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introduction

The world of string playing is changing. Alternative styles of music are being played by musicians of all ages, nationwide. The jazz string program at Berklee College, started by Randy Sabien, now boasts 120 students. At the American String Teacher's Association National Convention in 2003 and at the ASTA Forum in 2004, well over 75 sessions were devoted to alternative styles of music. By embracing the overwhelming similarities and bonds between string players, and acknowledging the real differences of style, barriers between musicians are breaking down. Around the country, school ensembles playing jazz and fiddle music are becoming commonplace. Three of the finalists and two of the winners at the ASTA 2003 Alternative Styles Competition studied with Randy and Bob, and used *Jazz Philharmonic* materials. Both Randy and Bob have been at the forefront of the alternative styles explosion, and now further explore the worlds of jazz and improvisation in *Jazz Philharmonic: Second Set*. *Jazz Philharmonic: Second Set* builds from simple tunes, to more complex ones. In a pedagogically tested sequence, improvisation exercises build from very simple concepts to multiple-key changes and challenging rhythms.

The layout of the book includes a Preparatory Page for each tune. Echo back each phrase Randy plays on the CD to develop a sense of

jazz style and timing. Mastery of the Preparatory Page building blocks will prepare you to play the tunes, add solos and begin improvising. New in *Jazz Philharmonic: Second Set* are improvisation tips—it's just like having a private lesson on each tune! The Tune Page includes background parts for the violins and violas while the cellos and basses also learn to play jazz bass lines. The Solos Page introduces two progressively difficult jazz solos based on the tune. Developing arrangements is easy; some students can play the tune while others play a background or bass part. Individuals or sections can take turns playing the written-out solos, as well as improvising new solos. Easy piano parts are included in the teacher's manual so a complete rhythm section can be added to the strings. If no rhythm section is available, the CD can be used in performance. The left channel features Randy performing all the written tunes, solos, and several choruses of improvisation. The right channel features a professional rhythm section playing all the Background 2 and Bass 2 parts. By panning right or left you can play along with Randy or the rhythm section. The CD creates a great avenue for beginning improvisation as well as playing some great jazz tunes.

Put on the CD, learn the tunes and play along with Randy and the band. Enjoy!

the groove goes on tune and background



Medium swing

tune

background 2

bass 2

G7

C7

G7

To Coda

D.C. al Coda

D7#9

G7

Coda

D7#9

G7

Swing eighths

RIDE CYMBAL

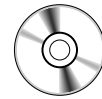
HI-HAT w/ foot

Open

Closed Tight

return to whatever preparatory page

CD: Dizzy Gillespie was a strong advocate for integrating Latin and/or Afro-Cuban styles into jazz. His 1948 album, “Dizzy Gillespie Big Band in Concert,” featuring Cuban drummer Chano Pozo, helped launch the popularity of this rich and evocative music. Contemporary musicians continue this practice. Ry Cooder, for example, has done this with his recordings of the Cuban group “Buena Vista Social Club.” **Improvisation Tip:** The chord progression follows the scale down from the root: A, G, F and E. Any form of an A minor scale will work as well as the blues scale. A melody using long notes on a low string will give a romantic or haunting feeling, while a more active melody using eighth notes on higher strings will create an exciting, energetic mood.



track **ten**

A Minor “be-bop” Scale

Am7

One-Bar Rhythmic Echoes

Two-Bar Rhythmic Echoes

One-Bar Melodic Echoes

Two-Bar Melodic Echoes