

Gloucestershire Jazz Live – Woodwind Expectations

(Applicable to flautists, clarinetists and saxophonists)

1 - Preparation and practice

a) As a matter of principle ALL musicians should **arrive punctually at rehearsals / performances** in good enough time to set-up and work through individual warm-ups prior to the rehearsal / performance start time. Bringing a reliable music stand and 2 pencils is also expected.

b) All GJL members should **ensure they can perform their part to each piece**. If not then practising the necessary parts independently is expected.

2 – Development of listening skills

a) Listening should be a staple part of developing your musicianship. All GJL members are expected to **be familiar with the main developed jazz related genres**; (Blues), Dixieland, 1920s New Orleans style, Chicago “hot” style, Swing (1930-1950s Big Band music), Bebop, Bossa Nova, Latin, Funk and Fusion.

b) If unfamiliar then **the following styles should also be explored** (by listening and practising) as a developing jazz musician; Charleston, Stomps, Beguine, Foxtrot, Cha-cha, Quickstep, Jungle, Rhumba, East-Coast Jazz (1950s), West coast jazz (1950s), Soul Jazz plus more contemporary / modern styles (late 1960s onwards – eg. Free Jazz, Hip-hop) and more global styles (Cuban, Afro-Cuban, Salsa, Township etc.)

c) **Pivotal jazz woodwind players** to listen to:

Saxophonists - Sidney Bechet, Johnny Hodges, Coleman Hawkins, Lester Young, Charlie Parker, Julian “Cannonball” Adderly, John Coltrane, Art Pepper, Gerry Mulligan, Stan Getz, Dexter Gordon, Sonny Rollins, Albert Ayler, Wayne Shorter, Donald Byrd, Eric Dolphy, Lee Konitz, Ornette Coleman, Pee-Wee Ellis, Dave Liebman, Phil Woods, Michael Brecker, Bobby Wellins, Alan Barnes, Joshua Redman and Andy Sheppard.

Clarinetists - Johnny Dodds, Bud Freeman, Harry Carney, Benny Goodman, Artie Shaw, Barney Bigard, Benny Carter, Alvin Batiste, Eric Dolphy, Anat Cohen, Johnny Dankworth, Acker Bilk, Evan Christopher and Chris Biscoe.

Flautists - Frank Wess, Roland Kirk, Jim Newsom, Eric Dolphy, Yusef Luteef, James Moody, Hermeto Pascoal, Herbie Mann and Charles Lloyd.

d) For more woodwind players to discover please ask your band-leader or your instrumental teacher.

3 – Musical Knowledge

a) All GJL members are expected to be able to read musical notation, perform up to the expected standard of their band and be developing their improvising skills with their progressing knowledge. As a woodwind player this should mean:

Knowledge and understanding of:

- **Technical skills and techniques** (ability to play all upper, middle and lower ranges / using all keys and levers).

- **Time signatures**: 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 6/8 and 9/8

- **All Italian tempo directions**

- **Structural / textural terminology**: eg. A theme, B theme, Binary form, Ternary form, Rondo form, 32-bar song form, accompaniment, ad lib, bridge, break, chorus, fills, homophonic, intro, imitation, Instrumental, monophonic, octaves, polyphonic, solo, soli, tag, tutti, unison.

- **Specific jazz terminology**: Charleston, comping, head, solo “chorus,” improvisation, riff, “time.”

- **Rhythms**: semibreves [whole notes] to semiquavers [16th notes], triplets, quintuplets, sextuplets, cross-rhythms, polyrhythms, offbeat, syncopated and tied rhythms.

- **Dynamic markings**: from fff to ppp, crescendo, diminuendo, sforzando (sfz), subito forte-piano (sfp).

- **Articulation / phrasing markings**: accents, bends, clipped notes, doit, flips, grace notes, legato, lift, phrase mark, shake, smear, spill, staccato, tenuto, trills and vibrato.

Understanding of jazz chords is vital as well as arpeggios

Major, minor, major 6, minor 6, major 7, minor (major 7), minor 7, 6/9, 7, 9, 13, (b5), (#5), (b9), (#9), (#11)

Understanding of basic and jazz associated scales is also vital

Ionian, Natural minor (Aeolian), Harmonic minor, Jazz “Natural” minor, Chromatic, Blues, Mixolydian, Dorian, Lydian, Lydian Dominant, Phrygian, Locrian, Whole-tone, Altered, Diminished (half-whole), Diminished (whole-half)

Understanding the difference between straight, swing, shuffle and 12/8 grooves is vital to all jazz musicians

4 – Technical Ability

a) Ability to perform the following techniques – playing in the lower, mid and upper registers, ghost notes (half-valving), glissando (slides), growling and tonguing (single, double, triple, flutter), trick notes.

b) As a matter of principle all musicians should practice sight-reading on a bi-weekly basis (at least)

c) Developing the ability to perform from tempo 45 to 240 bpm