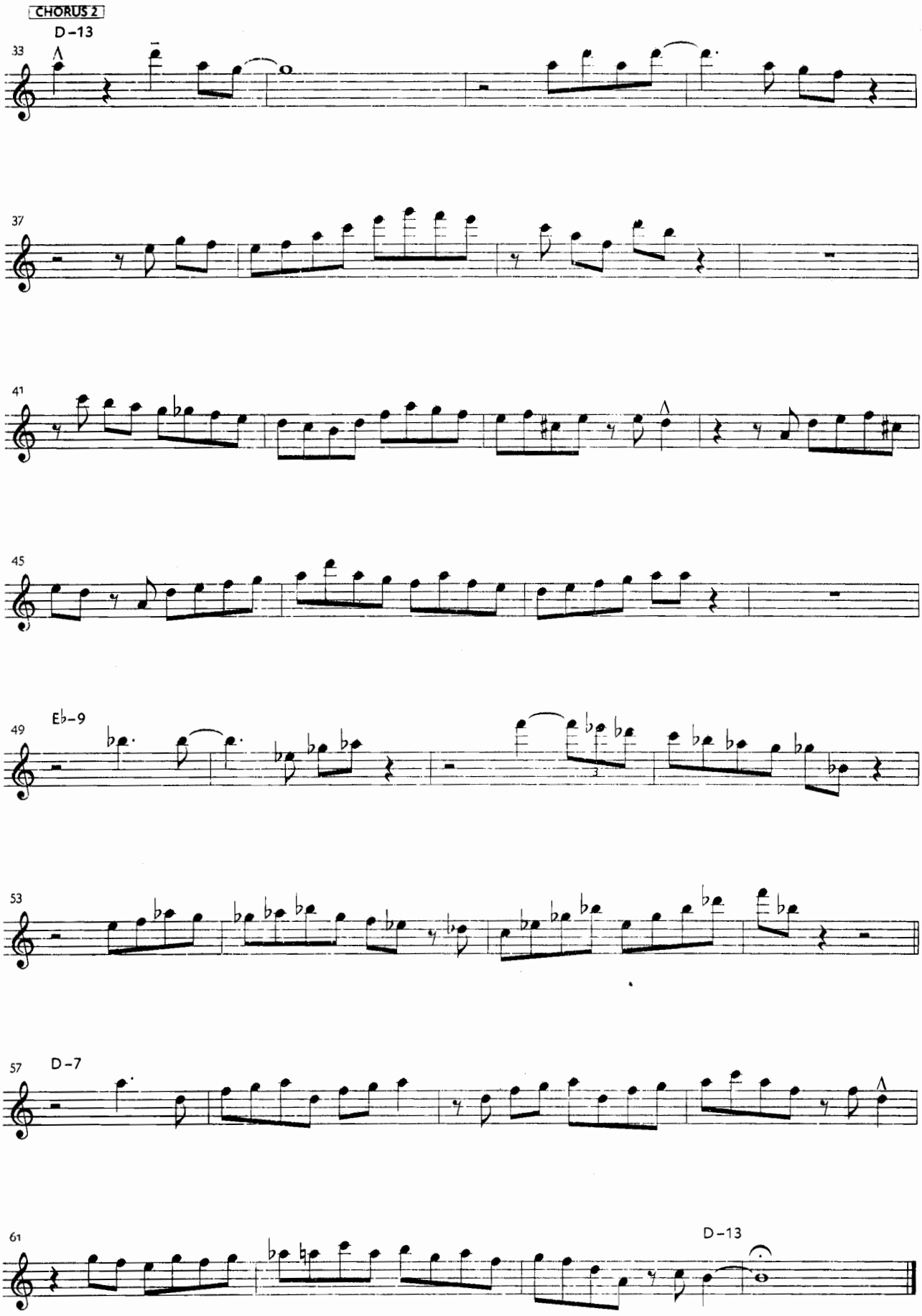
Miles

TRACK 13

Jim Snidero



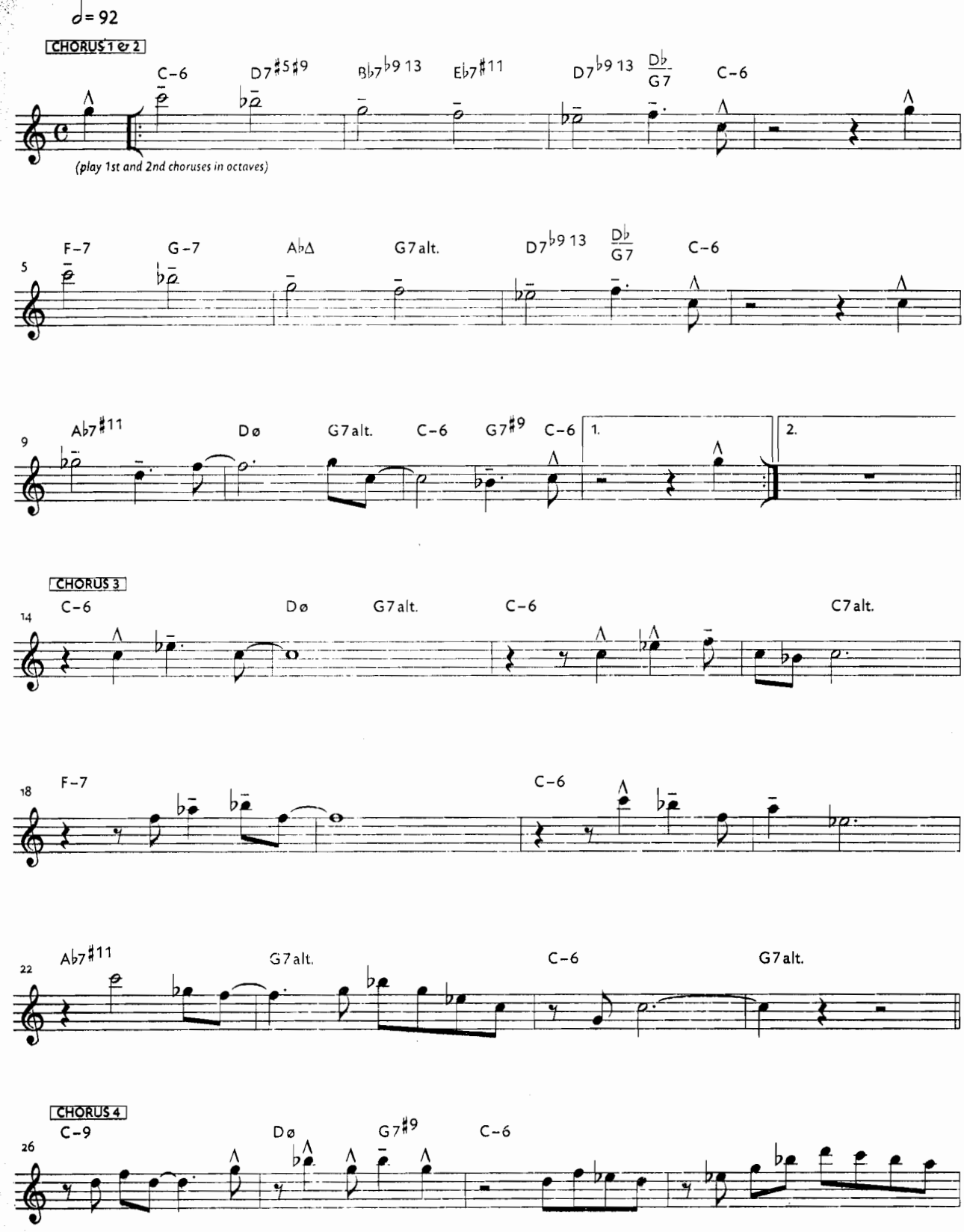
©1996 ADVANCE MUSIC. All Rights Reserved.


CHORUS 2
D-13
33
37
41
45
Eb-9
49
53
D-7
57
61
D-13

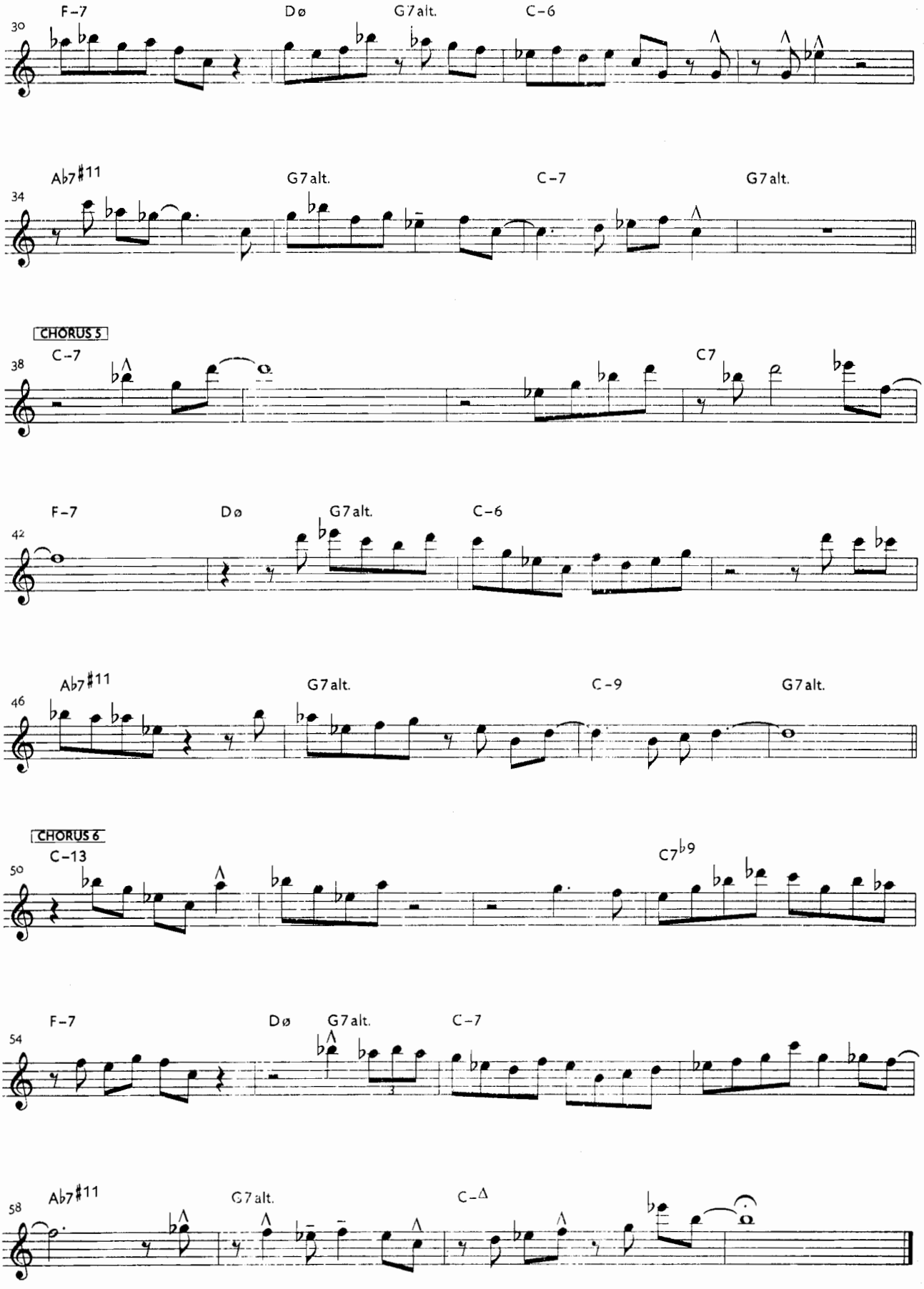
Blue Minor

TRACK 14

Jim Snidero



©1996 ADVANCE MUSIC. All Rights Reserved.

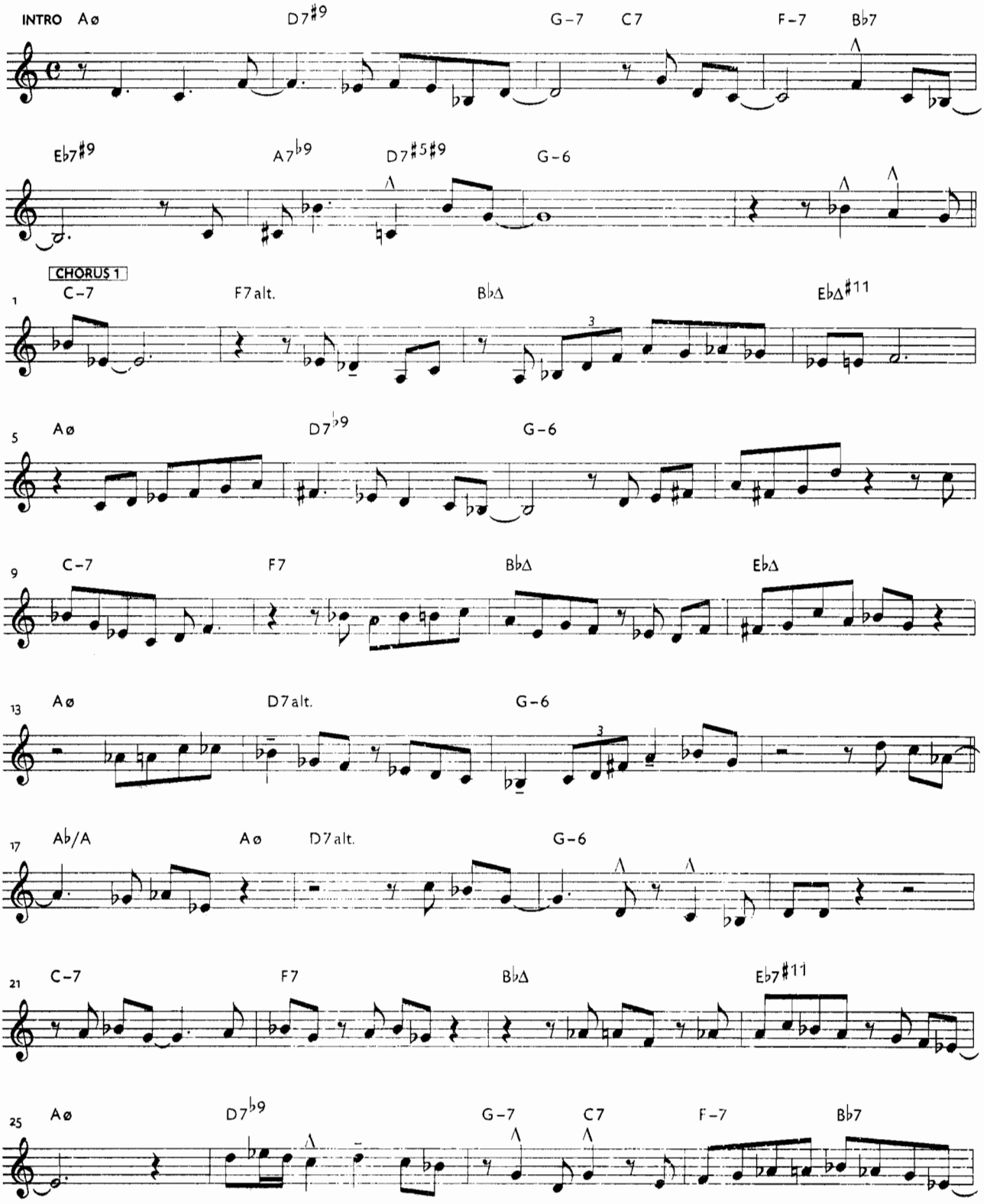

30
F-7
Dø
G7alt.
C-6
34
Ab7#11
G7alt.
C-7
G7alt.
CHORUS 5
38
C-7
C7
42
F-7
Dø
G7alt.
C-6
46
Ab7#11
G7alt.
C-9
G7alt.
CHORUS 6
50
C-13
C7b9
54
F-7
Dø
G7alt.
C-7
58
Ab7#11
G7alt.
C-Δ

Autumn

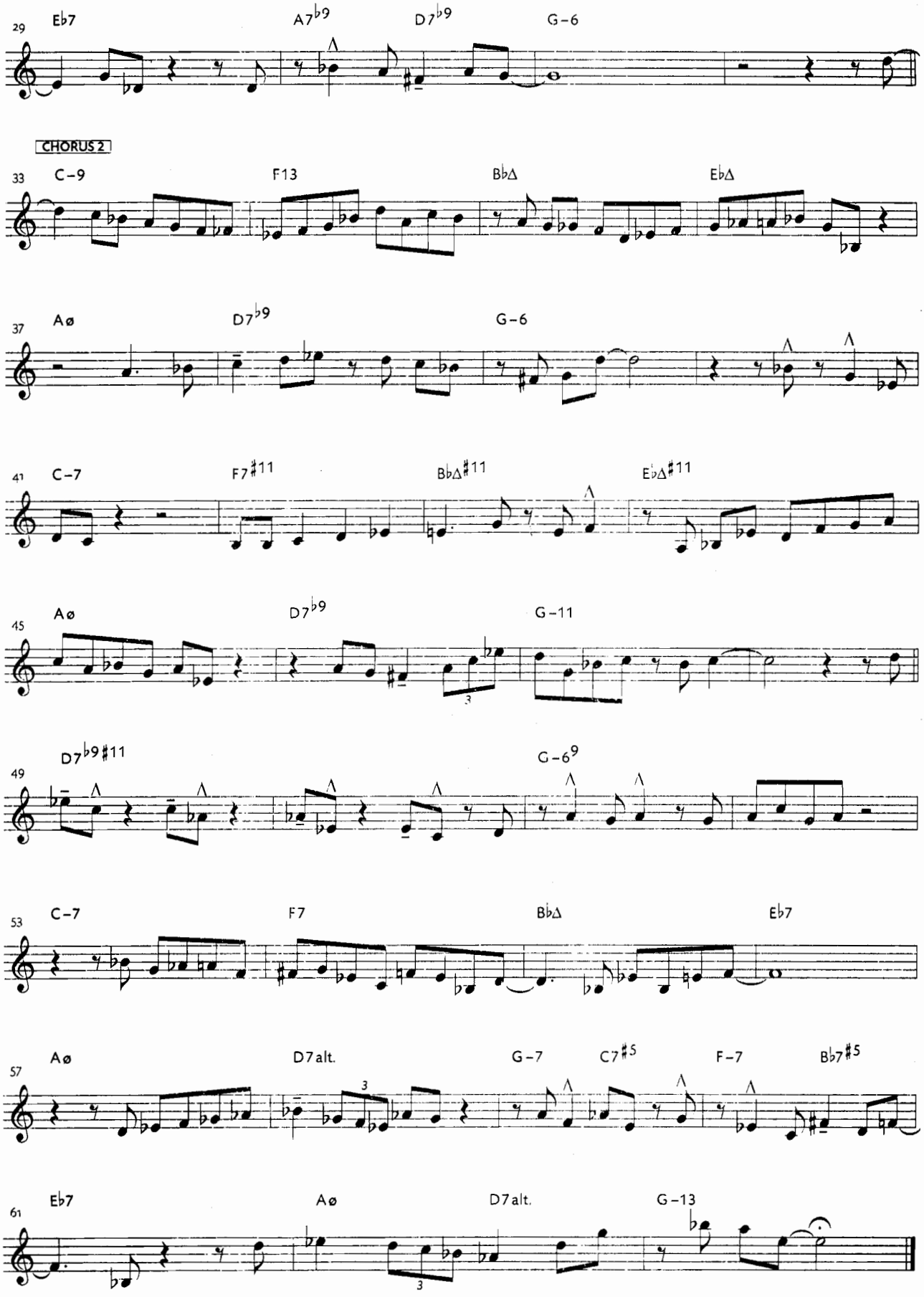
TRACK 15

Jim Snidero

♩= 110



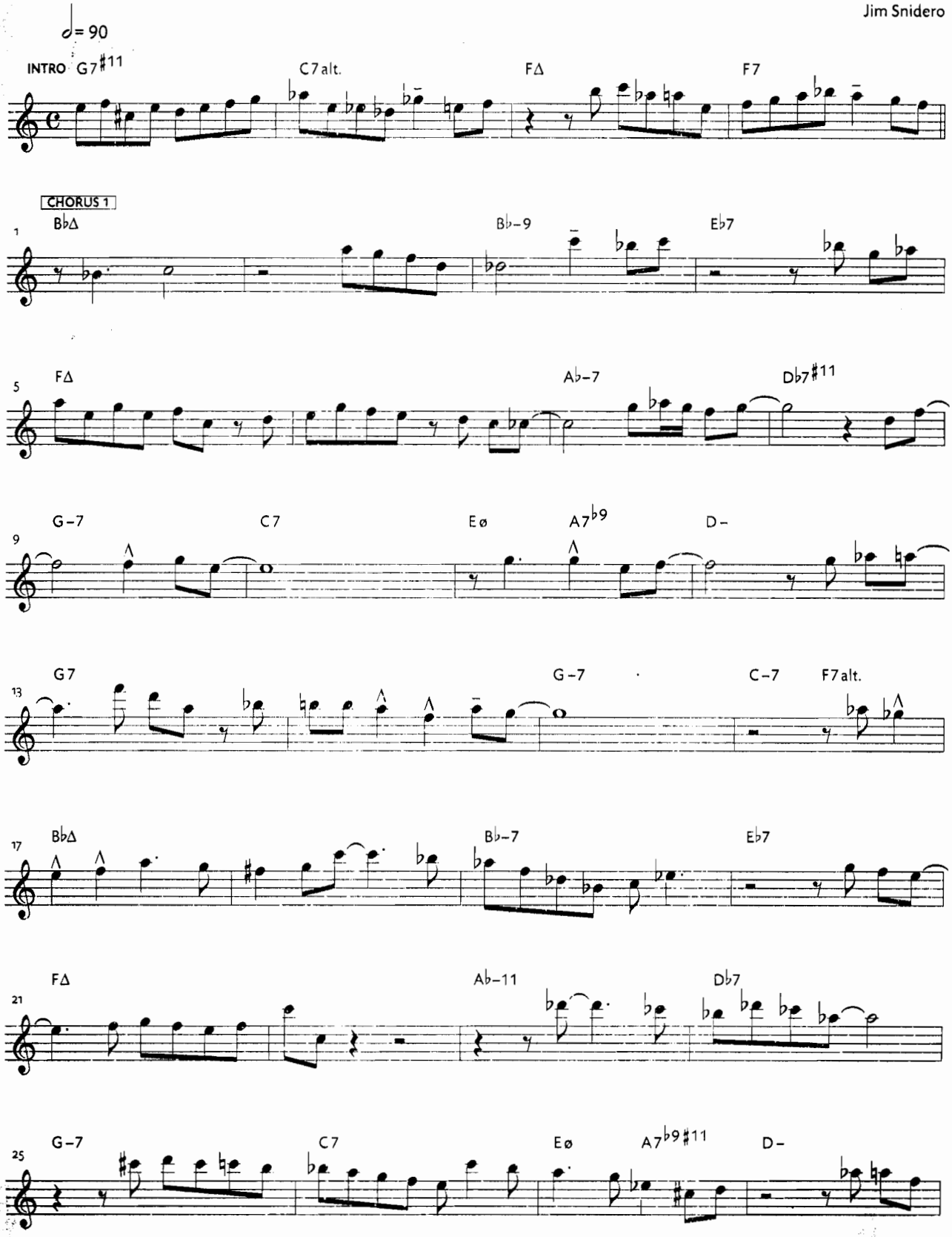
©1996 ADVANCE MUSIC. All Rights Reserved.


29
E♭7
A7♭9
D7♭9
G-6
CHORUS 2
33
C-9
F13
B♭Δ
E♭Δ
37
Aø
D7♭9
G-6
41
C-7
F7♯11
B♭Δ♯11
E♭Δ♯11
45
Aø
D7♭9
G-11
3
49
D7♭9♯11
G-6⁹
53
C-7
F7
B♭Δ
E♭7
57
Aø
D7alt.
3
G-7
C7♯5
F-7
B♭7♯5
61
E♭7
Aø
D7alt.
G-13
3

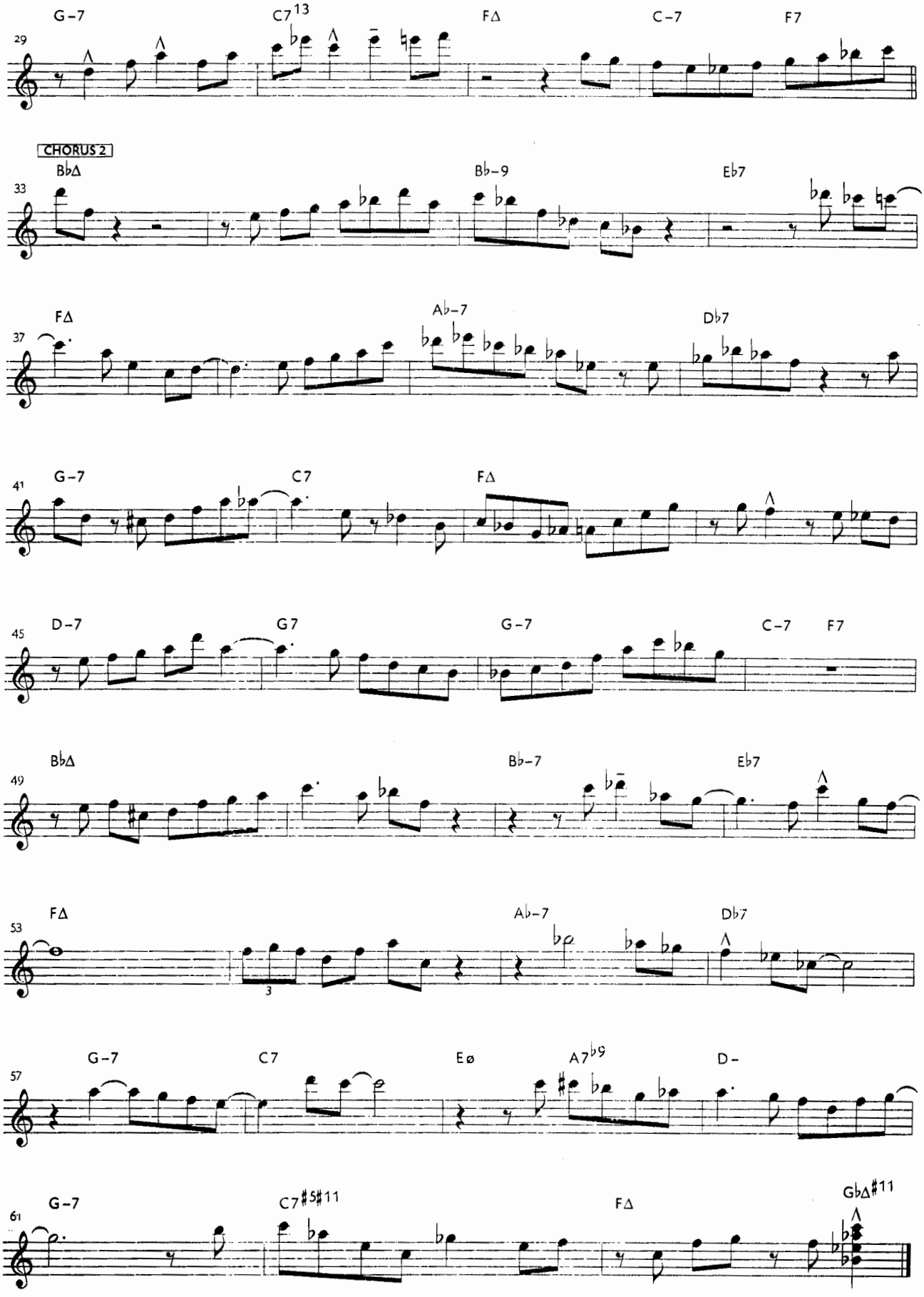
Friends

TRACK 16

Jim Snidero



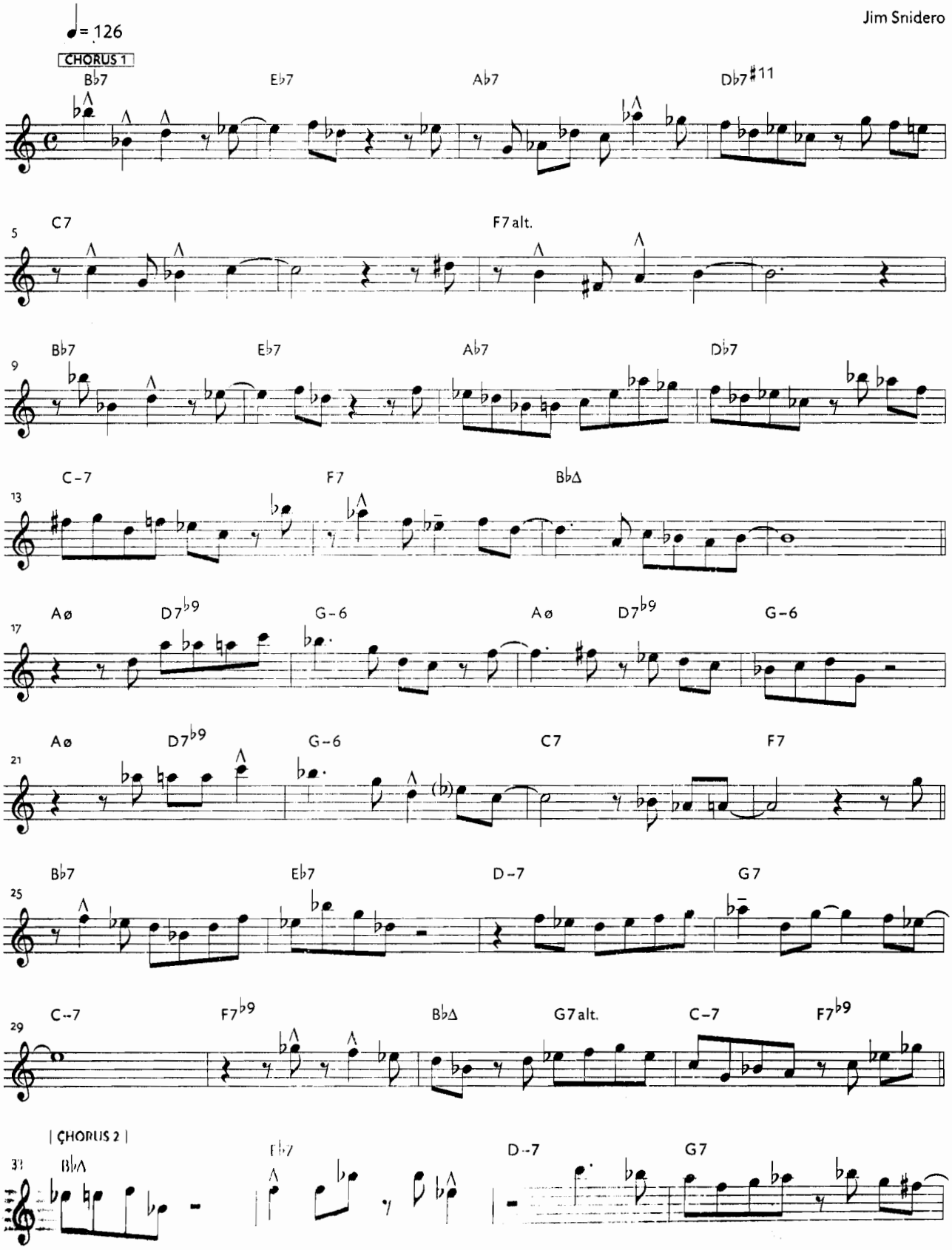
©1996 ADVANCE MUSIC. All Right Reserved.


G-7
C7 13
FΔ
C-7
F7
29
CHORUS 2
BbΔ
Bb-9
Eb7
33
FΔ
Ab-7
Db7
37
G-7
C7
FΔ
41
D-7
G7
G-7
C-7
F7
45
BbΔ
Bb-7
Eb7
49
FΔ
Ab-7
Db7
53
3
G-7
C7
Eø
A7 b9
D-
57
G-7
C7 #5#11
FΔ
GbΔ #11
61

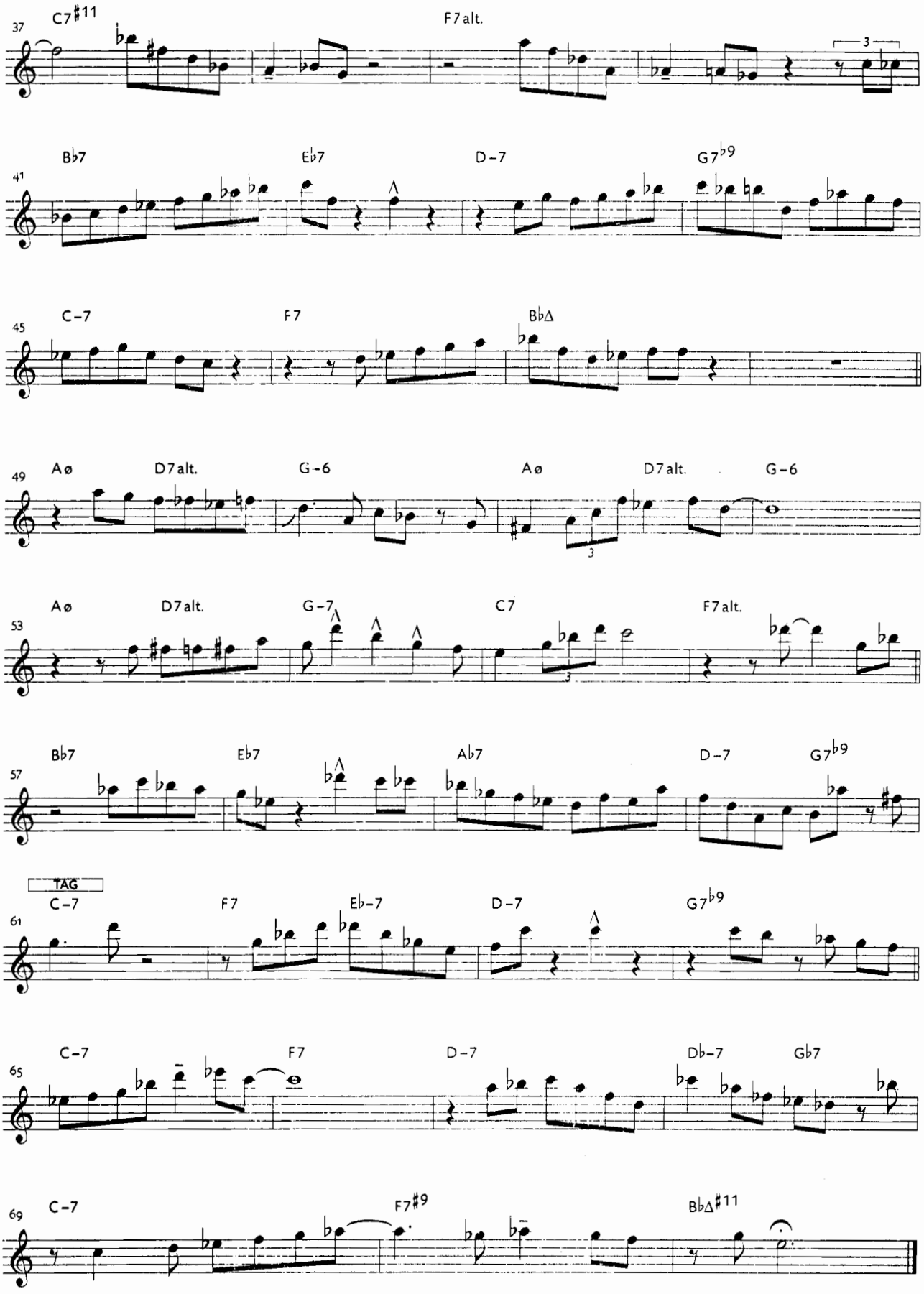
Great Love

TRACK 17

Jim Snidero



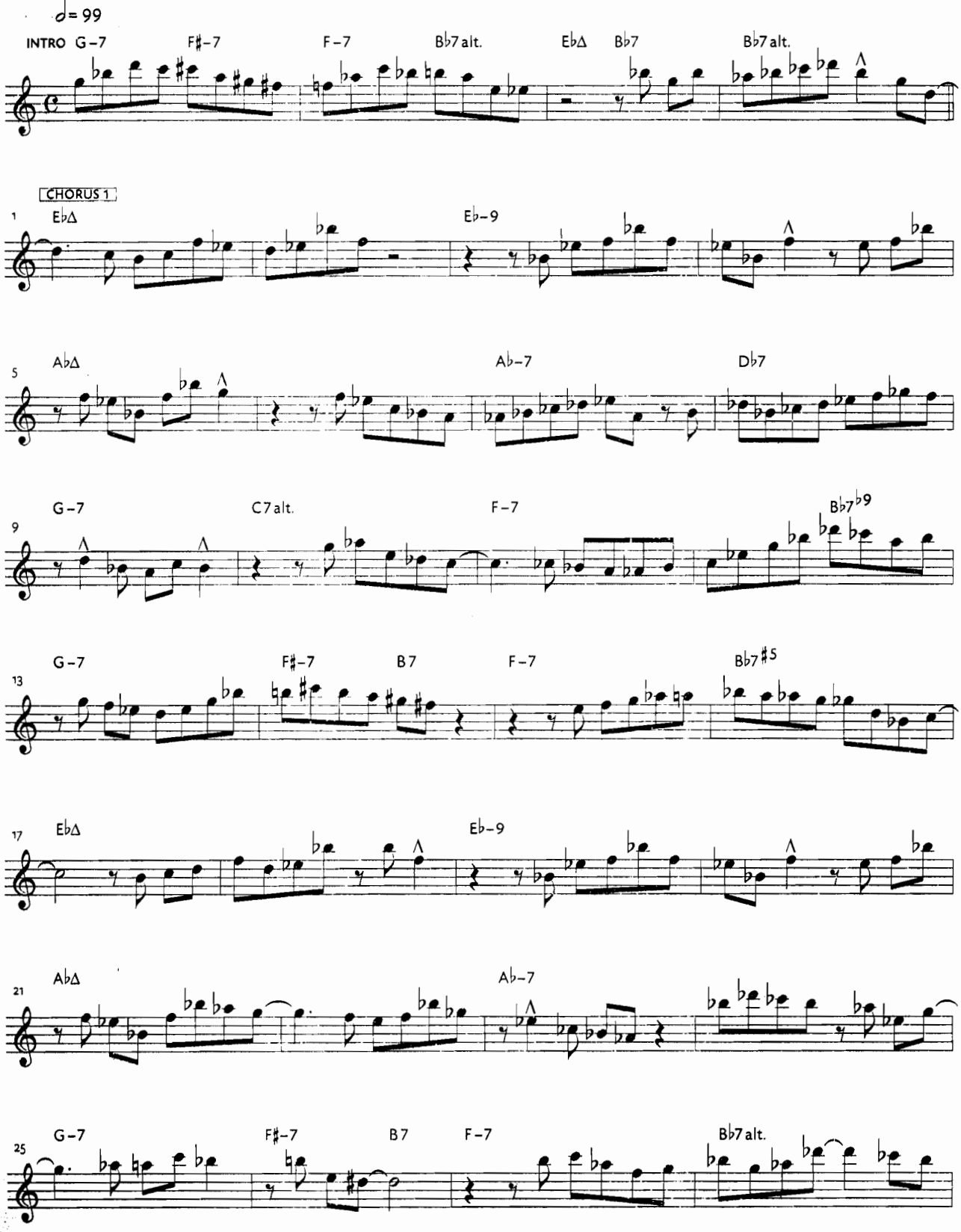
©1996 ADVANCE MUSIC. All Rights Reserved.


37
C7#11
F7alt.
41
Bb7
Eb7
D-7
G7b9
45
C-7
F7
BbΔ
49
Aø
D7alt.
G-6
Aø
D7alt.
G-6
53
Aø
D7alt.
G-7
C7
F7alt.
57
Bb7
Eb7
Ab7
D-7
G7b9
TAG
61
C-7
F7
Eb-7
D-7
G7b9
65
C-7
F7
D-7
Db-7
Gb7
69
C-7
F7#9
BbΔ#11

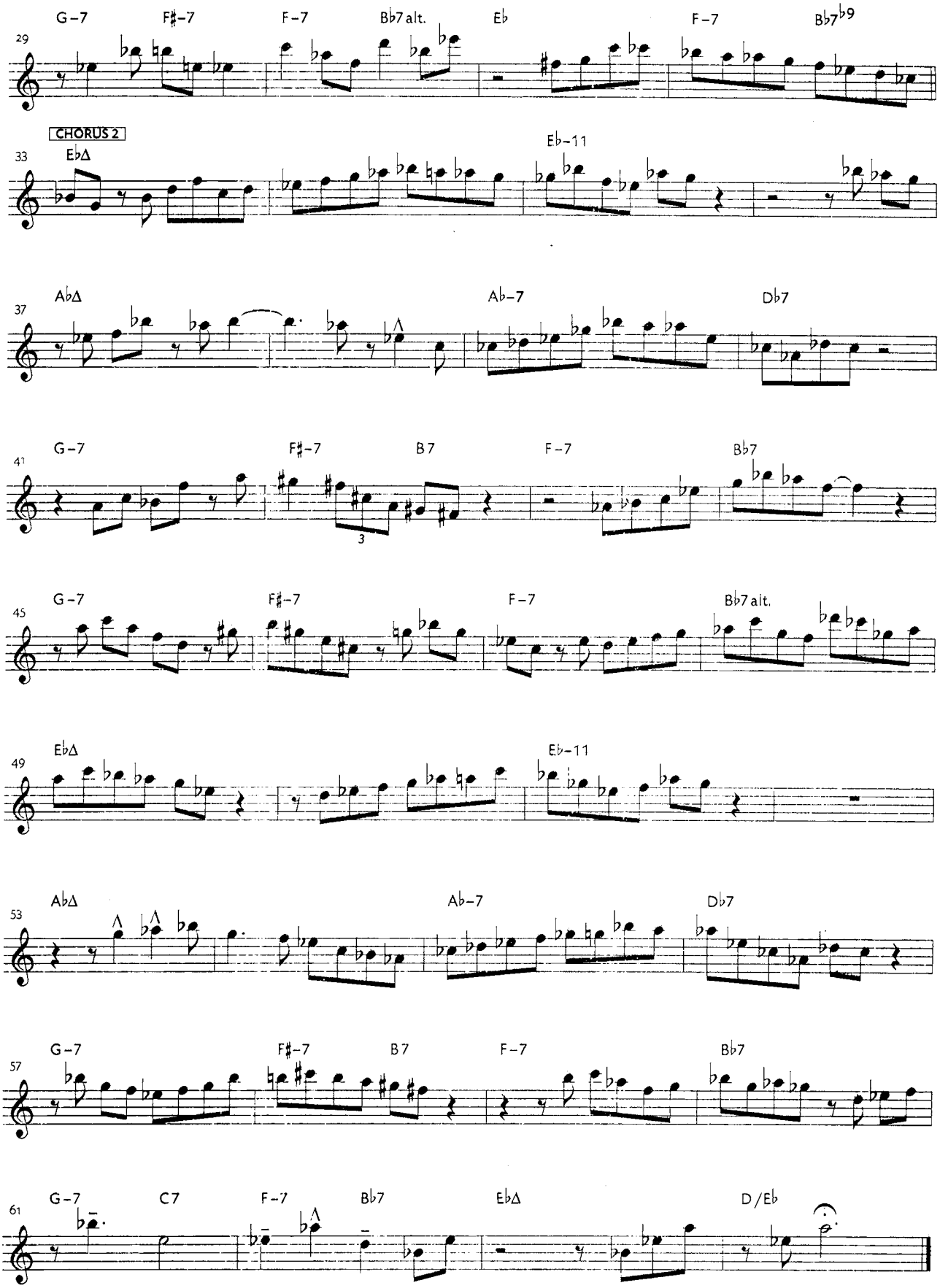
Two Plus Two

TRACK 18

Jim Snidero



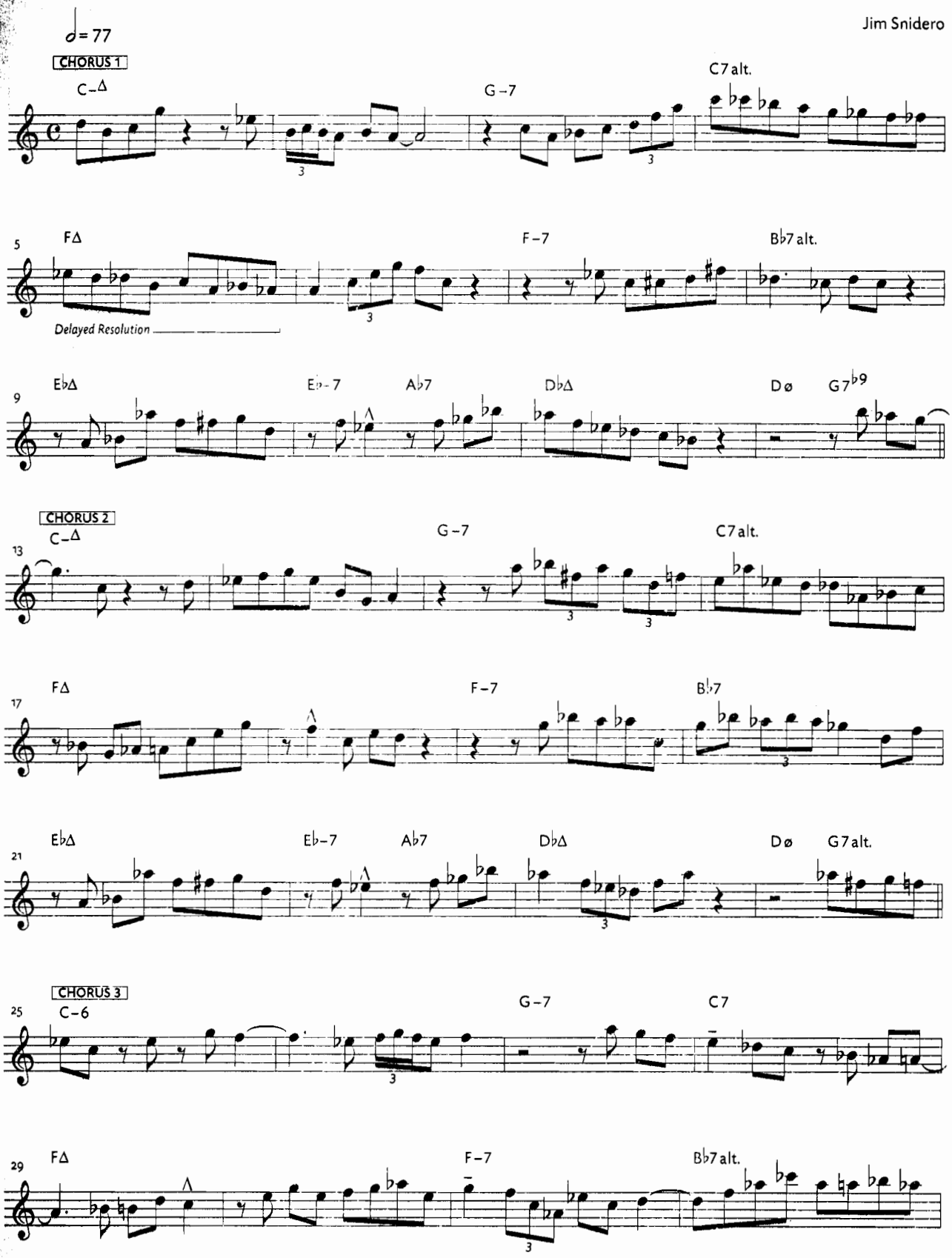
©1996 ADVANCE MUSIC. All Rights Reserved.


G–7
F♯–7
F–7
B♭7 alt.
E♭
F–7
B♭7♭9
29
CHORUS 2
33
E♭Δ
E♭–11
37
A♭Δ
A♭–7
D♭7
41
G–7
F♯–7
B7
F–7
B♭7
3
45
G–7
F♯–7
F–7
B♭7 alt.
49
E♭Δ
E♭–11
53
A♭Δ
A♭–7
D♭7
57
G–7
F♯–7
B7
F–7
B♭7
61
G–7
C7
F–7
B♭7
E♭Δ
D/E♭

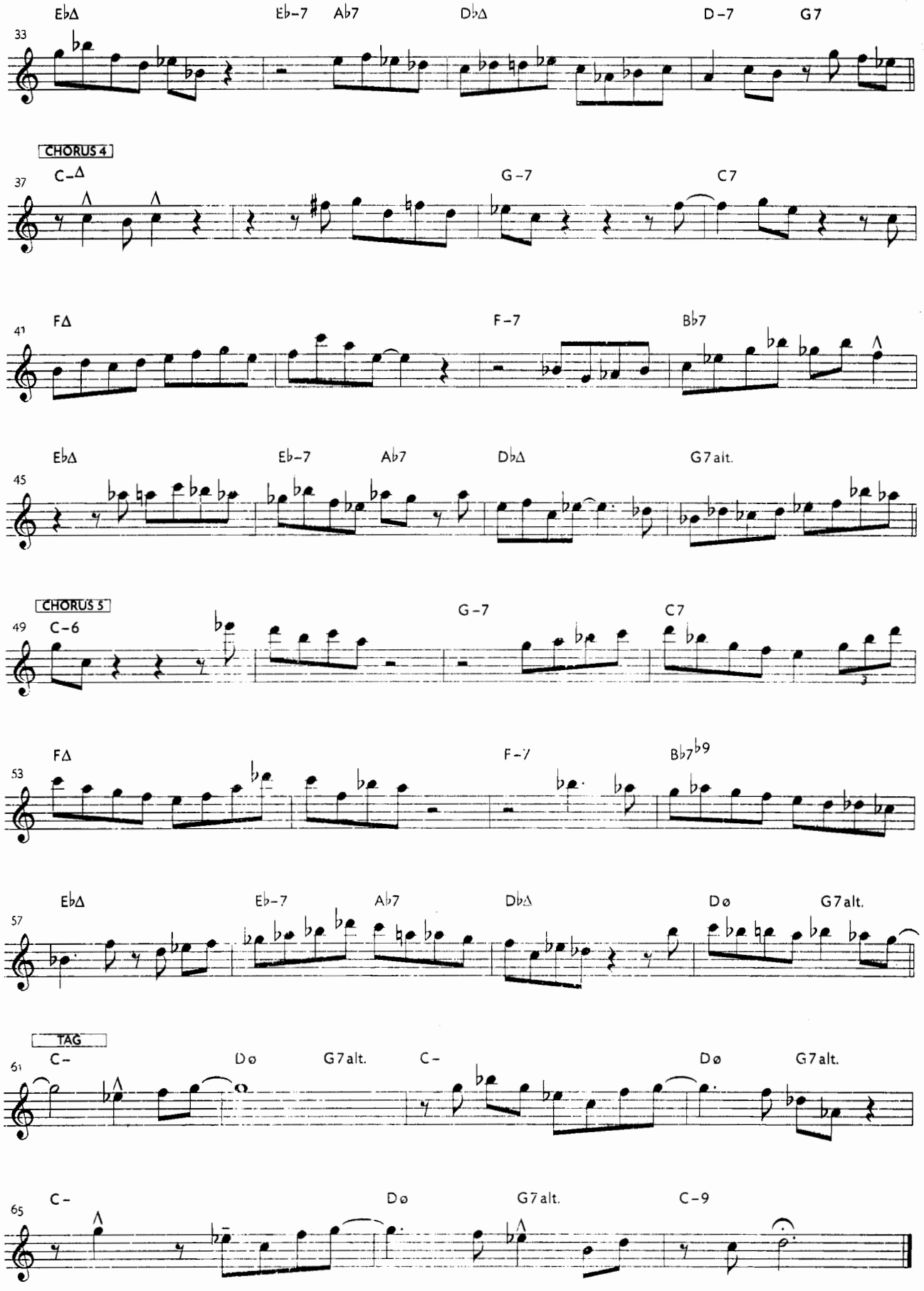
Lunar

TRACK 19

Jim Snidero



©1996 ADVANCE MUSIC. All Rights Reserved.

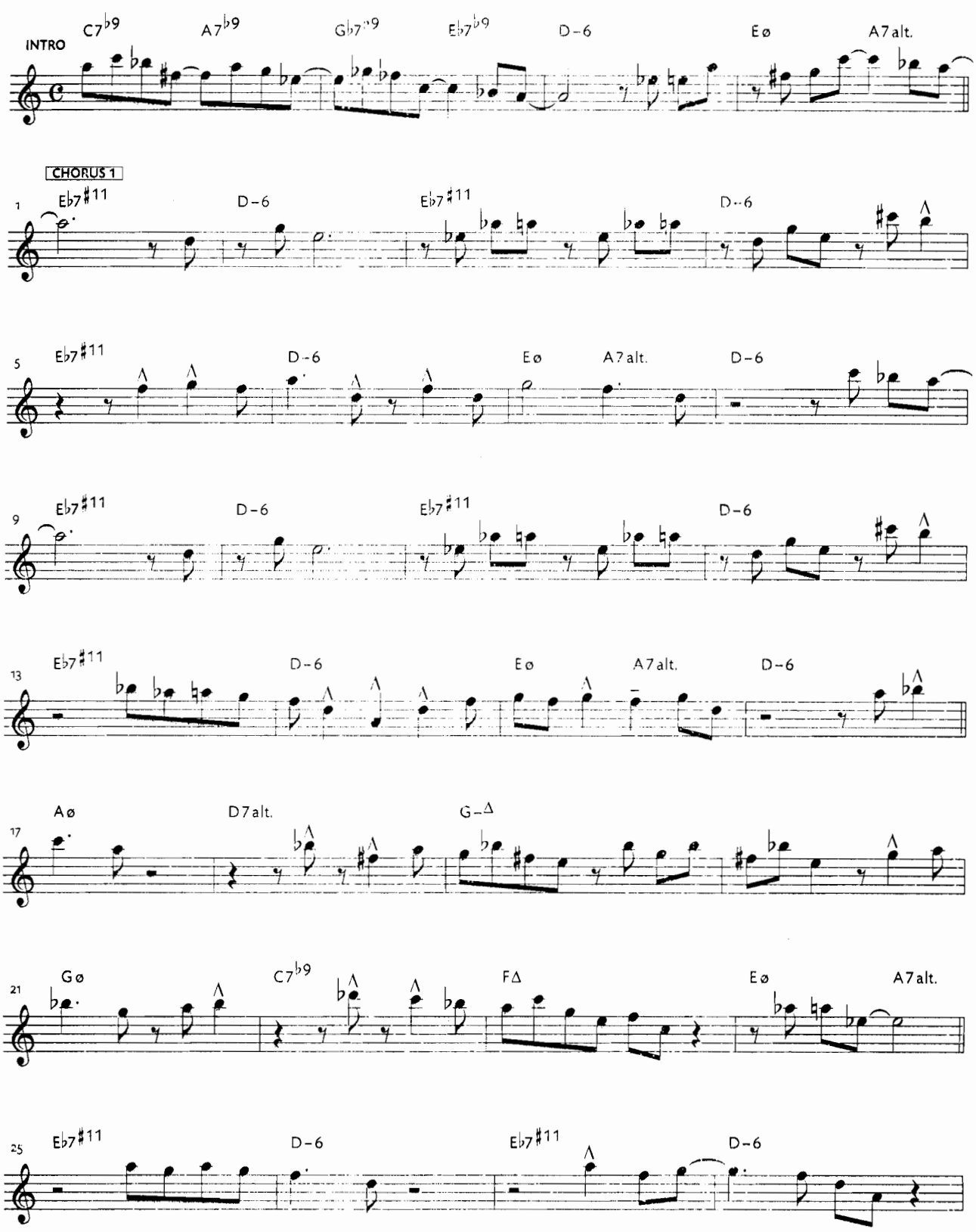

E♭Δ
E♭-7
A♭7
D♭Δ
D-7
G7
33
CHORUS 4
C-Δ
G-7
C7
37
FΔ
F-7
B♭7
41
E♭Δ
E♭-7
A♭7
D♭Δ
G7alt.
45
CHORUS 5
C-6
G-7
C7
49
FΔ
F-7
B♭7♭9
53
E♭Δ
E♭-7
A♭7
D♭Δ
Dø
G7alt.
57
TAG
C-
Dø
G7alt.
C-
Dø
G7alt.
61
C-
Dø
G7alt.
C-9
65

Tunisia

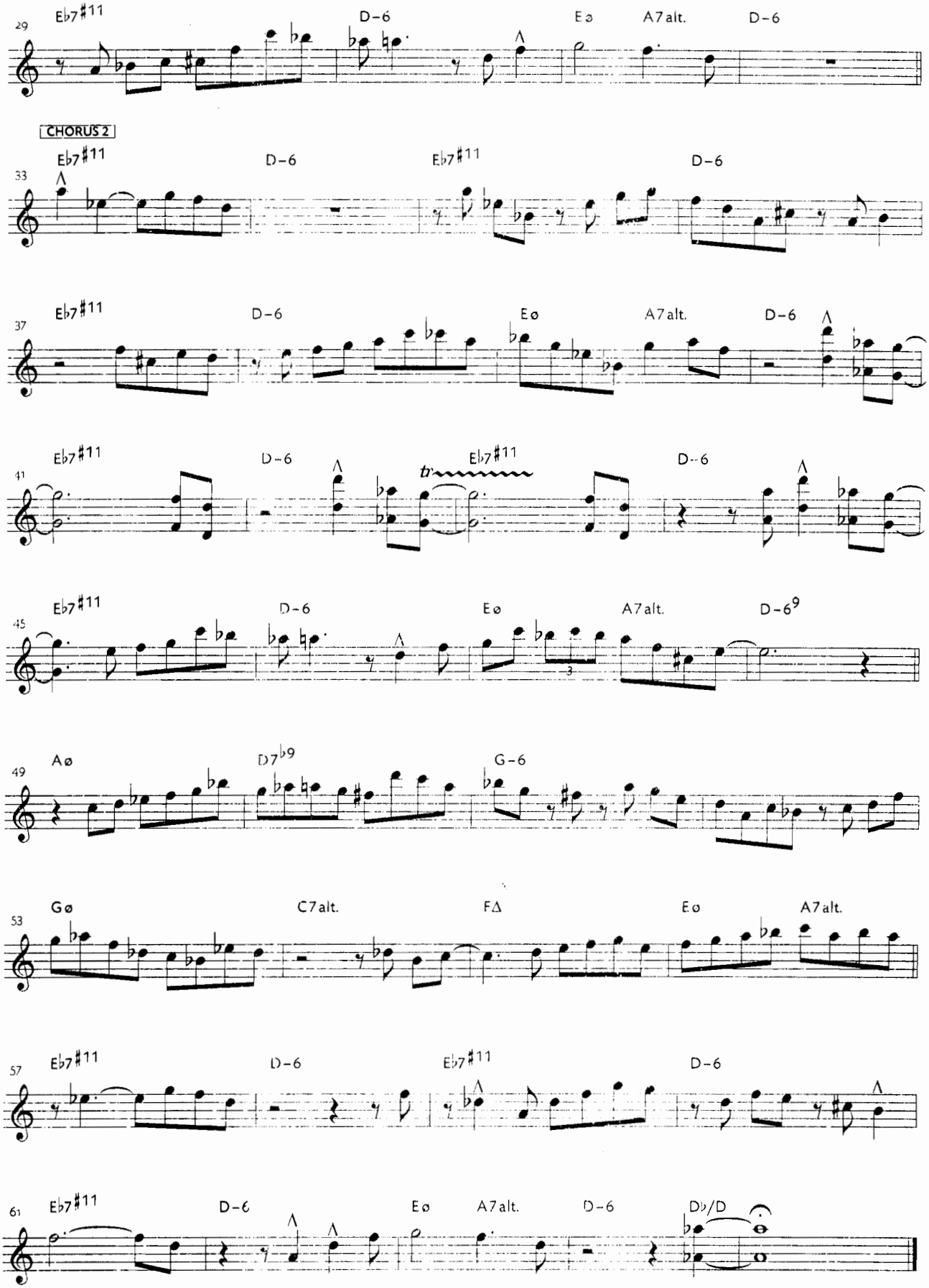
TRACK 20

Jim Snidero

♩= 94



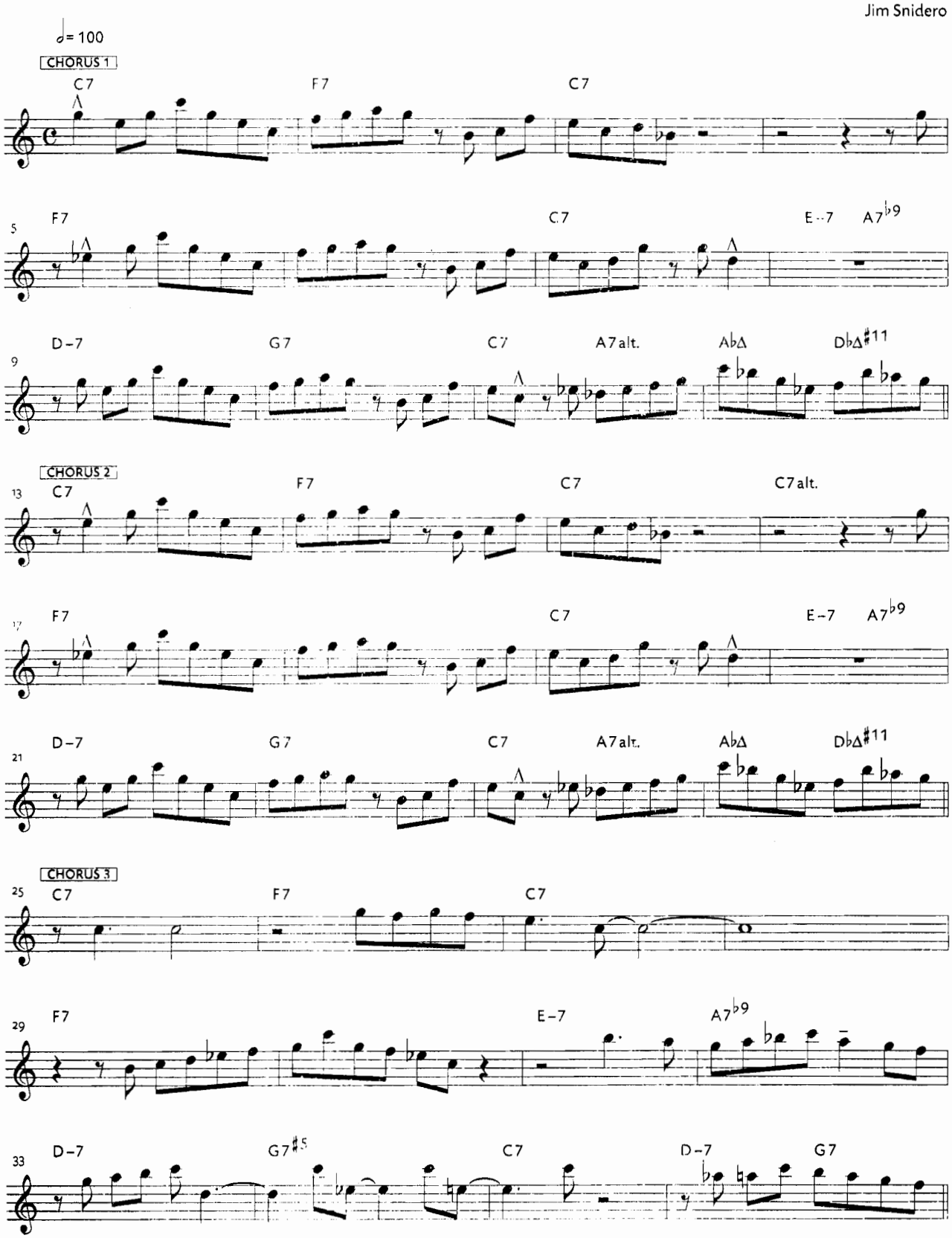
©1996 ADVANCE MUSIC. All Rights Reserved


29
Eb7#11
D-6
Eø
A7alt.
D-6
CHORUS 2
33
Eb7#11
D-6
Eb7#11
D-6
37
Eb7#11
D-6
Eø
A7alt.
D-6
41
Eb7#11
D-6
tr
Eb7#11
D-6
45
Eb7#11
D-6
Eø
A7alt.
D-6⁹
49
Aø
D7♭9
G-6
53
Gø
C7alt.
FΔ
Eø
A7alt.
57
Eb7#11
D-6
Eb7#11
D-6
61
Eb7#11
D-6
Eø
A7alt.
D-6
D♭/D

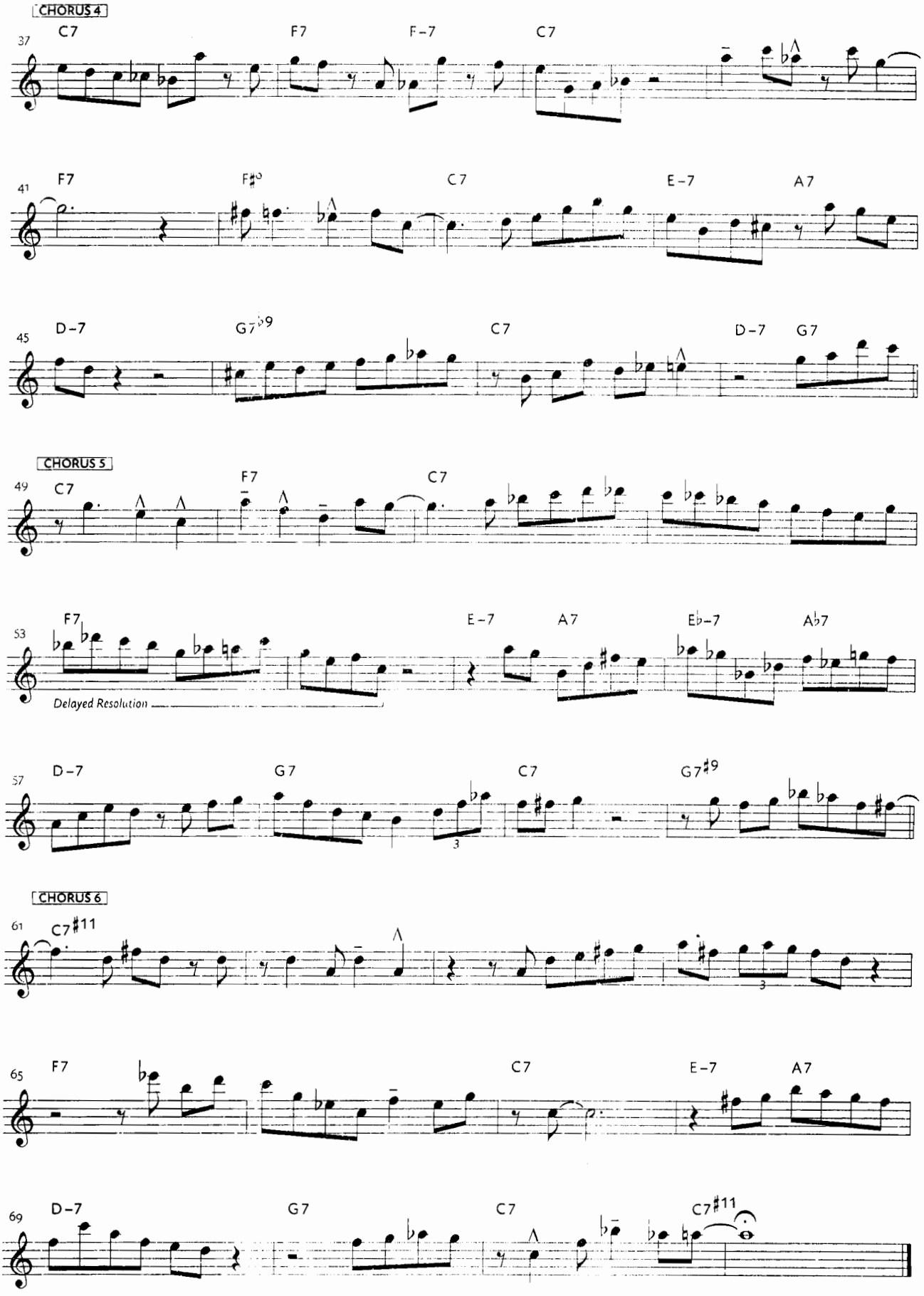
Bird Blues

TRACK 21

Jim Snidero



©1996 ADVANCE MUSIC. All Rights Reserved.


CHORUS 4
37
C7
F7
F-7
C7
41
F7
F♯°
C7
E-7
A7
45
D-7
G7♭9
C7
D-7
G7
CHORUS 5
49
C7
F7
C7
53
F7
E-7
A7
E♭-7
A♭7
Delayed Resolution
57
D-7
G7
C7
G7♯9
CHORUS 6
61
C7♯11
65
F7
C7
E-7
A7
69
D-7
G7
C7
C7♯11

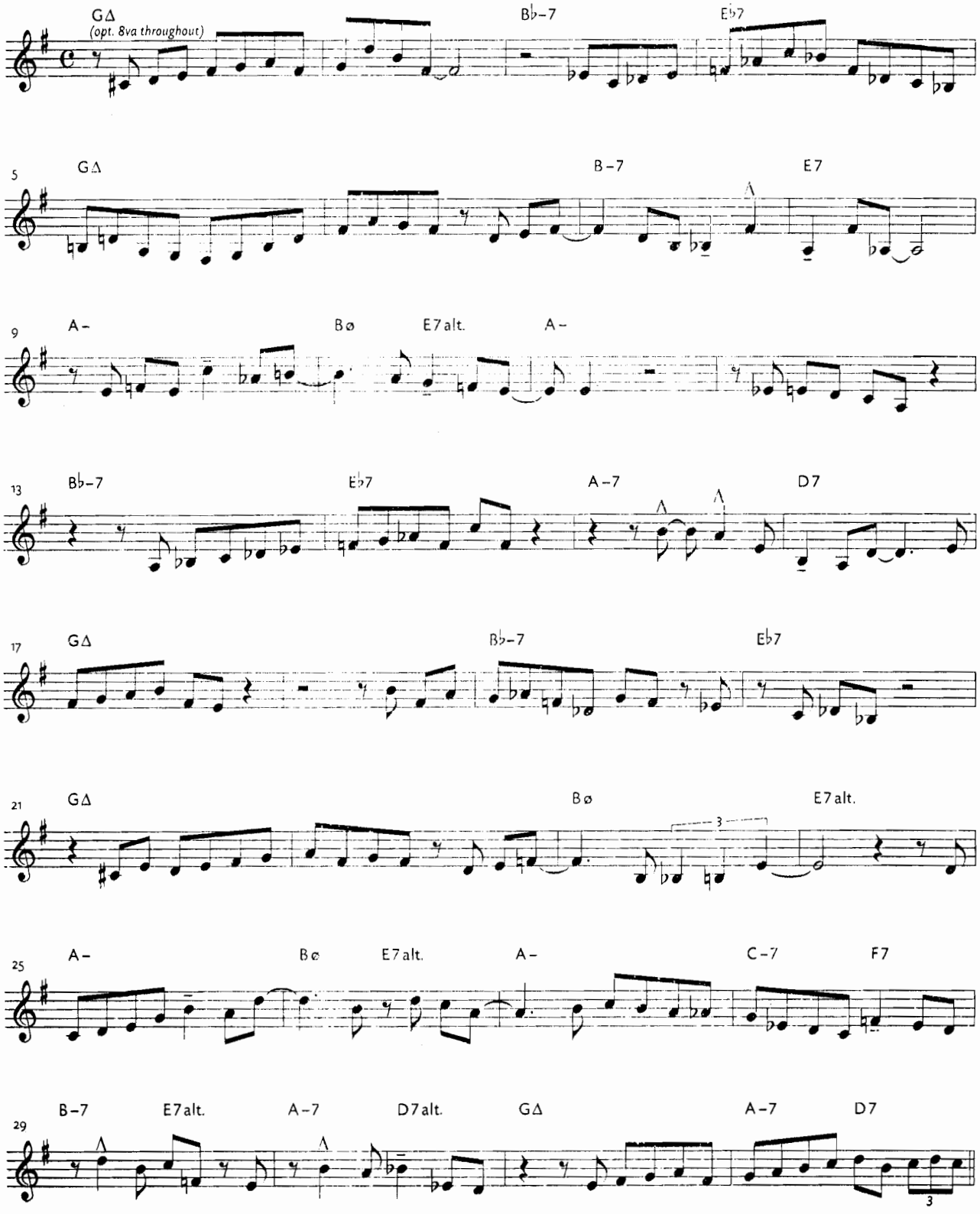
Somewhere

TRACK 22

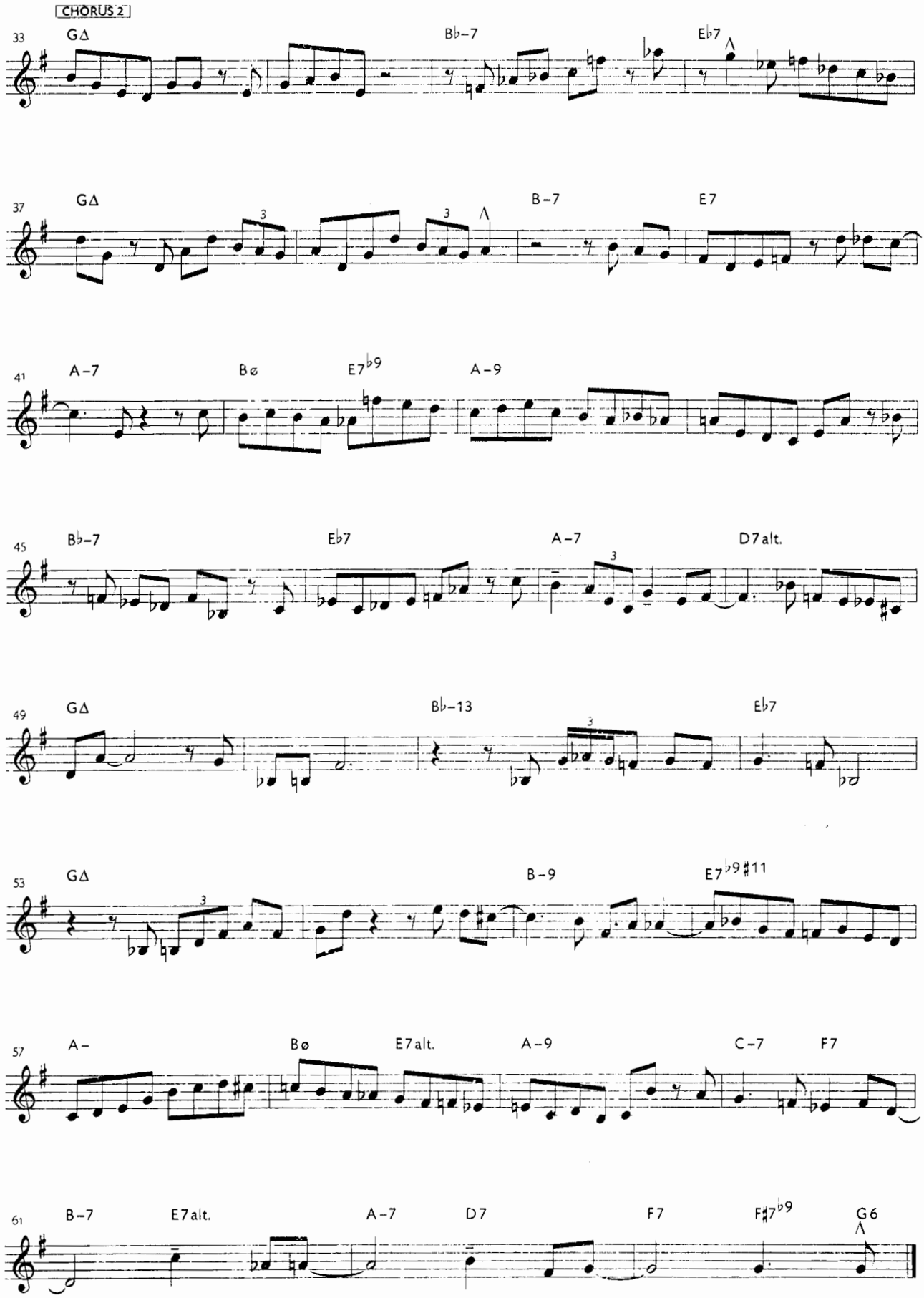
Jim Snidero

♩= 72

CHORUS 1



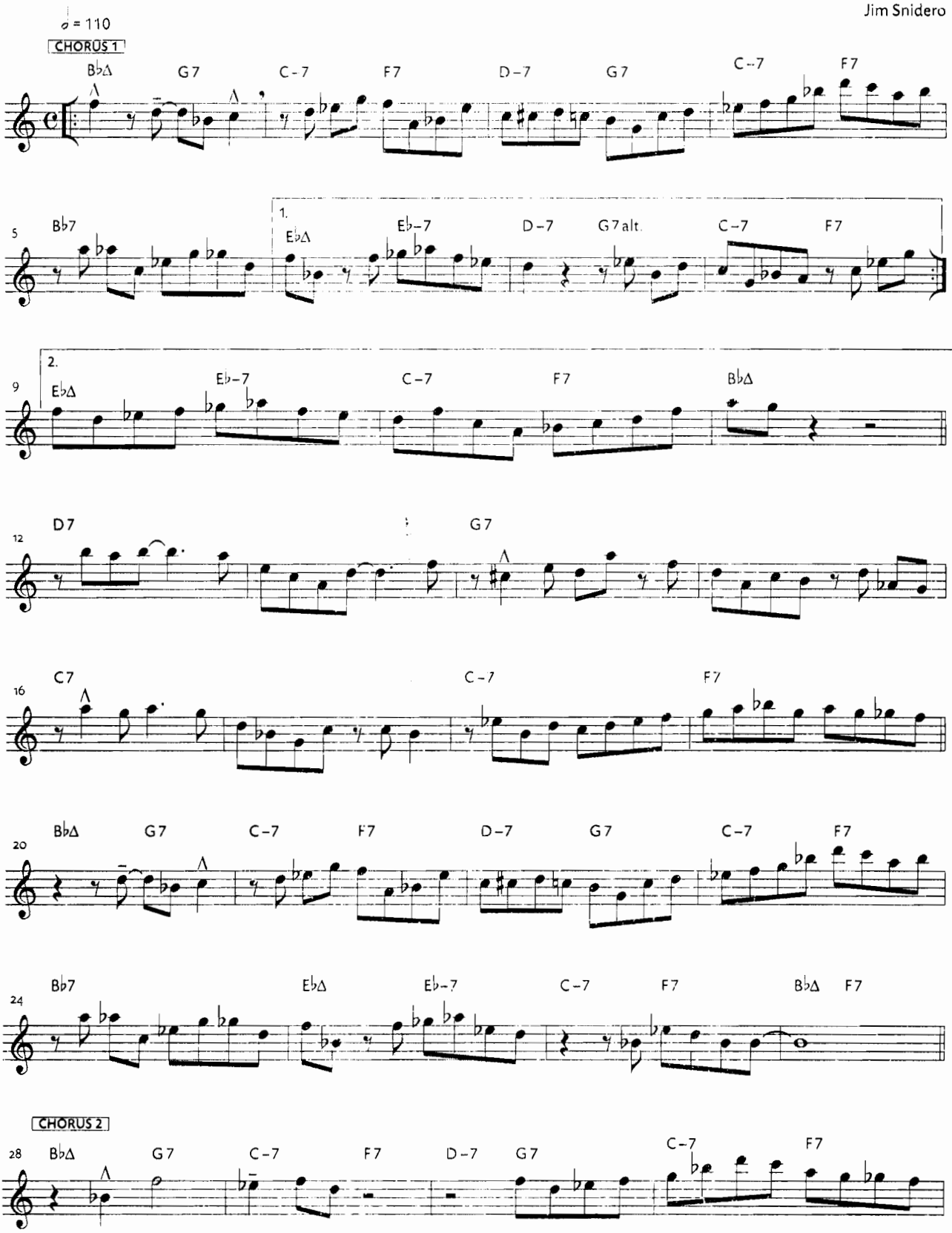
©1996 ADVANCE MUSIC. All Rights Reserved.


CHORUS 2
33
GΔ
B♭–7
E♭7
37
GΔ
B–7
E7
41
A–7
Bø
E7♭9
A–9
45
B♭–7
E♭7
A–7
D7alt.
49
GΔ
B♭–13
E♭7
53
GΔ
B–9
E7♭9♯11
57
A–
Bø
E7alt.
A–9
C–7
F7
61
B–7
E7alt.
A–7
D7
F7
F♯7♭9
G6

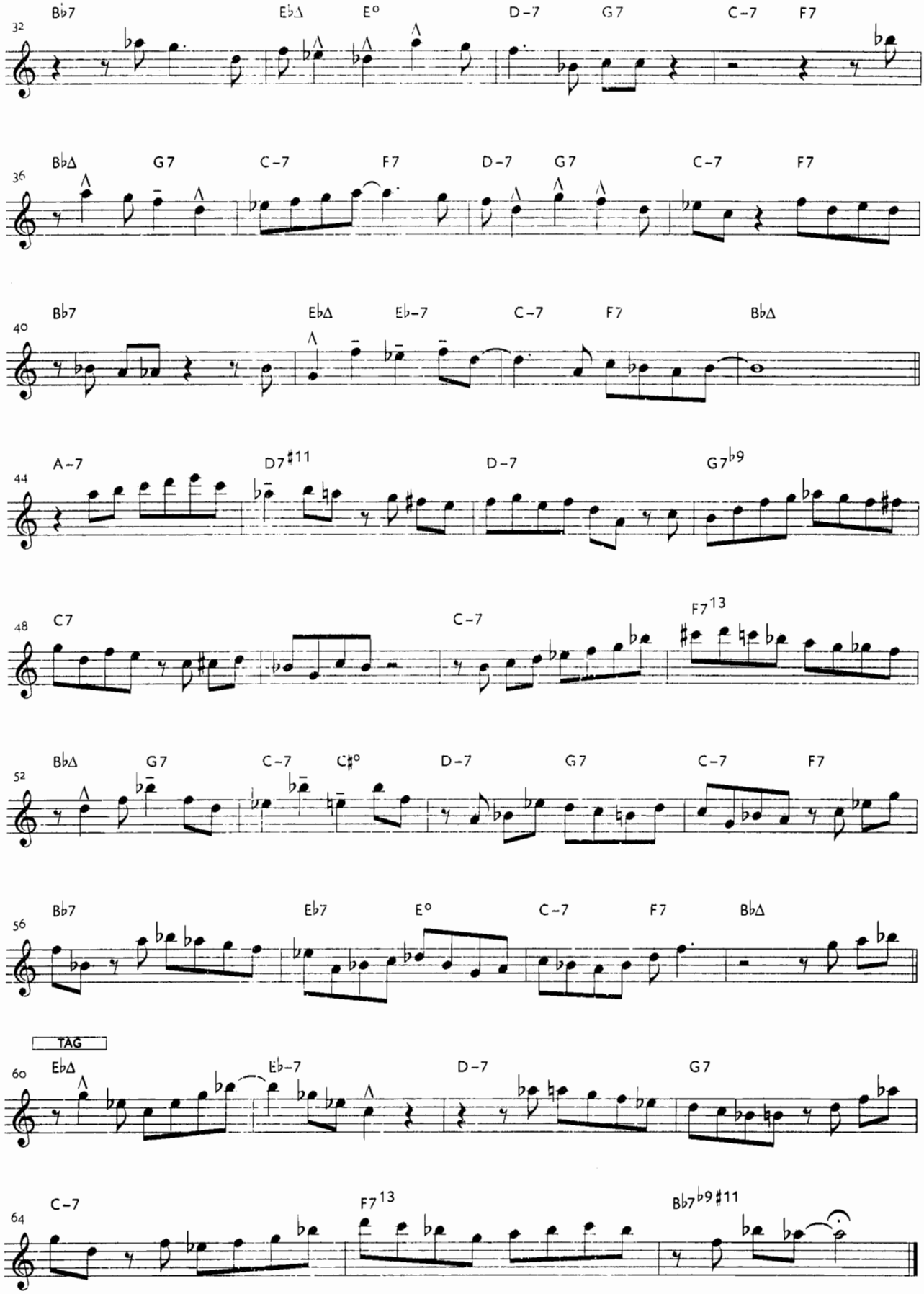
Passage

TRACK 23

Jim Snidero



©1996 ADVANCE MUSIC. All Rights Reserved.


32
B♭7
E♭Δ
E°
D-7
G7
C-7
F7
36
B♭Δ
G7
C-7
F7
D-7
G7
C-7
F7
40
B♭7
E♭Δ
E♭-7
C-7
F7
B♭Δ
44
A-7
D7♯11
D-7
G7♭9
48
C7
C-7
F7♭13
52
B♭Δ
G7
C-7
C♯°
D-7
G7
C-7
F7
56
B♭7
E♭7
E°
C-7
F7
B♭Δ
TAG
60
E♭Δ
E♭-7
D-7
G7
64
C-7
F7♭13
B♭7♭9♯11

ABOUT THE COMPOSER

Jim Snidero studied at the University of North Texas, then moved to New York City in 1981. He has recorded as a leader for Toshiba/EMI, Criss-Cross, Double-Time, and Red Records, among others. He has been a member of Toshiko Akiyoshi's Jazz Orchestra for over ten years, performed and recorded with Frank Sinatra, Jack McDuff, Eddie Palmieri and Frank Wess, among others, and is a frequent member of the Mingus Big Band. Snidero is also an instructor at the Mannes School of Music in New York City. He has given jazz workshops throughout the U.S., Europe and Japan, and is a Selmer clinician.

Jim Snidero studierte an der University of North Texas. 1981 zog er nach New York. Als Bandleader hat er für Toshiba/EMI, Criss-Cross, Double-Time und Red Records aufgenommen. Seit mehr als zehn Jahren ist er Mitglied des Toshiko Akiyoshi Jazz Orchesters, spielte u.a. in den Bands von Frank Sinatra, Jack McDuff, Eddie Palmieri und Frank Wess, mit denen er auch Aufnahmen machte. Er ist außerdem regelmäßig mit der Mingus Big Band zu hören. Als Lehrer ist er an der Mannes School of Music in New York City tätig und gibt Kurse in den U.S.A., in Europa und in Japan. Jim Snidero ist ein Selmer-*Clinician*.