JAM BOOK 2018

Eb instruments

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** lyrics available in companion book*

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95	Two Sleepy People*	Bb
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103	You Are My Sunshine*	Bb
104	You're Driving Me Crazy*	F

JAM SKILLS - THINGS TO KEEP IN MIND

Or, "If you're too cool to read this, you need to read this."

1. Prioritize the collective sound. Make musical and personal choices that contribute to making good music together. Pursue personal growth, but with a prioritizing eye toward the whole gang.

2. Share the love. Help make this a great experience for more people by inviting others to participate, to play, to take solos, etc.

3. Let others lead. If you called the last tune, let that job go to others for a while now. Give folks space to call tunes, and encourage it as well.

4. Dynamics are good. Be comfortable playing softly and loudly. Listen to dynamics changes initiated by others, follow those changes, and when appropriate, initiate them yourself.

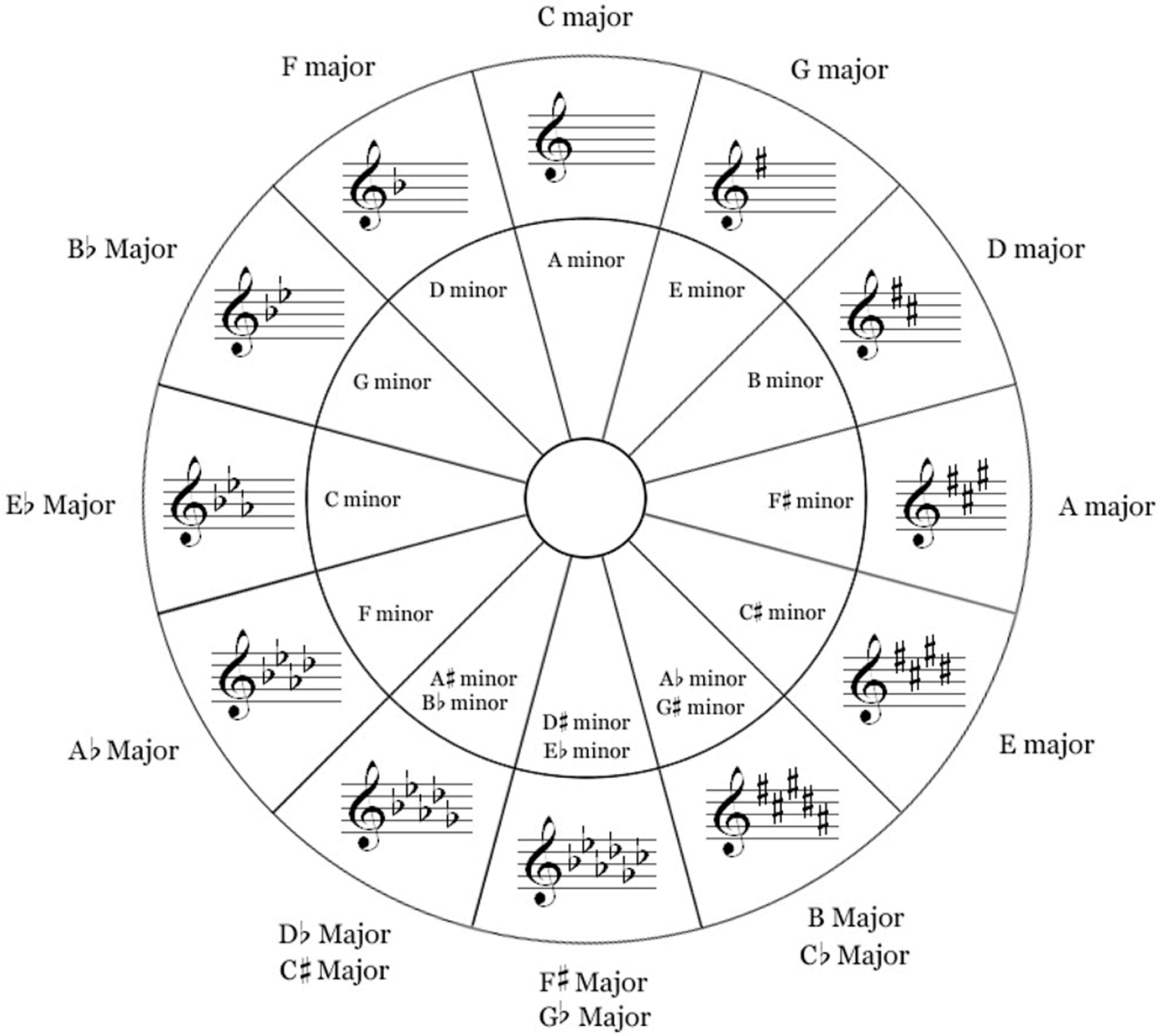
5. Don't be afraid to suck. Music is hard, and sometimes you gotta learn by doing. Take risks, and support others who are doing so. Ask questions. Caveat: While jams aren't performances, they are not practices either, so save the noodling, drilling, and shedding for a more private situation.

6. Giving feedback: In general, don't tell someone else how to play/sing. They're probably working on it. If they ask for advice, fine, but avoid impromptu unsolicited instruction and critique.

7. Receiving feedback: If someone gives you some advice, even if it rankles, give it some consideration. No need to defend your choices now; no one benefits from that. Just file it away.

THE CIRCLE OF FIFTHS

• used for seeing which keys relate to each other and how
• good quick reference for key signatures
• helps to understand how chord progressions tend to work



* Think of it like the periodic table. If you try to just “get it” all at once by staring at it, you’ll be overwhelmed. But keep coming back to it as you learn songs, chord progressions, and melodies, and you’ll slowly realize that it’s a very handy way of organizing some of the most important information!

The Roman Numeral System

(see graphic to the right)

It's a quick way of referring to a chord depending on what key you're in. For instance, if someone says "go to the IV", that would refer to F if you're in the key of C Major, but would refer to Bb if you're in F Major.

C Major	C	Dm	Em	F	G	Am	Bdim
	I	ii	iii	IV	V	vi	viio
G Major	G	Am	Bm	C	D	Em	F#dim
	I	ii	iii	IV	V	vi	viio
D Major	D	Em	F#m	G	A	Bm	C#dim
	I	ii	iii	IV	V	vi	viio
A Major	A	Bm	C#m	D	E	F#m	G#dim
	I	ii	iii	IV	V	vi	viio
E Major	E	F#m	G#m	A	B	C#m	D#dim
	I	ii	iii	IV	V	vi	viio
B Major	B	C#m	D#m	E	F#	G#m	A#dim
	I	ii	iii	IV	V	vi	viio
F Major	F	Gm	Am	Bb	C	Dm	Edim
	I	ii	iii	IV	V	vi	viio
Bb Major	Bb	Cm	Dm	Eb	F	Gm	Adim
	I	ii	iii	IV	V	vi	viio
Eb Major	Eb	Fm	Gm	Ab	Bb	Cm	Ddim
	I	ii	iii	IV	V	vi	viio
Ab major	Ab	Bbm	Cm	Db	Eb	Fm	Gdim
	I	ii	iii	IV	V	vi	viio

Intervals

An interval is the distance (number of pitches) between two notes. The chart below shows you some common ways that intervals are talked about among musicians. For instance, if you're in the key of C, and you accidentally play an Eb instead of an E, someone might say "I think that's supposed to be a major third, not minor third." It's good to know things!

piano keys	distance in half tones	name written	name spoken	interval referring to C	interval symbol
	0	C	C	tonic	1
	1	C# / Db	C sharp / D flat	minor second	b2
	2	D	D	major second	2
	3	D# / Eb	D sharp / E flat	minor third	b3
	4	E	E	major third	3
	5	F	F	perfect fourth	4
	6	F# / Gb	F sharp / G flat	tritone	#4 / b5
	7	G	G	perfect fifth	5
	8	G# / Ab	G sharp / A flat	minor sixth	b6
	9	A	A	major sixth	6
	10	A# / Bb	A sharp / B flat	minor seventh	b7
	11	B	B	major seventh	7
	12	C	C	octave	8

Jam Lingo. Here are some terms you might hear during the jam.

Bar – Measure. For swing, a bar will have four quarter notes.

Break – A transitional passage in which a soloist plays unaccompanied. Often at the end of a phrase.

Bridge – The contrasting middle section of a tune; often the B section of an AABA tune.

"Call a tune" – Pick the next song to play.

Chart – A musical score.

Chord tones – Notes in a chord. The root, third, fifth, and seventh. For a Bb chord, chord tones are Bb, D, F, and Ab.

Chorus – The main section of the song that repeats, including the played/sung melody and solos, but not including any intros, verse, or extended endings.

Counting off – Giving the tempo and meter by snapping fingers and counting out loud.

Double time feel – A time feel twice as fast, so that written eighth notes now sound like quarter notes, while the chords continue at the same speed as before.

"Four on the floor" – A way of playing in the rhythm section that emphasizes all beats in a measure rather than only the second and fourth beat. Aka "four to the bar," "four to the floor."

Half time feel –A time feel half as fast, while the chords go by in the same amount of time.

Head – The melody.

"Lead a tune" – Take on the role of band leader. This can include counting off, calling solos (determining who takes a solo and when), and deciding how to end the tune.

Lead sheet – A sheet with the melody (head) and accompanying chords.

Tempo – The speed of the tune (think Beats Per Minute or BPM).

Top – The beginning point of each chorus, the first beat of the first measure.

Rhythm Changes – The chords to 'I Got Rhythm' (Gershwin), somewhat modified and simplified. Many jazz tunes use these changes and every player must know them. There are several variations.

Riff – A relatively simple, usually bluesy and catchy repeated phrase. May be played behind a soloist or as part of a head.

Shout chorus – A special chorus played near the end of a tune, usually in place of the melody. For this jam, a shout chorus could be comprised of the horn players using a riff.

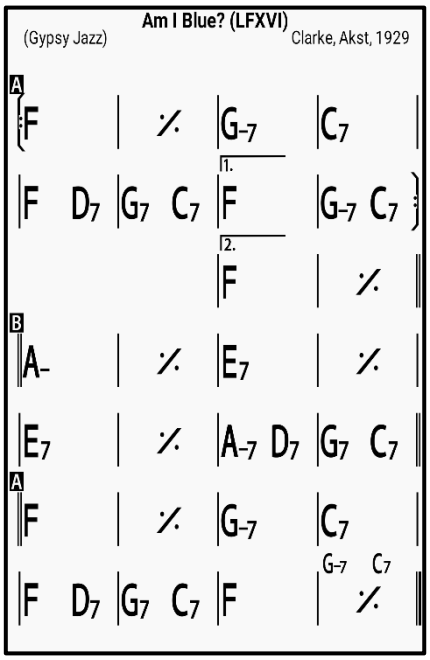
Stop time – A rhythm where certain beats aren't played, e.g. 1 2 3 (rest) 1 2 3 (rest).

Trading 4s (or 8s, 2s) – An arranging technique in which musicians consistently alternate brief solos of pre-set length (for trading fours, four bars; musicians may also trade twos, eights, and so forth).

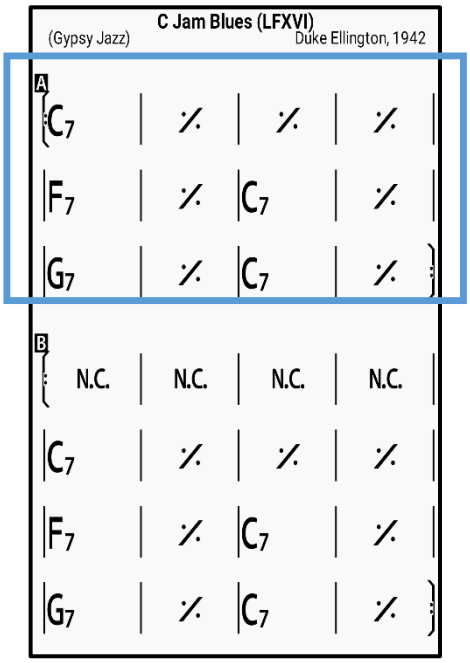
Verse – A special part of a tune often played at the beginning to introduce the chorus.

See also:
https://www.apassion4jazz.net/glossary.html
https://berkleecitymusicnetwork.com/2014/04/01/do-you-speak-jazz-jazz-slang-glossary/

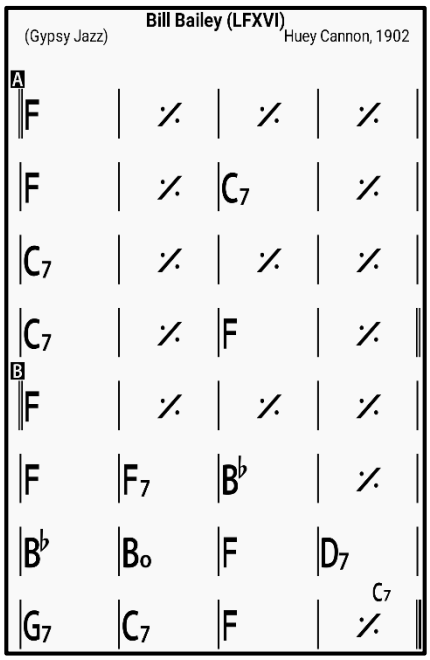
Common forms



AABA. 32 bars. Each section has 8 bars. The B section, or "bridge" offers contrast.

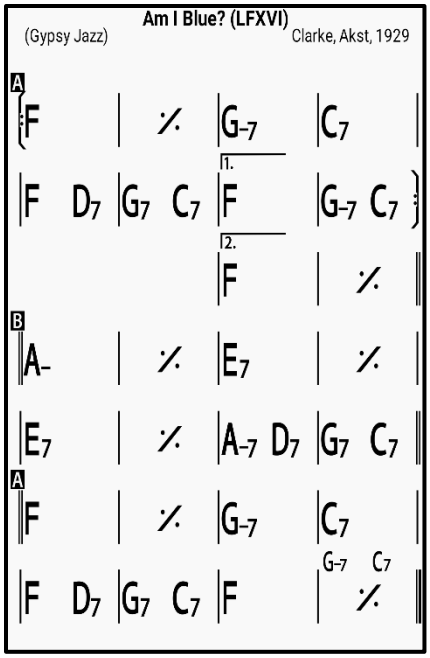


12 bar blues. Four bars on the root (I) chord, 2 bars on IV, back to I; two bars on the V. back to I.

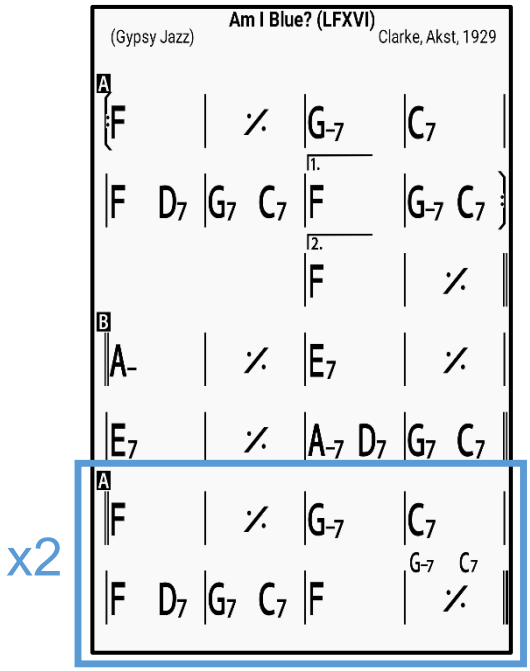


AB. 32 bars. Each section has 16 bars.

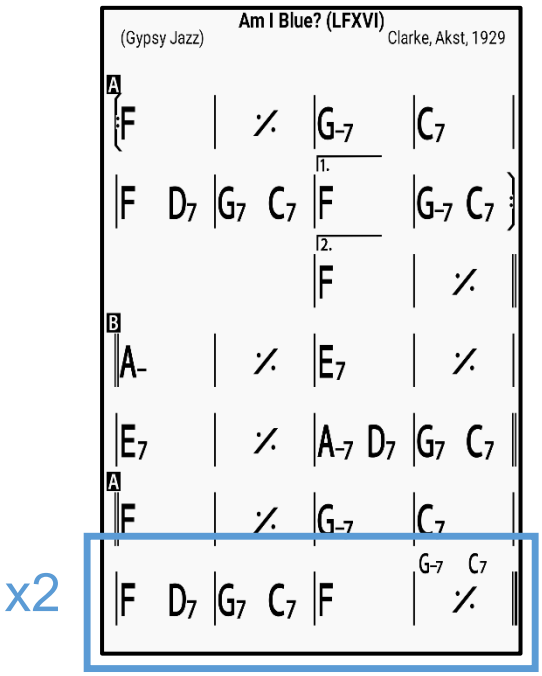
Common song intros



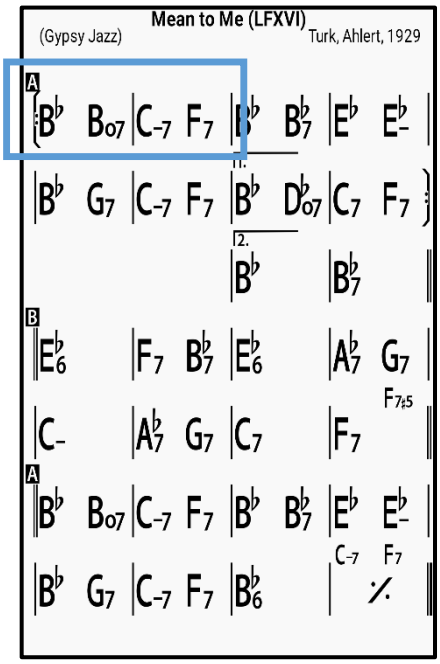
"From the top." Begin from the very top. Often a horn player will play the head.



"Last 8." Play the last 8 bars before the head.

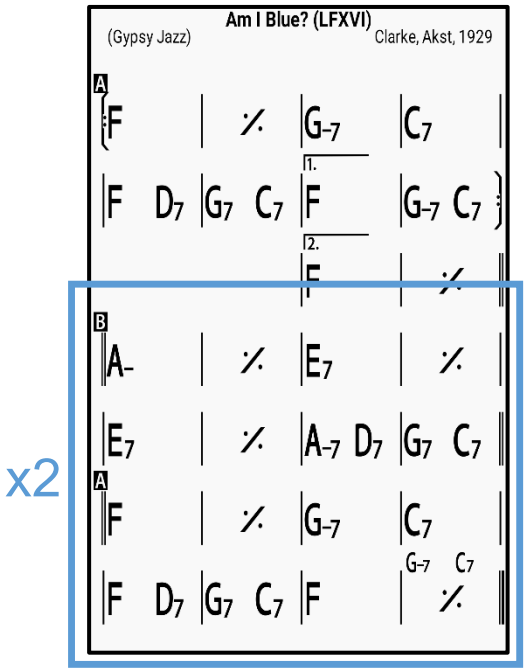


"Last 4." Play the last 4 bars before the head.

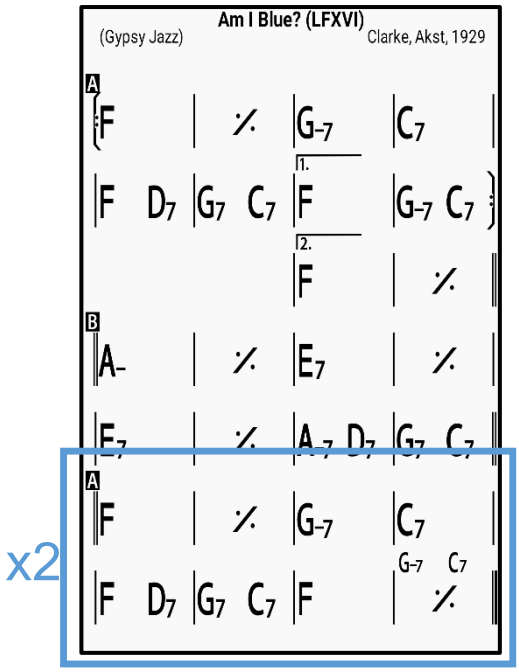


"Two bar vamp." Repeat the first two bars until the soloist begins the head.

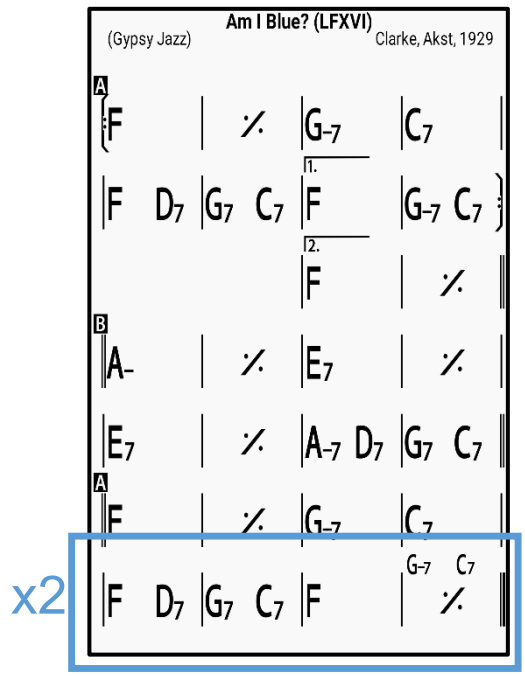
Common song endings



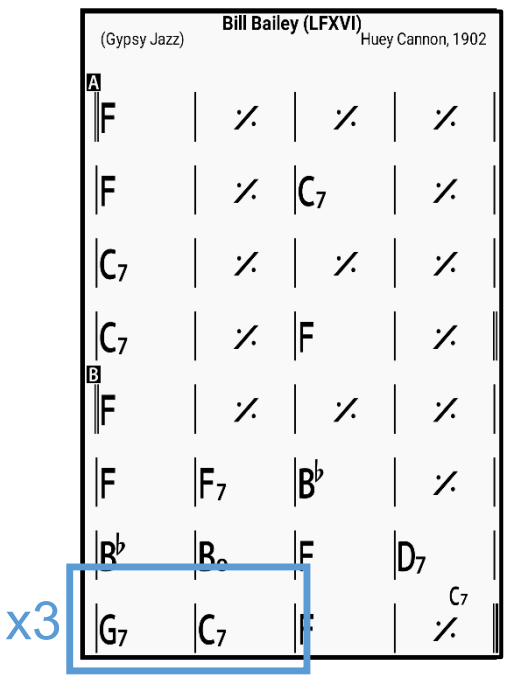
"From the bridge" or "second half." Repeat the second half.



"Last 8." Repeat the last 8 bars.



"Last 4." Repeat the last 4 bars.



"x3." Repeat the third and fourth bars from the end three times

(Bill Bailey won't you please come, Bill Bailey won't you please come, Bill Bailey won't you please come home)

Ideas for taking initiative. Here are some fun ways to create texture during the jam.

Call new rhythms for the rhythm section (i.e. stop time). For example, the guitar player might call “THREES!” The rhythm section them plays the first three notes in every bar and rests on the fourth note. For ONES, play just the first note of every bar. For CHARLESTON play the first and third note syncopated (i.e. in a Charleston rhythm).

Call a tune. Offer an idea for a tune. Have an idea for how you want to start and end the song. If you are a melody player, know the melody.

Introduce a feeling. “Can we play the first chorus of this tune sneaky?” Or lovely. Or lively. Upbeat. Mellow. When you are soloing, you might play legato (notes are smooth and tied together) or staccato (notes are short and detached). Other players can respond to the ideas offered by the soloist.

Introduce a riff. One horn player might start a riff by playing the root of the chord (e.g. Eb if the chord is Eb) on the ones and threes, for example. The next horn player might join the riff on the third of the chord (e.g. G if the chord is Eb) and another might join on the 7 (e.g. D if the chord is Eb). Riffs are particularly punchy during a bridge. You might call a whole riff chorus.

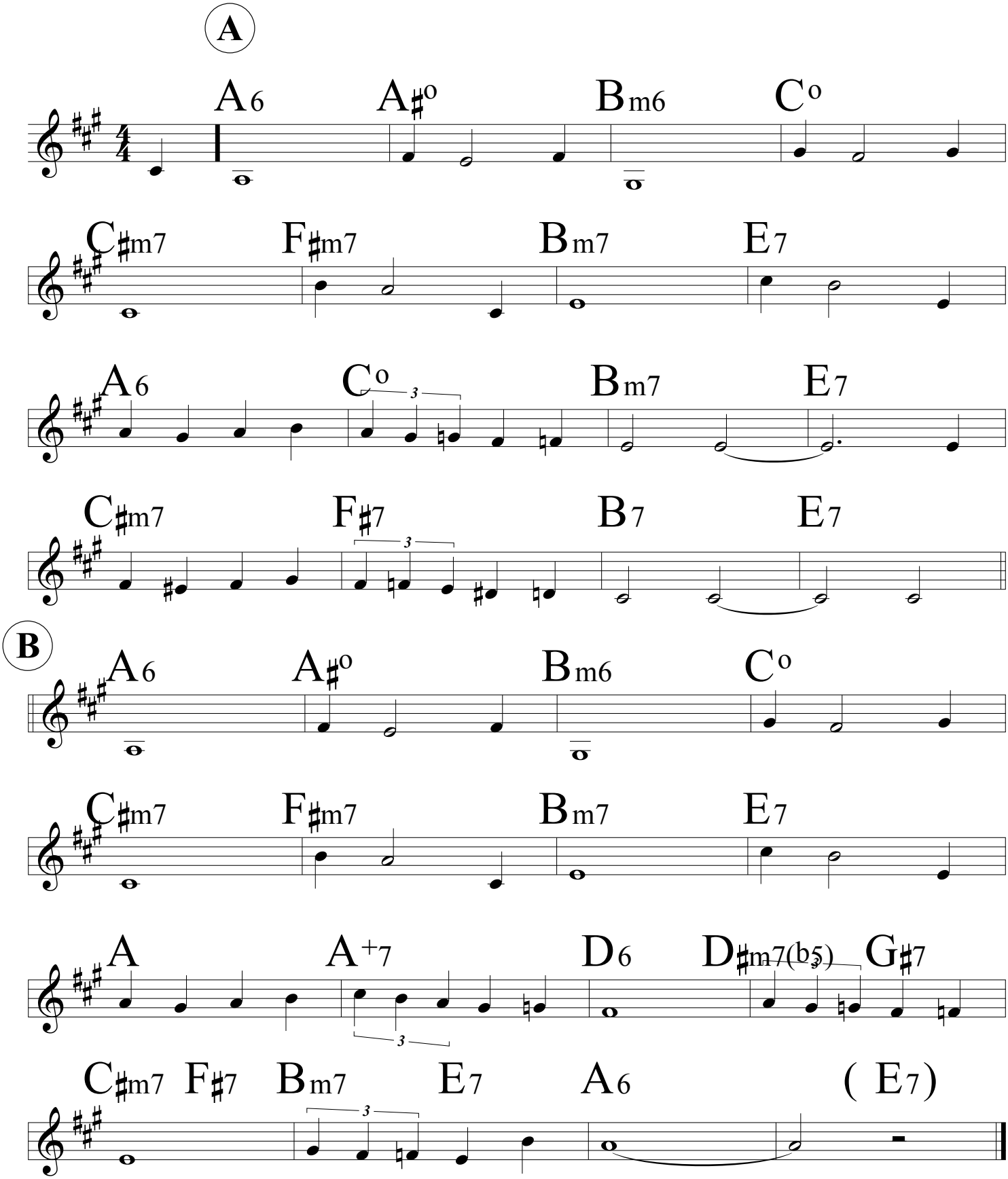
Trade fours. Trading fours (or 8s) is a great way to feature everyone when the jam is big! Two horn players might trade fours with each other. The saxophone plays four bars, then the trumpet, then the sax, then the trumpet… Or you might get the whole horn line involved and trade fours “down the line.” Or the horns might trade 4s with the rhythm section. For example, a chorus might look like: trumpet, piano, sax, guitar, trumpet, bass, sax, drums. This is a good way to feature the rhythm section without really long drum solos. Trading fours is also a really good way to encourage newer musicians.

Introduce dynamics. If you’re playing a solo, you can use your playing and your body language to suggest the band quiet down, or get louder.

Eb Instruments

A Fine Romance

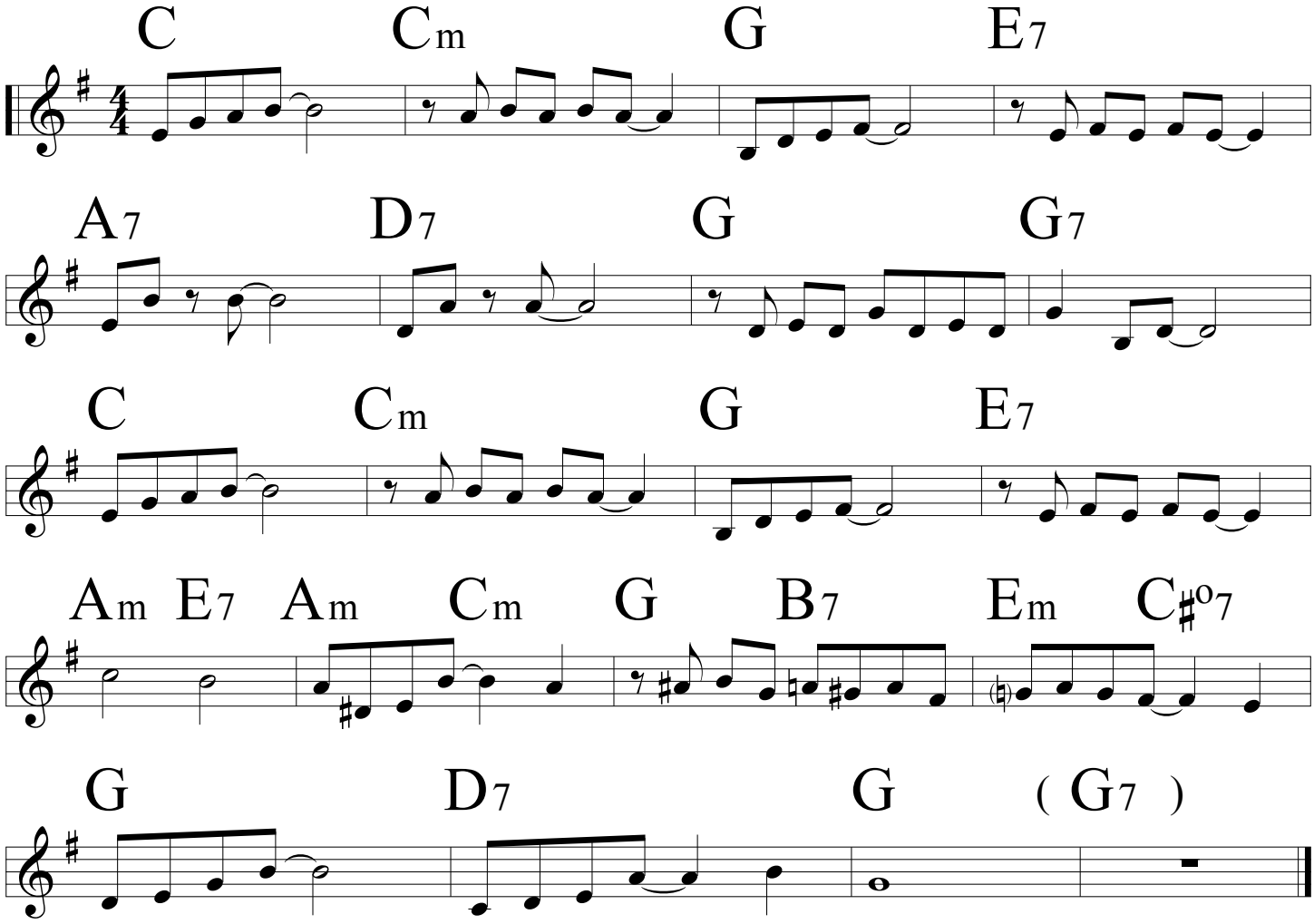
Jerome Kern & Dorothy Fields, 1936



Eb Instruments

After You've Gone

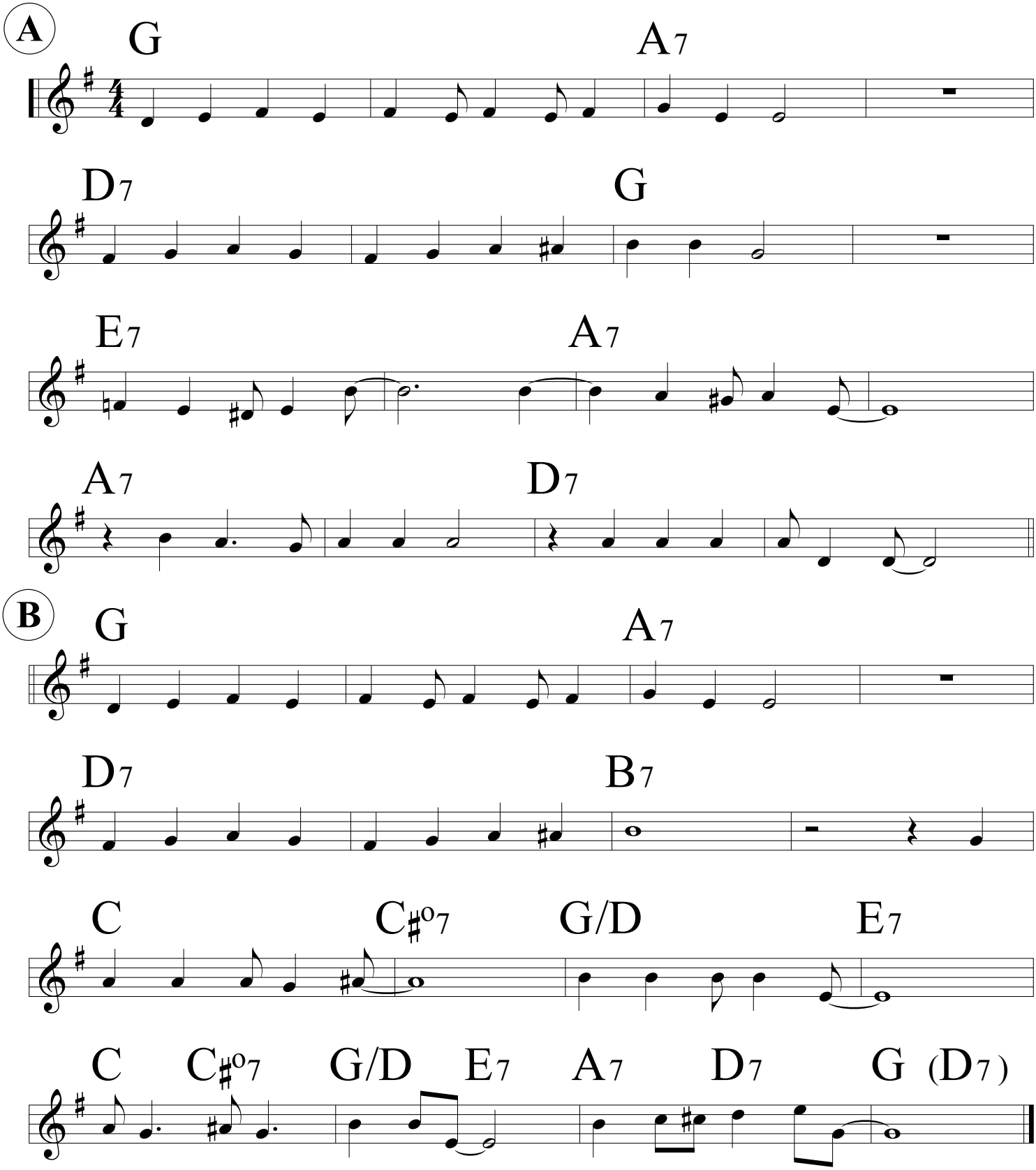
Turner Layton & Henry Creamer, 1918



Eb Instruments

Ain't Gonna Give Nobody None of My Jelly Roll

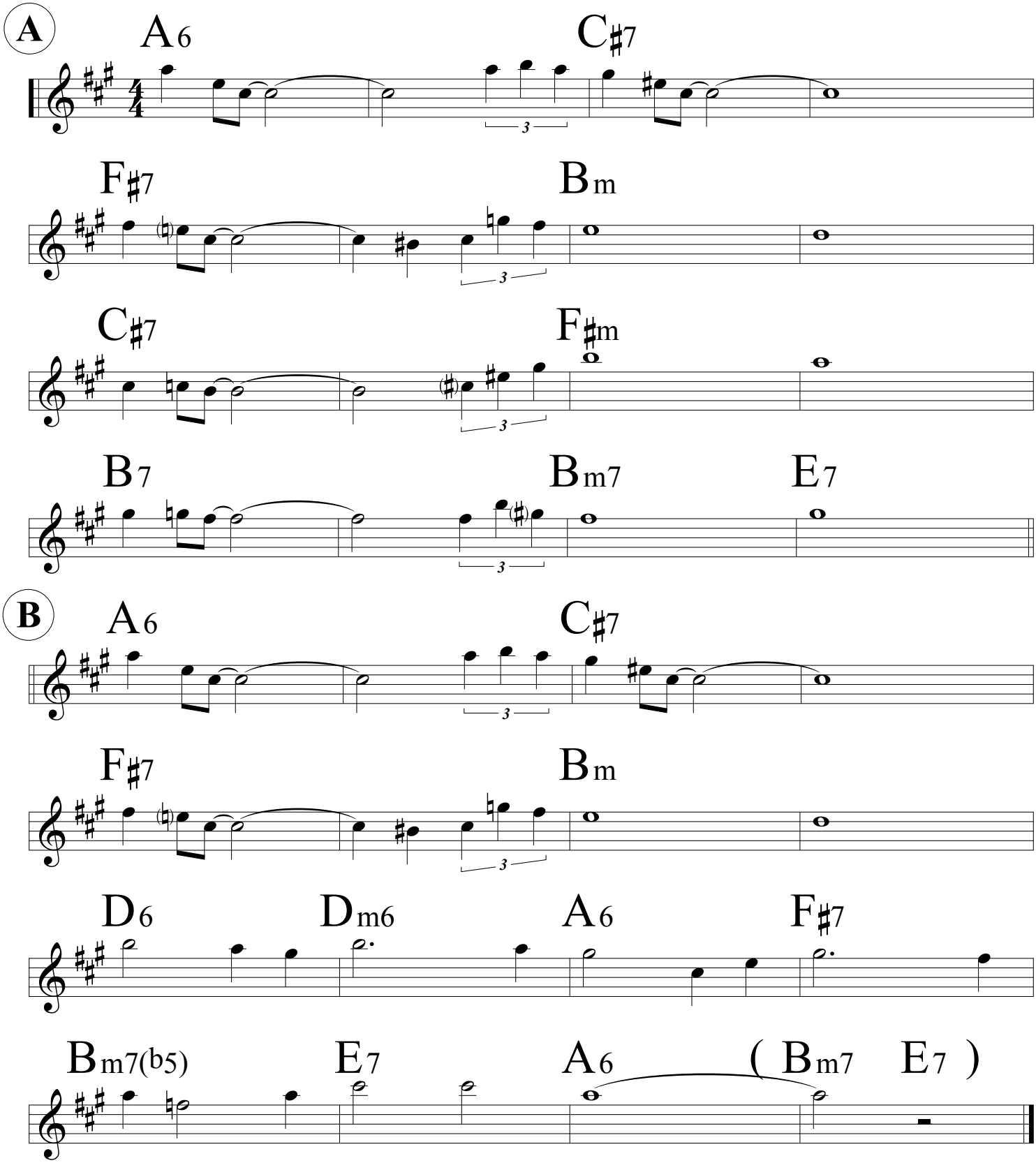
Clarence & Spencer Williams - 1919



Eb Instruments

All of Me

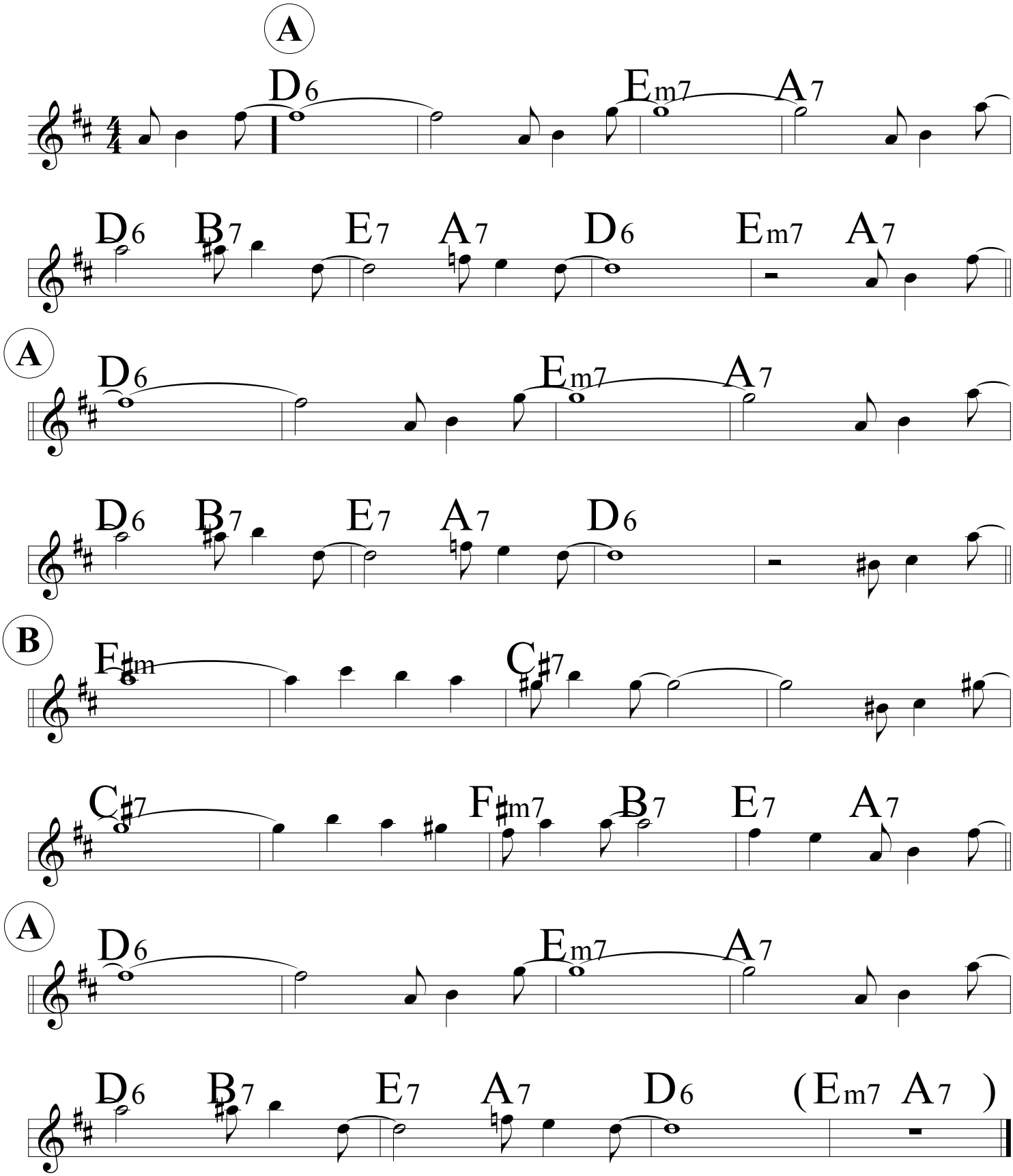
Seymore Simons & Gerald Marks, 1931



Eb Instruments

Am I Blue?

Grant Clarke & Harry Akst, 1929

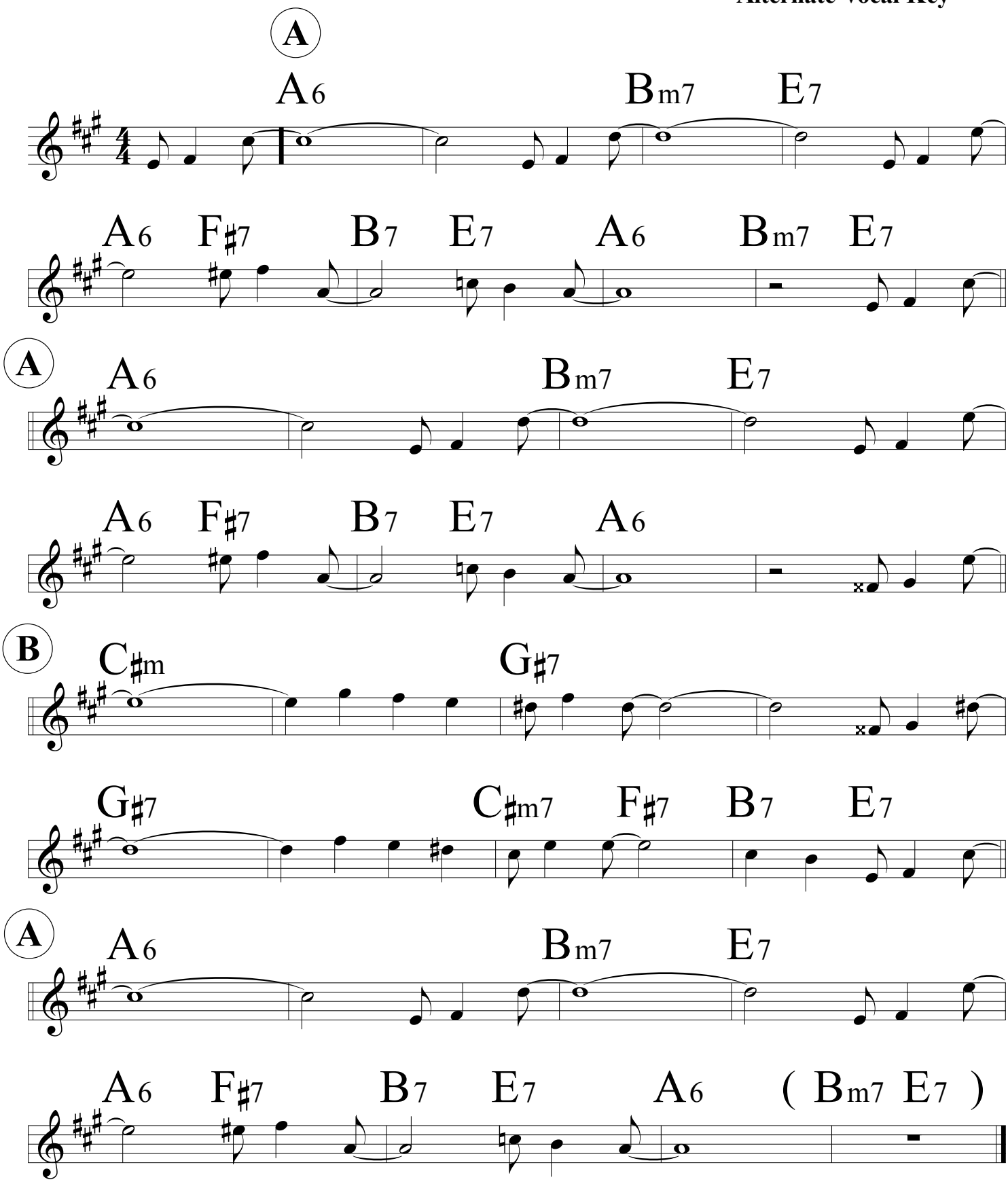


Eb Instruments

Am I Blue?

Grant Clarke & Harry Akst, 1929

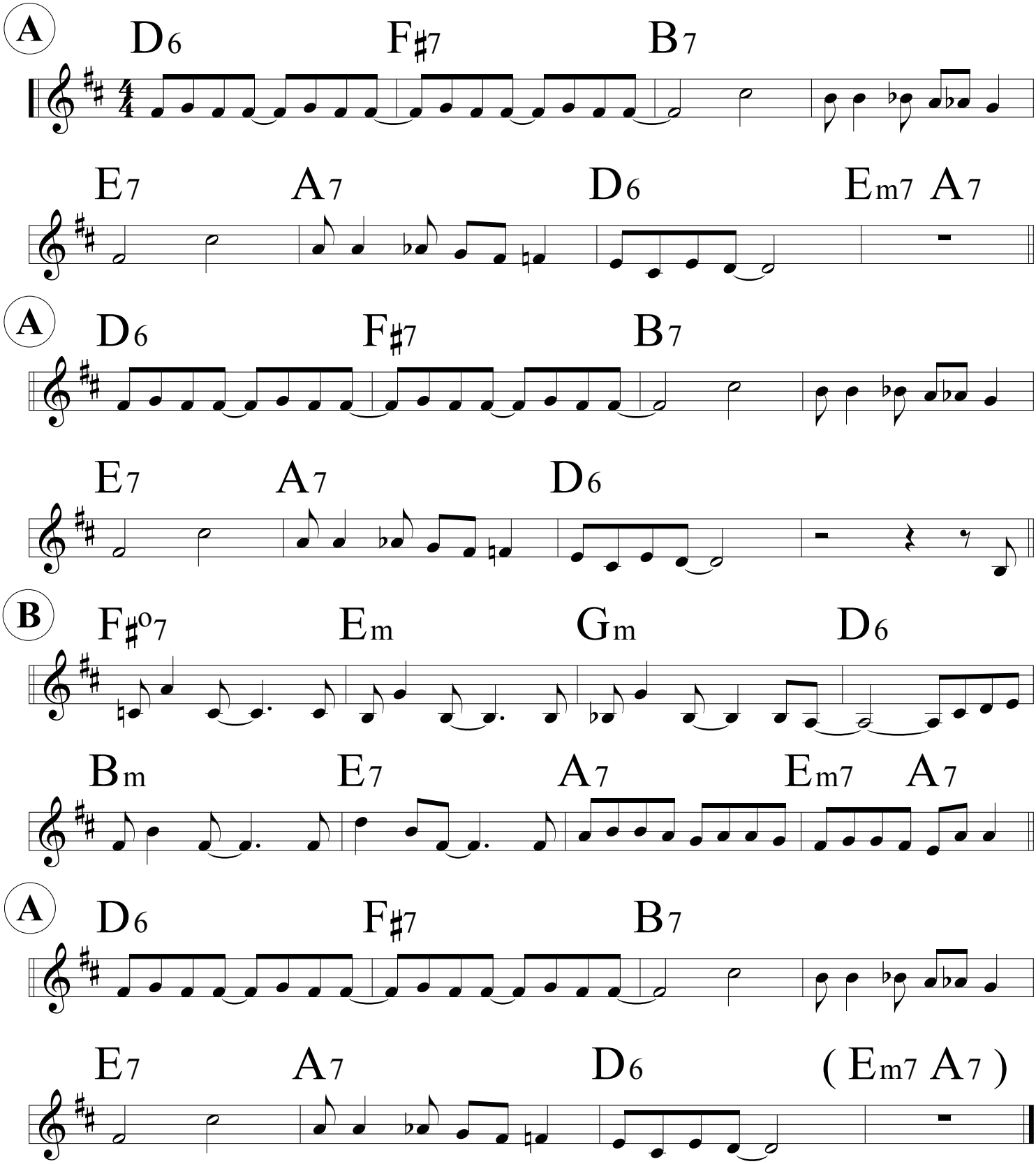
***** Alternate Vocal Key *****



Eb Instruments

As Long As I Live

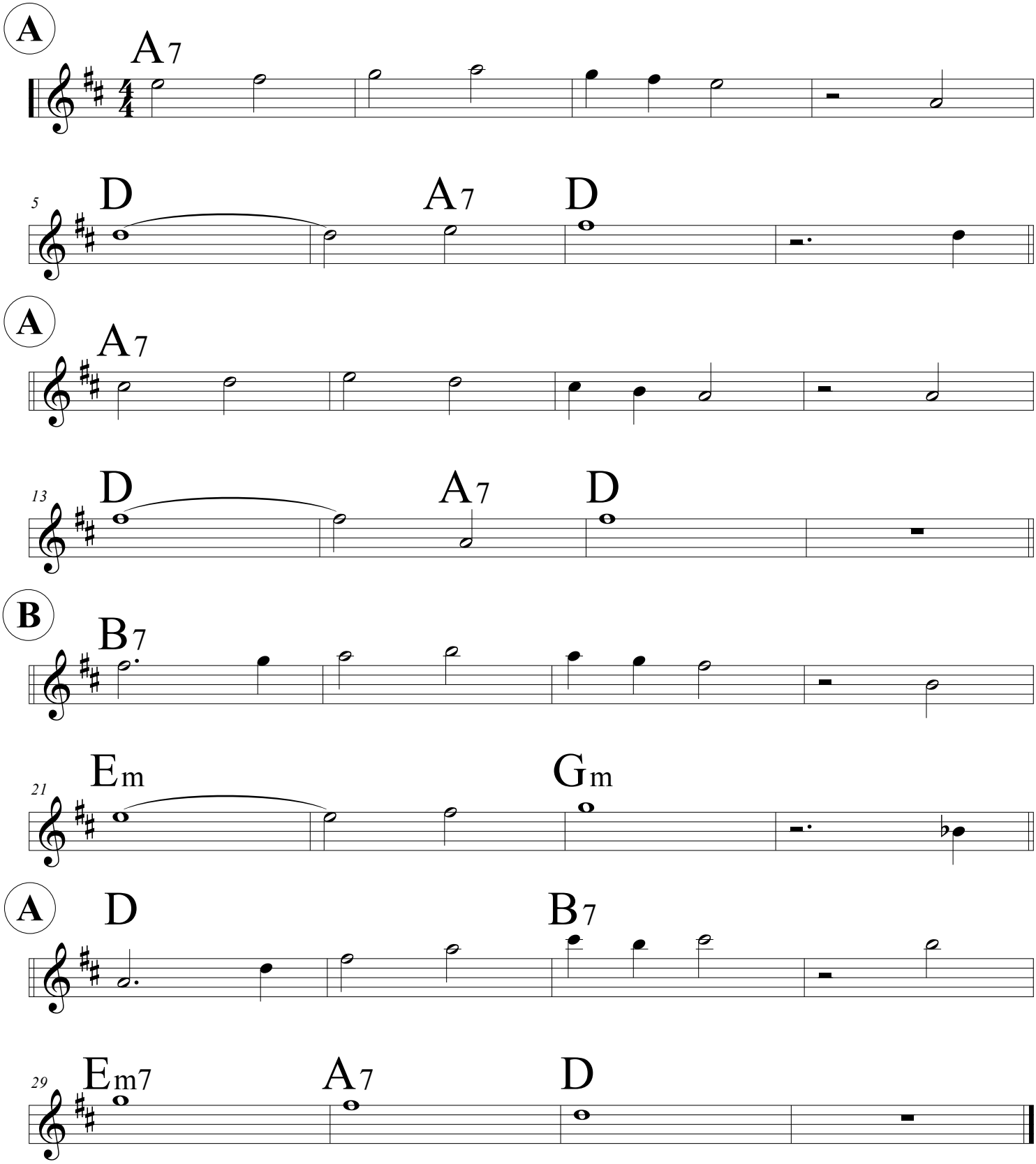
Ted Koehler & Harold Arlen, 1934



Eb Instruments

Avalon

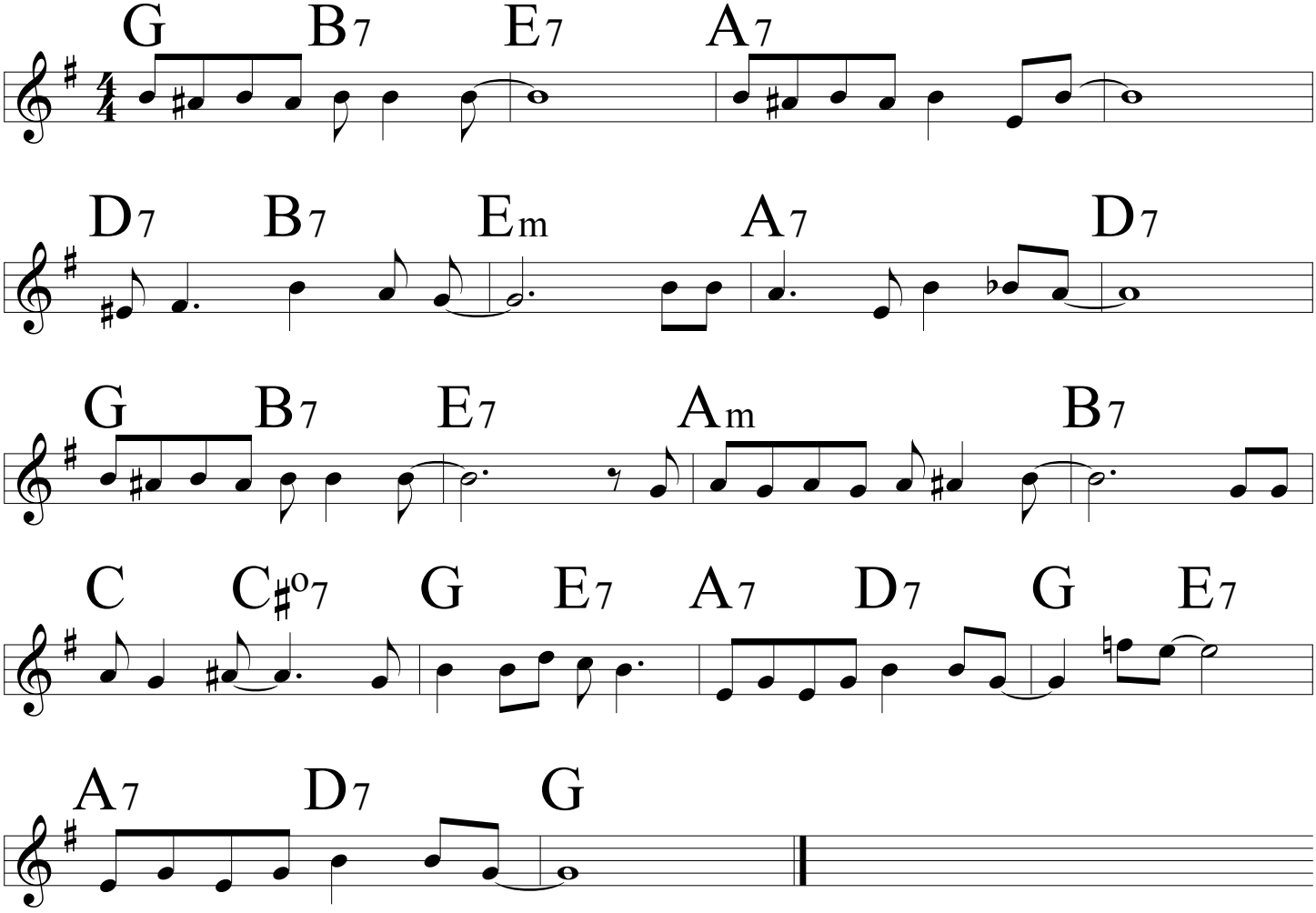
Al Jolson / Vincent Rose 1920



Eb Instruments

Baby, Won't You Please Come Home?

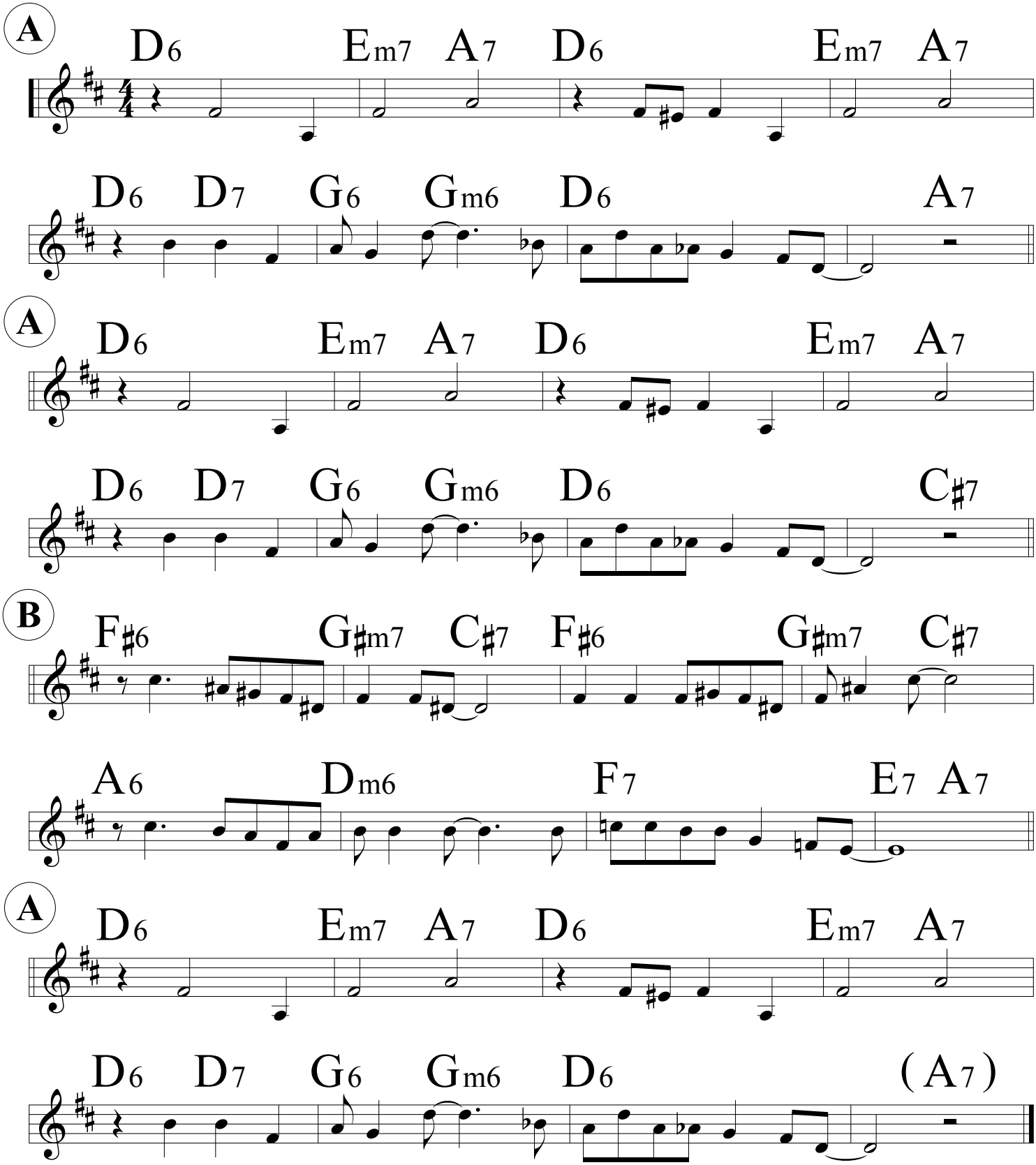
Warfield & Williams, 1919



Eb Instruments

Between the Devil and the Deep Blue Sea

Ted Koehler & Harold Arlen, 1932

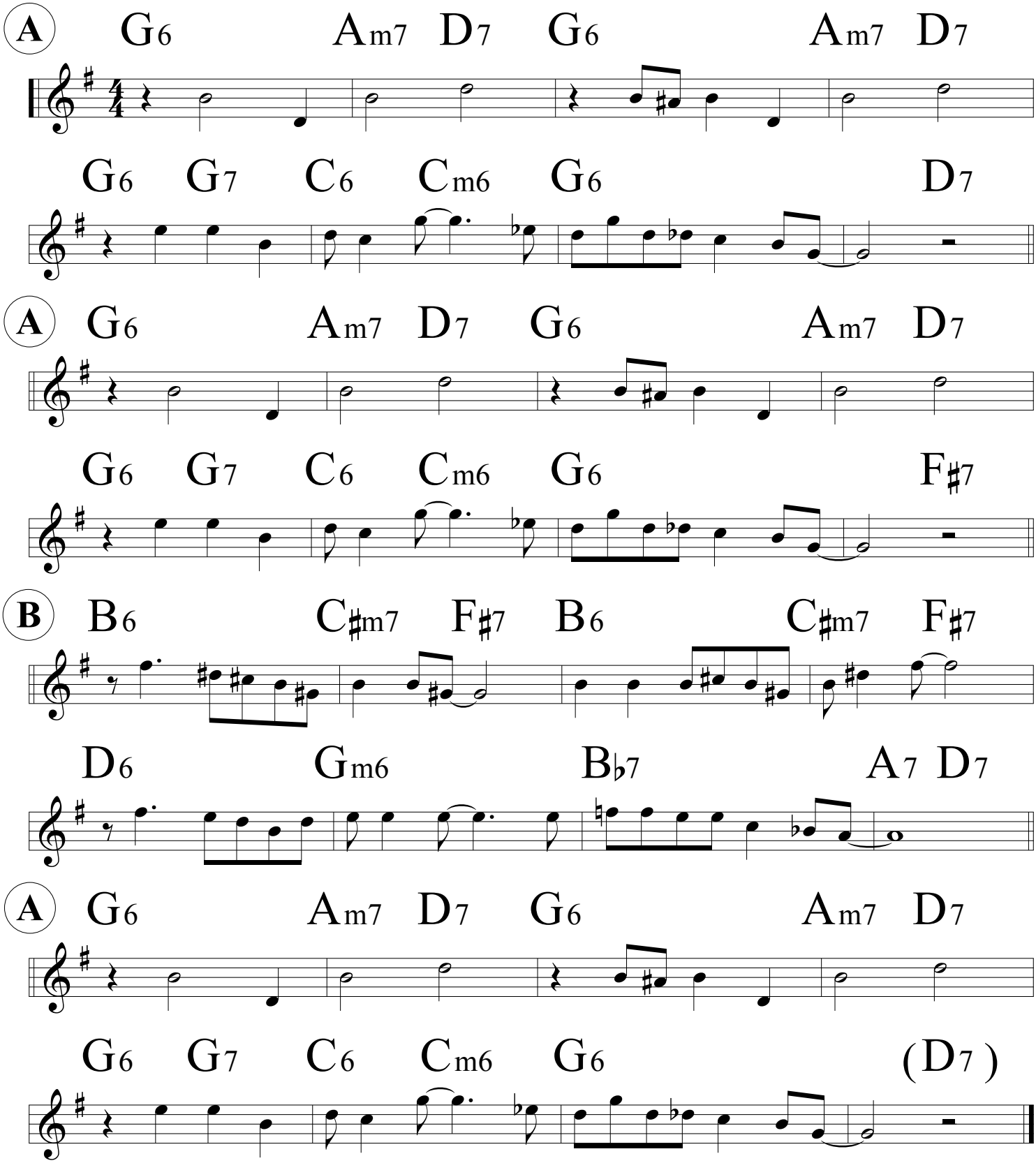


Eb Instruments

Between the Devil and the Deep Blue Sea

Ted Koehler & Harold Arlen, 1932

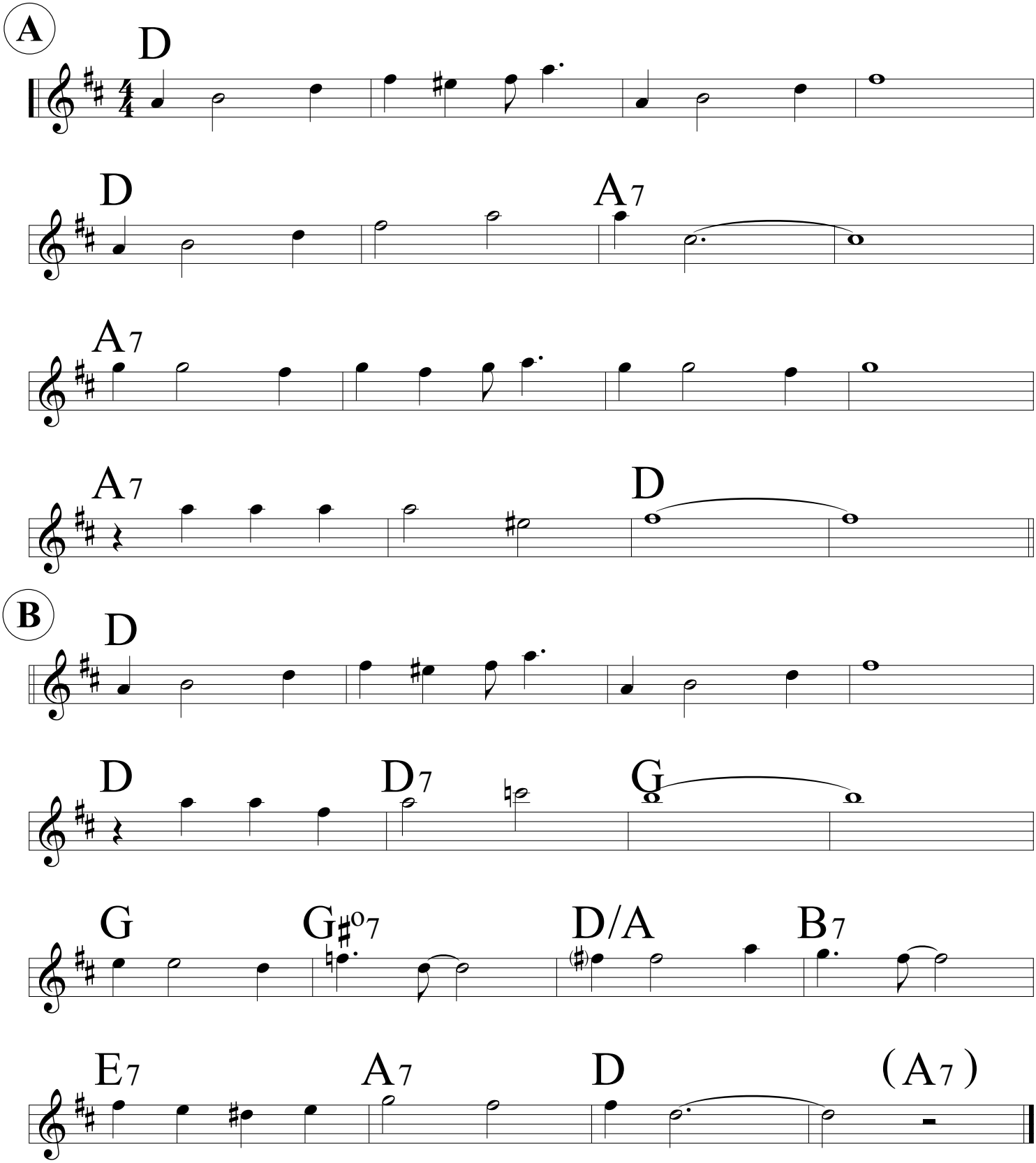
***** Alternate Vocal Key *****



Eb Instruments

Bill Bailey (Won't You Please Come Home?)

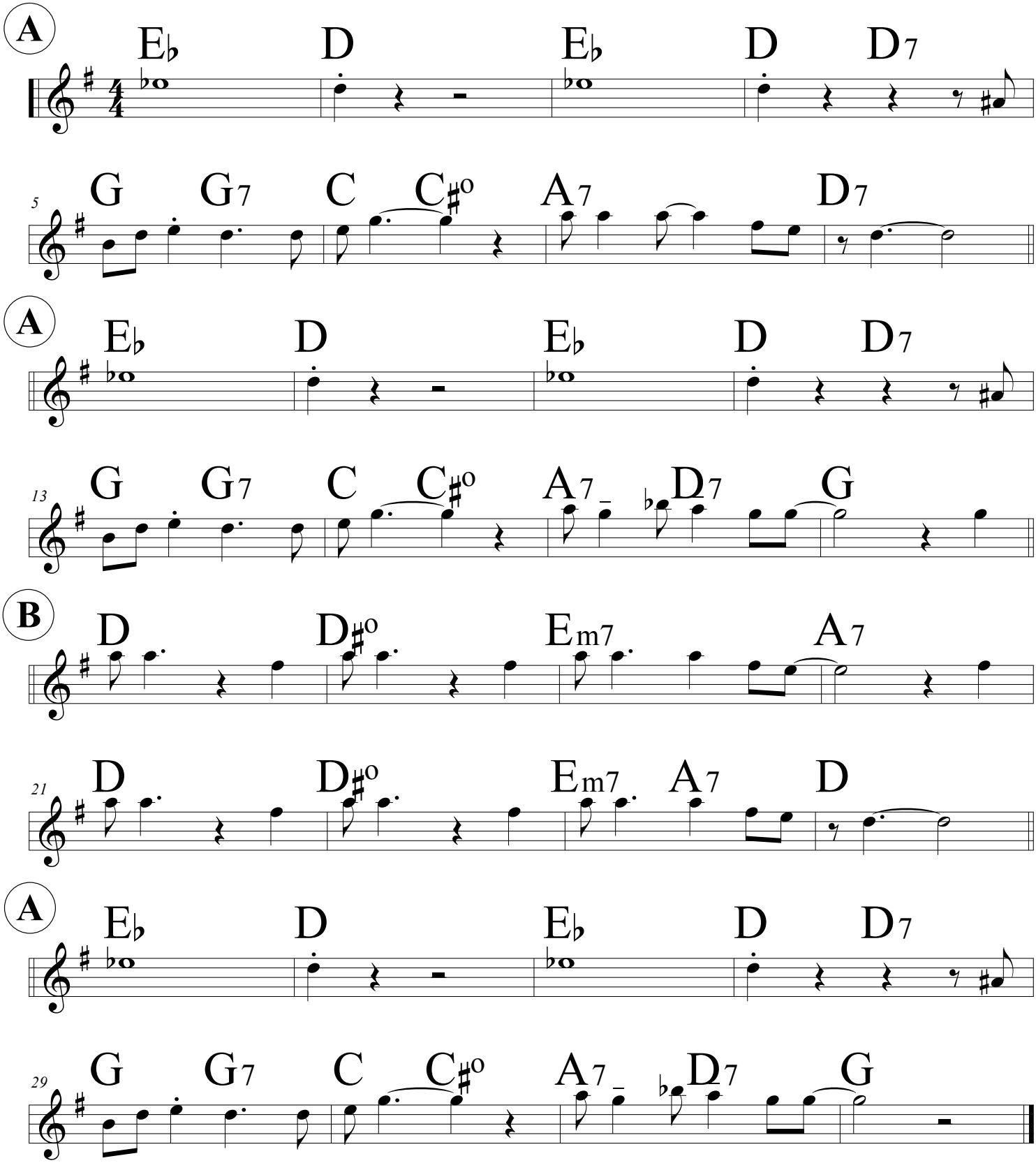
Huey Cannon, 1902



Eb Instruments

Blue Lou

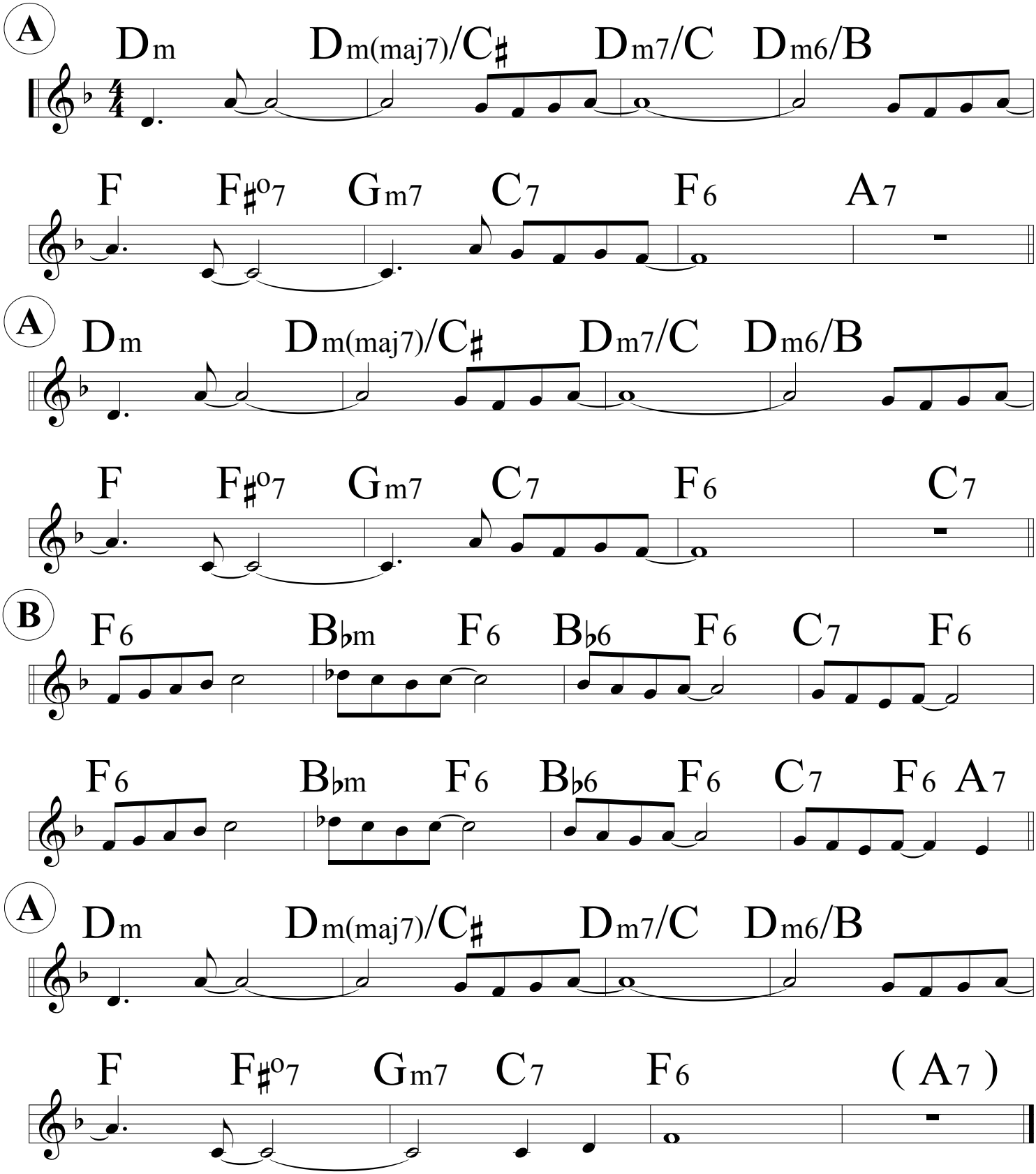
Irving Mills & Edgar Sampson, 1935



Eb Instruments

Blue Skies

Irving Berlin, 1927

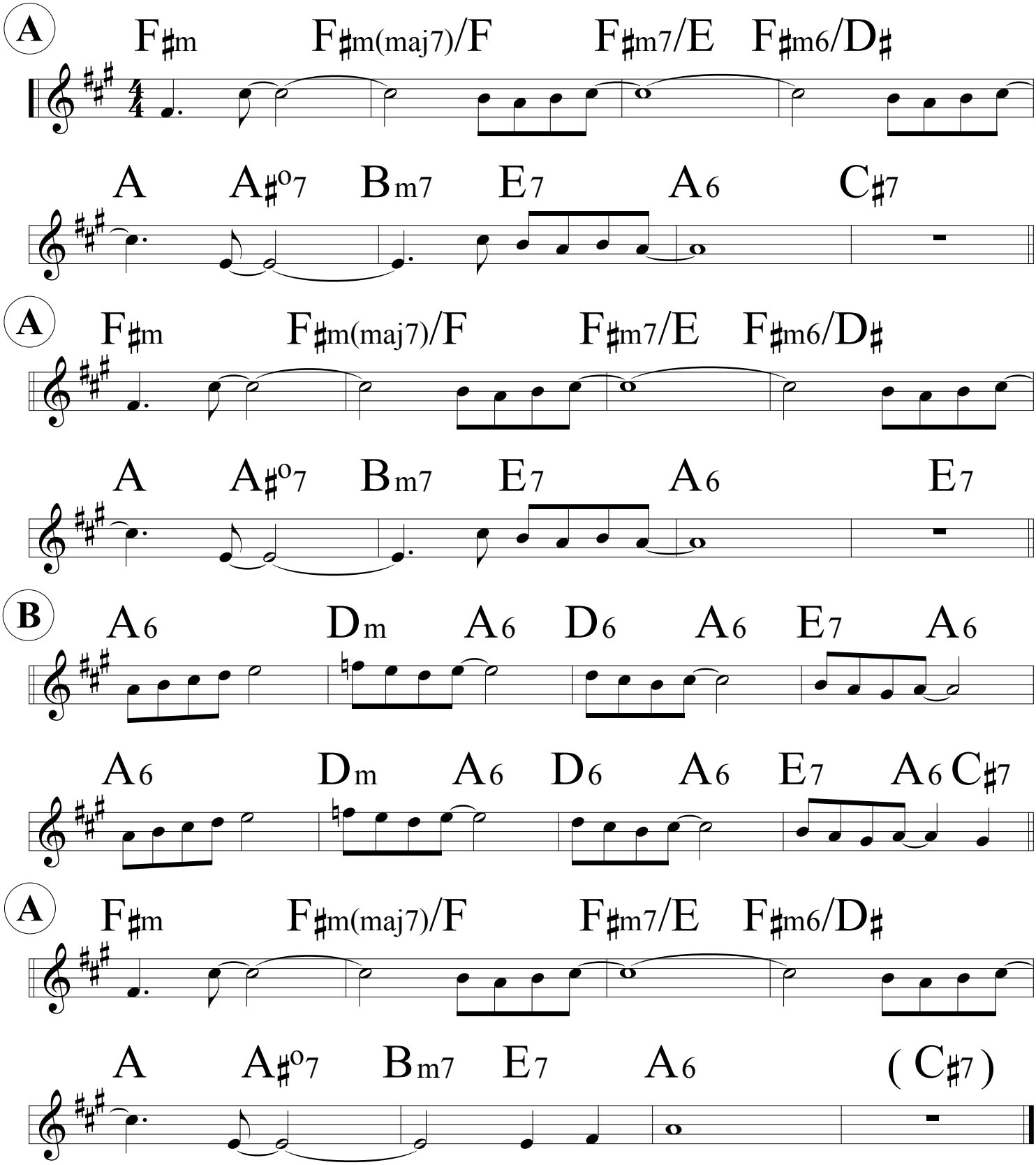


Eb Instruments

Blue Skies

Irving Berlin, 1927

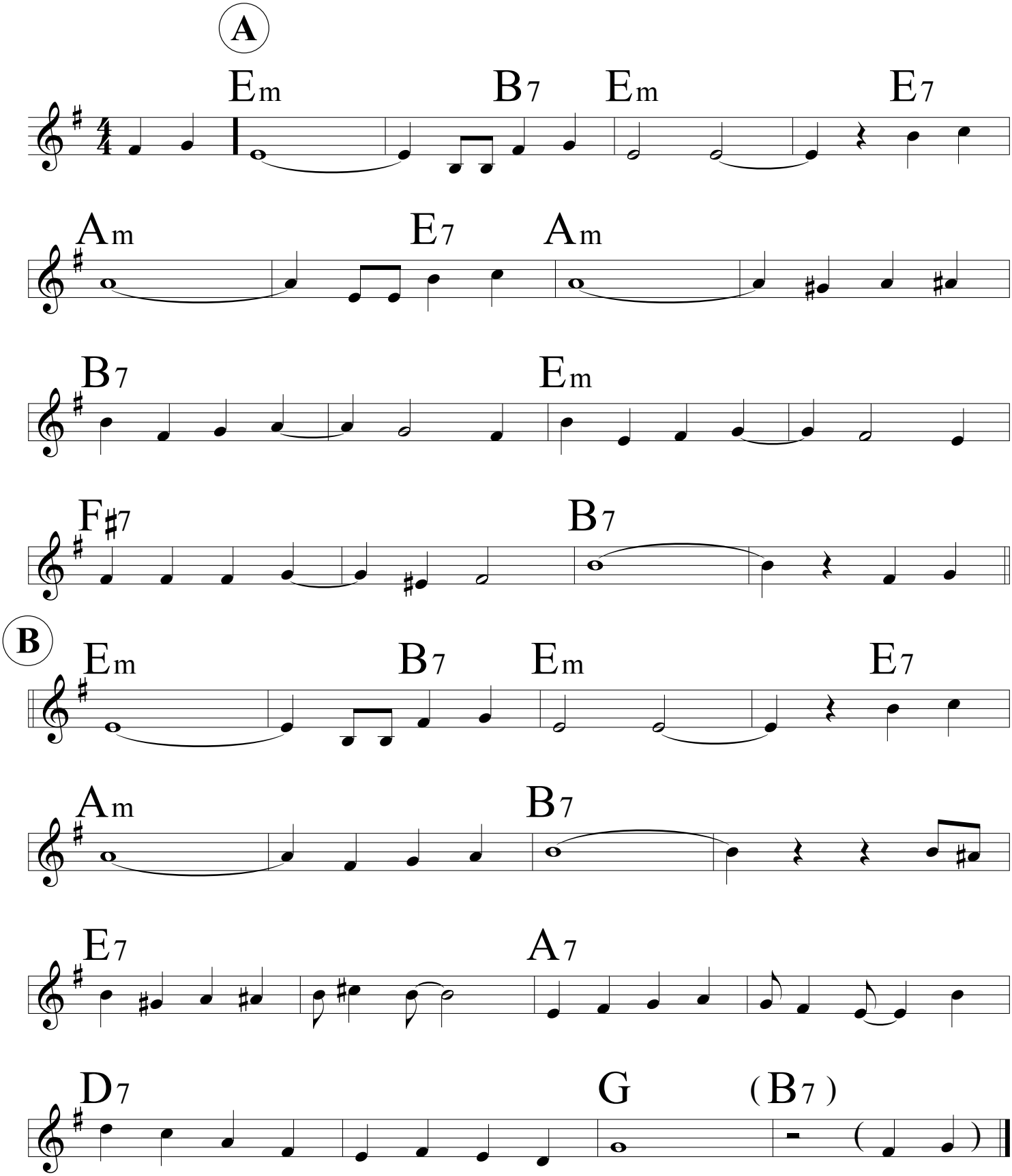
***** Alternate Vocal Key *****



Eb Instruments

Blues My Naughty Sweetie Gives To Me

Swanstrom, McCarron & Morgan, 1919

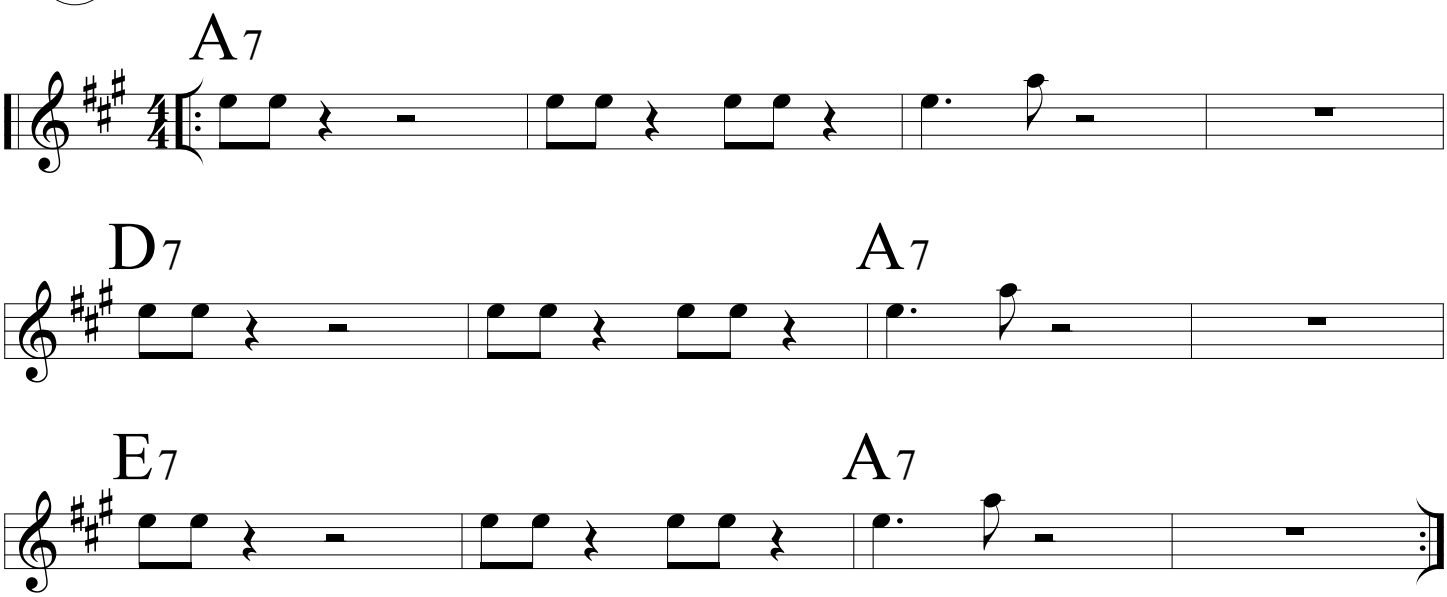


Eb Instruments

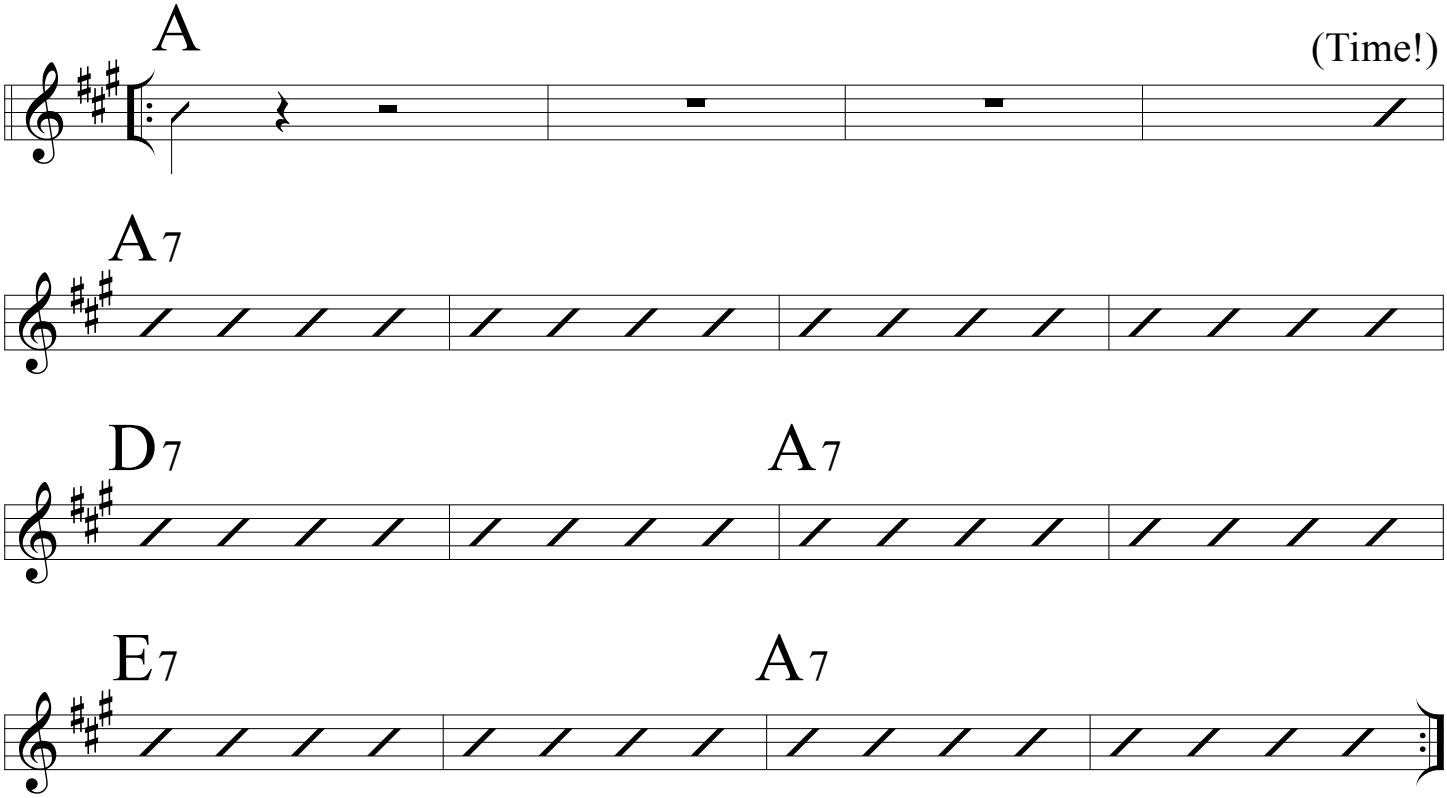
C Jam Blues

Duke Ellington, 1942

A (Head)



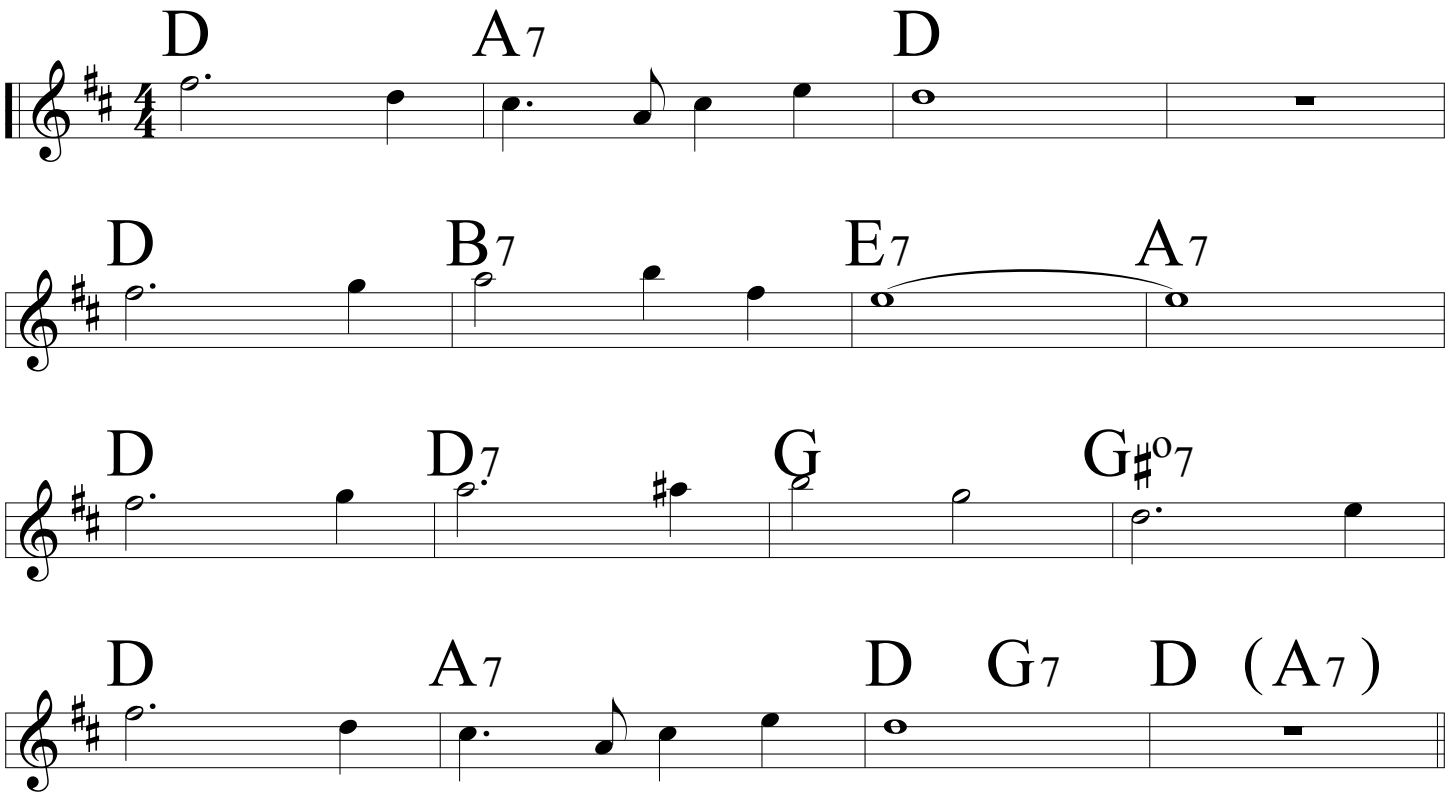
B Solos: Start each with 4 bar break!



Eb Instruments

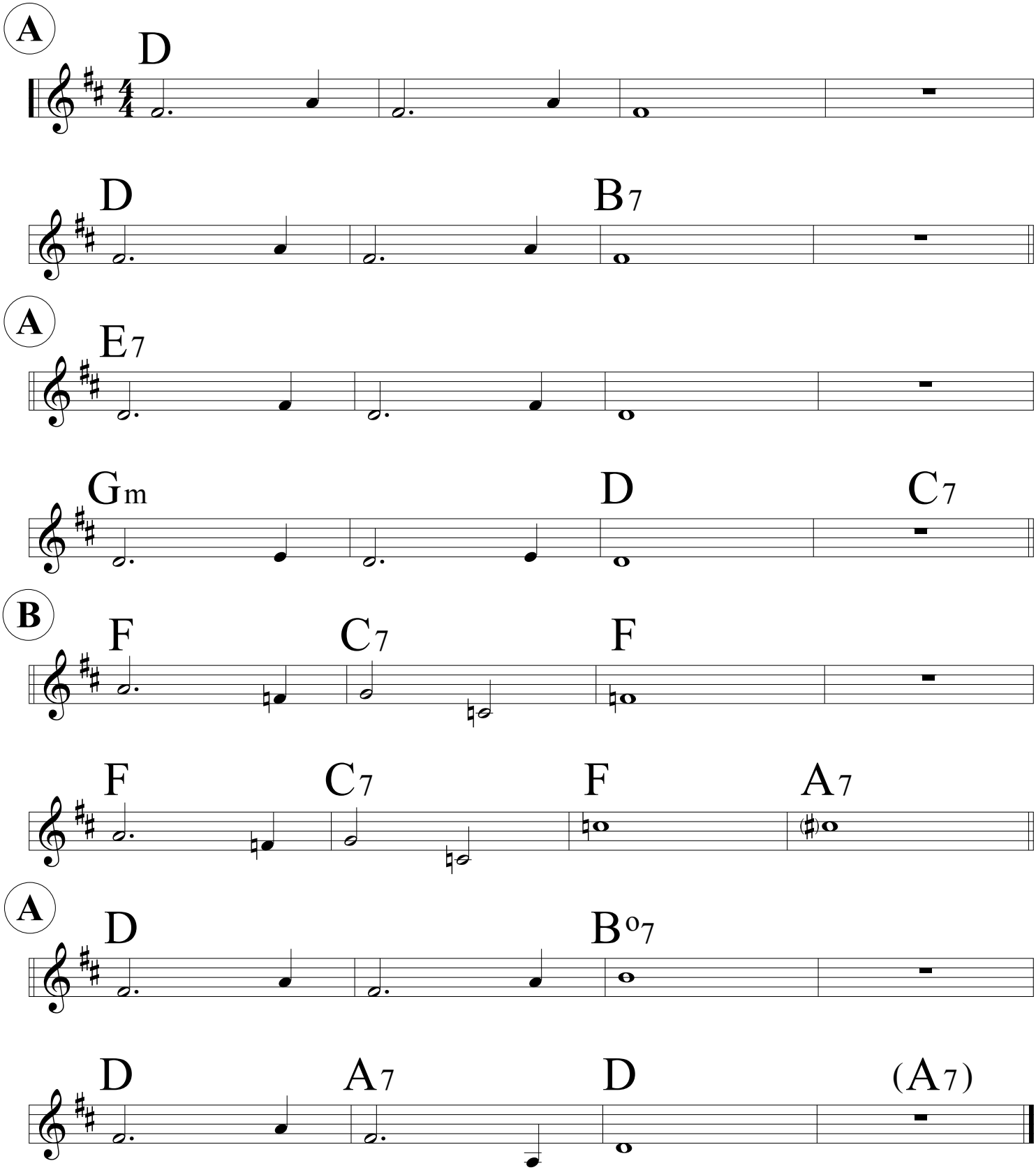
Careless Love

(Traditional)



China Boy

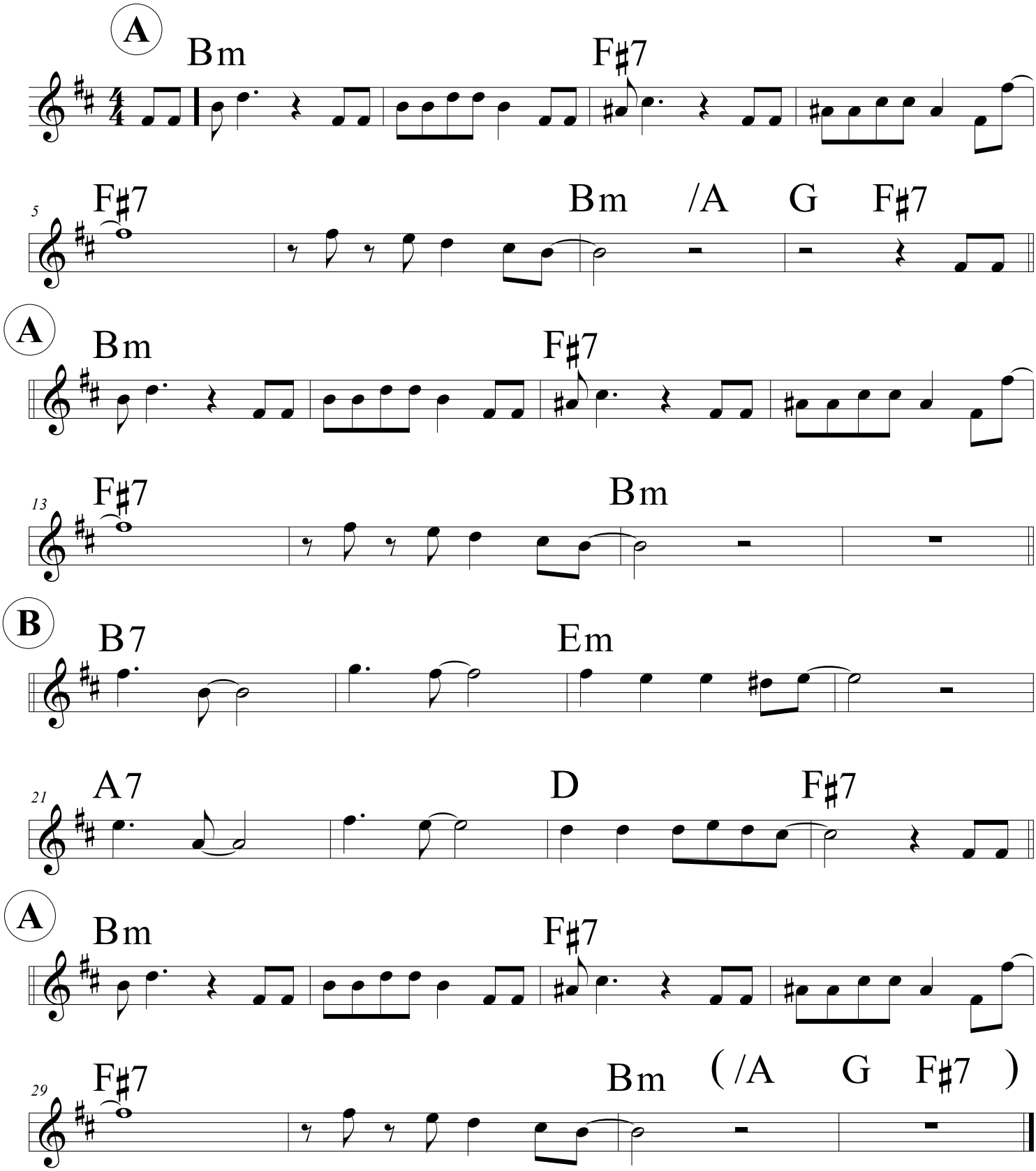
Winfree & Boutelje - 1922



Eb Instruments

Comes Love

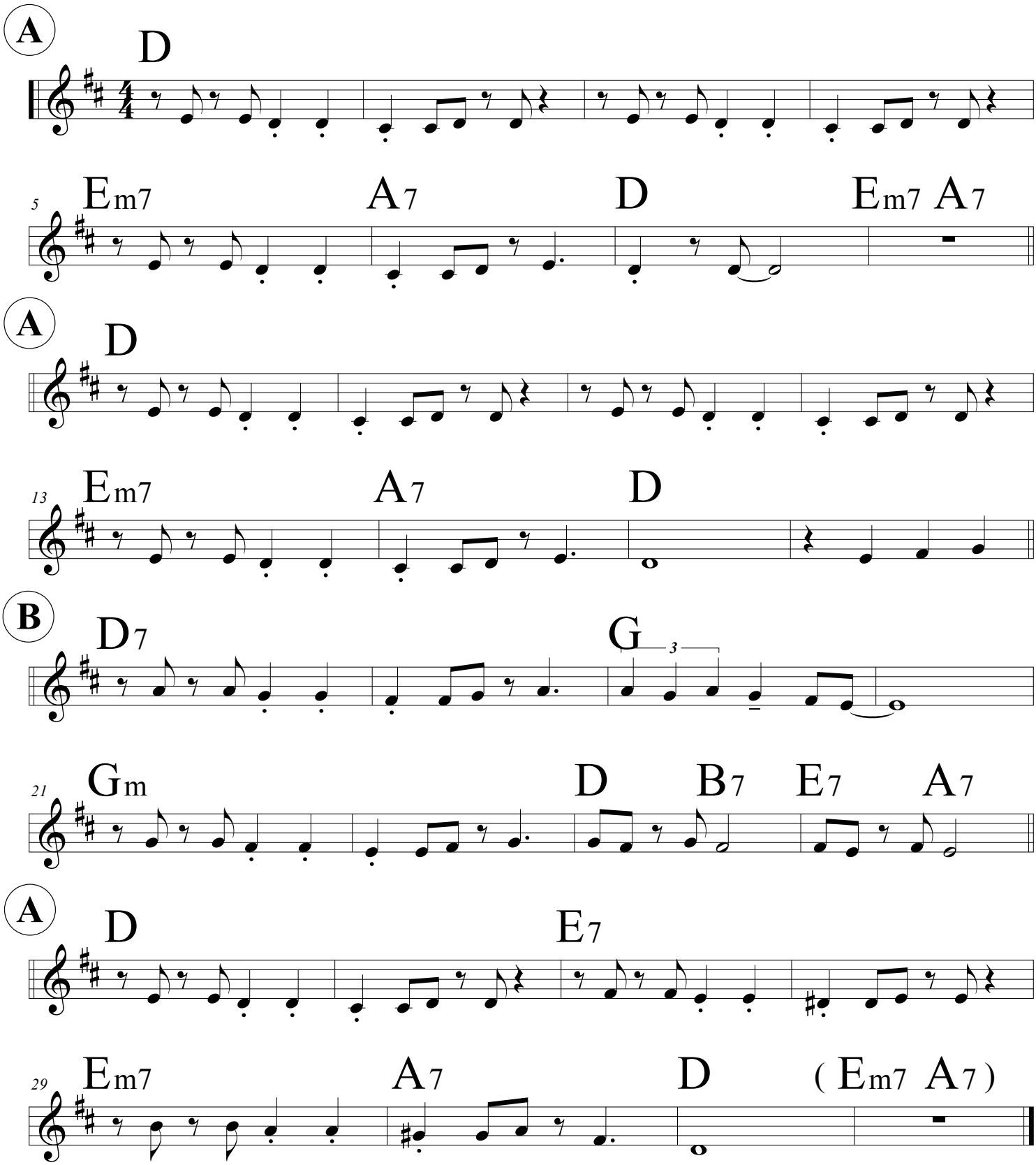
Stept/Brown/Tobias 1939



Eb Instruments

Crazy Rhythm

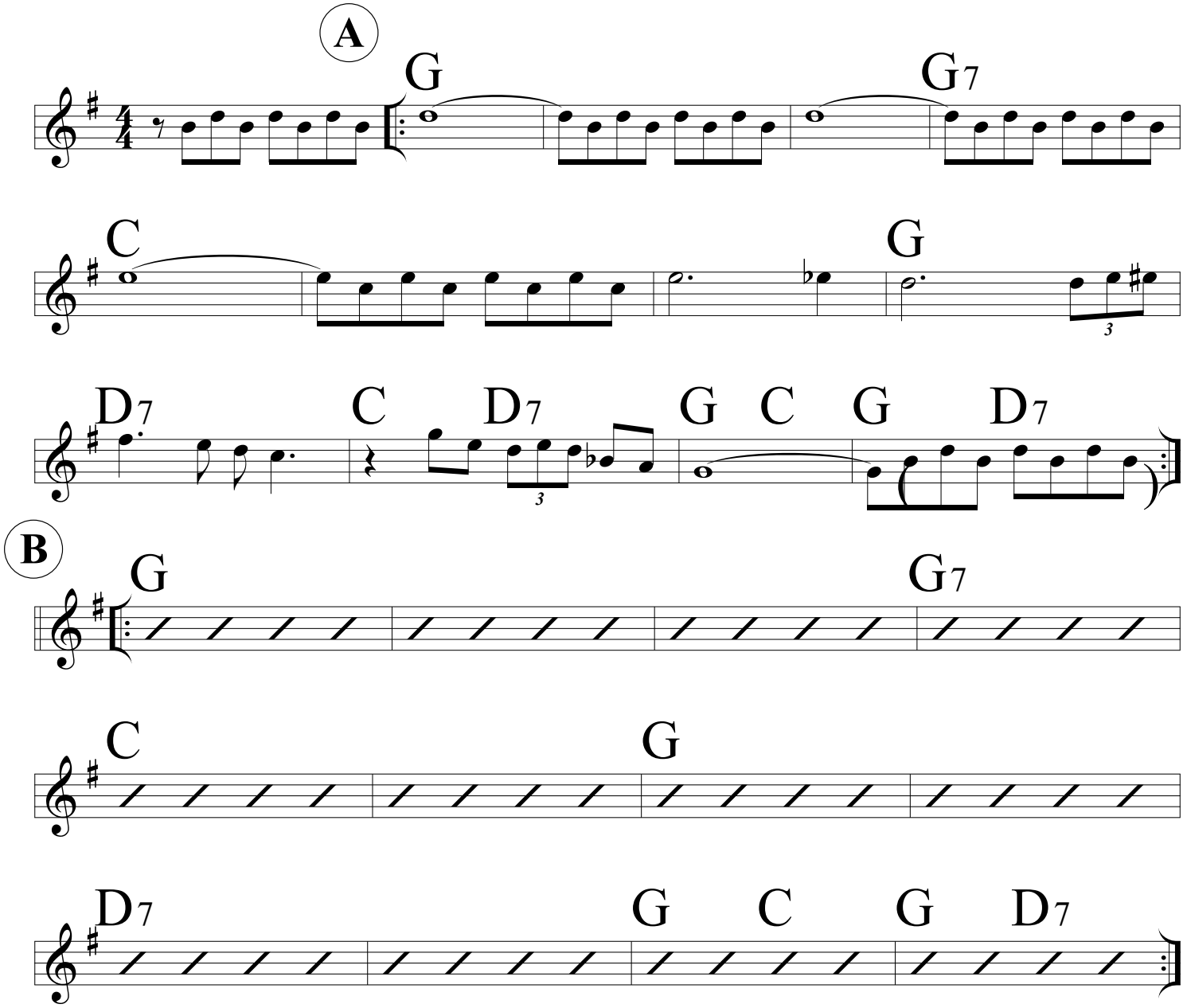
Irving Caesar, Joseph Meyer, & Roger Wolfe Kahn, 1928



Eb Instruments

Creole Love Call

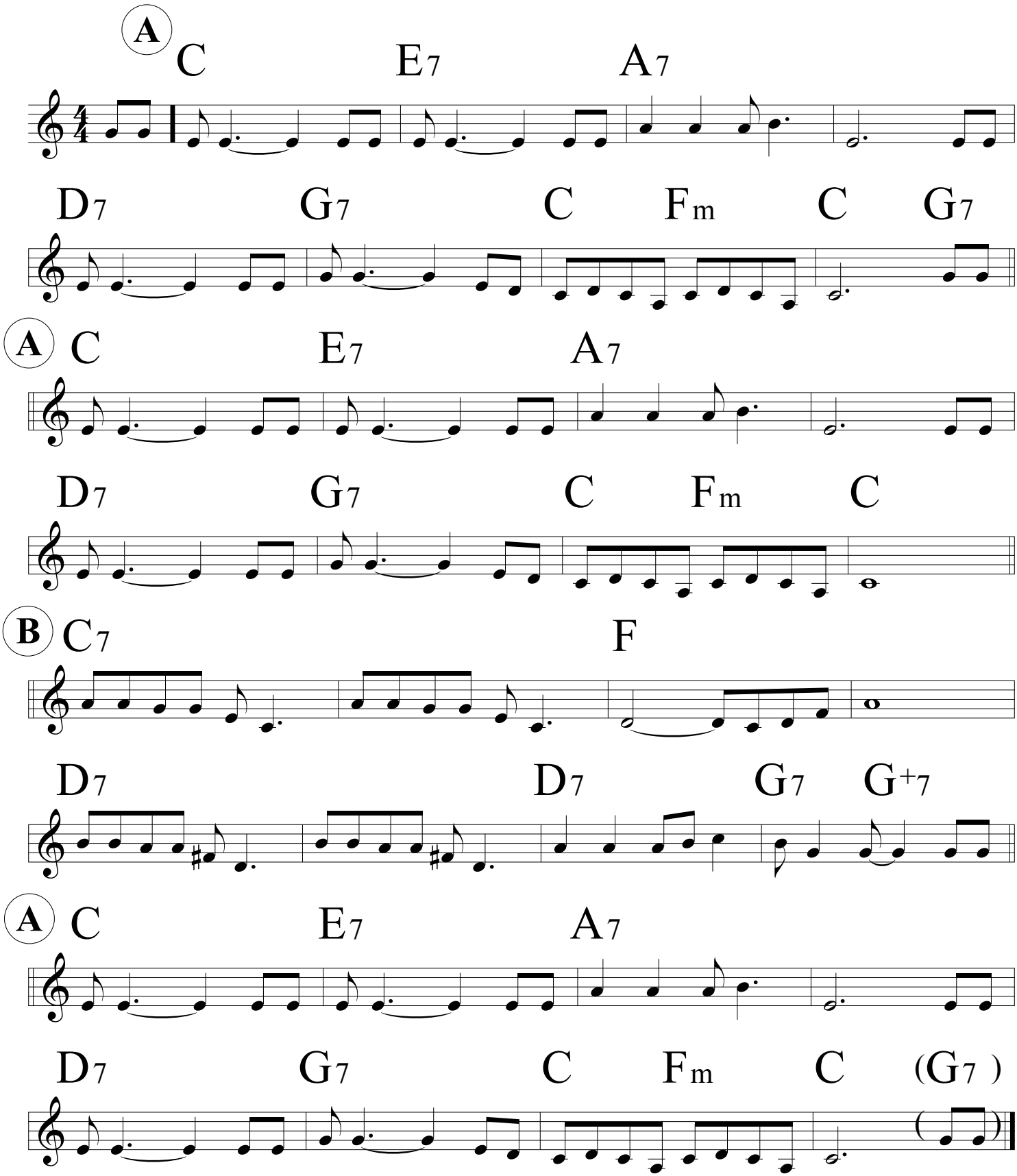
Duke Ellington, 1928



Eb Instruments

Darkness on the Delta

Jay Levinson, 1932

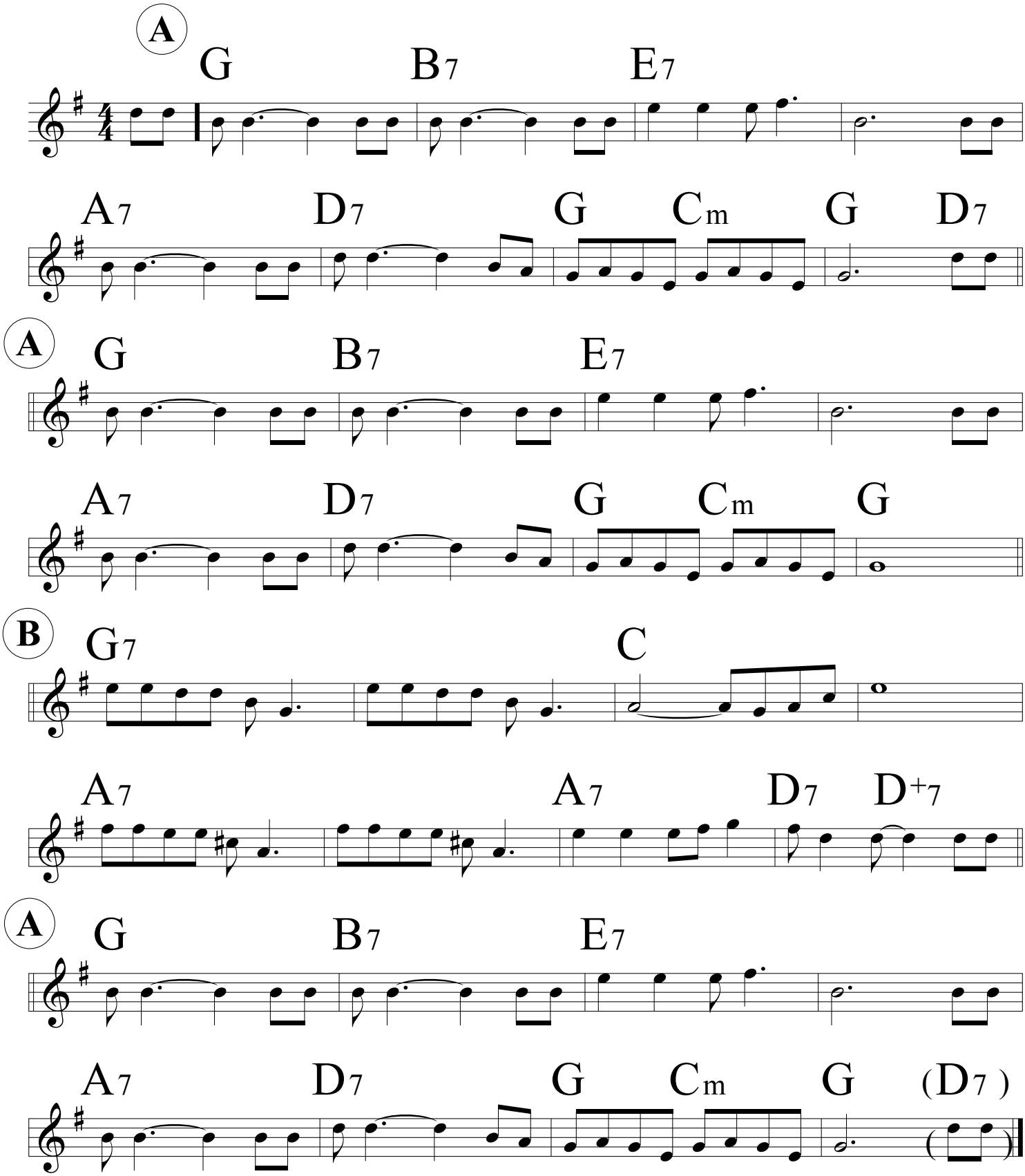


Eb Instruments

Darkness on the Delta

Jay Levinson, 1932

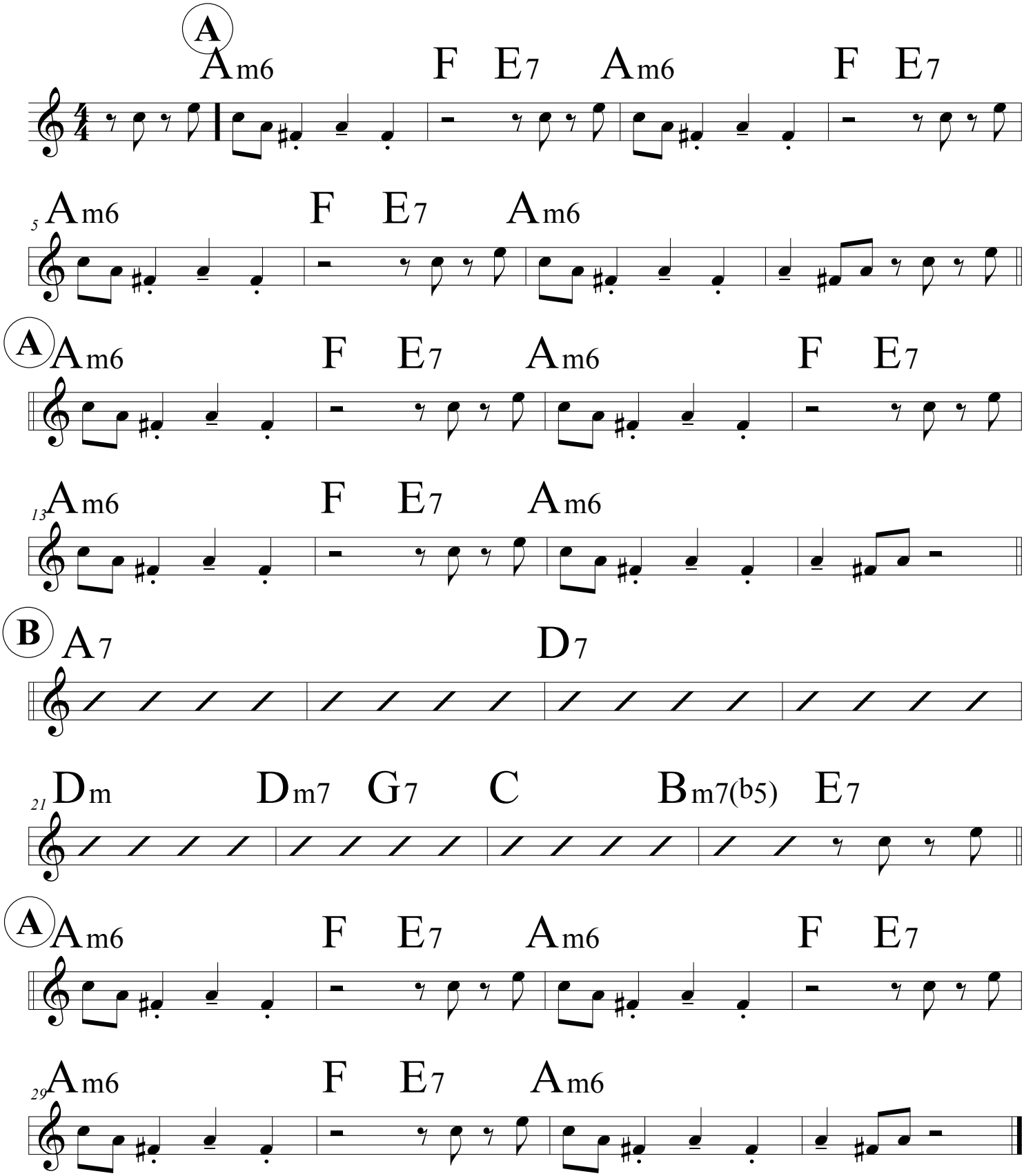
***** Alternate Vocal Key *****



Eb Instruments

Dickie's Dream

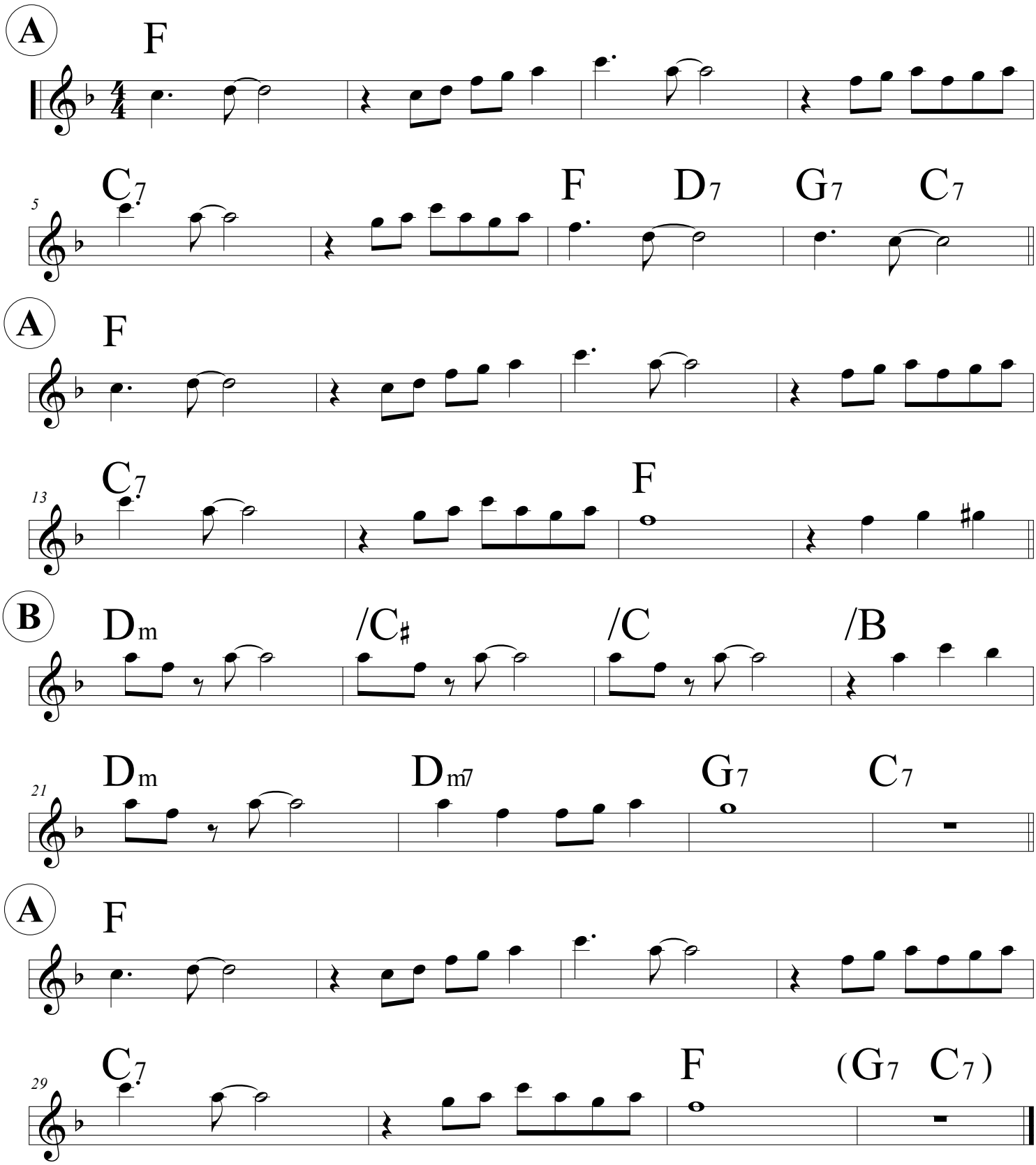
Count Basie & Lester Young, 1939



Eb Instruments

Dinah

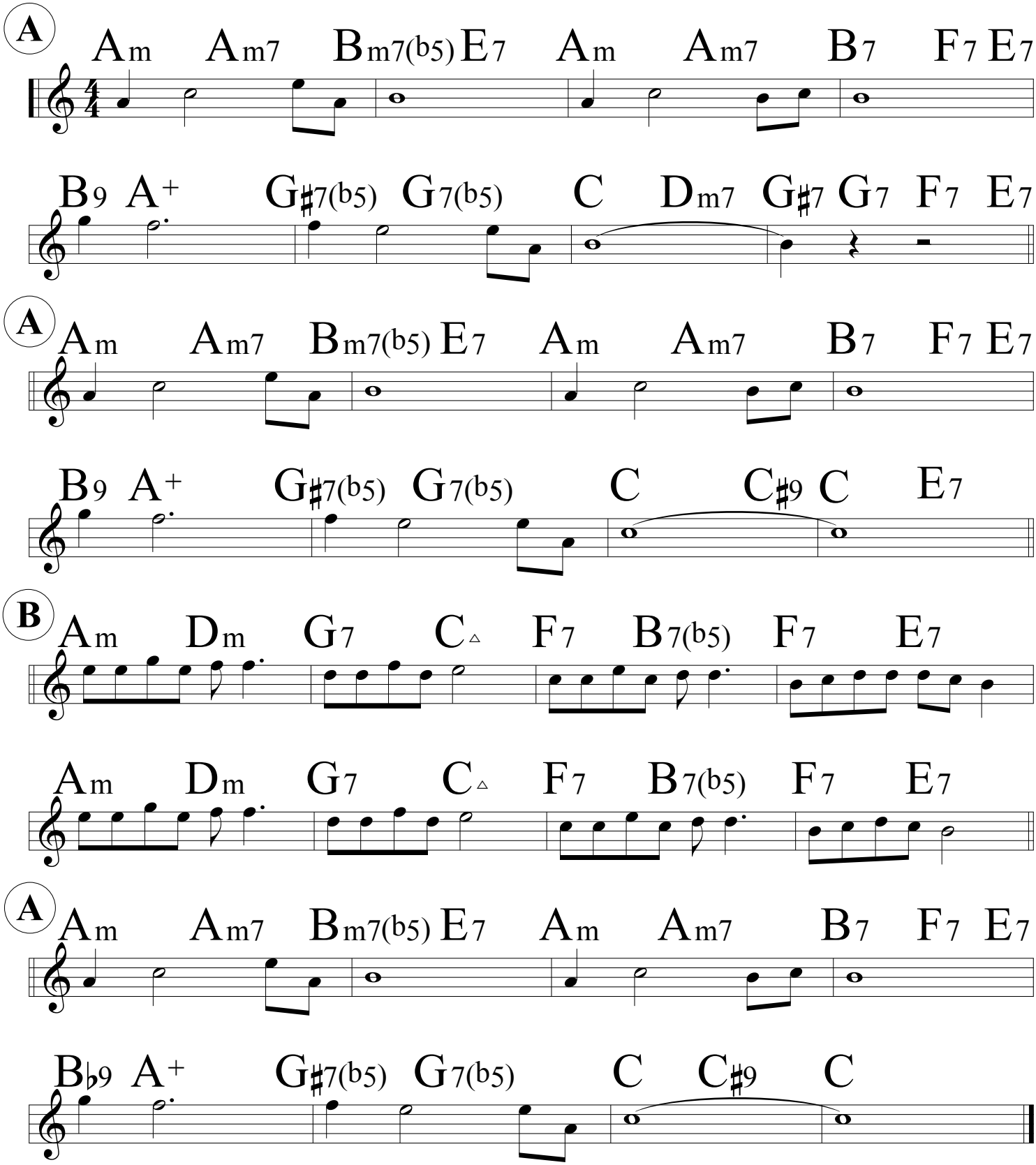
Harry Askt, 1925



Eb Instruments

Don't Explain

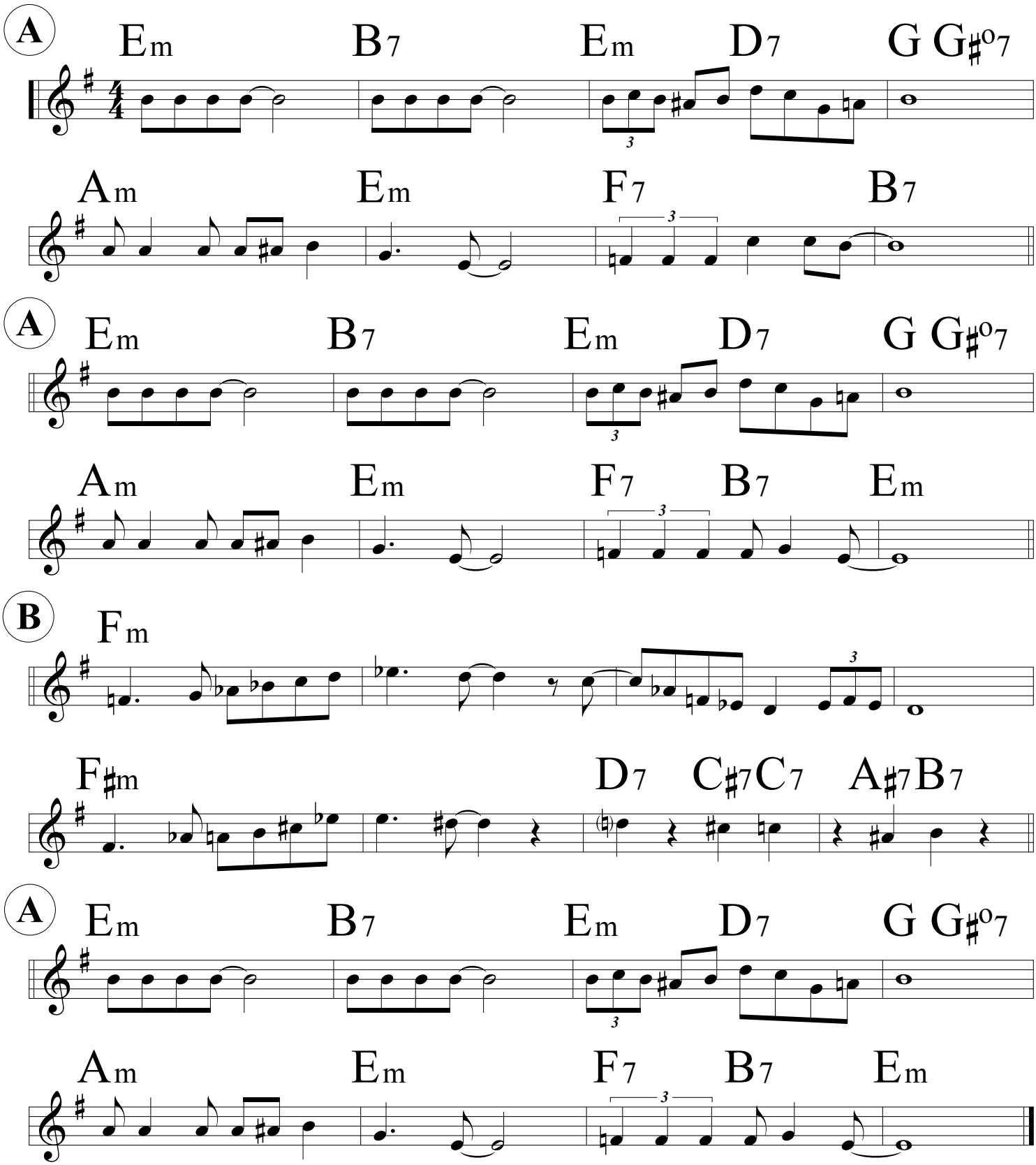
Billie Holiday, Arthur Herzog, Jr., 1946



Eb Instruments

Douce Ambiance

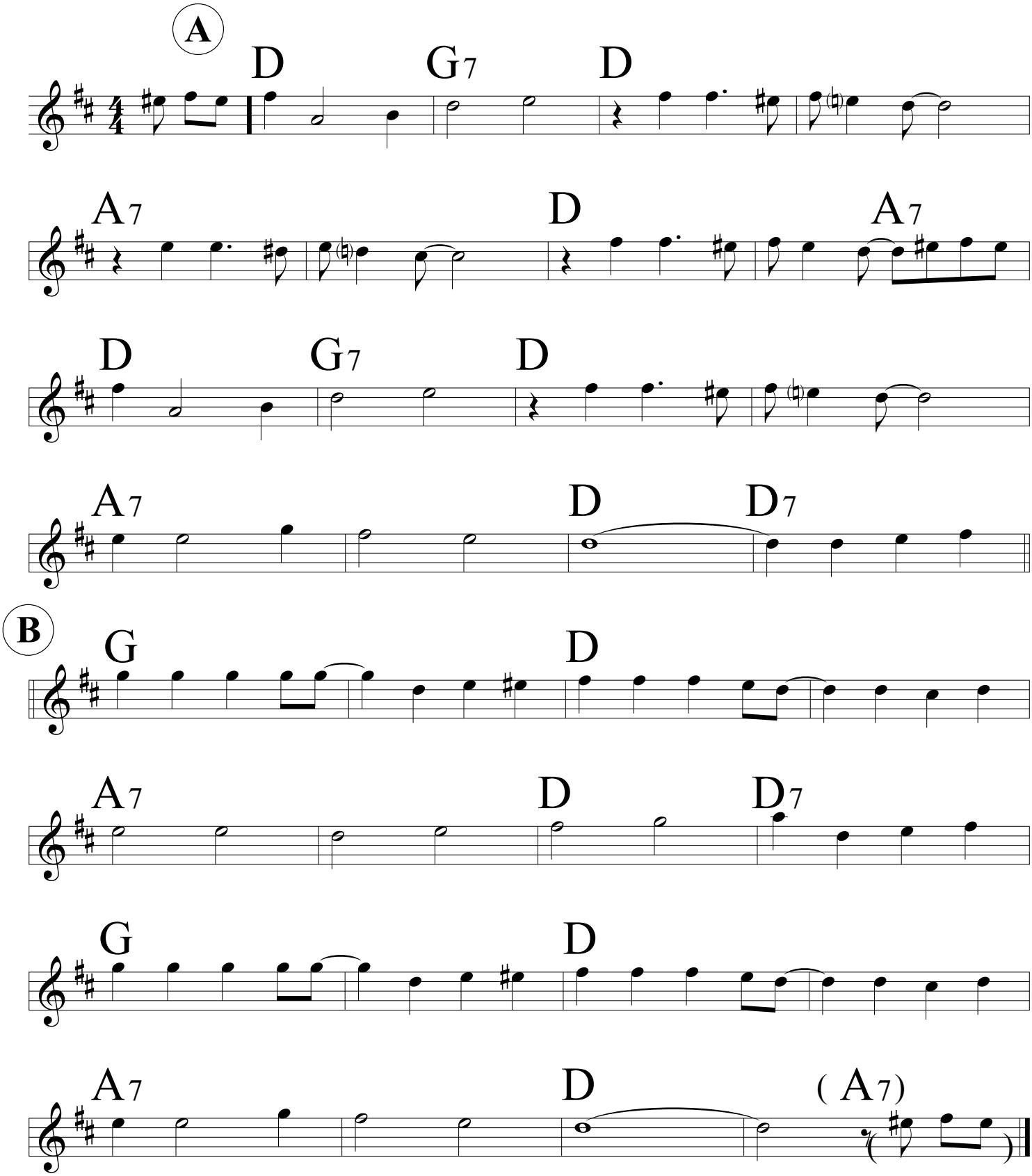
Django Reinhardt, 1943



Eb Instruments

Down By the Riverside

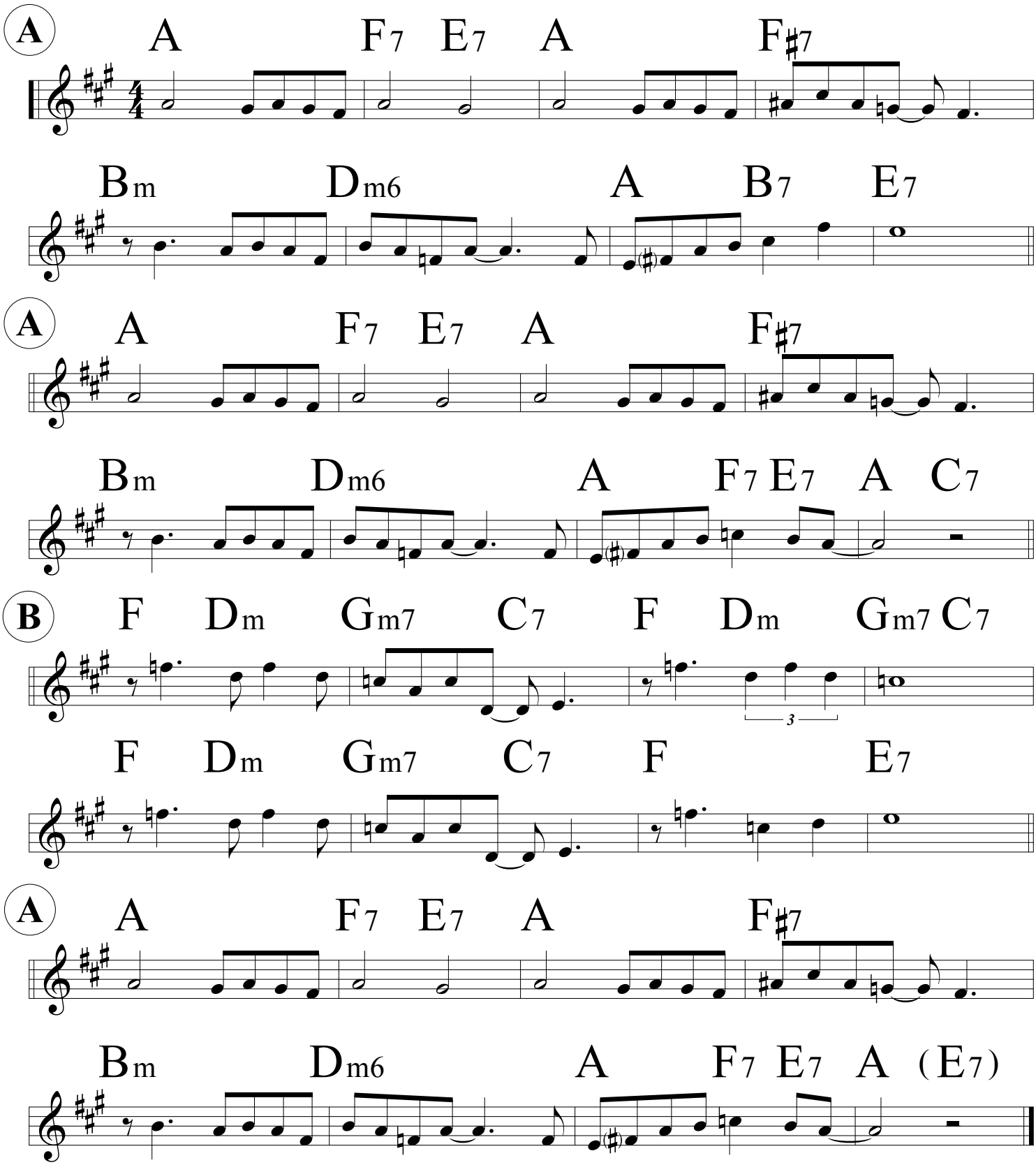
(Traditional)



Eb Instruments

Dream A Little Dream of Me

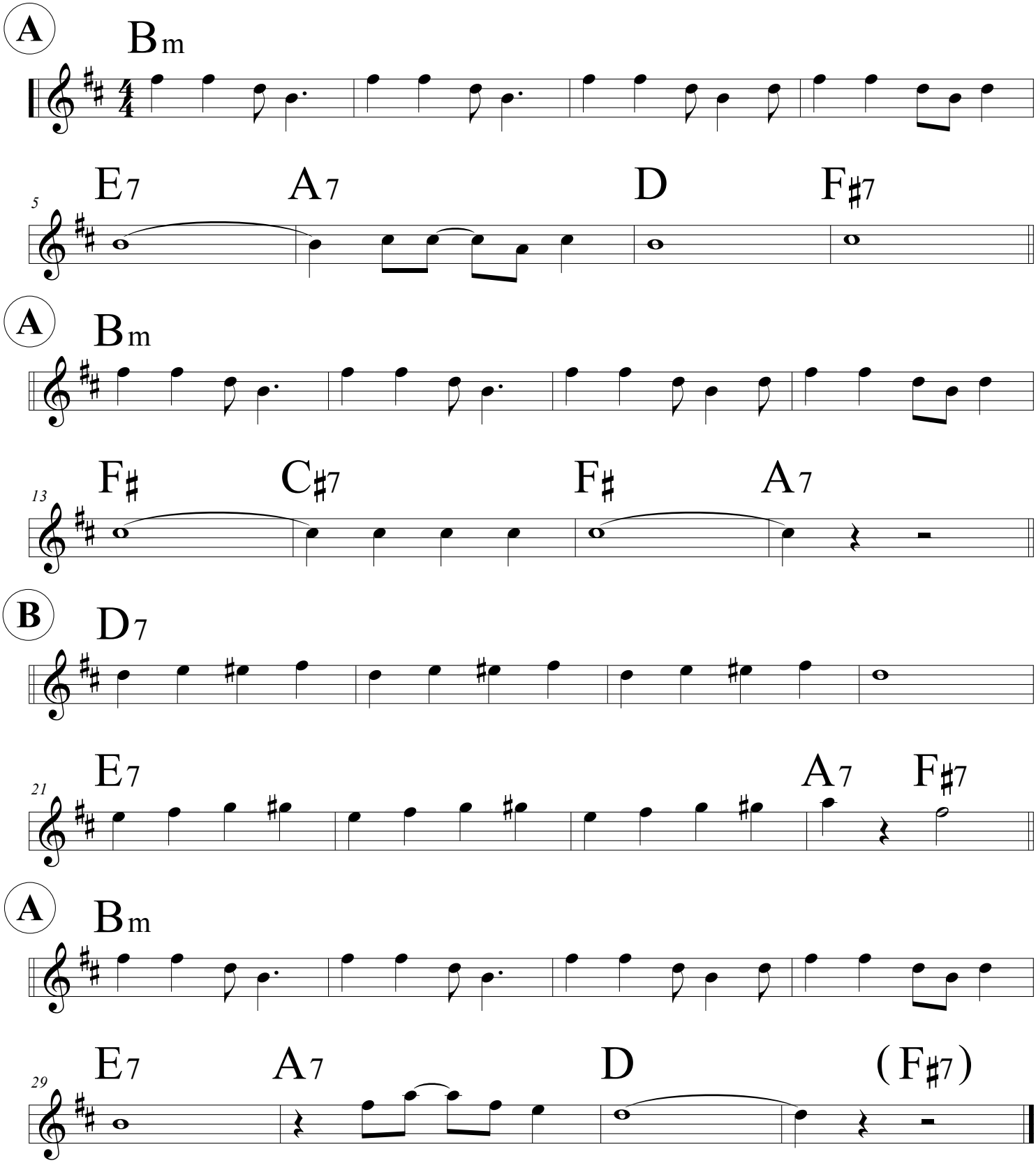
Andre, Schwandt, & Kahn, 1931



Eb Instruments

Everybody Loves My Baby

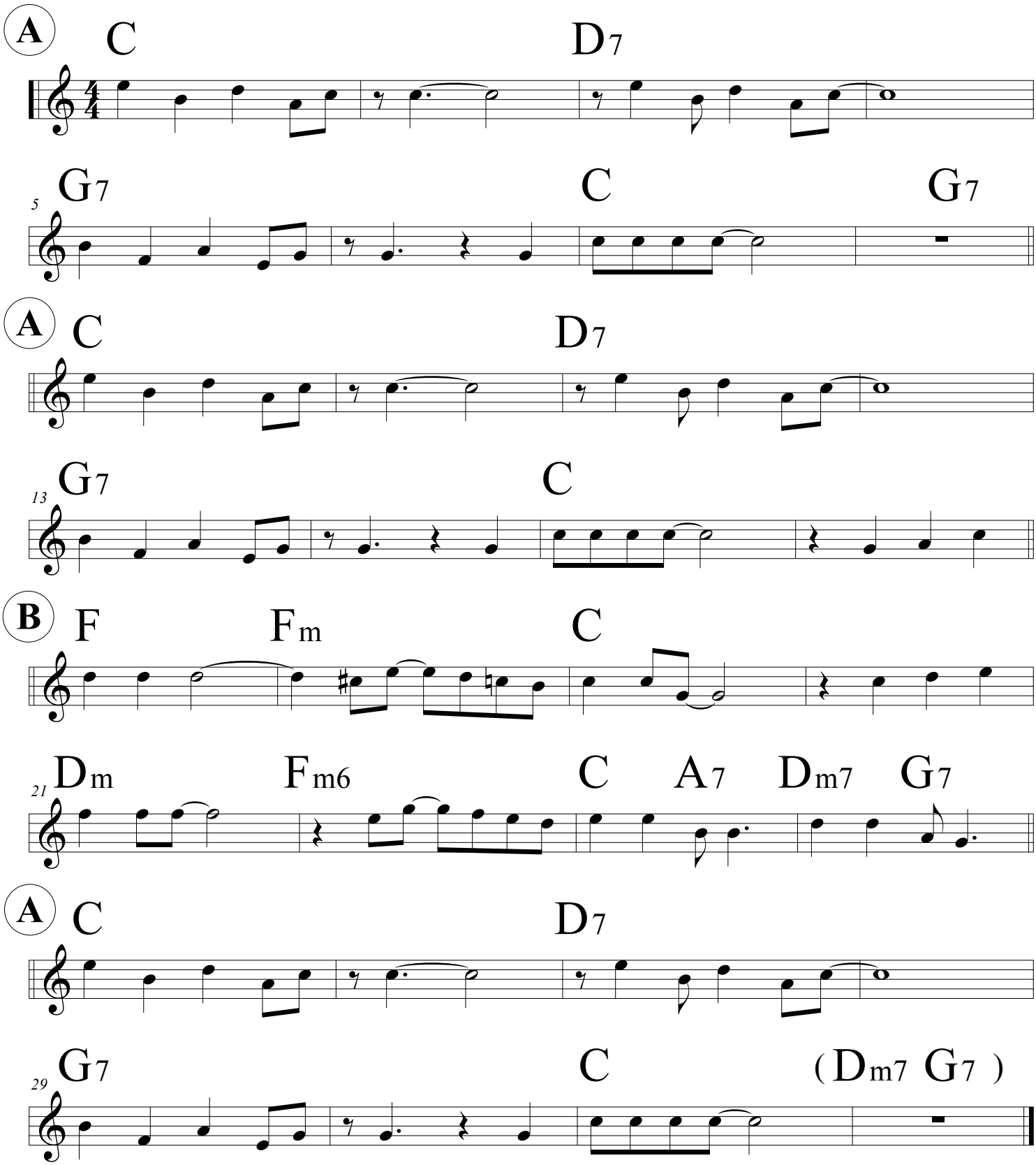
Williams & Palmer / 1924



Eb Instruments

Exactly Like You

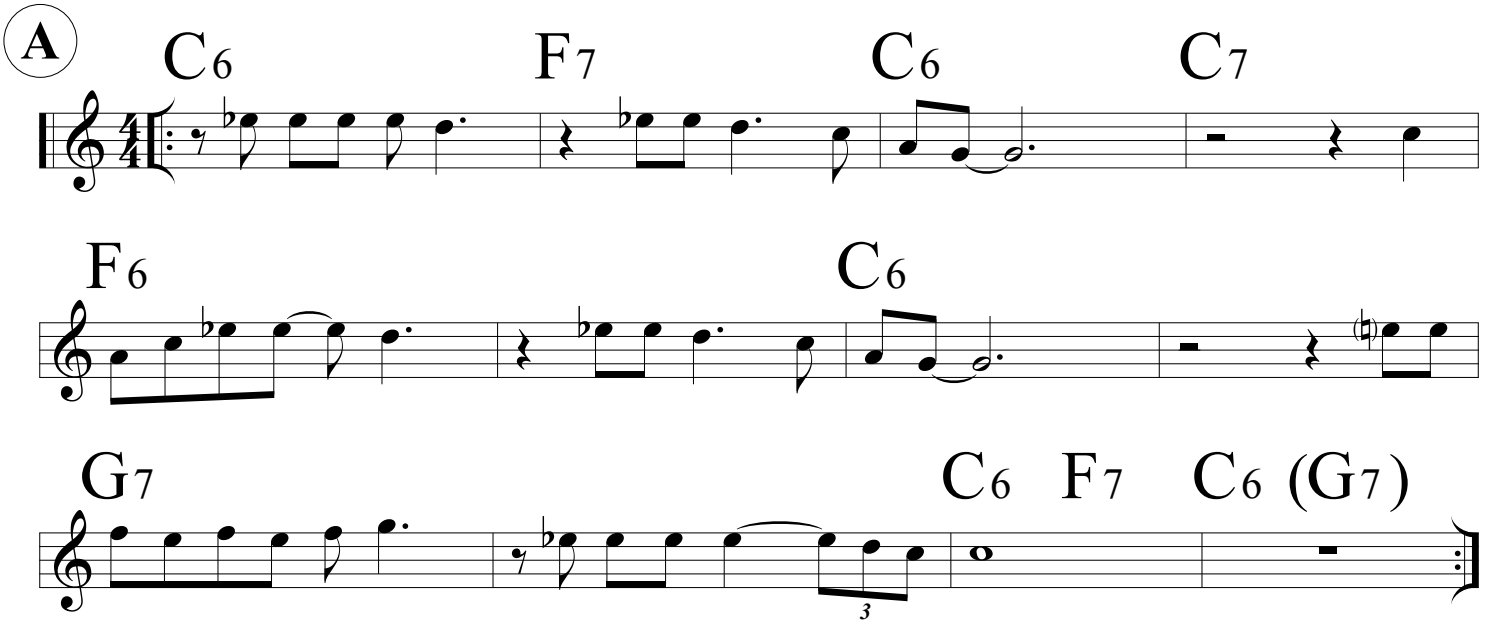
Dorothy Fields / Jimmy McHugh 1930



Eb Instruments

Fine and Mellow

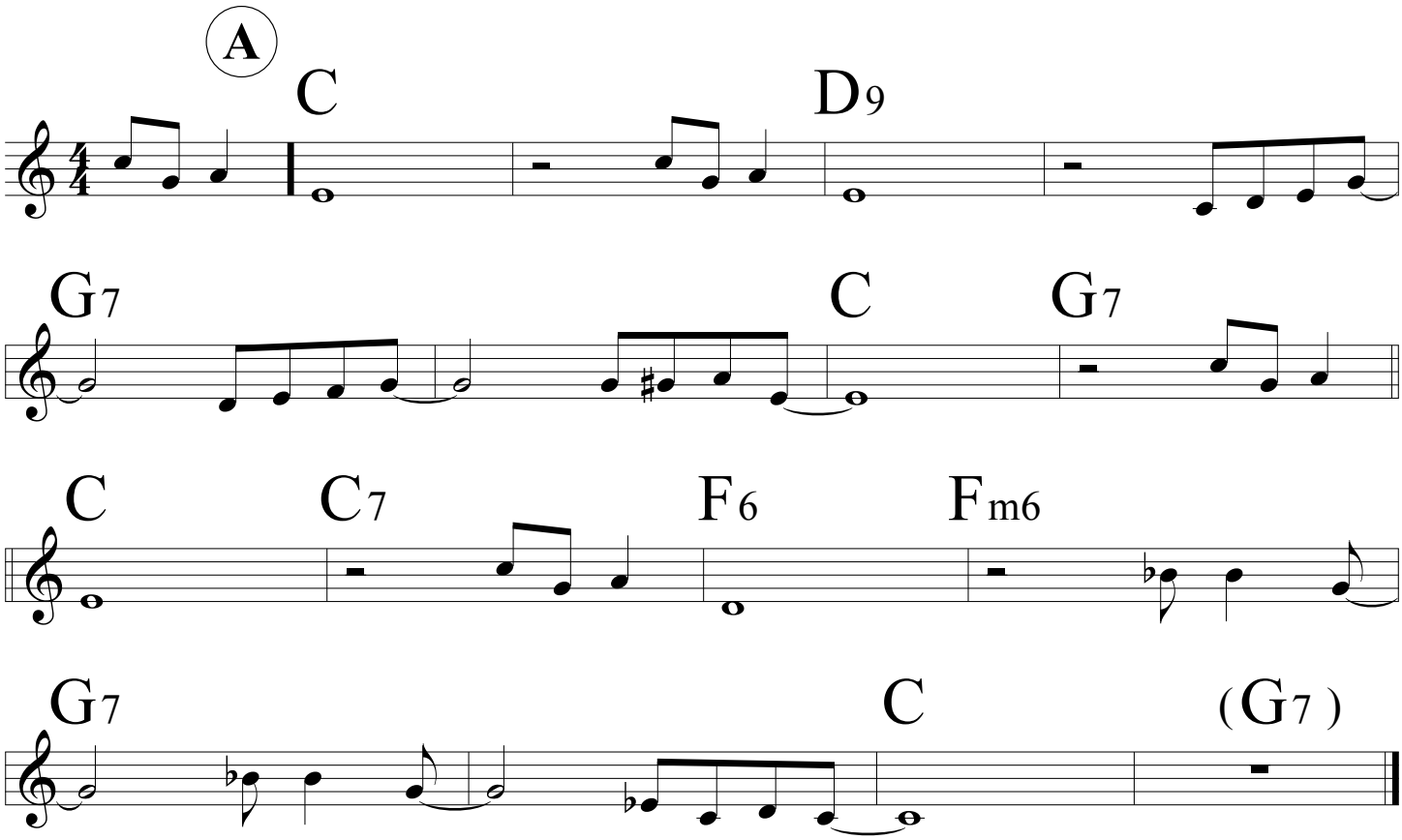
Billie Holiday, 1940



Eb Instruments

Four or Five Times

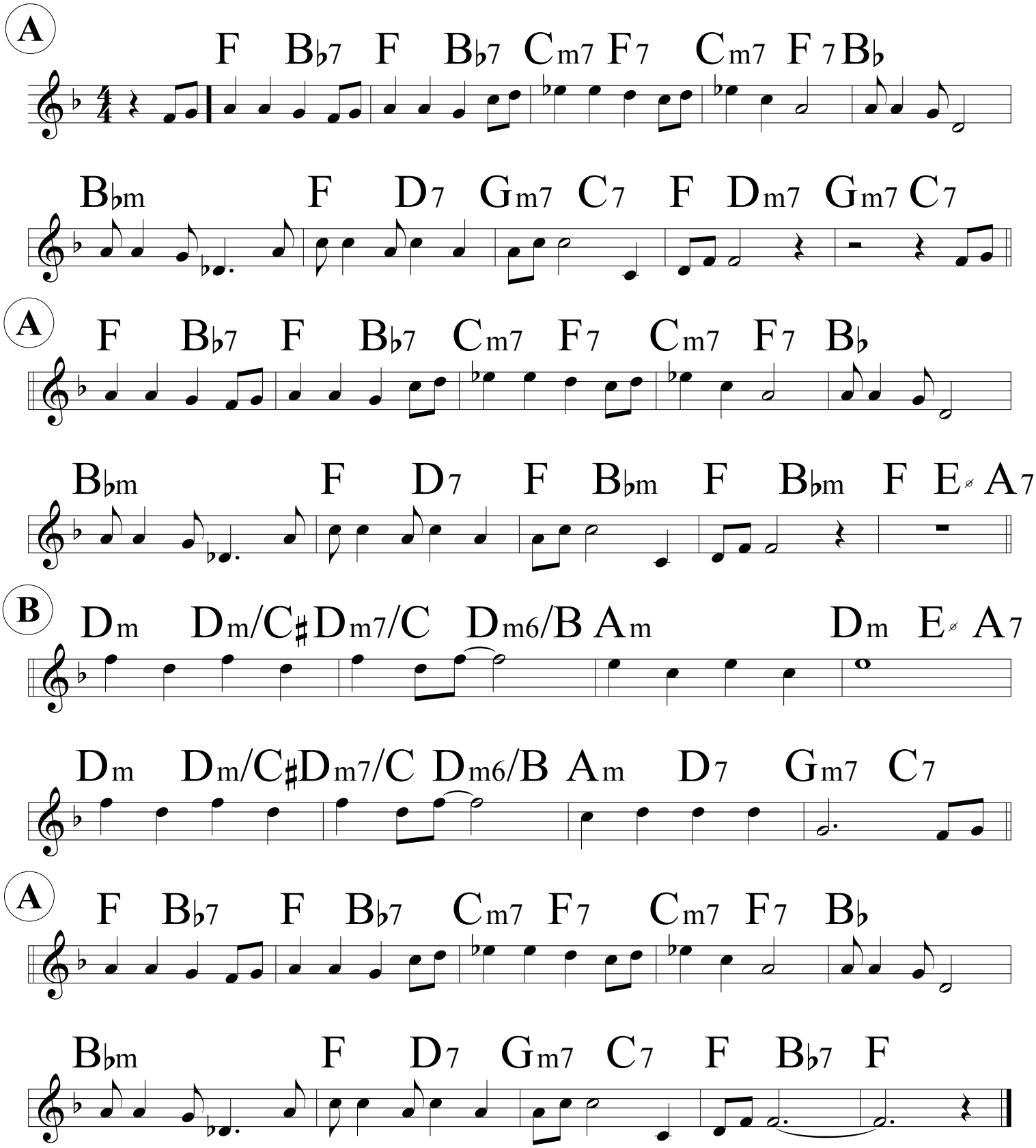
Byron Grey, 1936



Eb Instruments

God Bless The Child

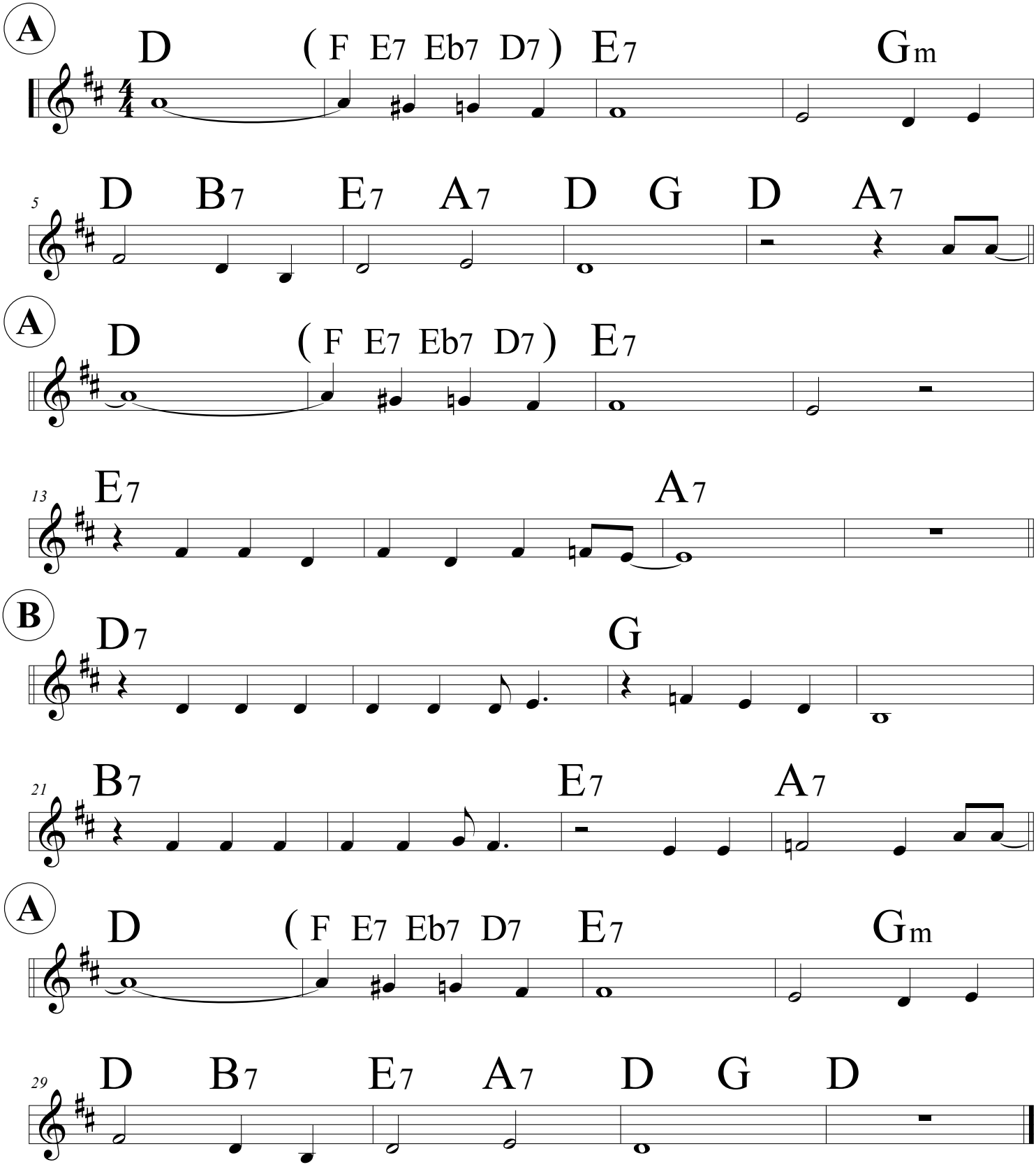
Billie Holiday & Arthur Herzog, Jr., 1939



Eb Instruments

I Ain't Got Nobody

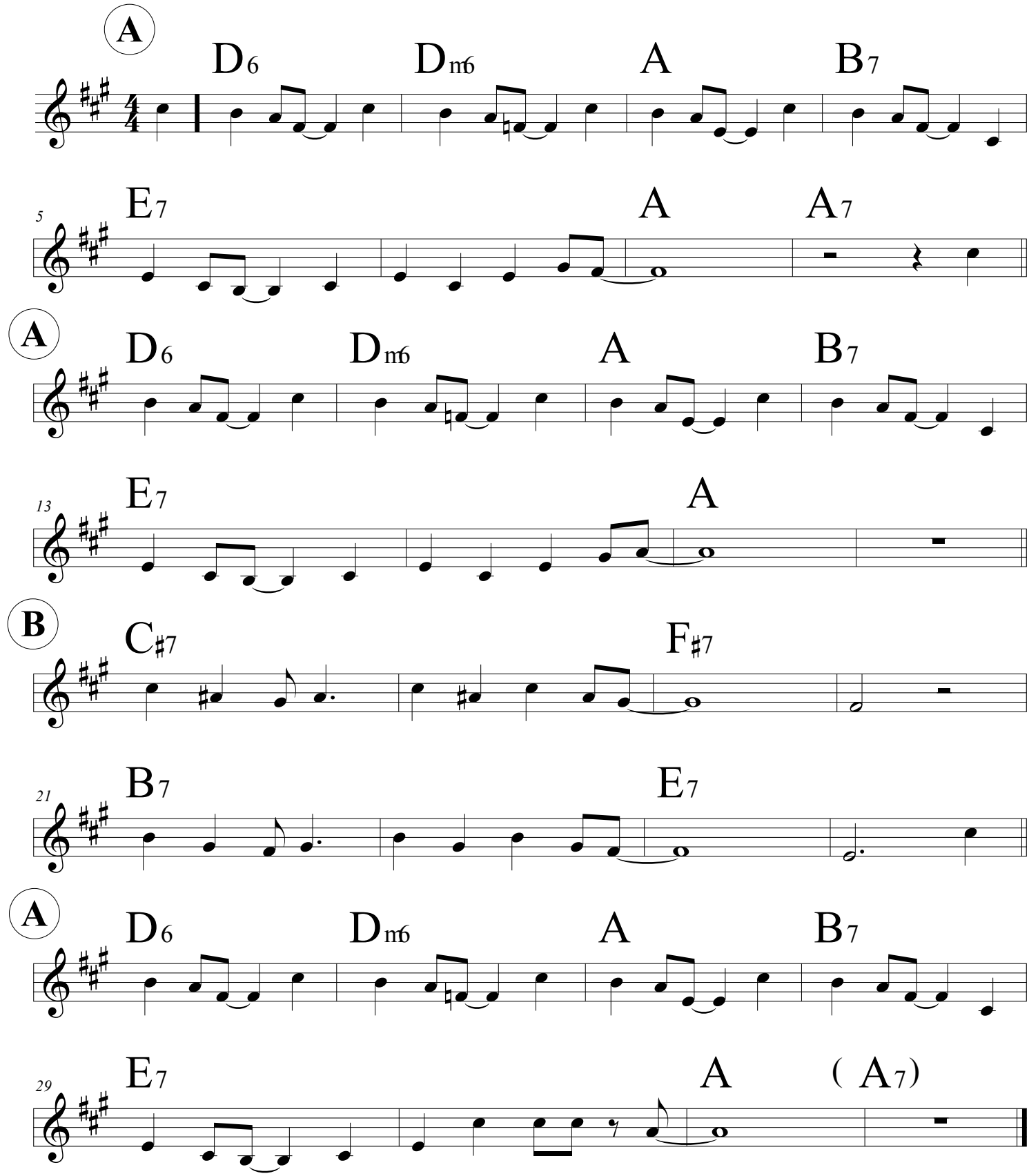
Spencer Williams, 1915



Eb Instruments

I Can't Believe That You're In Love With Me

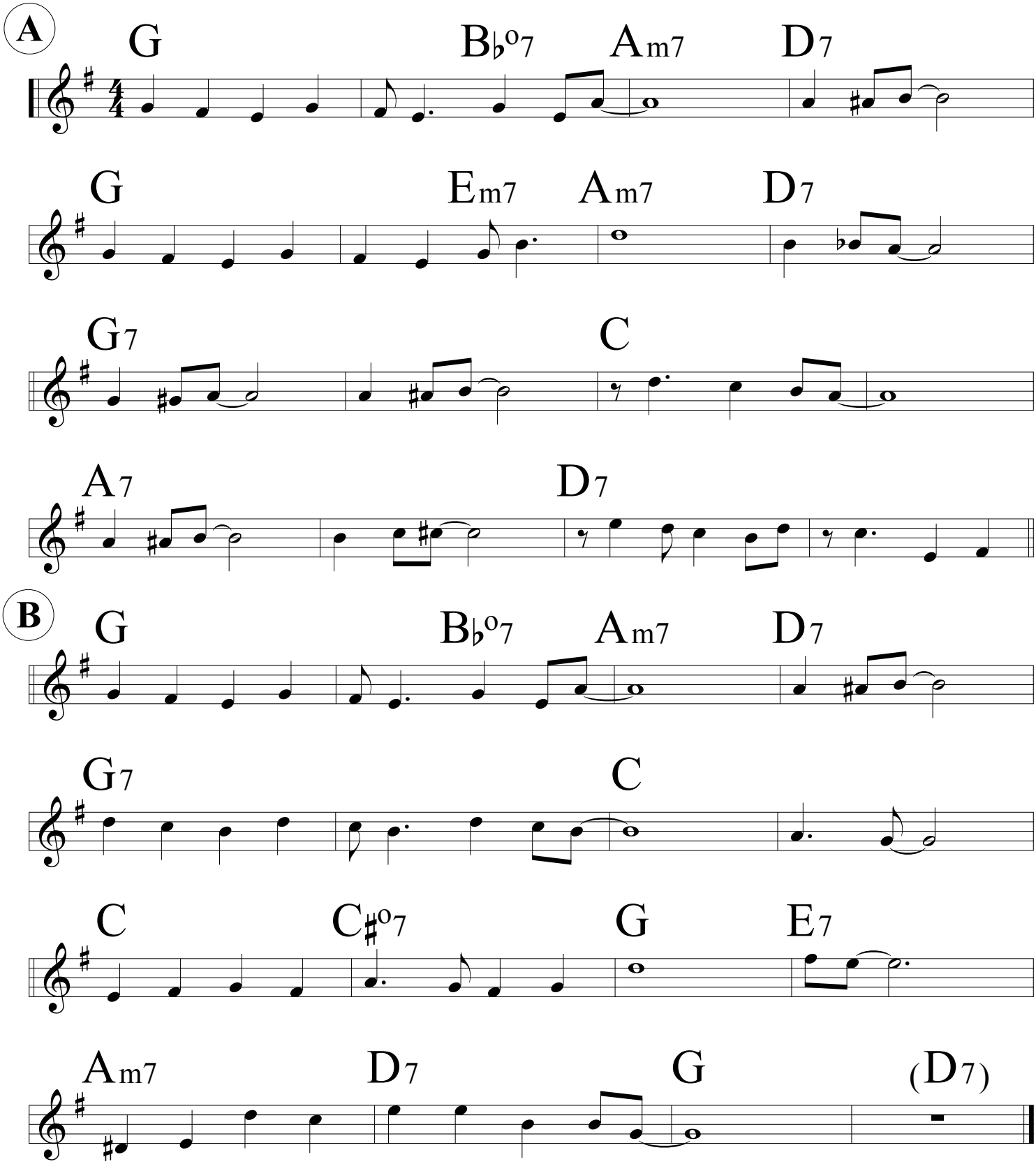
Jimmy McHugh, 1926



Eb Instruments

I Can't Give You Anything But Love

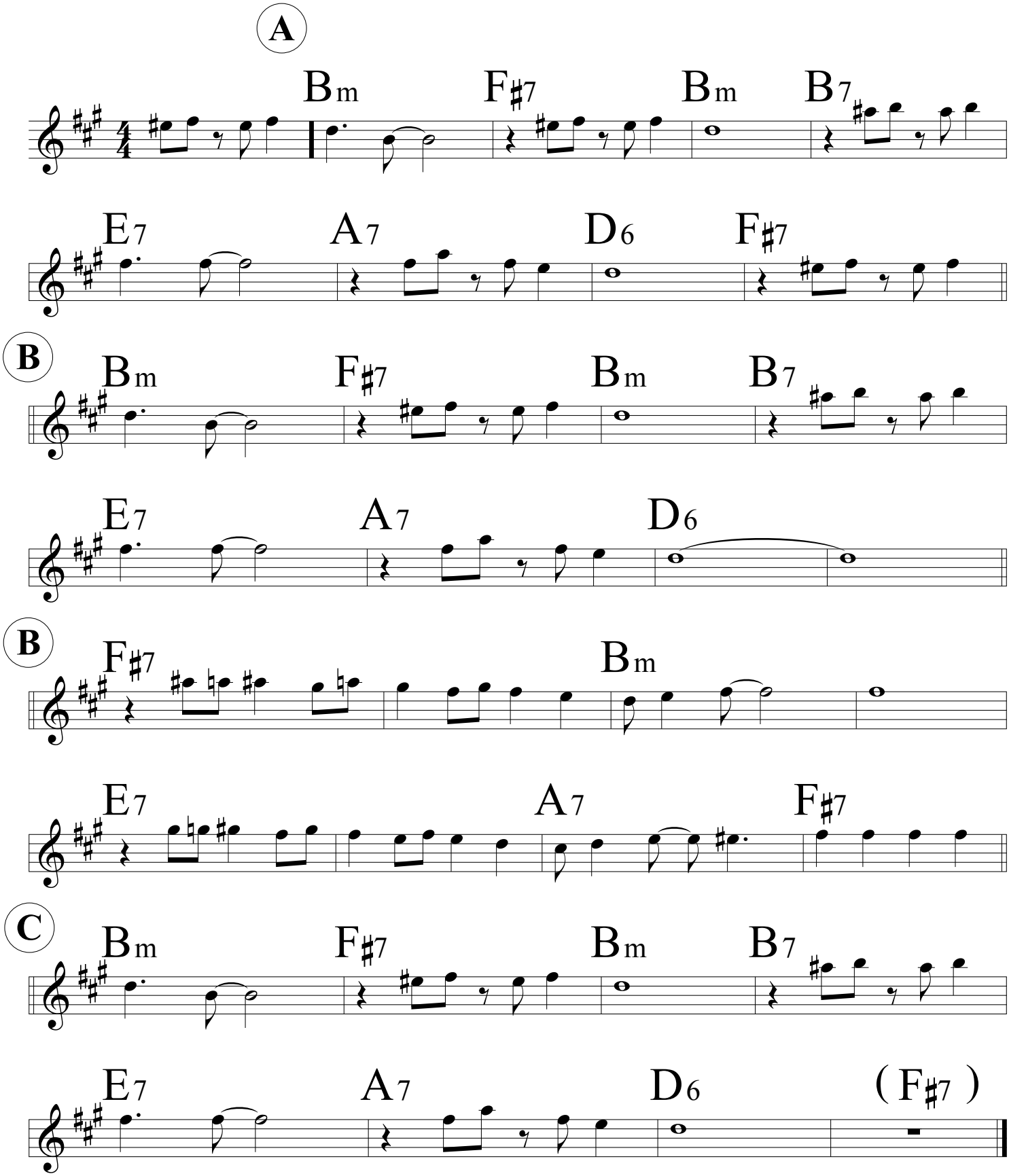
Dorothy Fields & Jimmy McHugh, 1928



Eb Instruments

I Found A New Baby

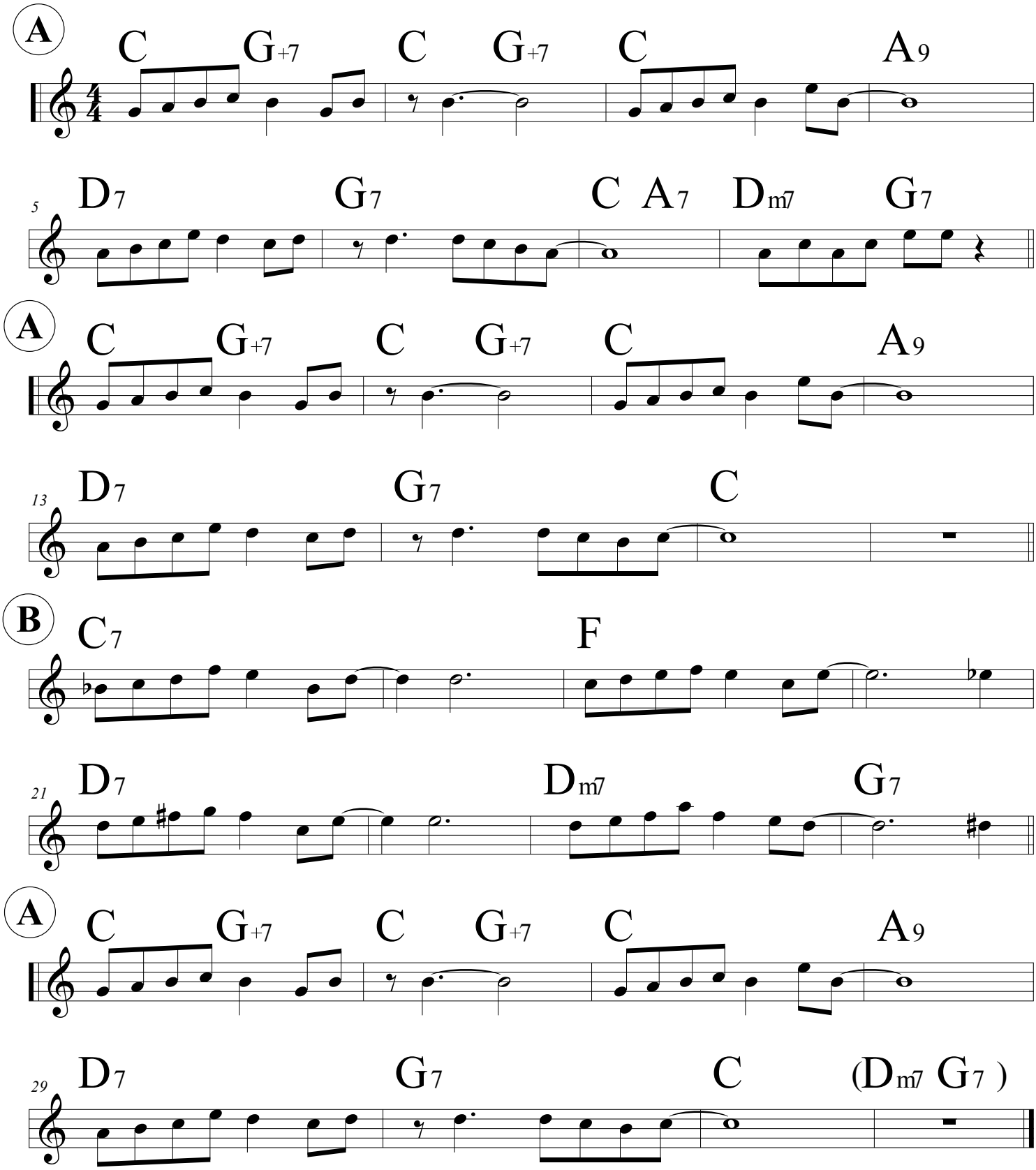
J. Palmer & Spencer Williams, 1926



Eb Instruments

I'm Confessin' That I Love You

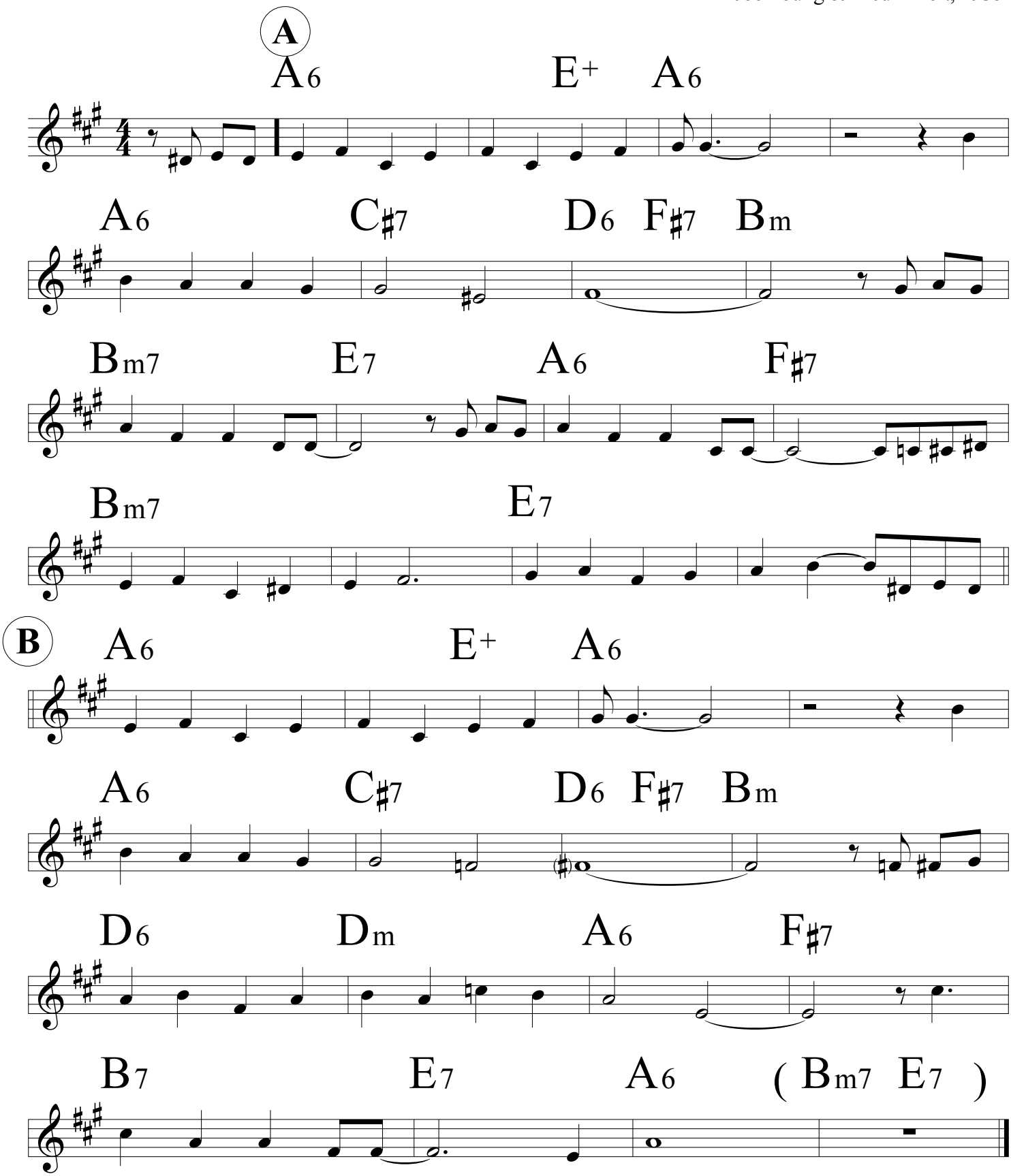
Doc Daugherty & Ellis Reynolds, 1930



Eb Instruments

I'm Gonna Sit Right Down and Write Myself a Letter

Joe Young & Fred Ahlert, 1935

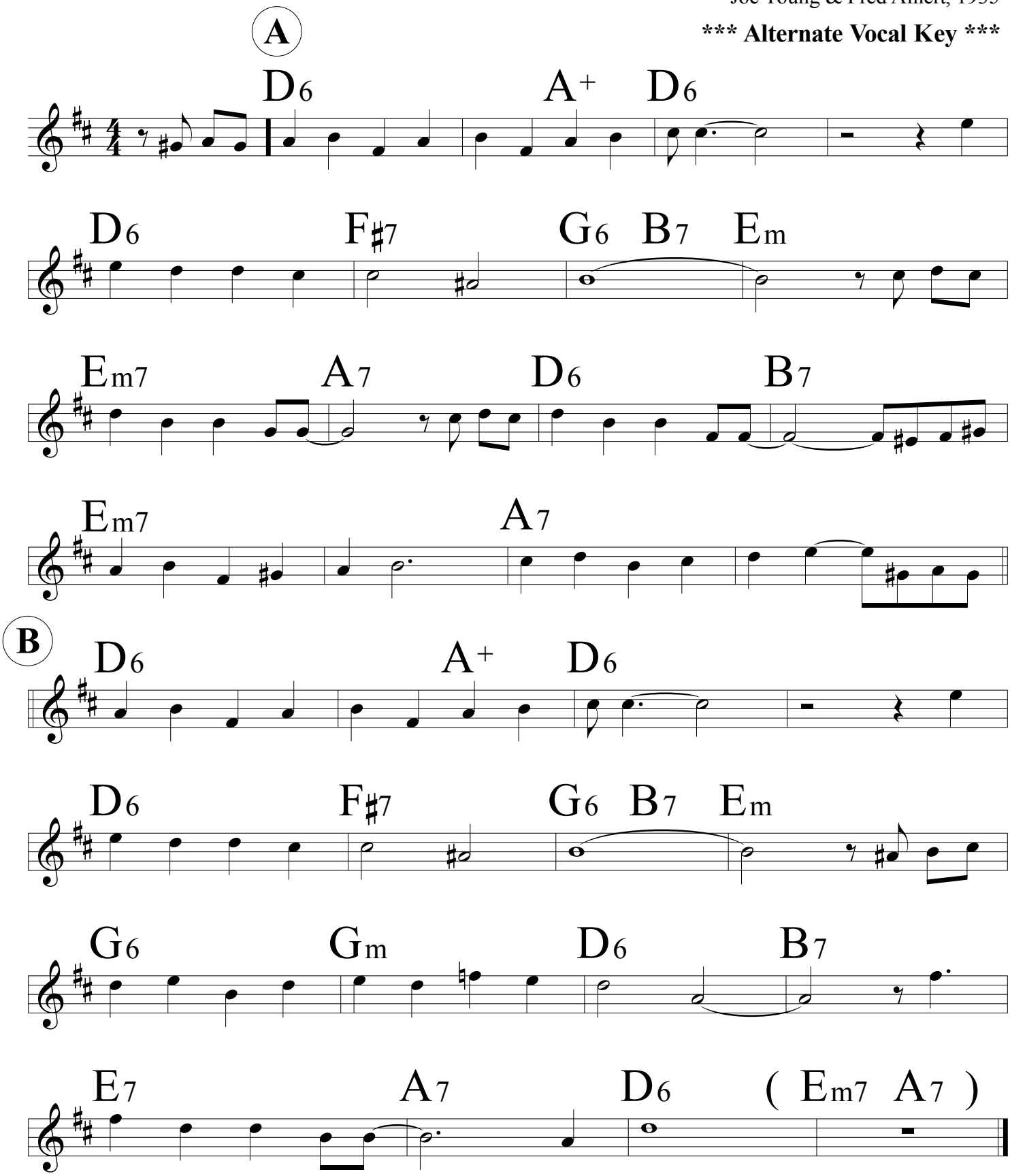


Eb Instruments

I'm Gonna Sit Right Down and Write Myself a Letter

Joe Young & Fred Ahlert, 1935

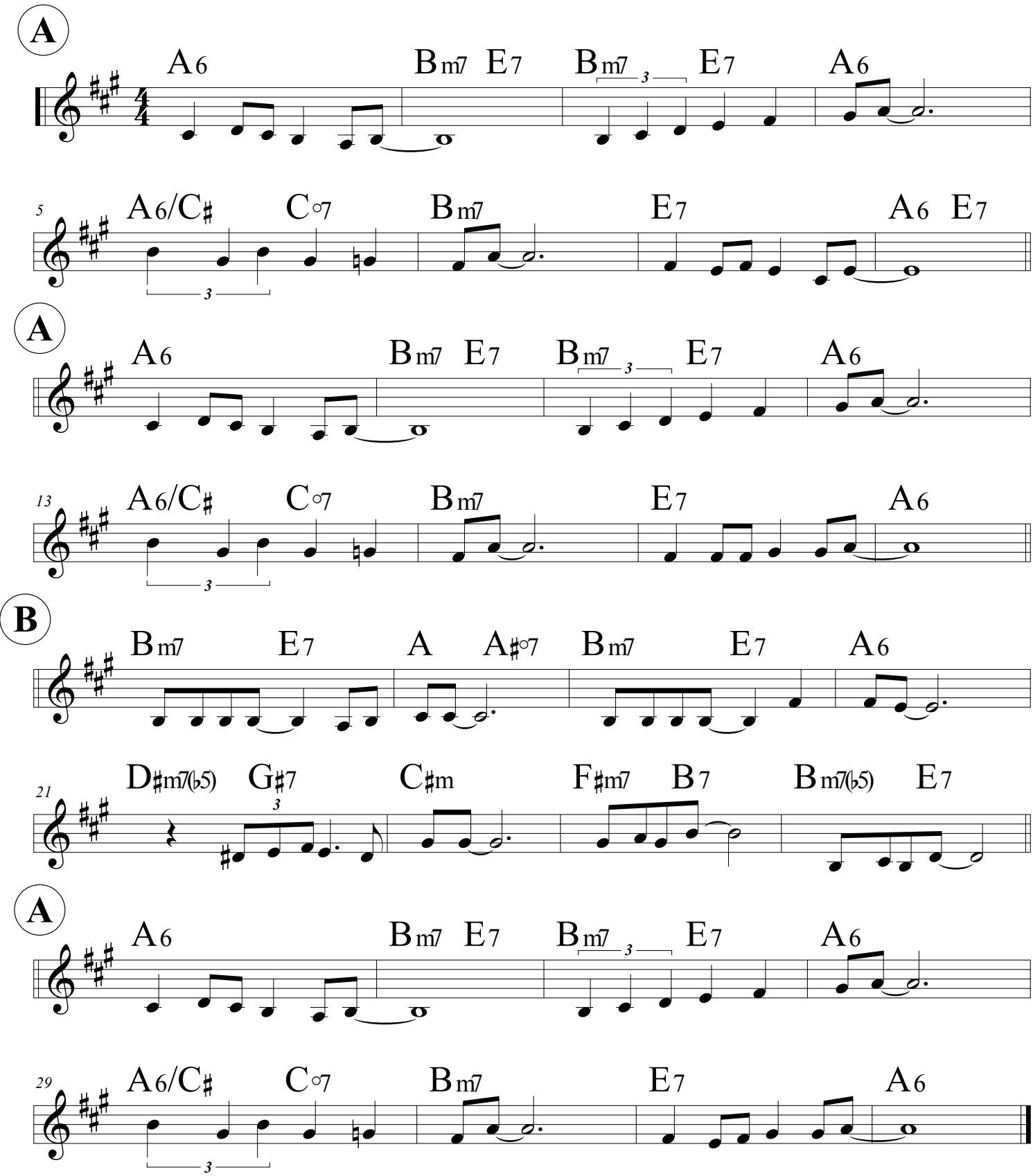
***** Alternate Vocal Key *****



Eb Instruments

I'm in the Mood for Love

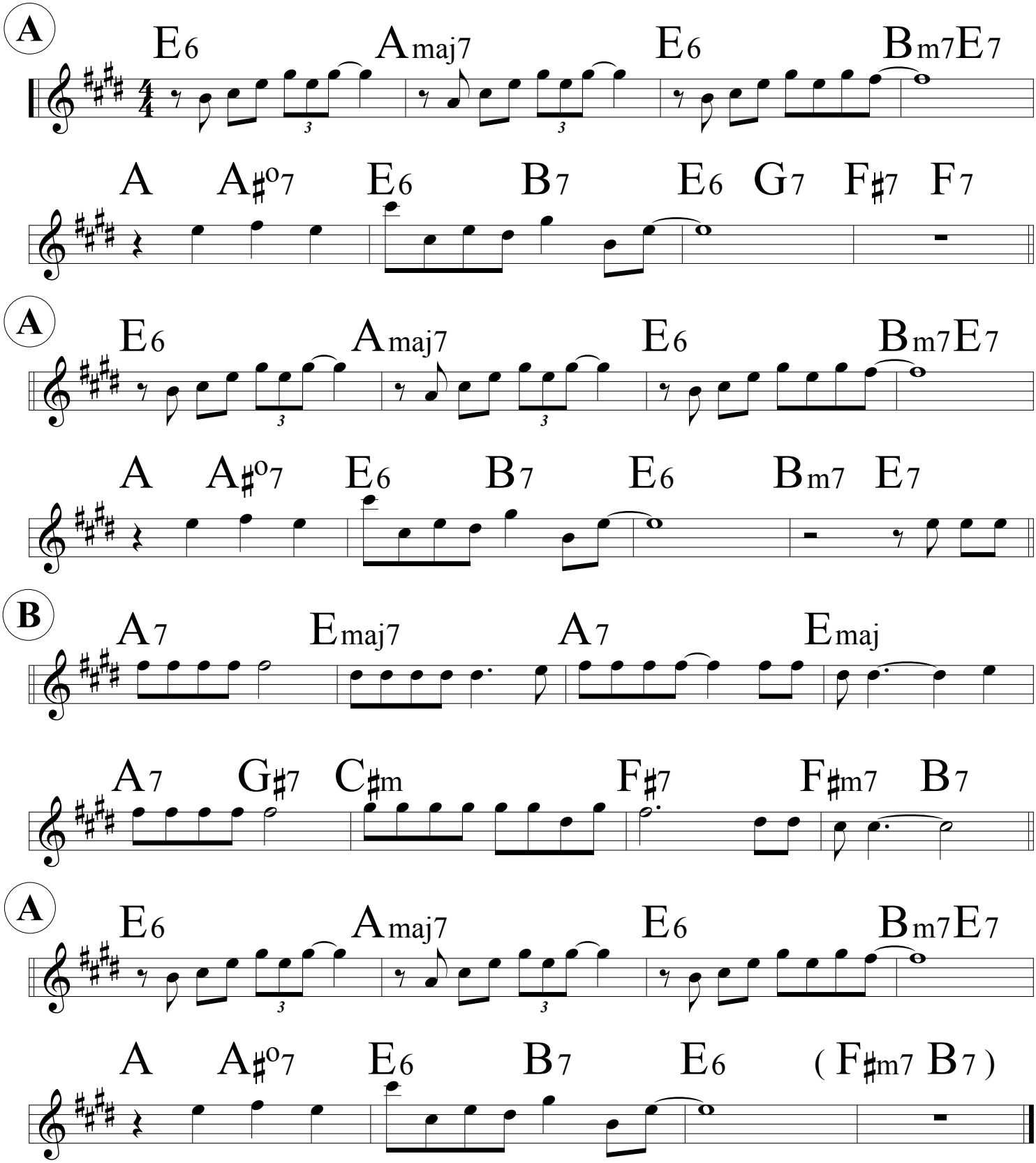
Jimmy McHugh & Dorothy Fields, 1935



Eb Instruments

I'm Just A Lucky So and So

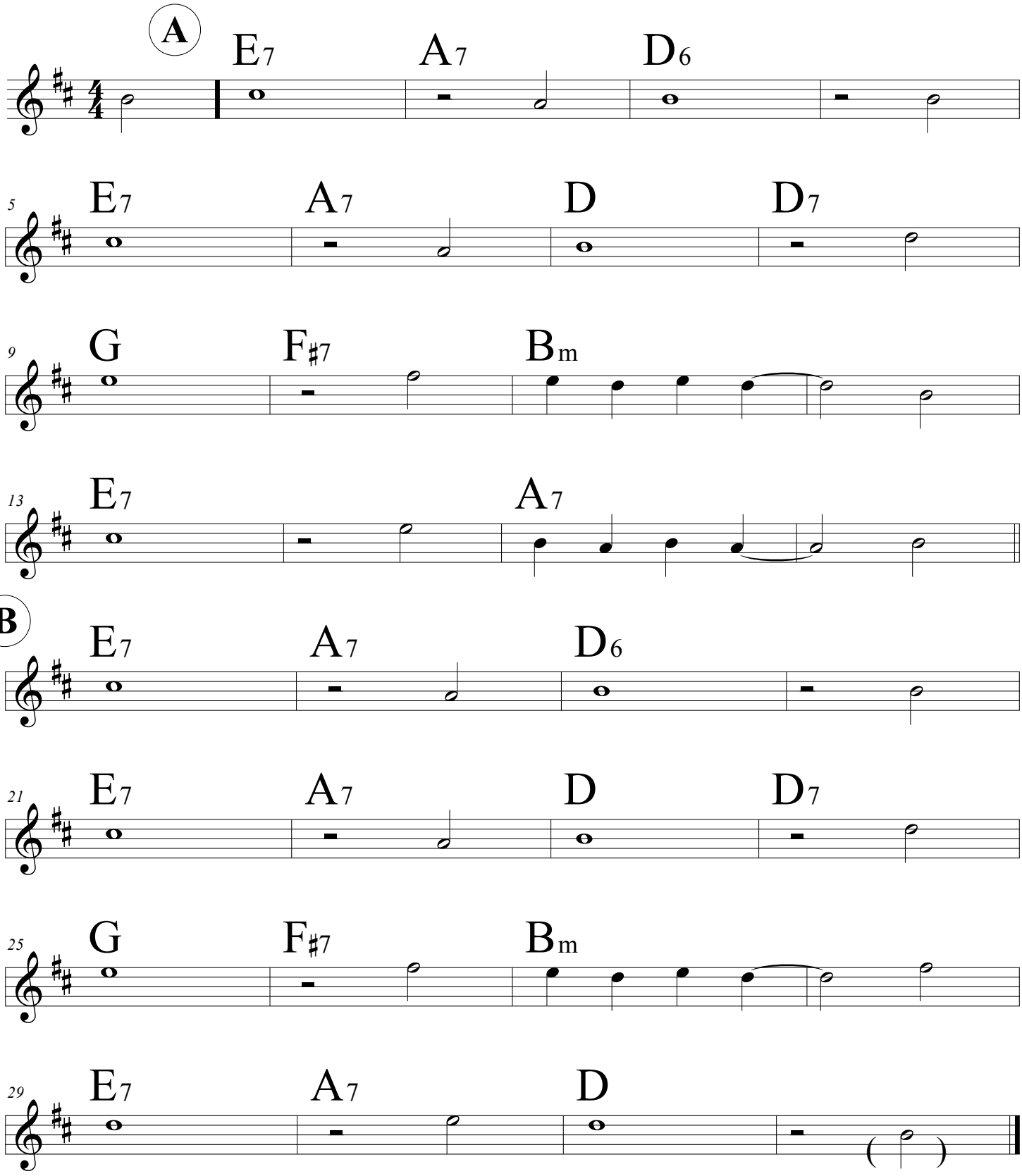
Duke Ellington & Mack David, 1945



Eb Insttuments

If Dreams Come True

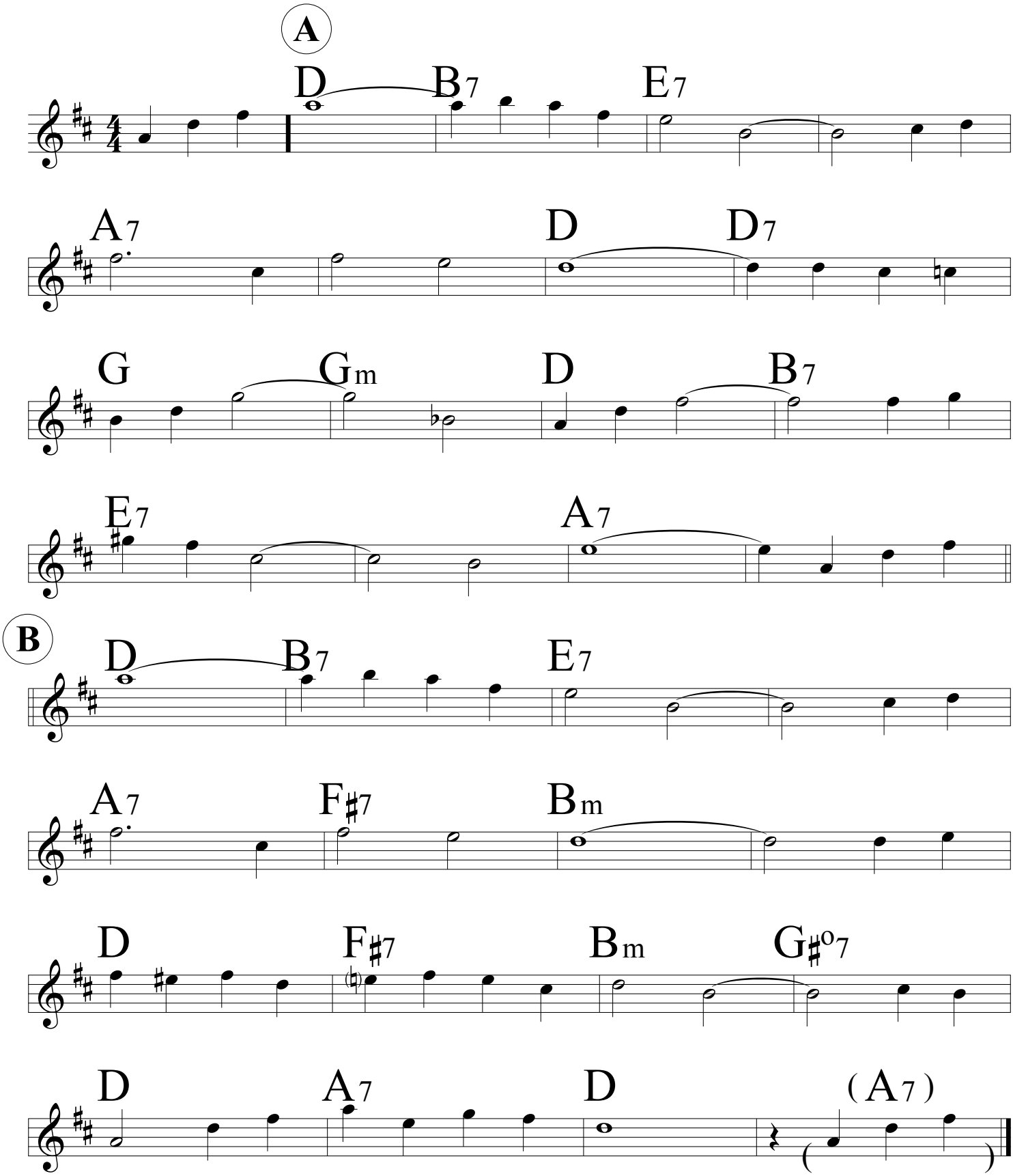
Edgar Sampson, 1936



Eb Instruments

(Back Home Again in) Indiana

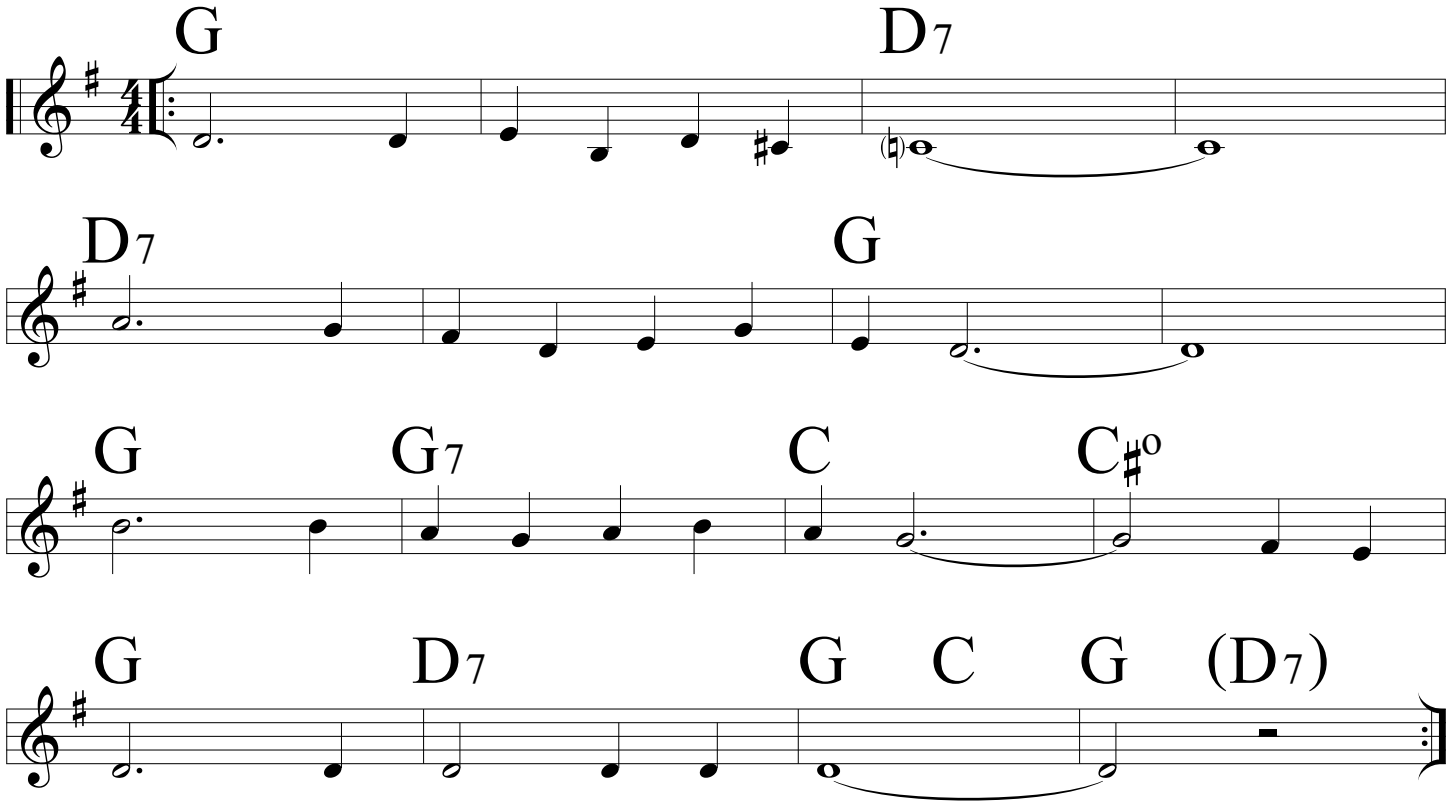
James Hanley & Ballard MacDonald, 1917



Eb Instruments

Just A Closer Walk With Thee

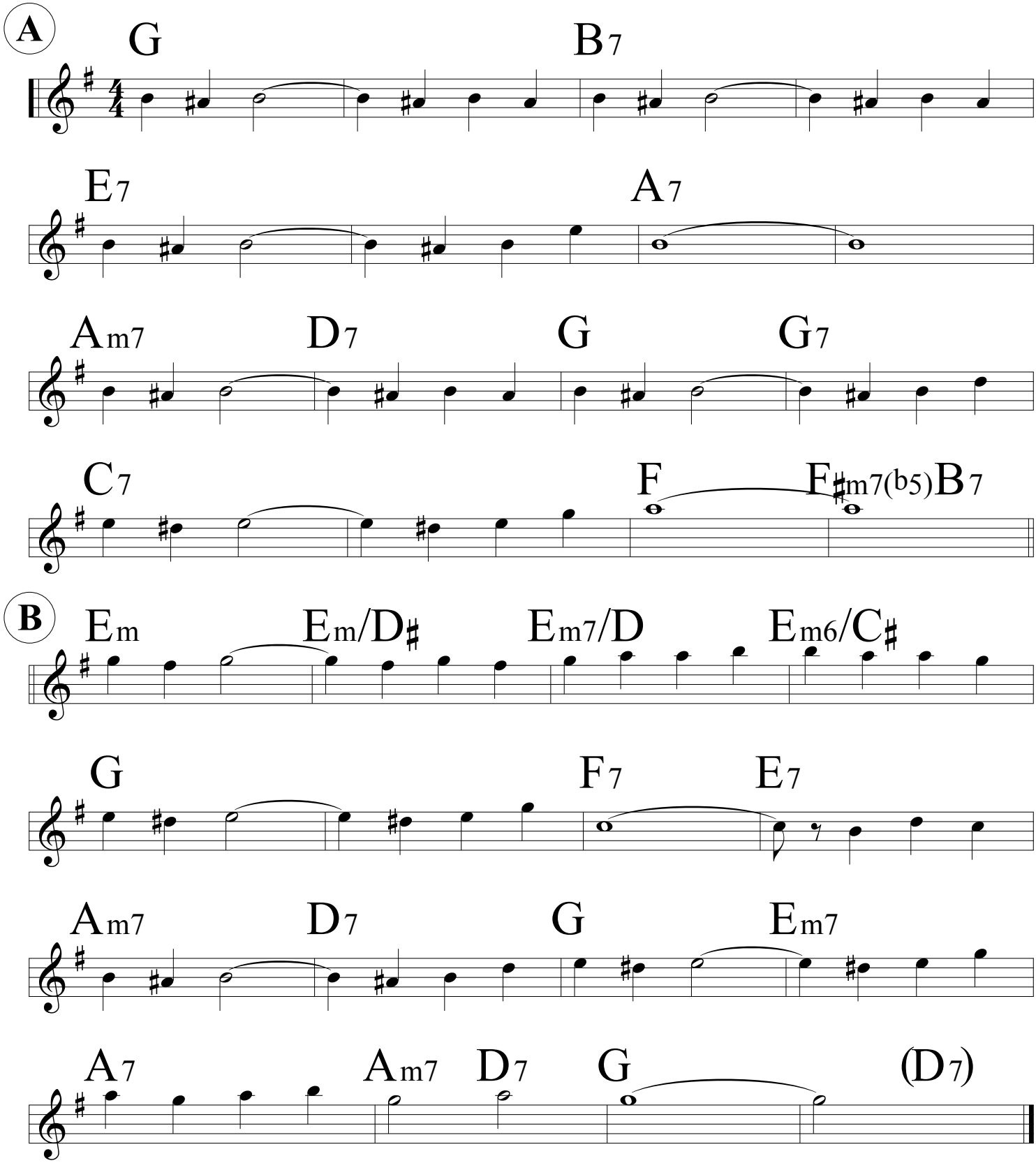
Traditional, 1885 or older



Eb Instruments

Just In Time

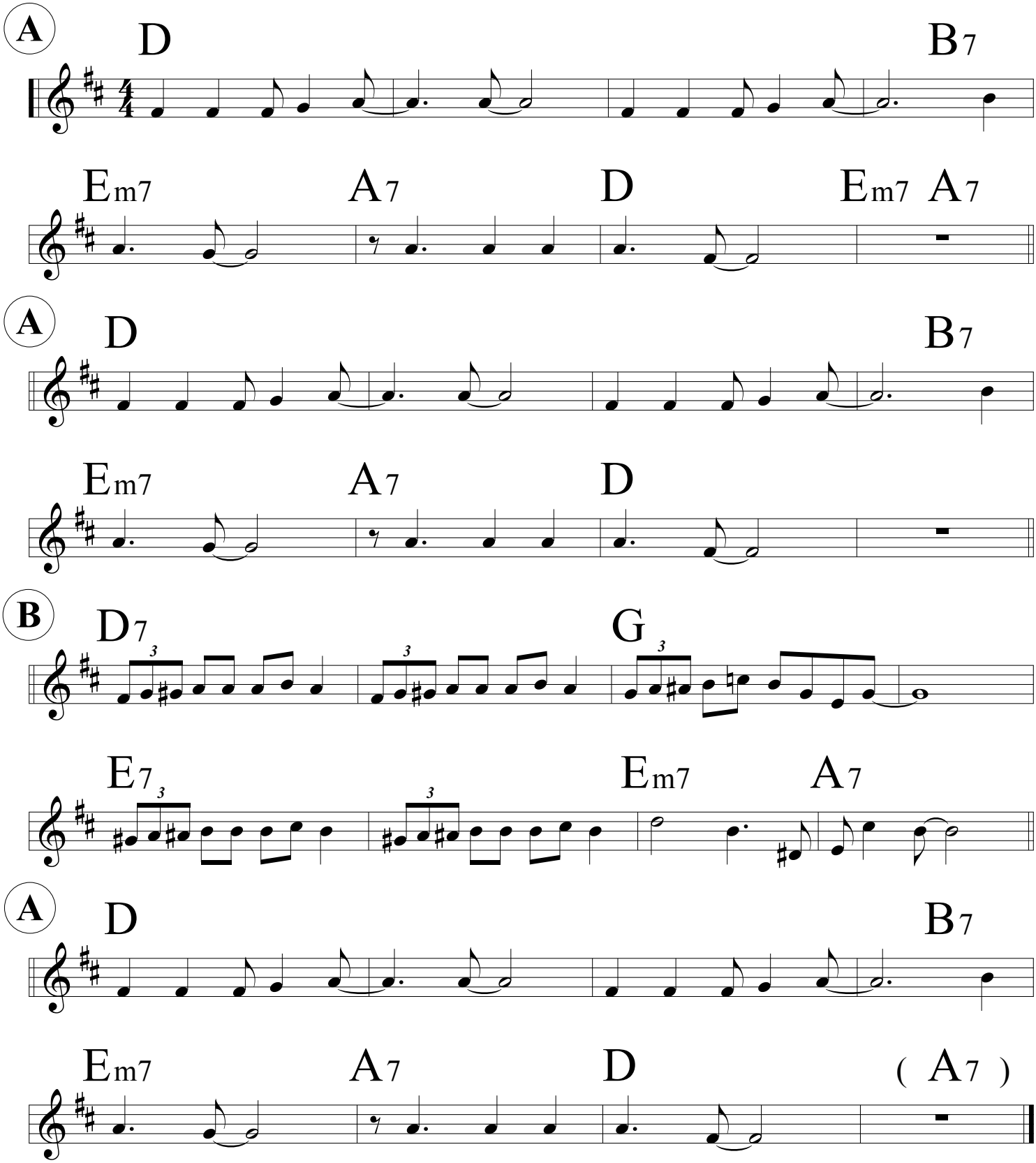
Jule Styne, Betty Combden, & Adolph Green, 1956



Eb Instruments

Just Squeeze Me

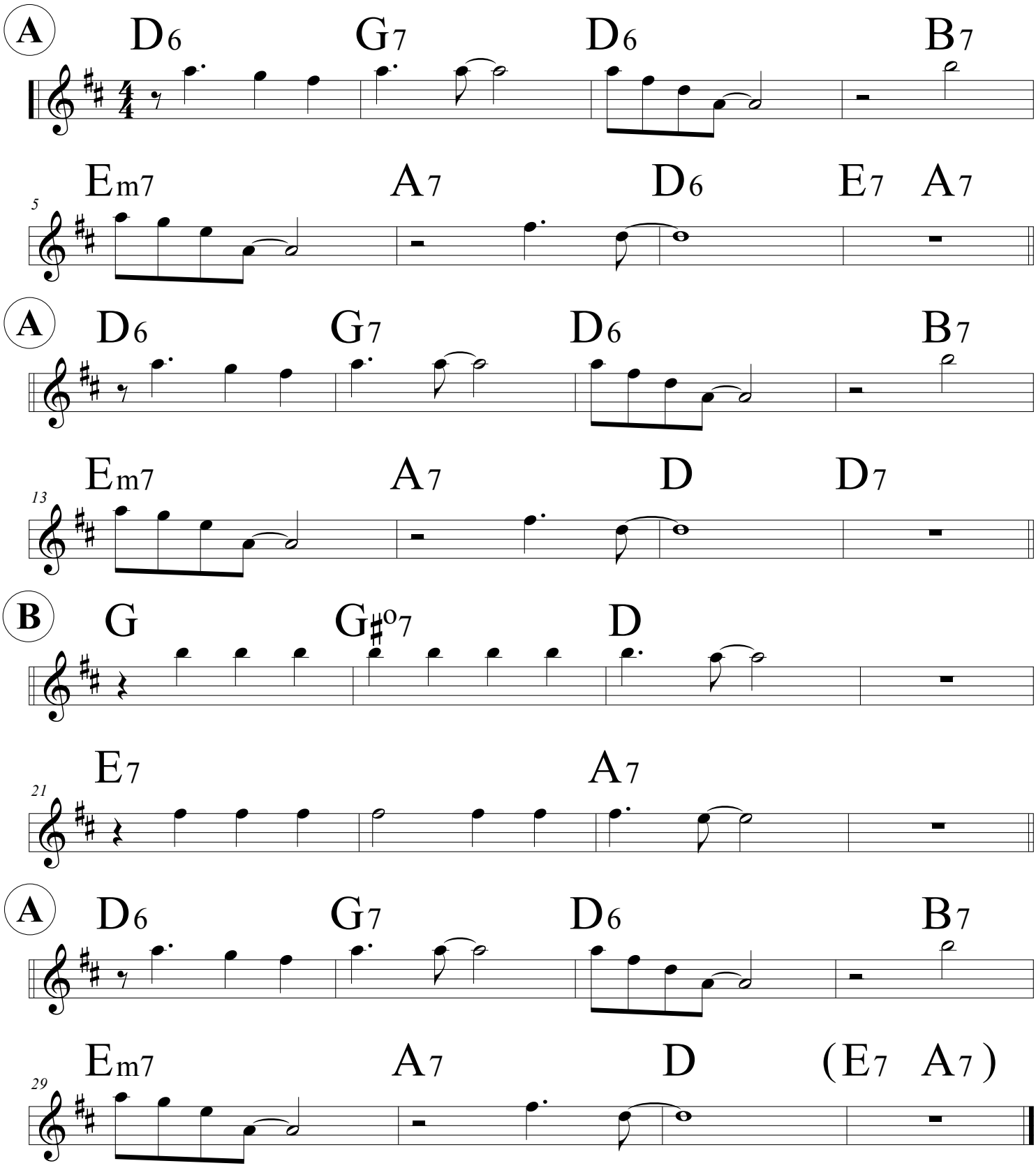
Duke Ellington & Les Gaines, 1941



Eb Instruments

Oh, Lady Be Good!

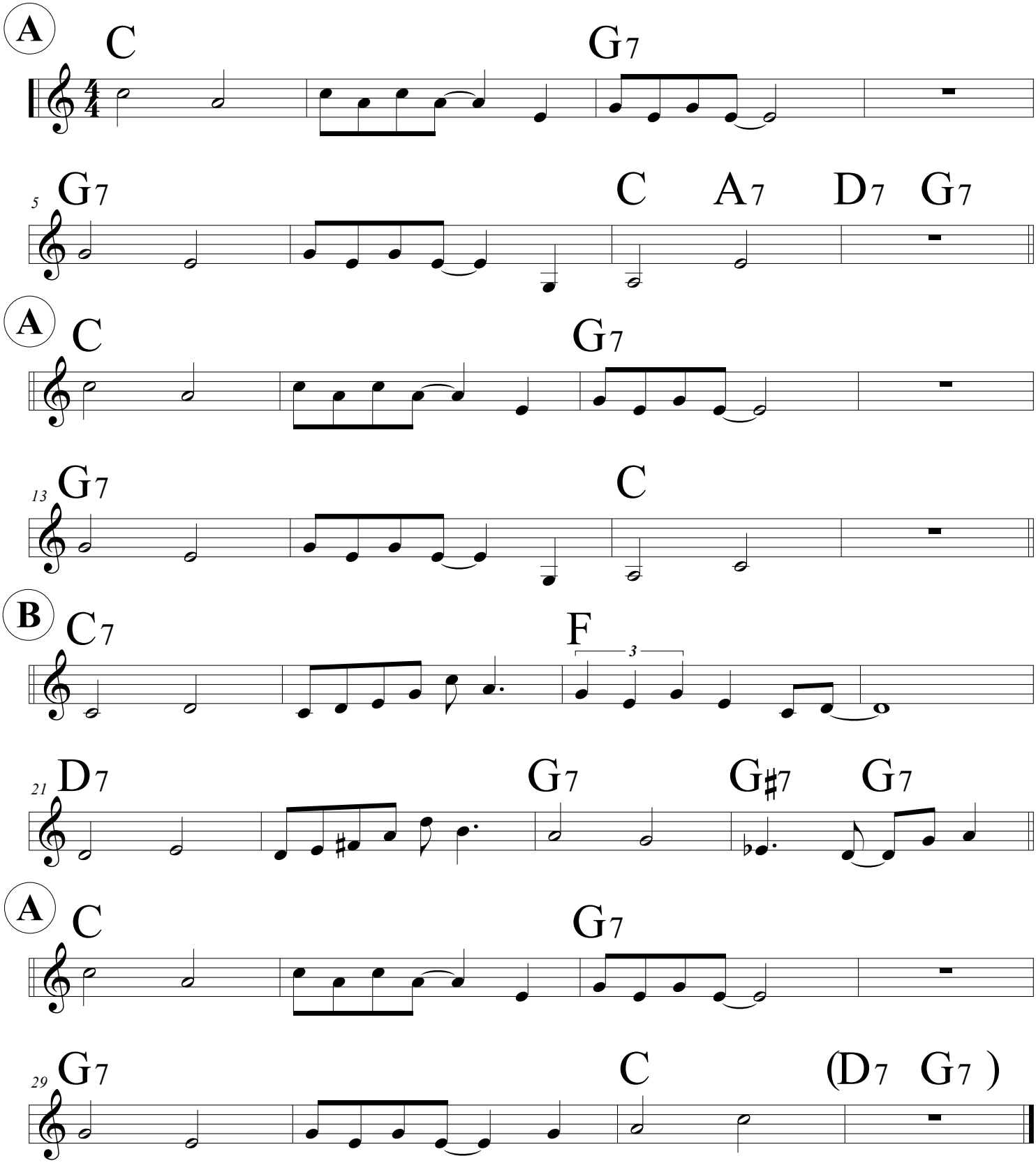
George & Ira Gershwin, 1924



Eb Instruments

Little Coquette

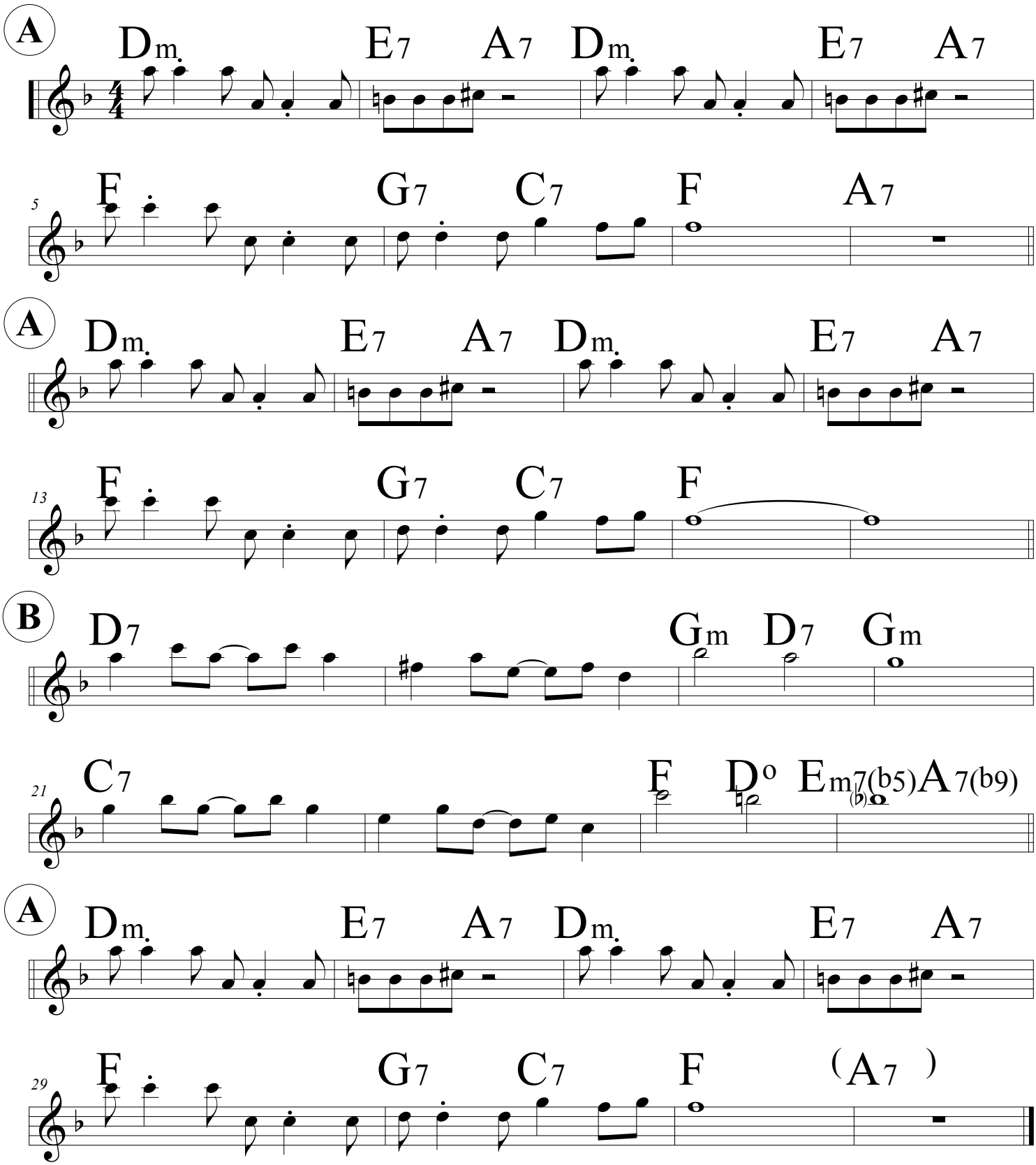
Carmen Lombardo & Gus Kahn, 1928



Eb Instruments

Love Me or Leave Me

Walter Donaldson & Gus Kahn, 1928

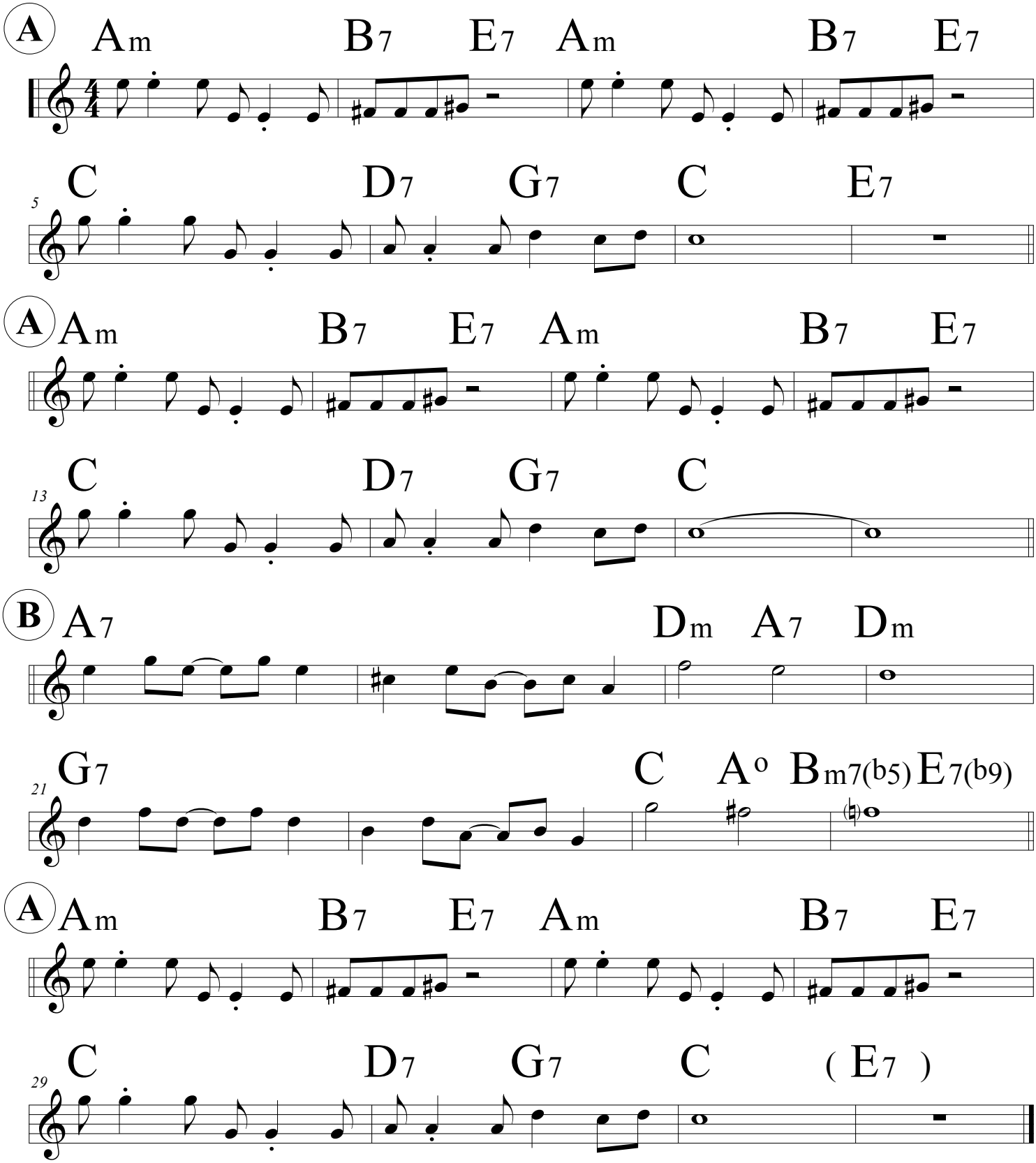


Eb Instruments

Love Me or Leave Me

Walter Donaldson & Gus Kahn, 1928

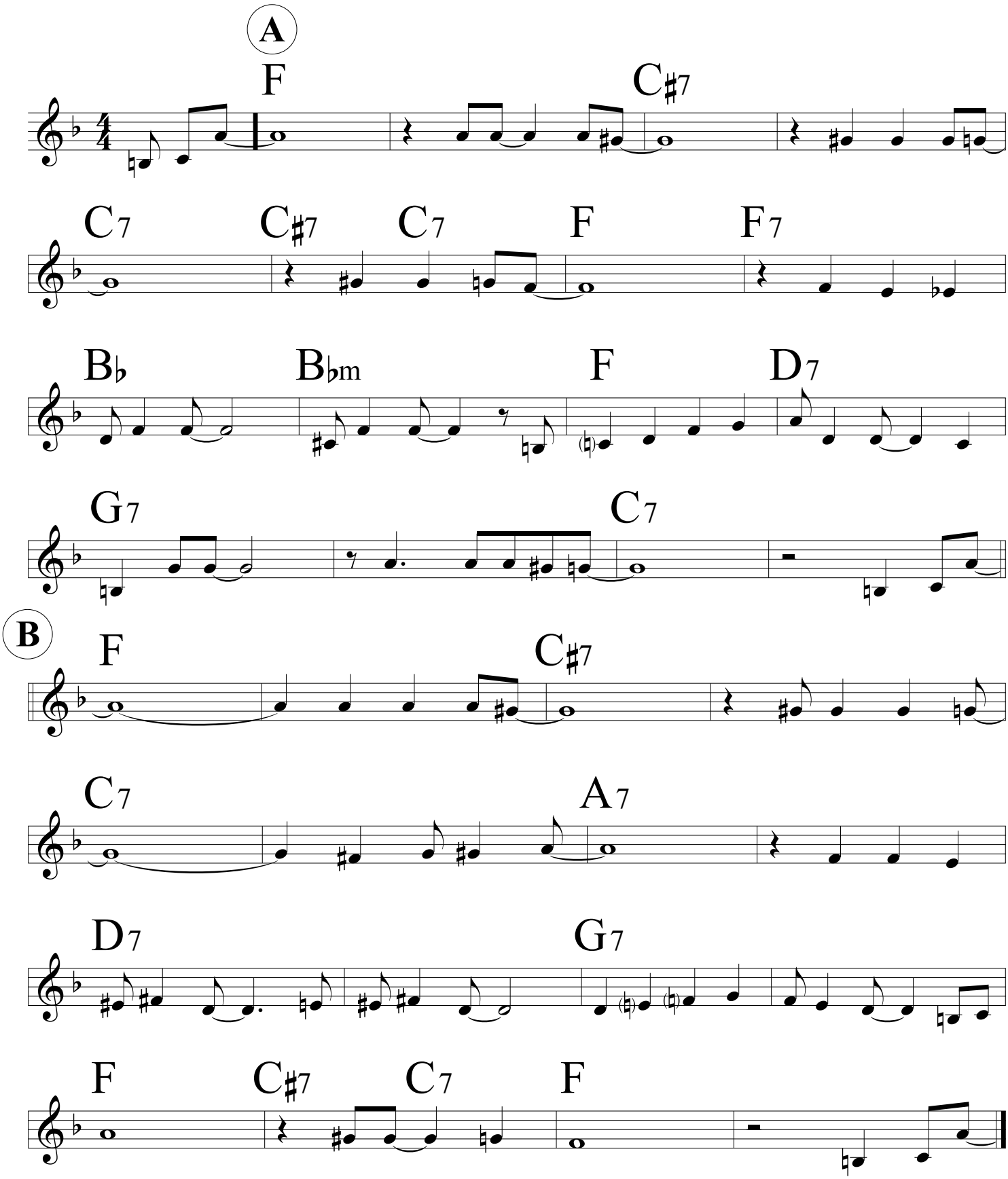
***** Alternate Vocal Key *****



Eb Instruments

Mama's Gone, Goodbye

Peter Bocage & A.J. Piron, 1926



Eb Instruments

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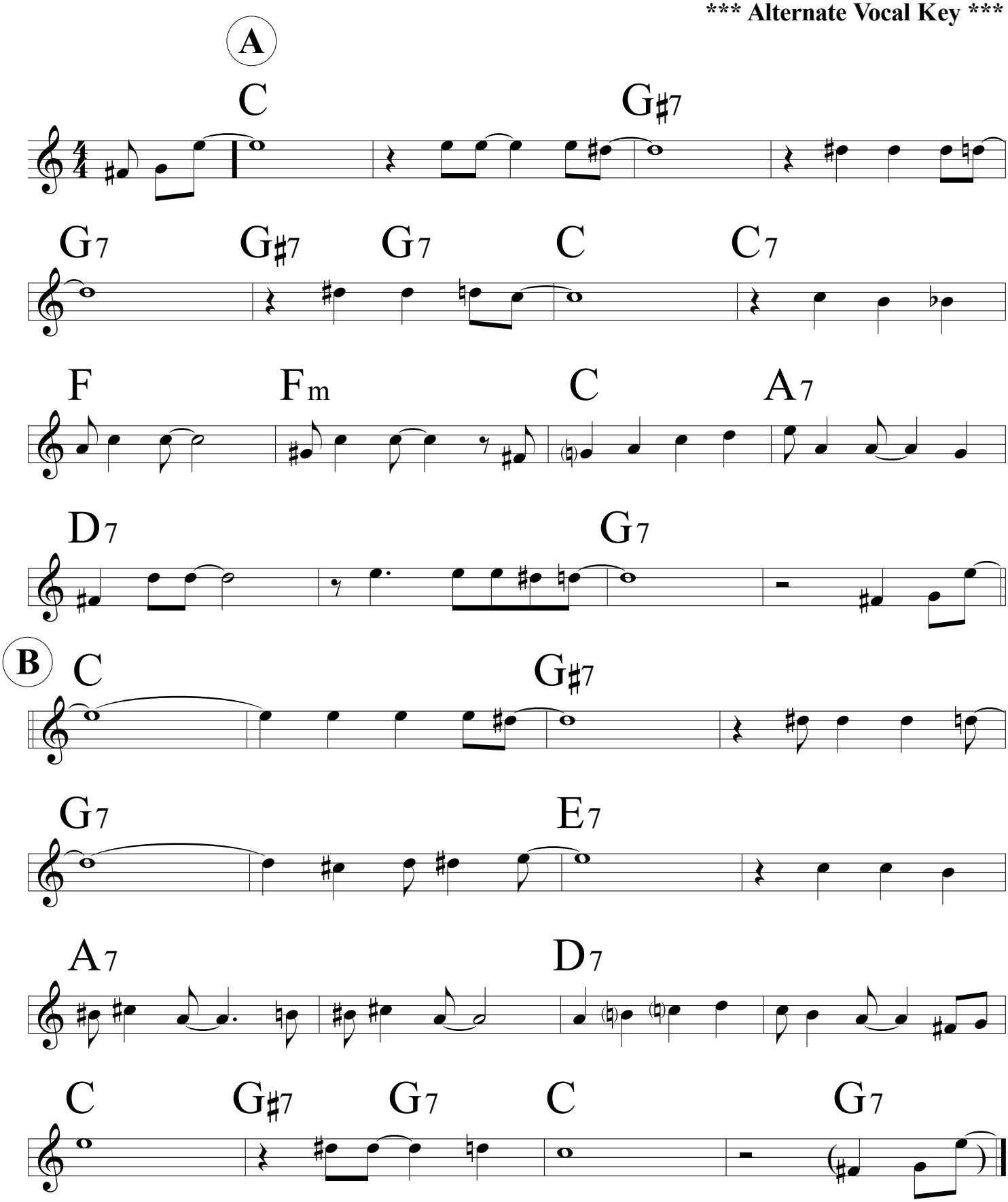
Peter Bocage & A.J. Piron, 1926

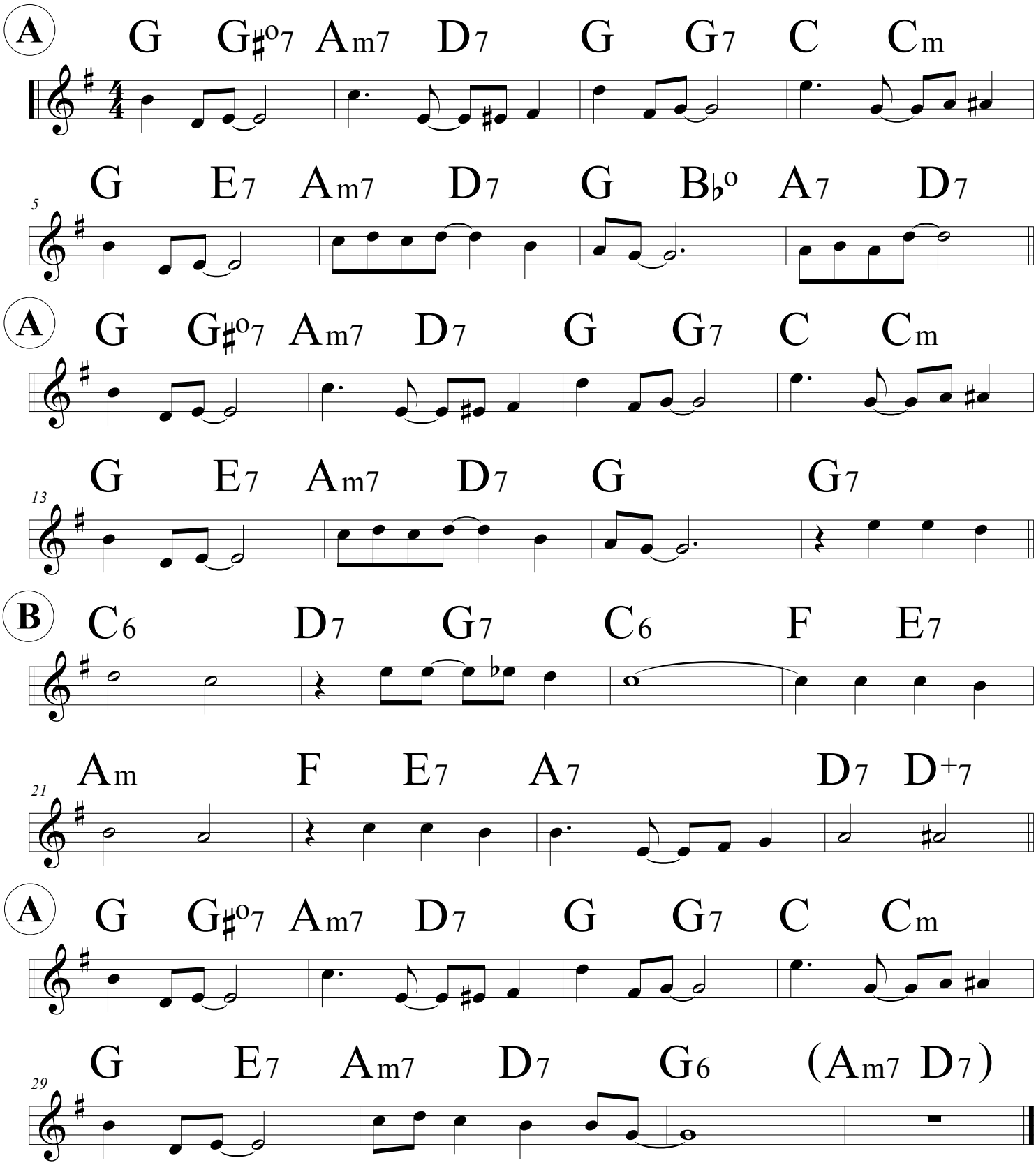
***** Alternate Vocal Key *****



Eb Instruments

Mean to Me

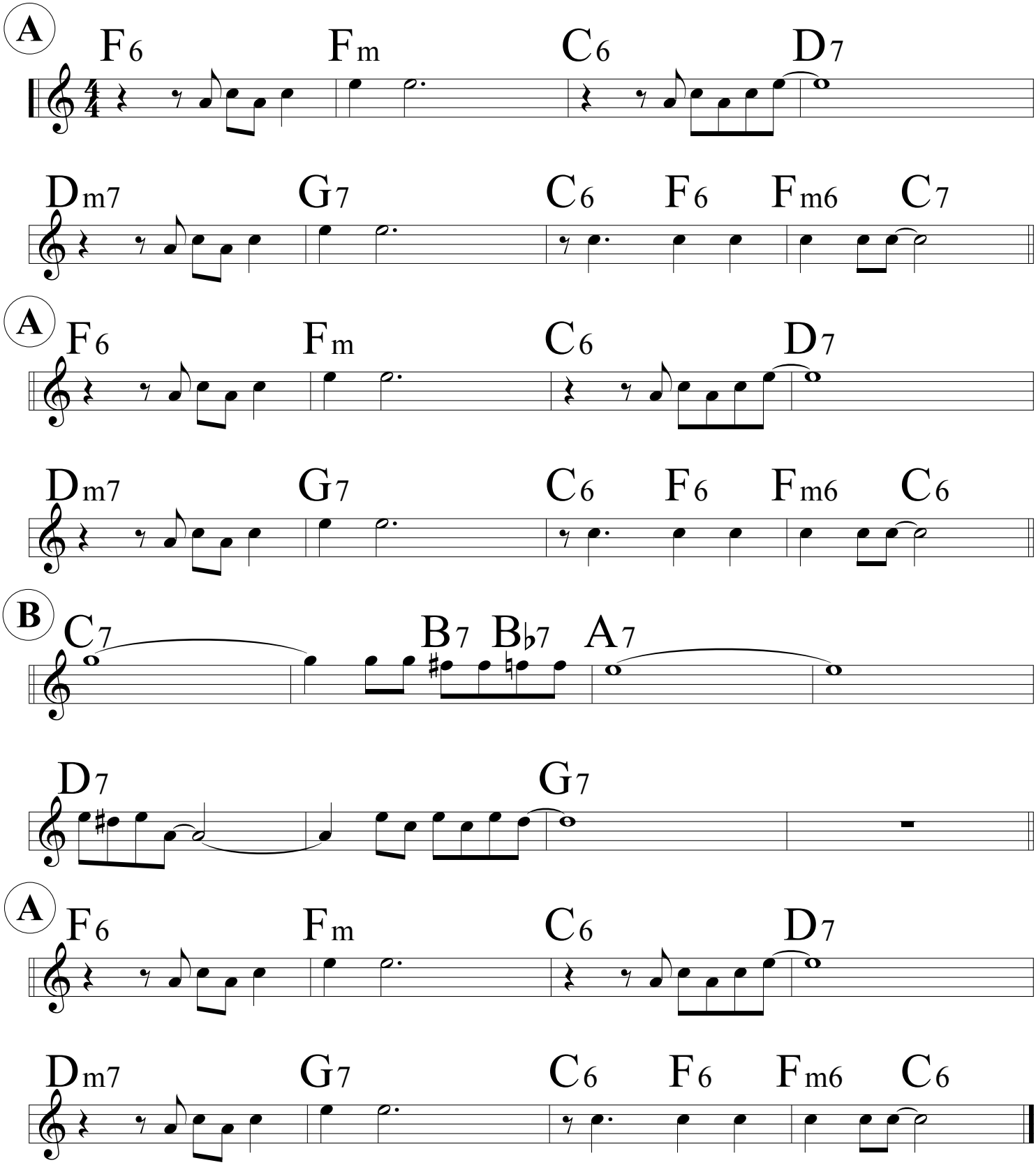
Fred Ahlert & Roy Turk, 1929



Eb Instruments

Moonglow

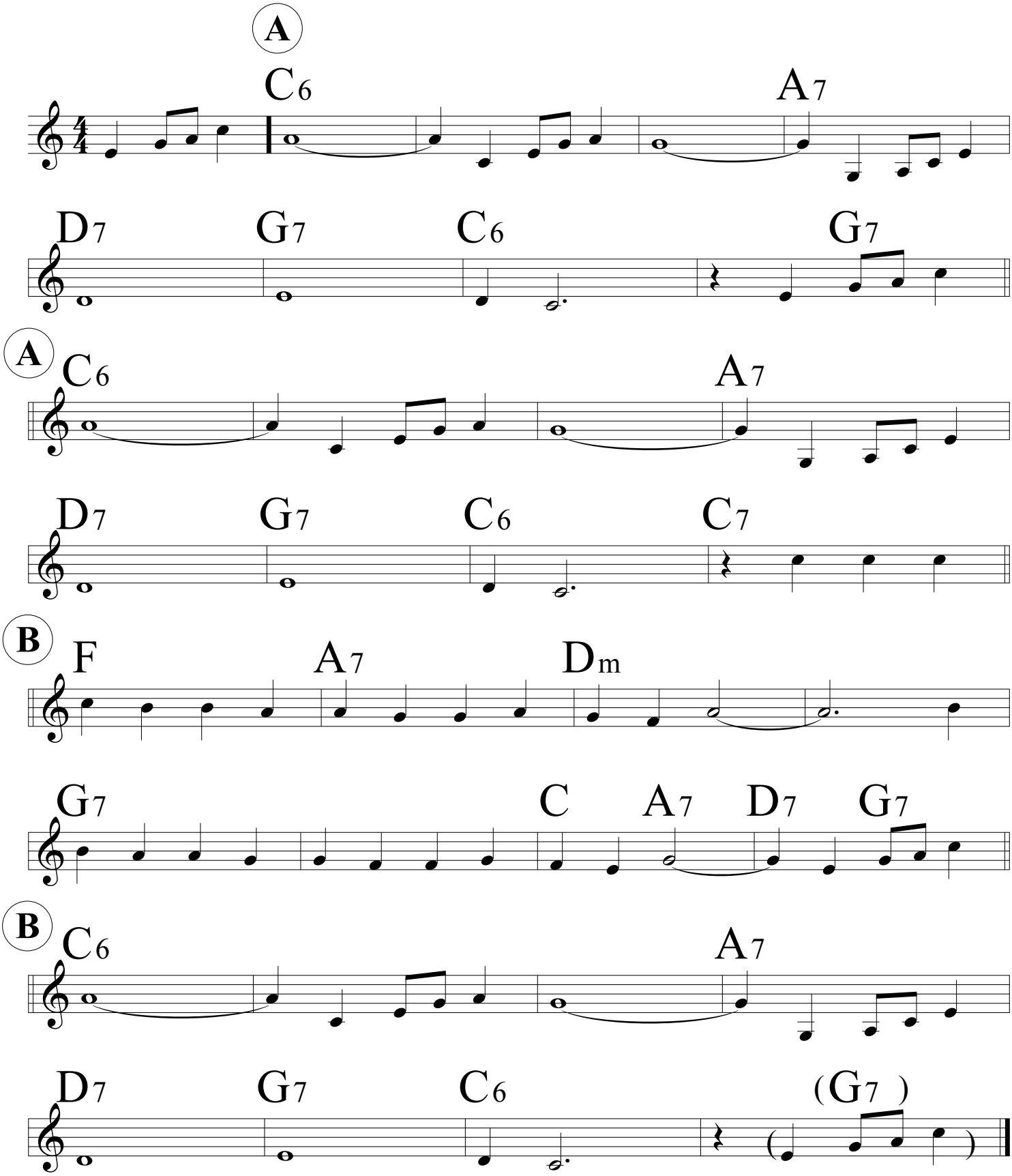
Will Hudson, Irving Mills, & Eddie DeLange, 1934



Eb Instruments

My Blue Heaven

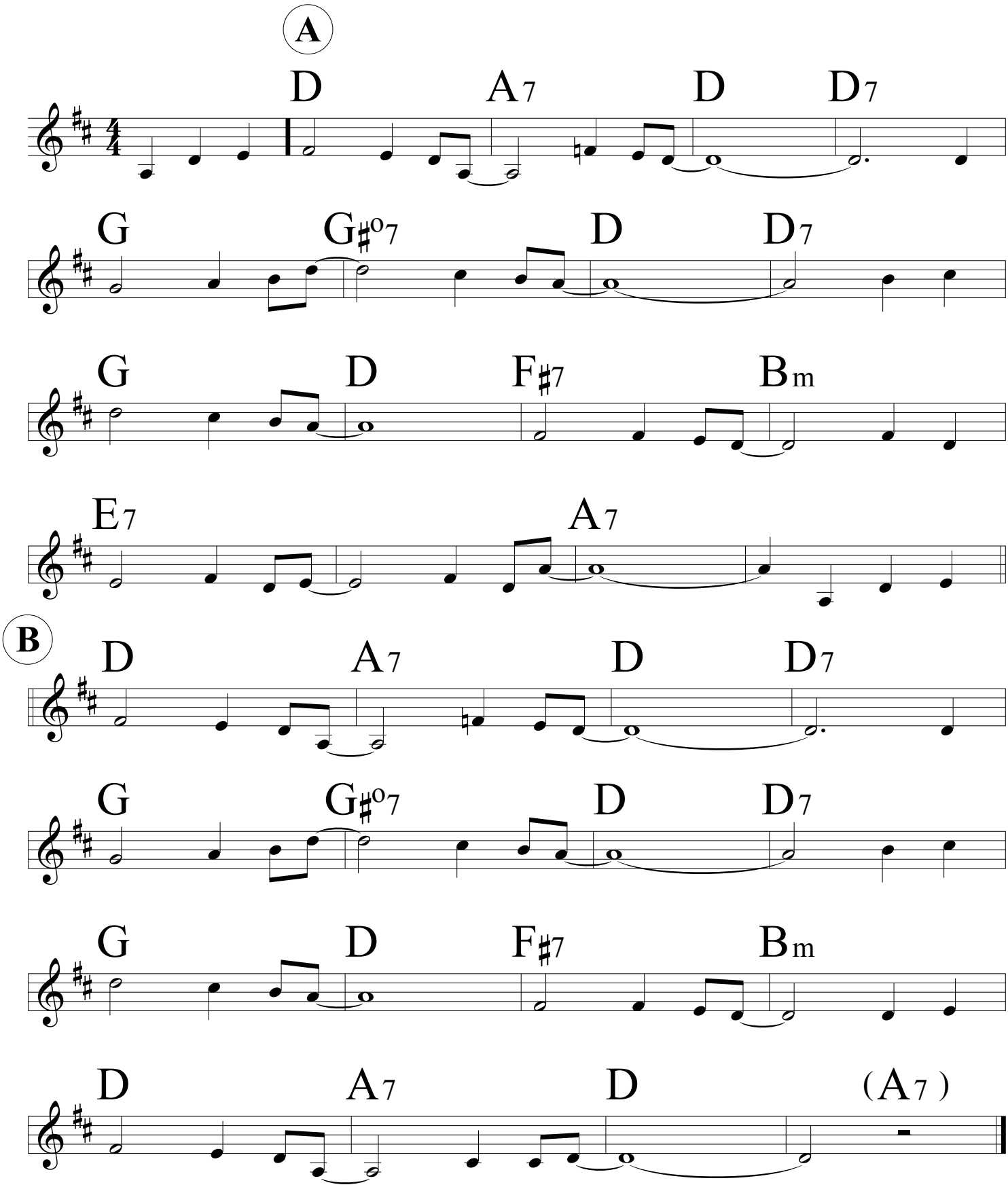
George Whiting & Walter Donaldson, 1927



Eb Instruments

Old Fashioned Love

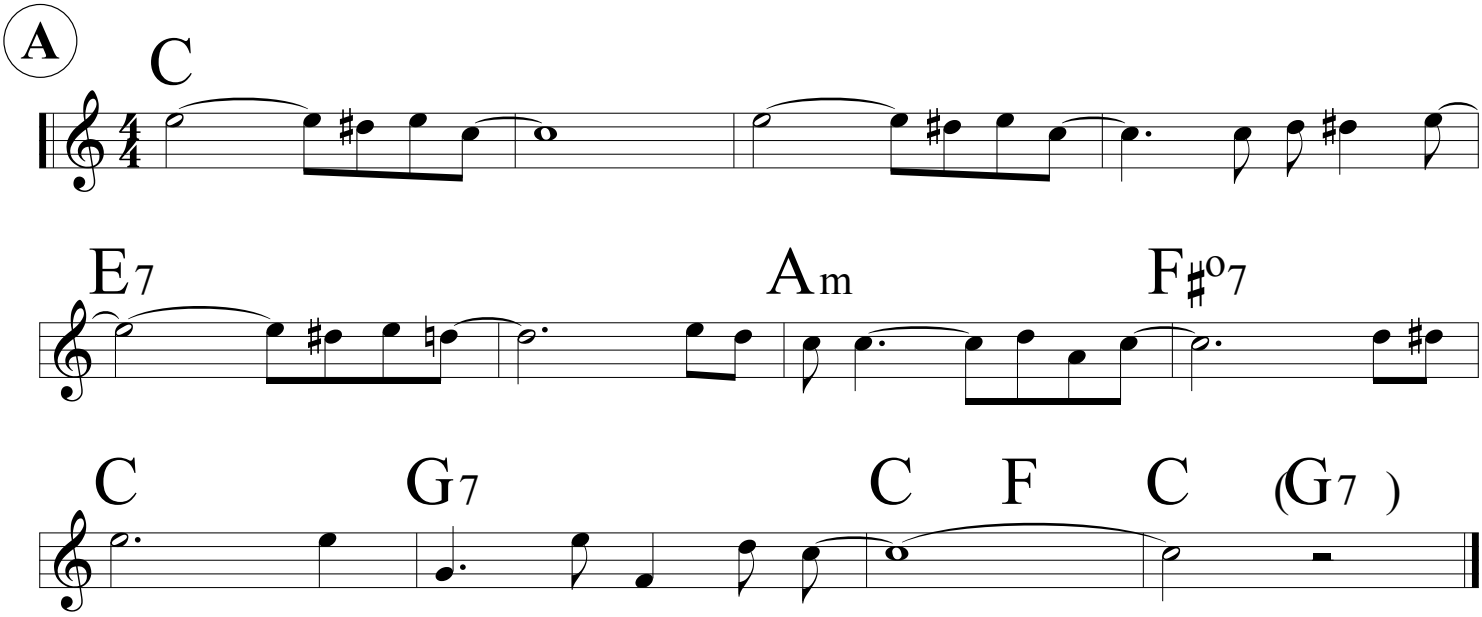
Mack & Johnson, 1923



Eb Instruments

Old Stack O'Lee Blues

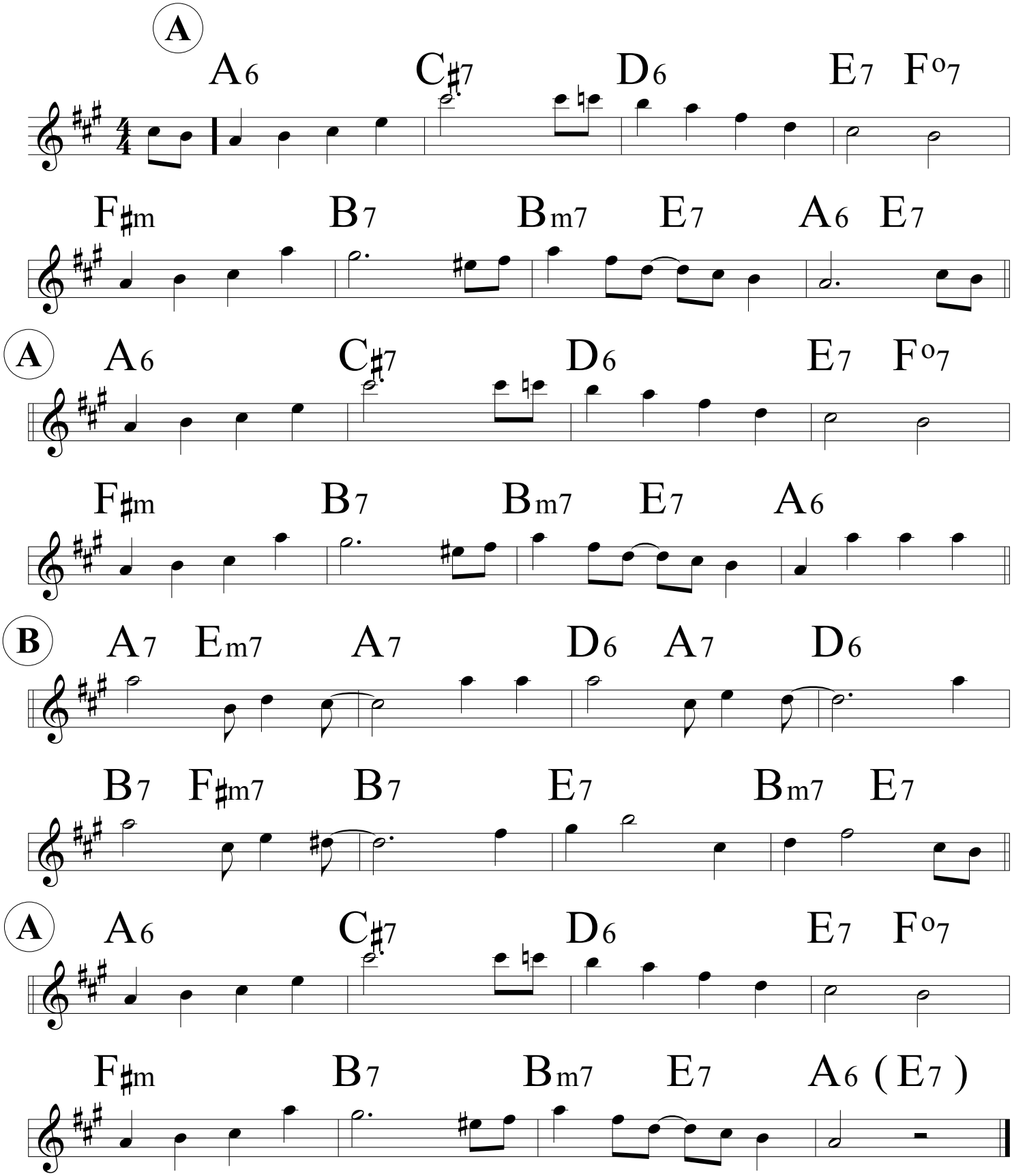
Bechet - 1946



Eb Instruments

On the Sunny Side of the Street

Dorothy Fields & Jimmy McHugh, 1930

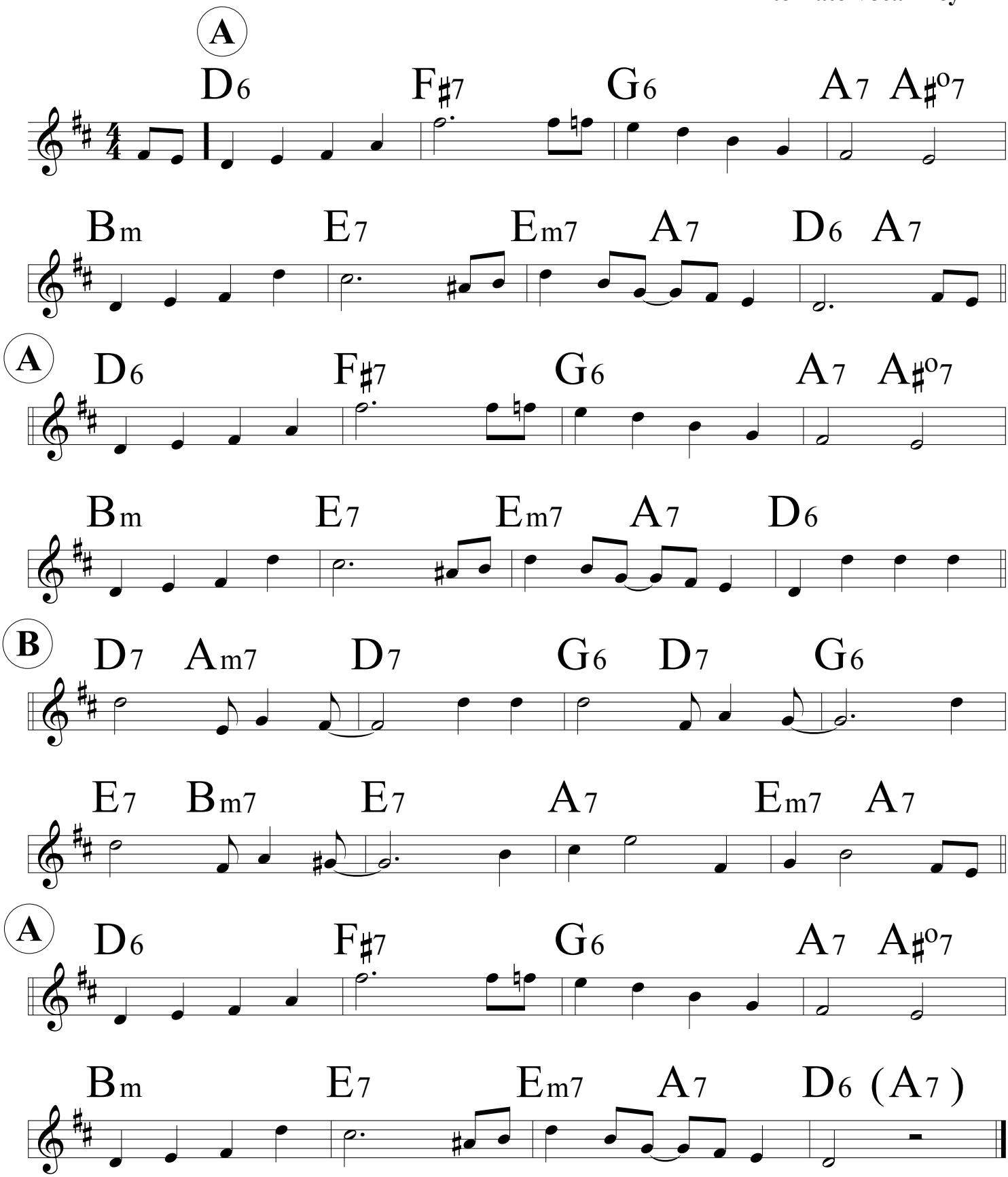


Eb Instruments

On the Sunny Side of the Street

Dorothy Fields & Jimmy McHugh, 1930

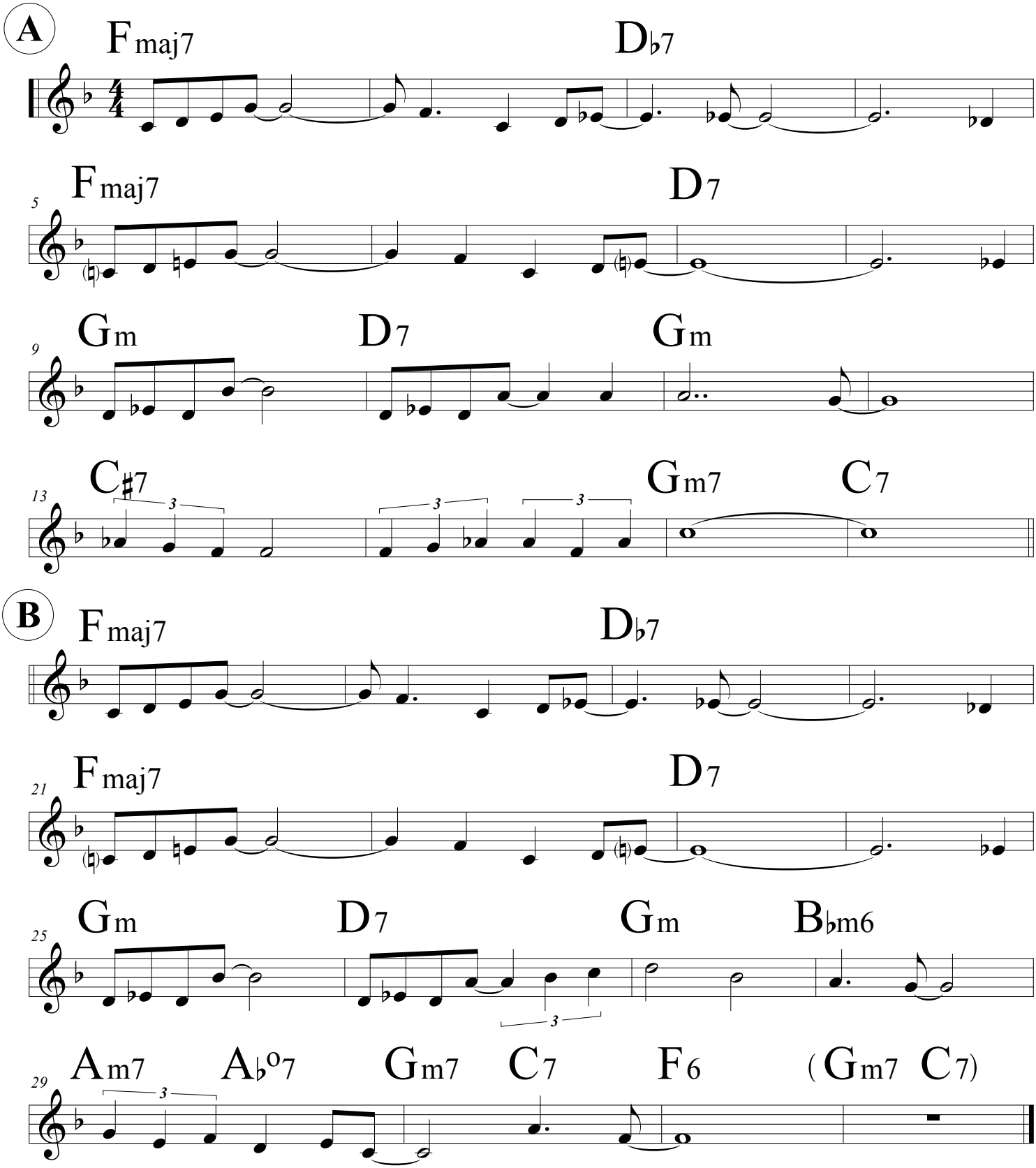
***** Alternate Vocal Key *****



Eb Instruments

Out of Nowhere

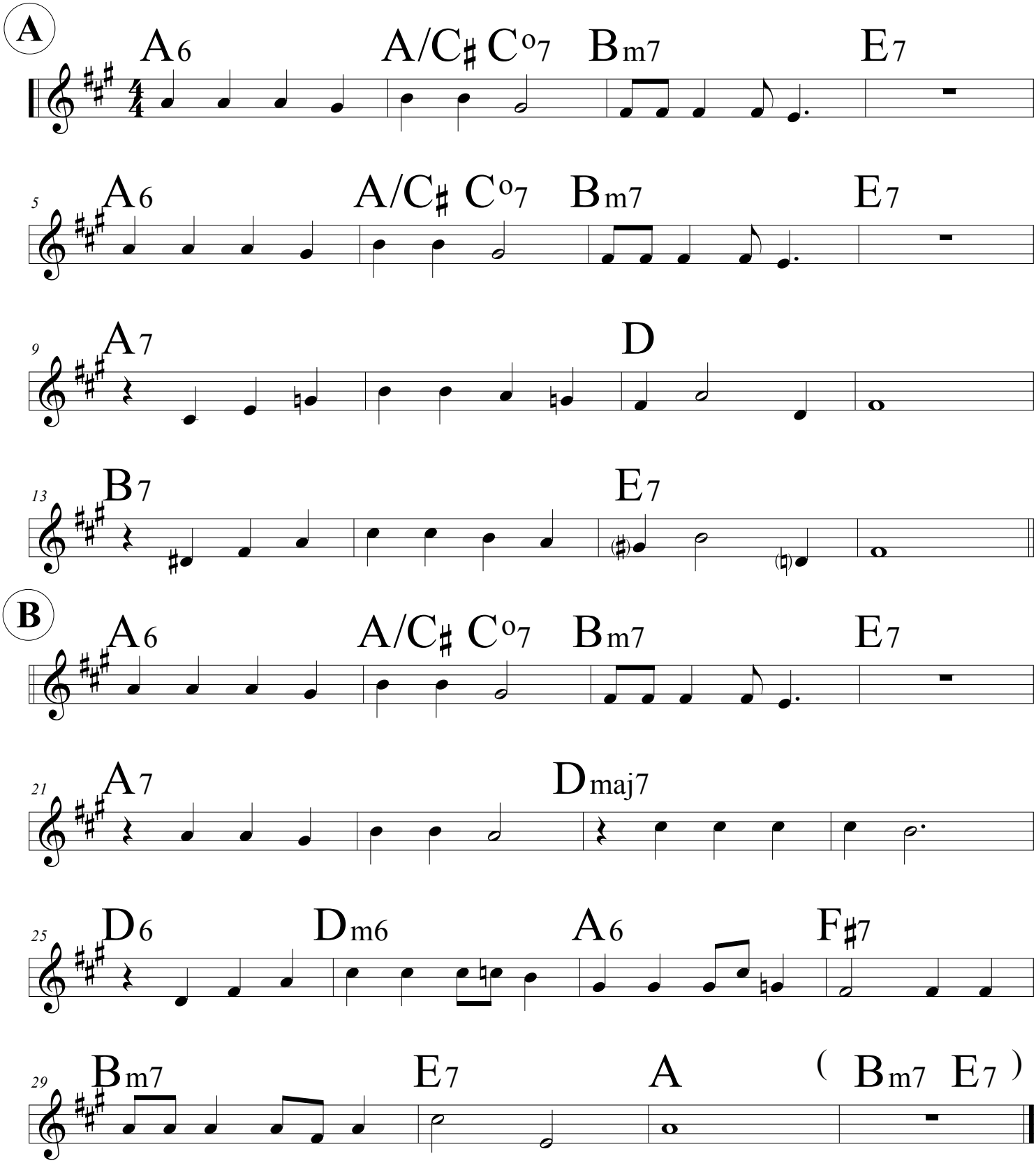
Johnny Green & Edward Heyman, 1931



Eb Instruments

Pennies From Heaven

Arthur Johnston & Jonny Burke, 1936

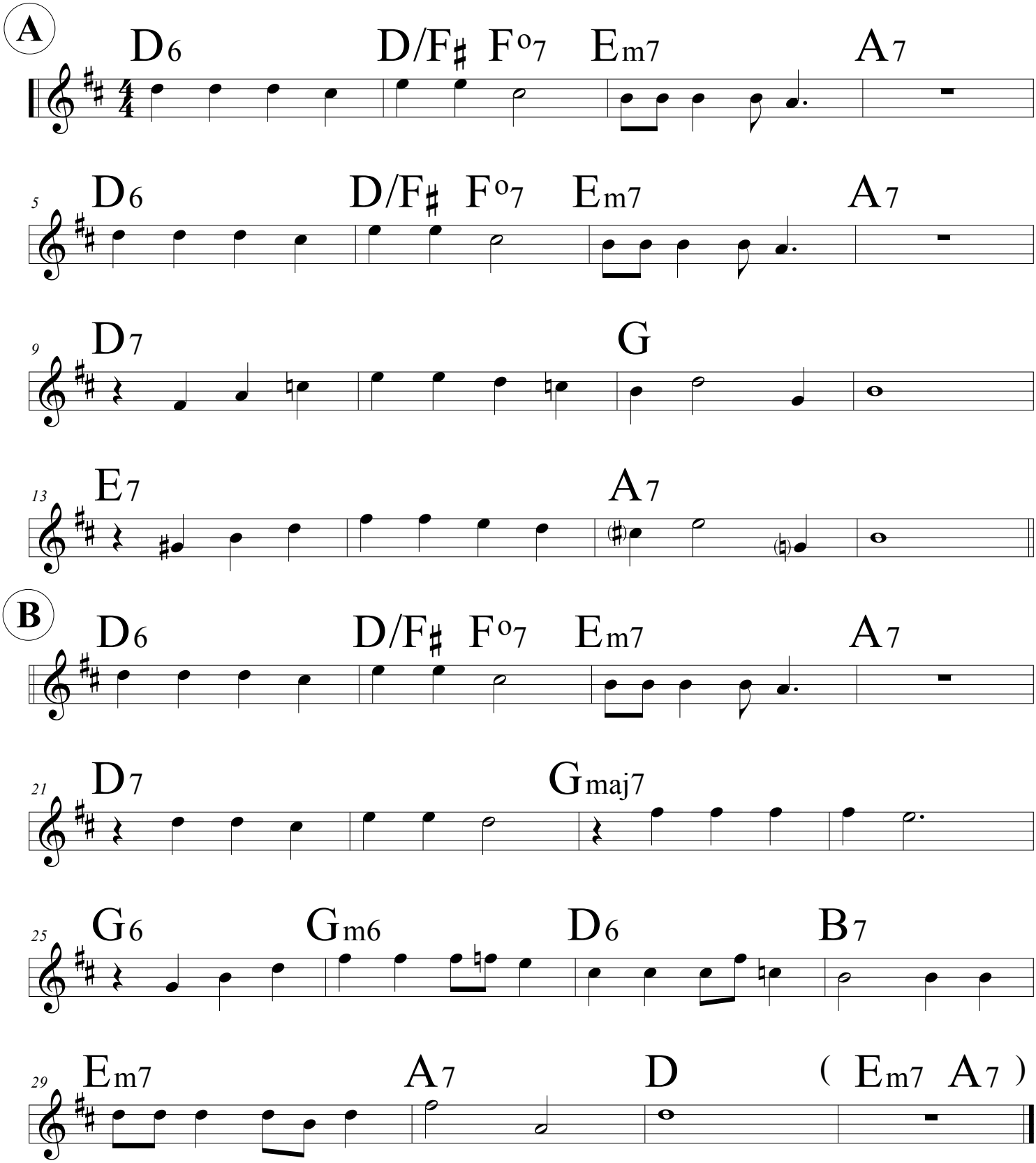


Eb Instruments

Pennies From Heaven

Arthur Johnston & Jonny Burke, 1936

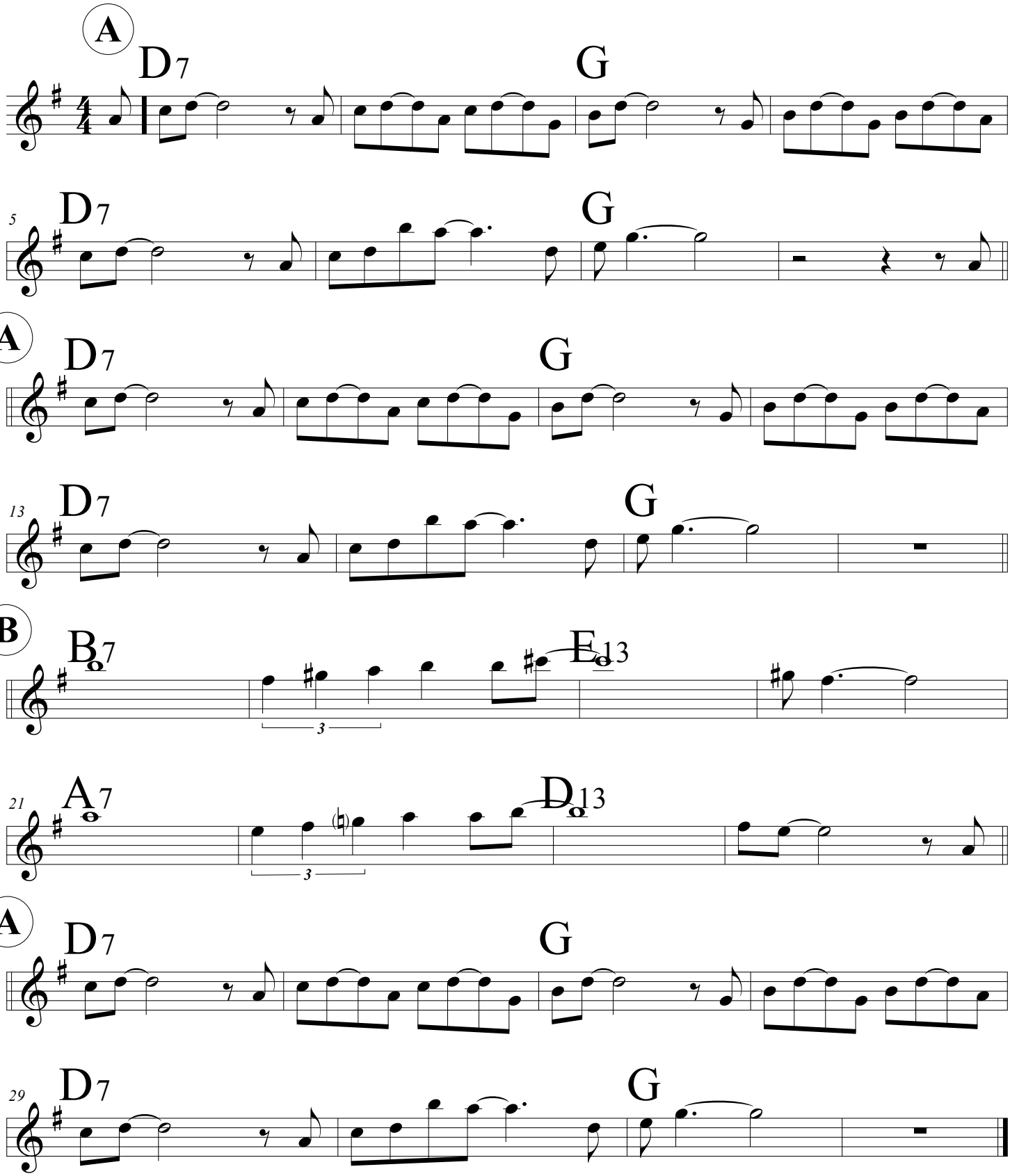
***** Alternate Vocal Key *****



Eb Instruments

Perdido

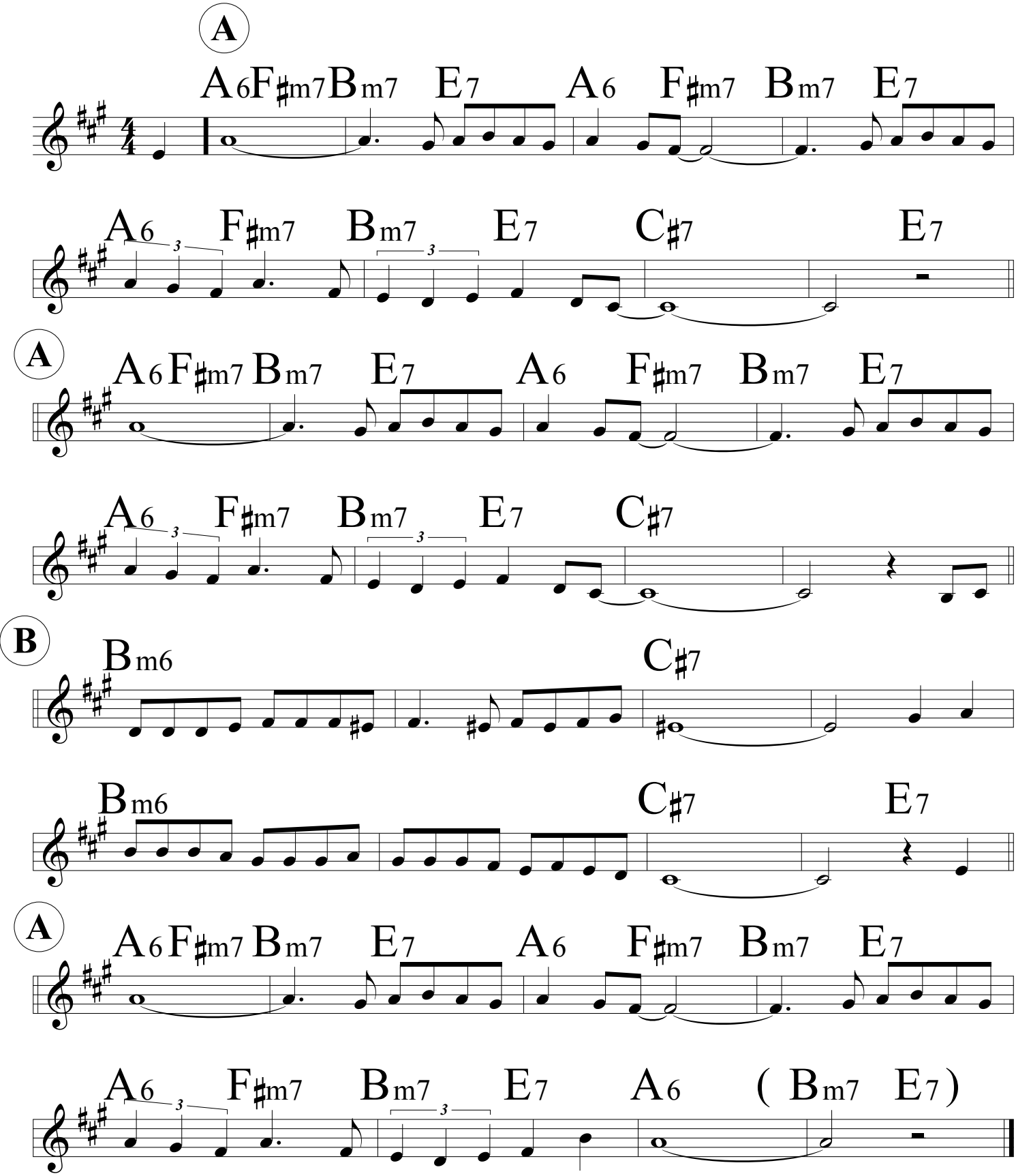
Juan Tizol, 1941



Eb Instruments

Perfidia

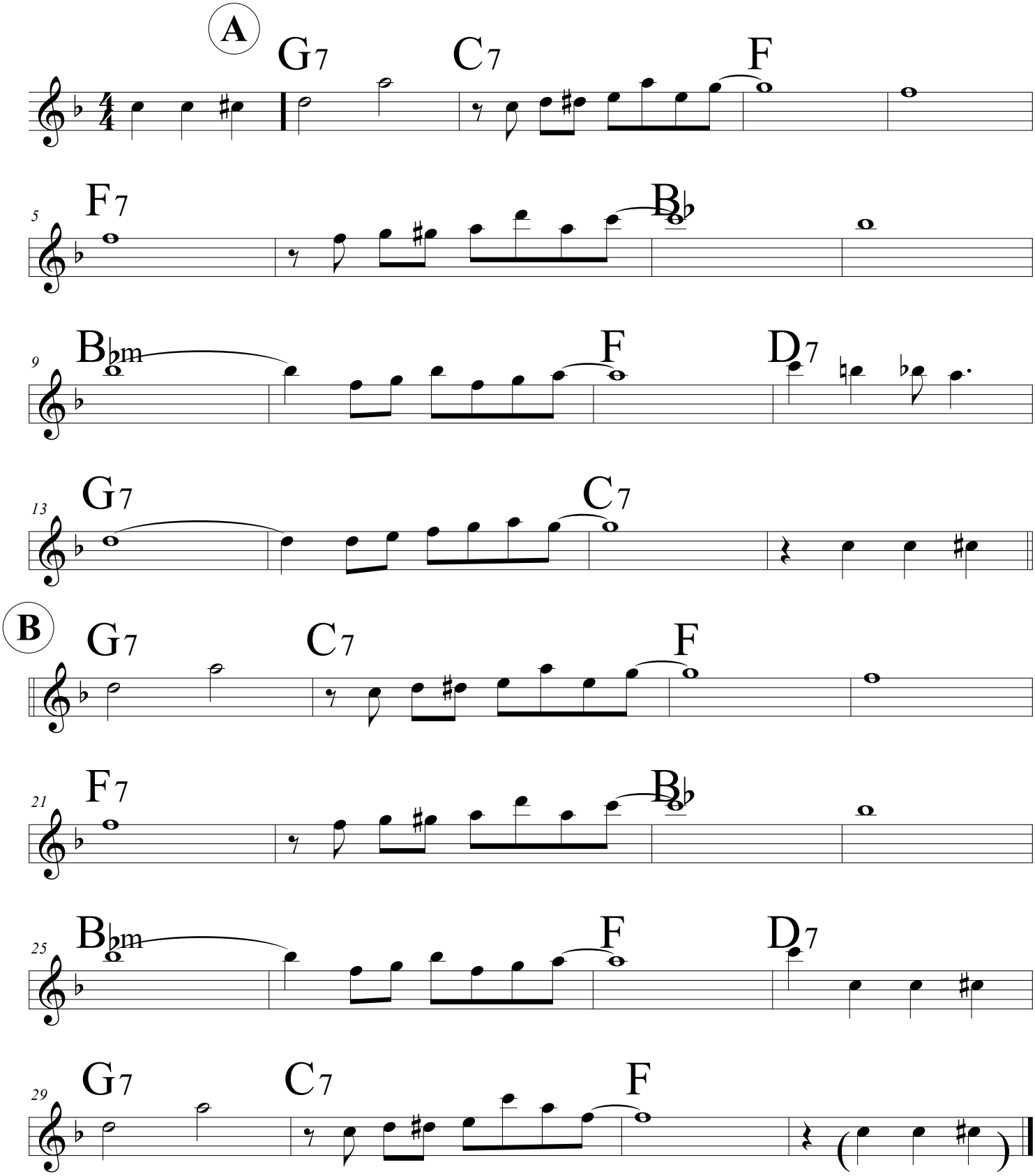
Alberto Domínguez & Milton Leeds, 1939



Eb Instruments

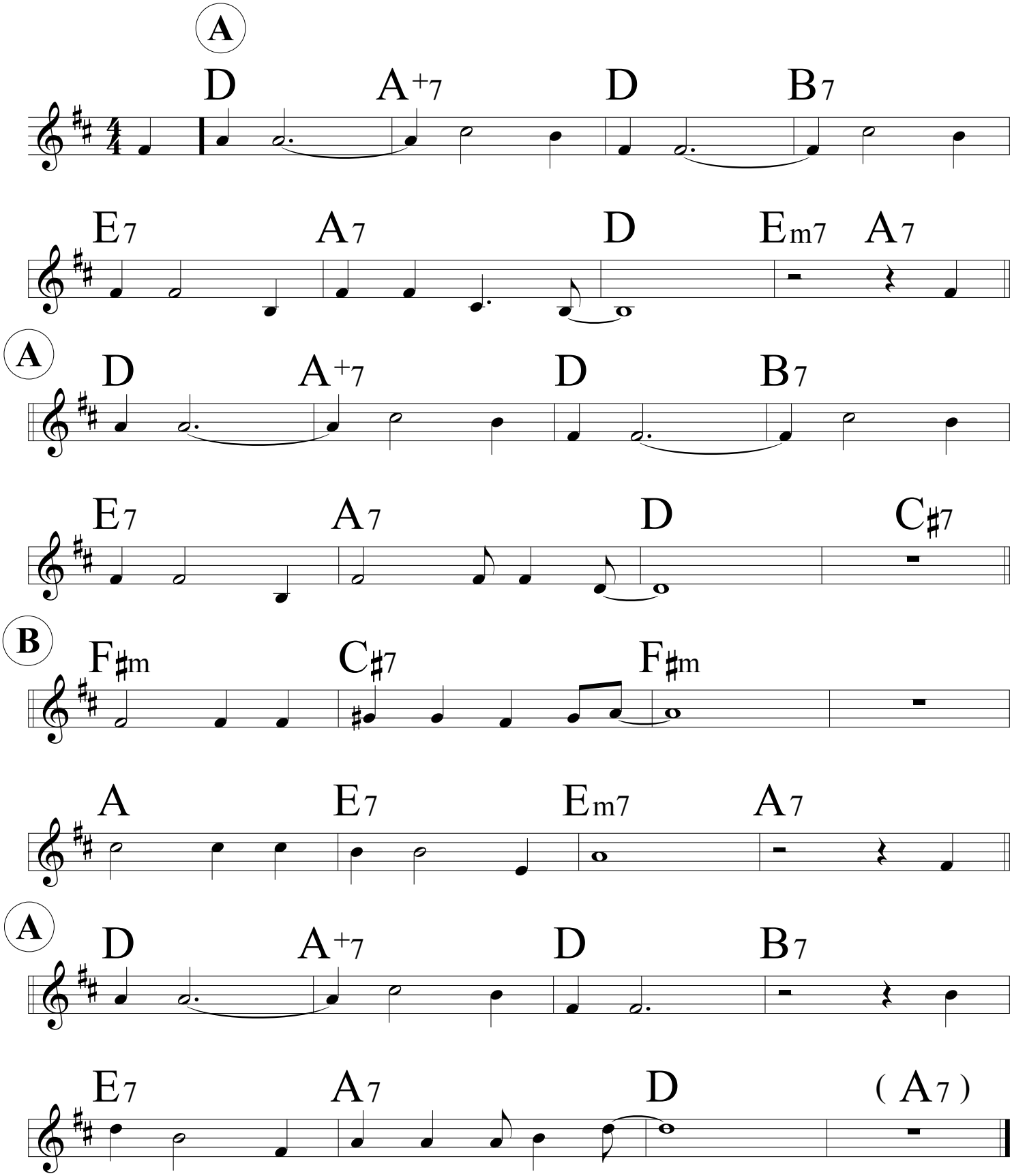
Rose Room

Harry Williams & Art Hickman, 1917



Rosetta

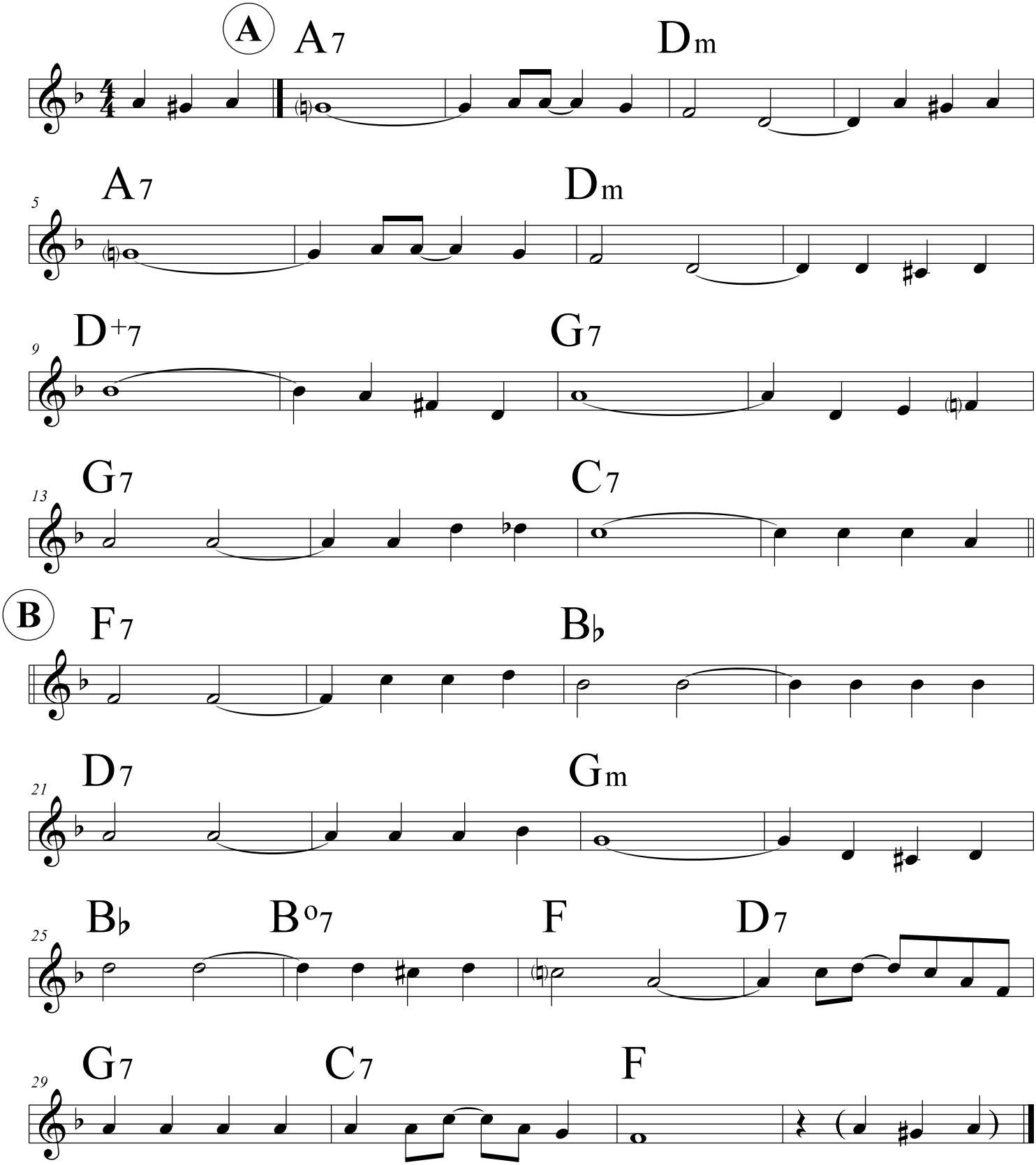
Earl Hines & Henri Wood, 1933



Eb Instruments

Some of These Days

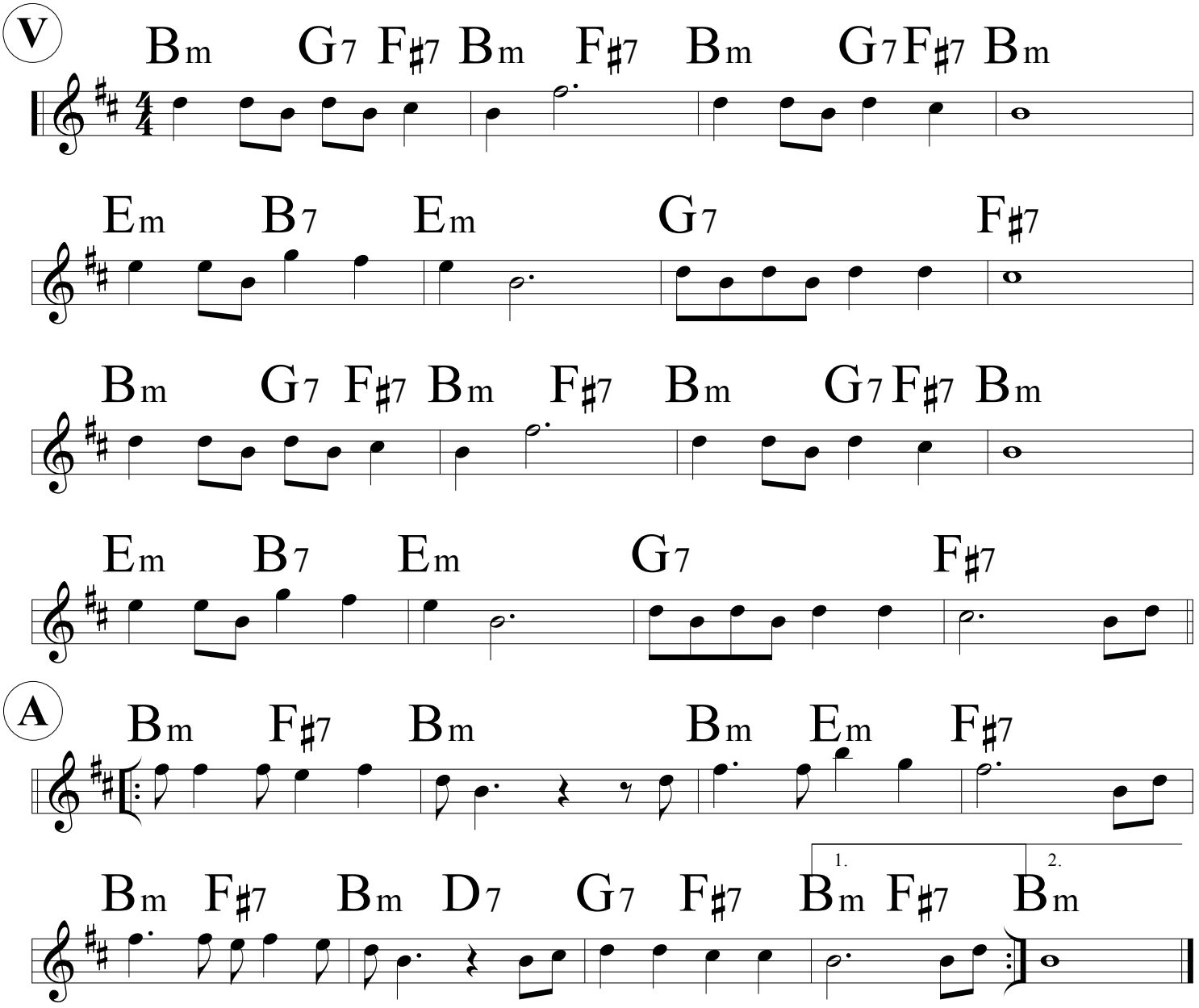
Shelton Brooks / 1922



Eb Instruments

St. James Infirmary

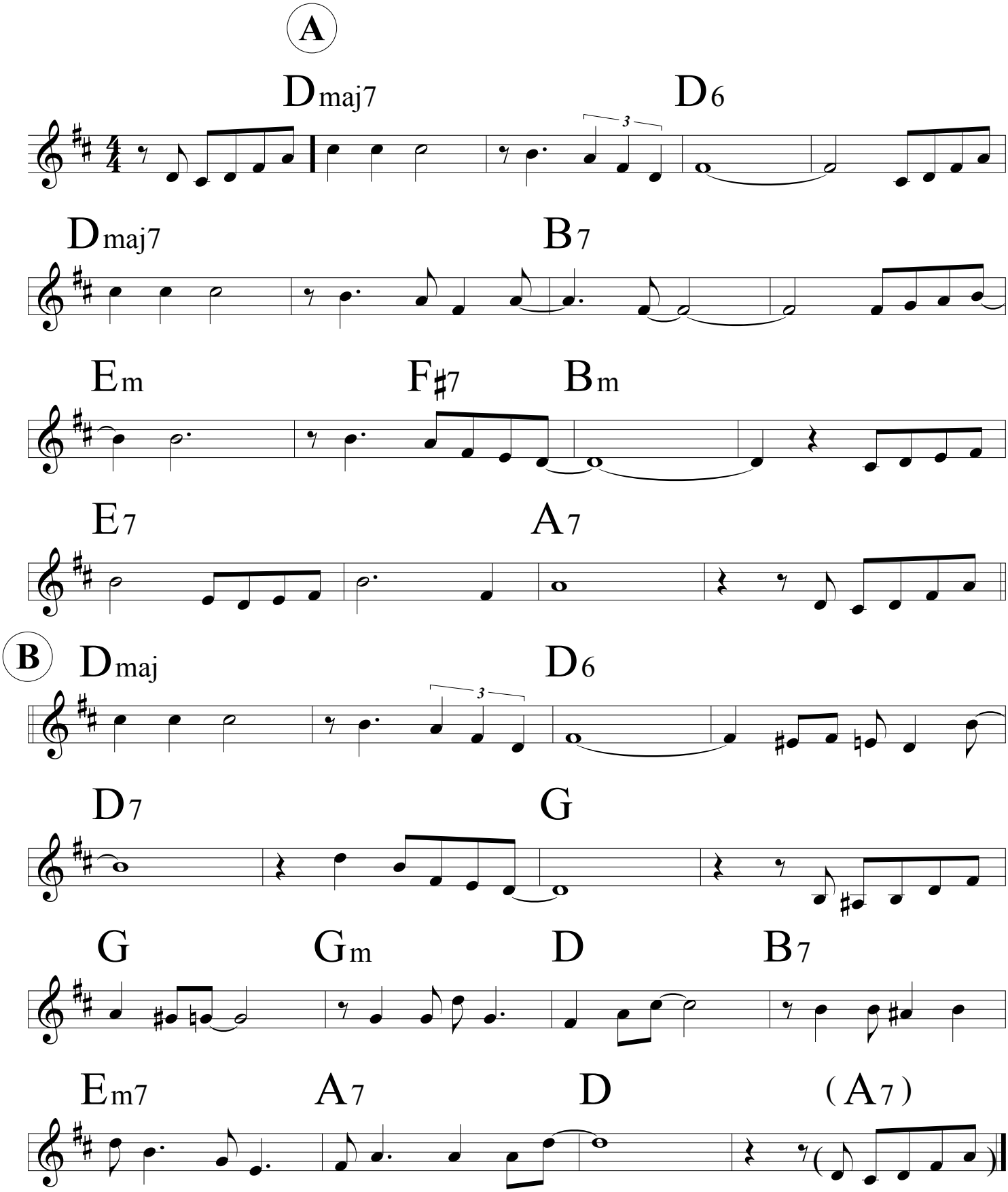
(Traditional)



Eb Instruments

Struttin' With Some Barbecue

Lil Hardin Armstrong, 1930

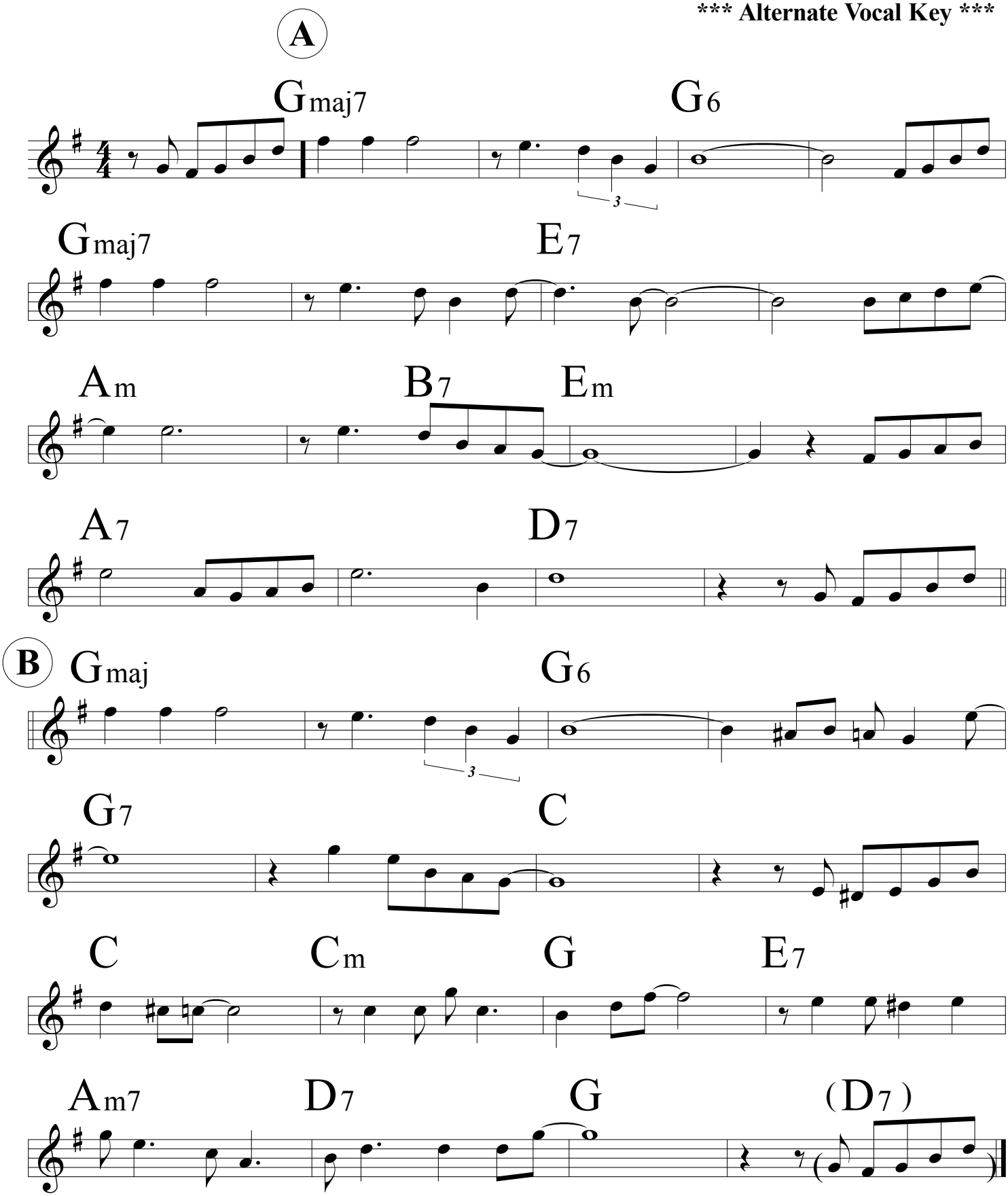


Eb Instruments

Struttin' With Some Barbecue

Lil Hardin Armstrong, 1930

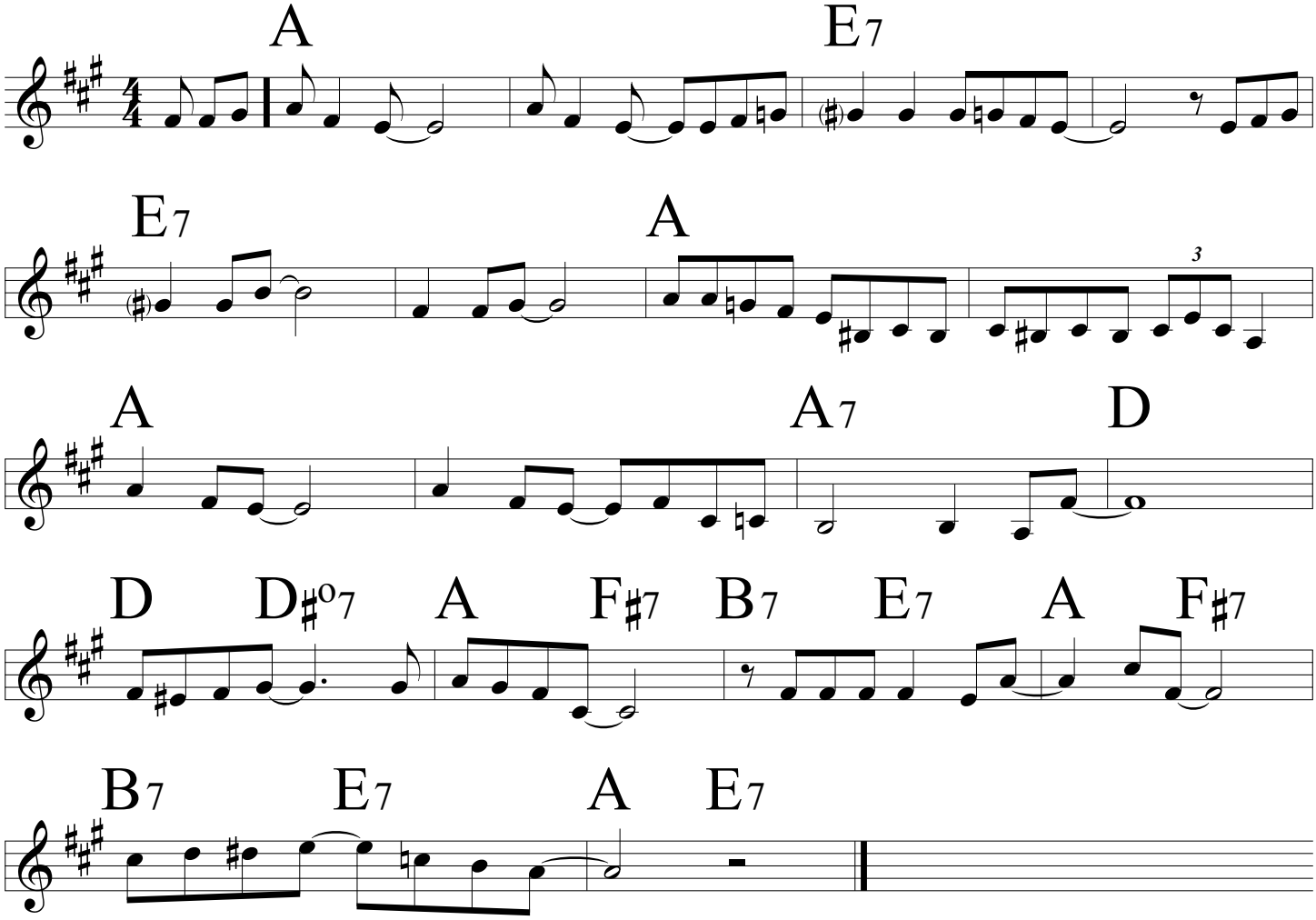
***** Alternate Vocal Key *****



Concert Pitch Instruments

Sugar Blues

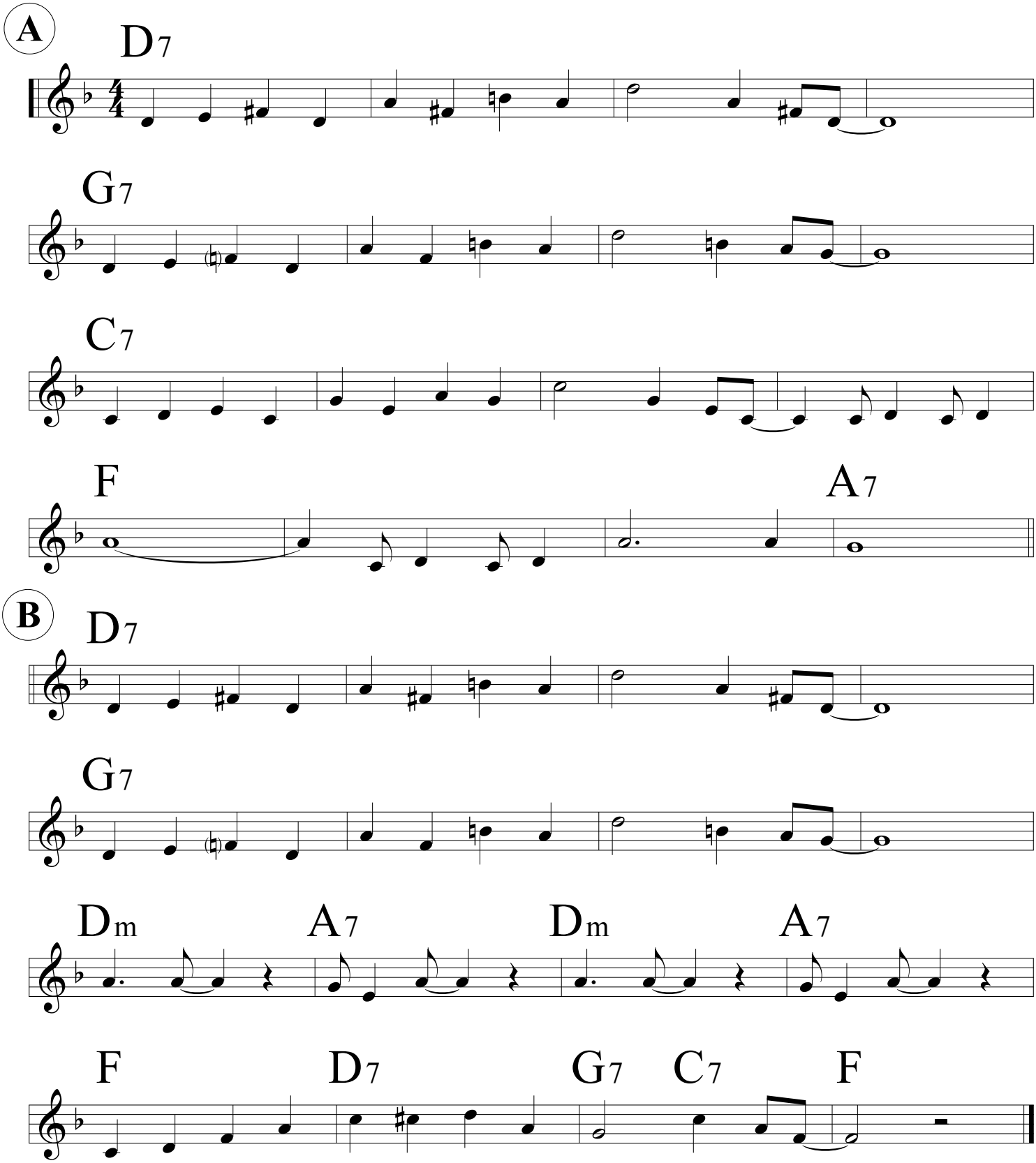
Clarence Williams, 1920



Eb Instruments

Sweet Georgia Brown

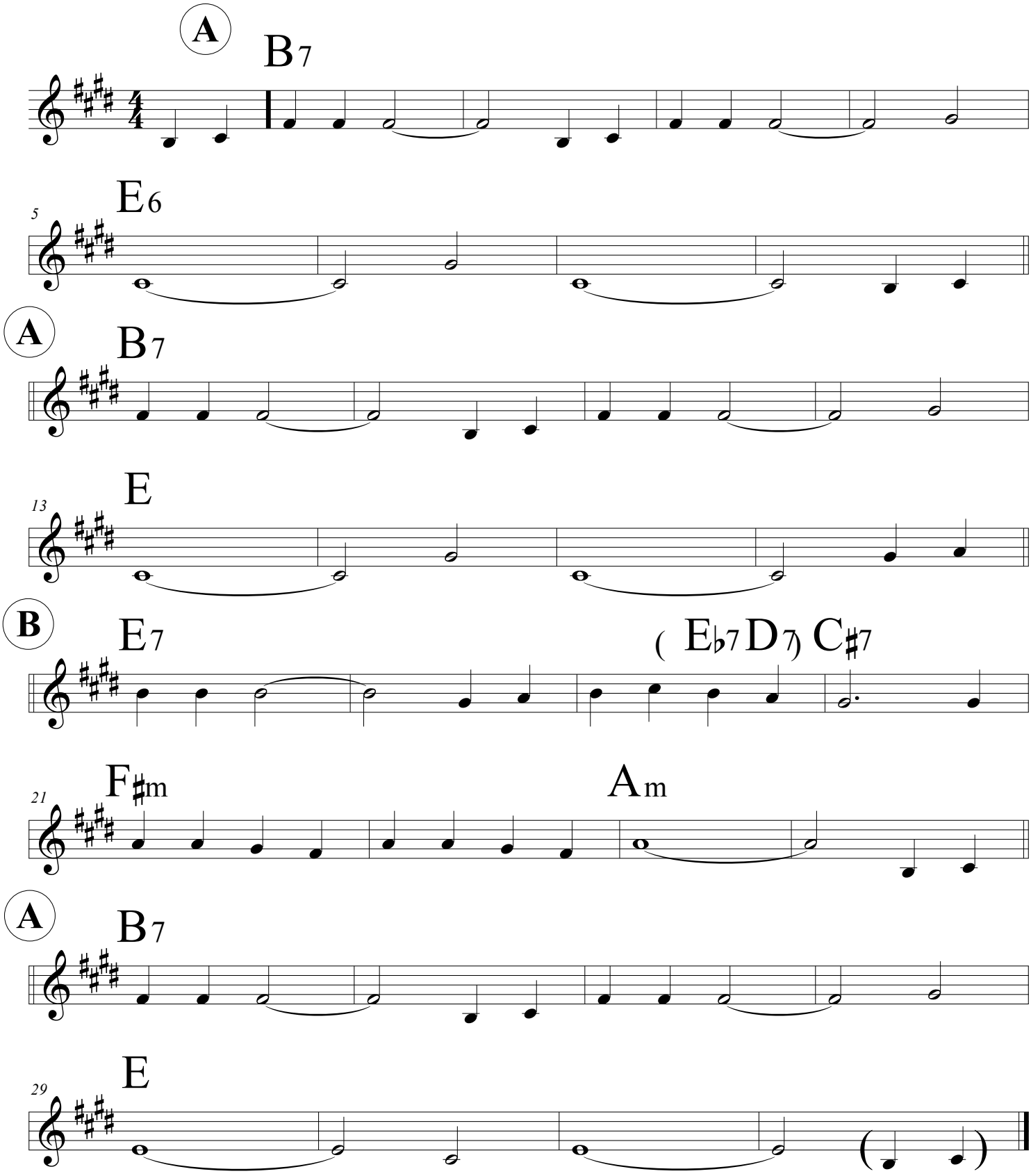
Ben Bernie, Maceo Pinkard & Kenneth Carey, 1925



Eb Instruments

Sweet Sue, Just You

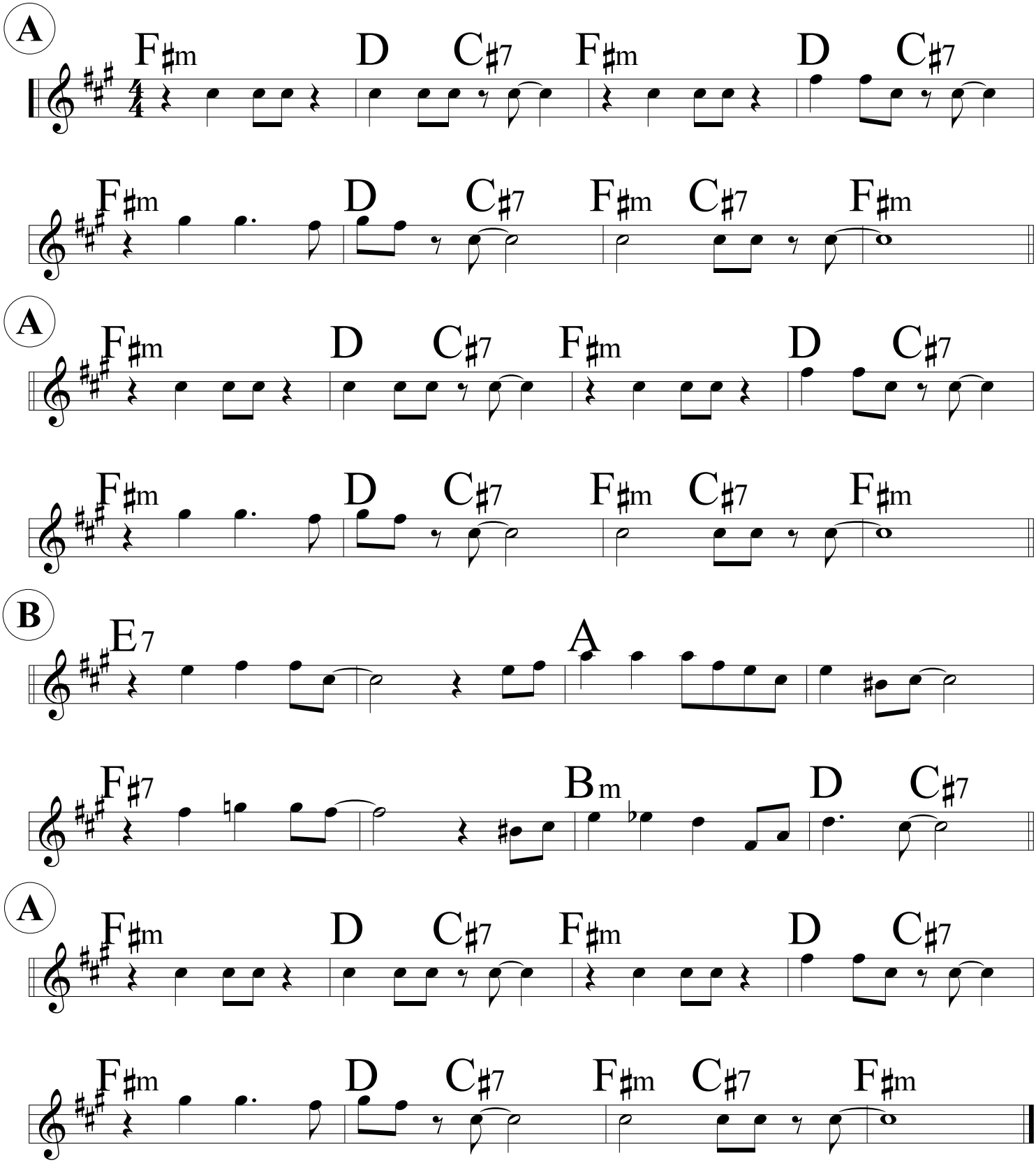
Victor Young & Will Harris, 1928



Eb Instruments

Swing, Brother, Swing!

Walter Bishop Sr., 1933

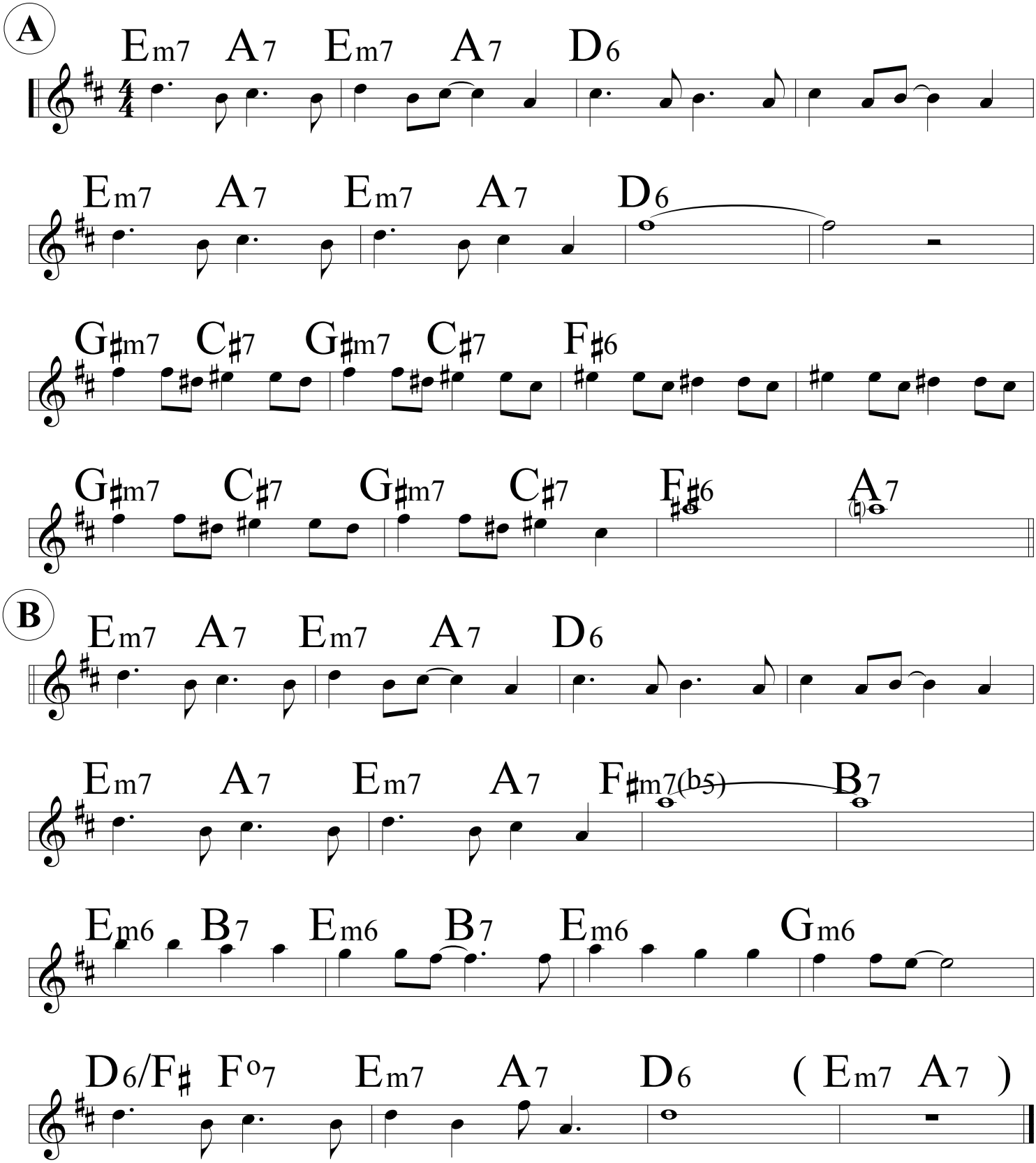


Eb Instruments

Tea for Two

Irving Ceasar & Vincent Youmans, 1925

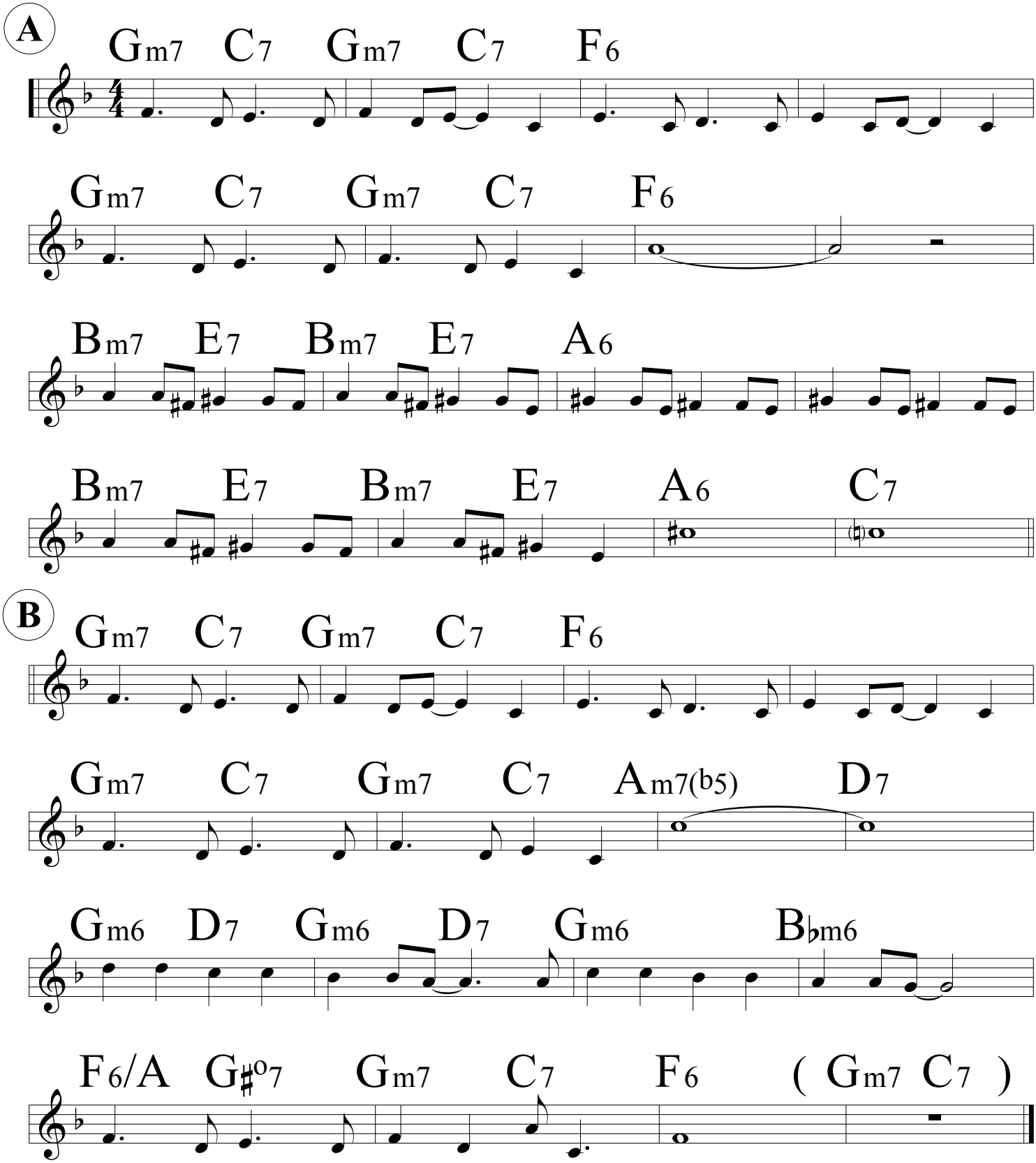
***** Alternate Vocal Key *****



Eb Instruments

Tea for Two

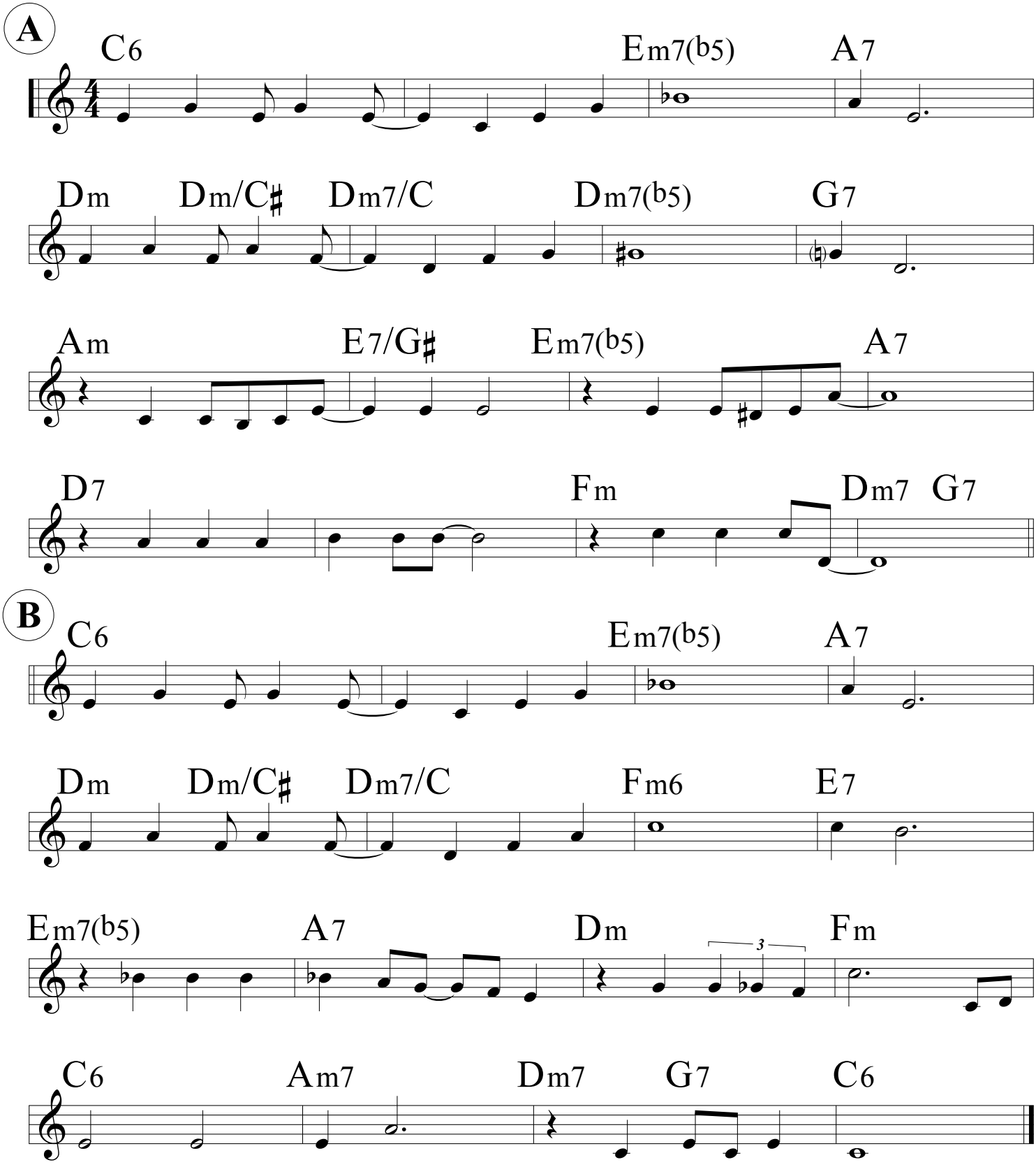
Irving Ceasar & Vincent Youmans, 1925



Eb Instruments

That Old Feeling

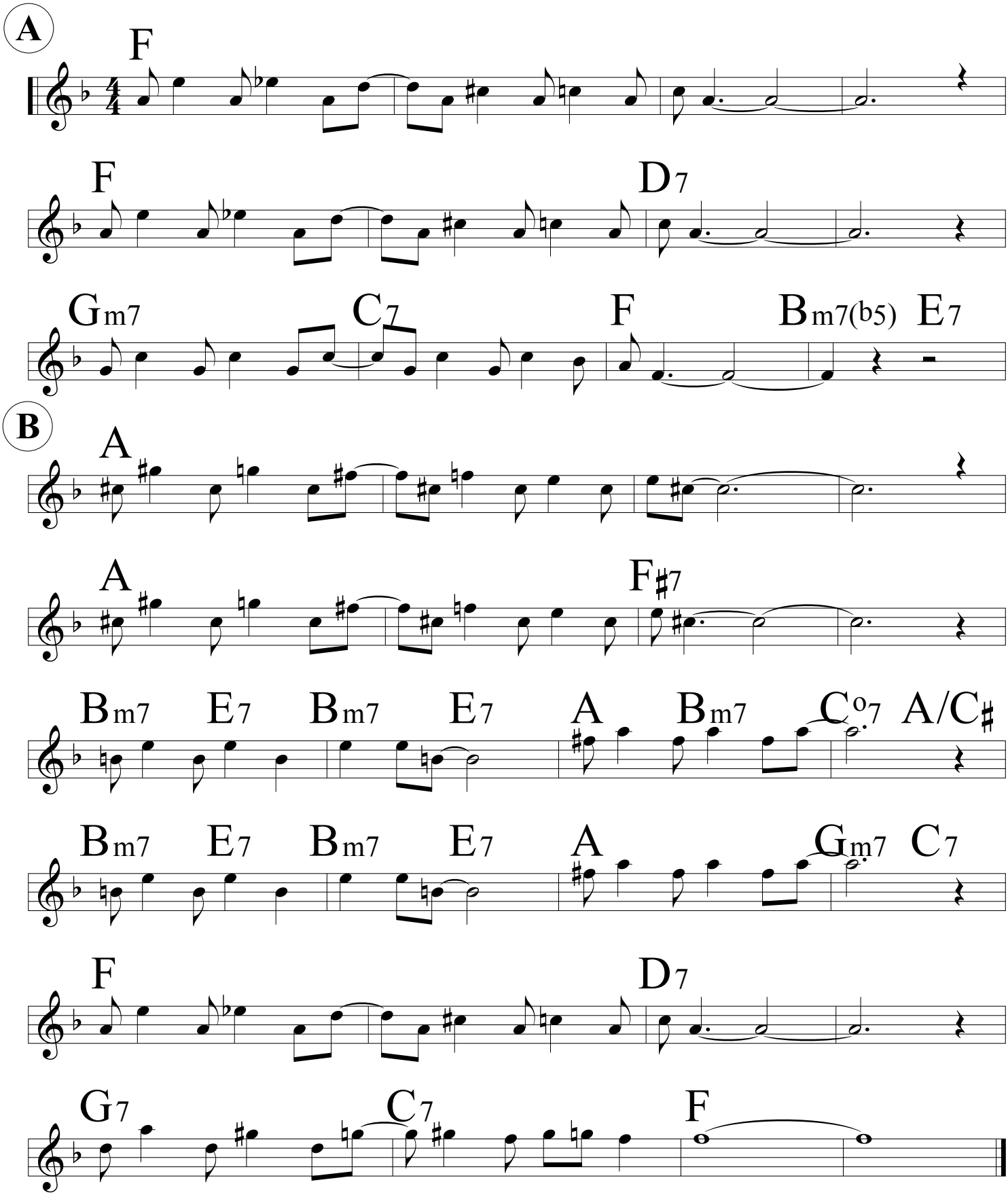
Lew Brown & Sammy Fain, 1937



Eb Instruments

The Best Is Yet To Come

Cy Coleman & Carolyn Leigh, 1959

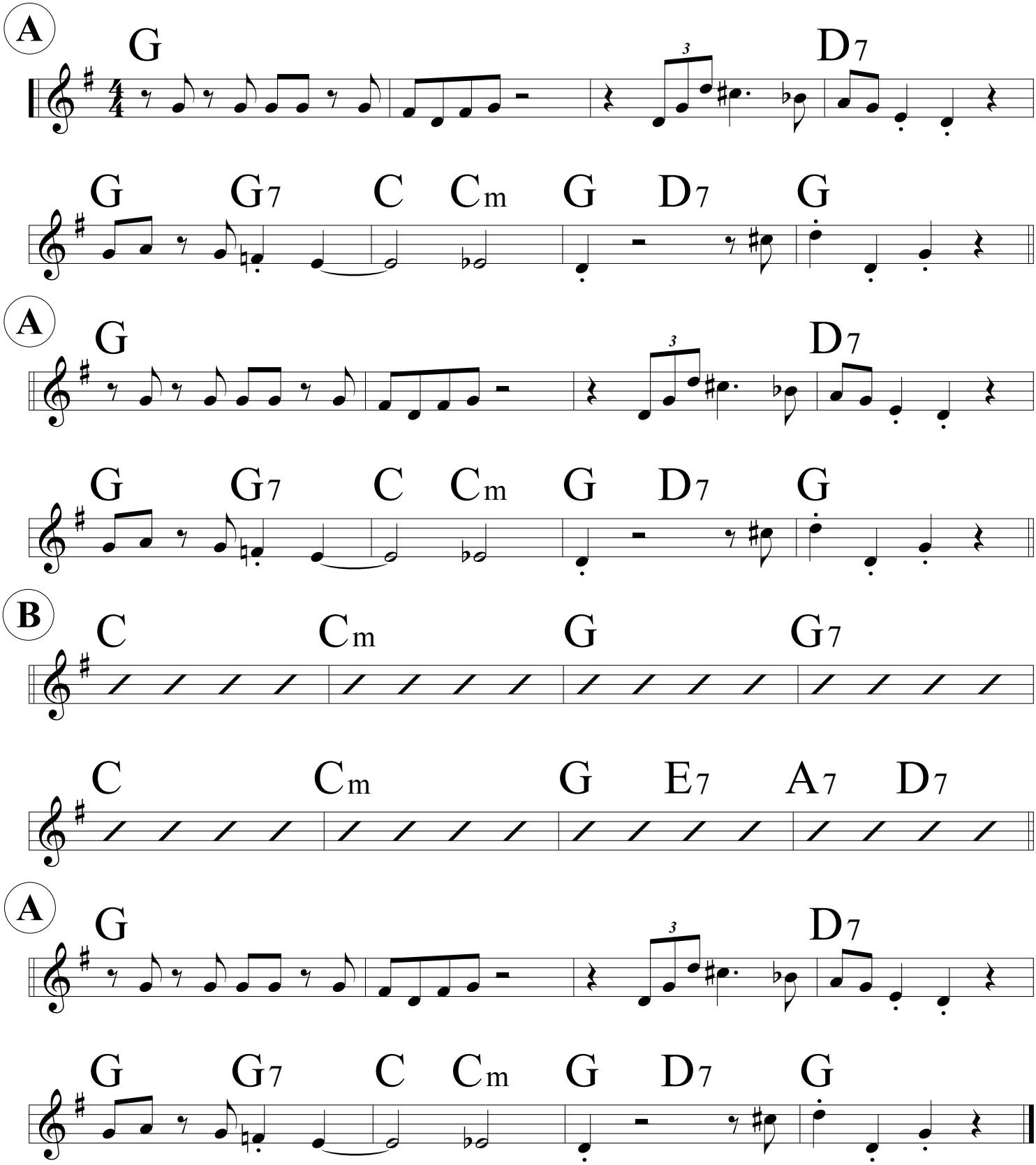


Eb Instruments

The Jeep Is Jumpin'

Duke Ellington & Johnny Hodges, 1938

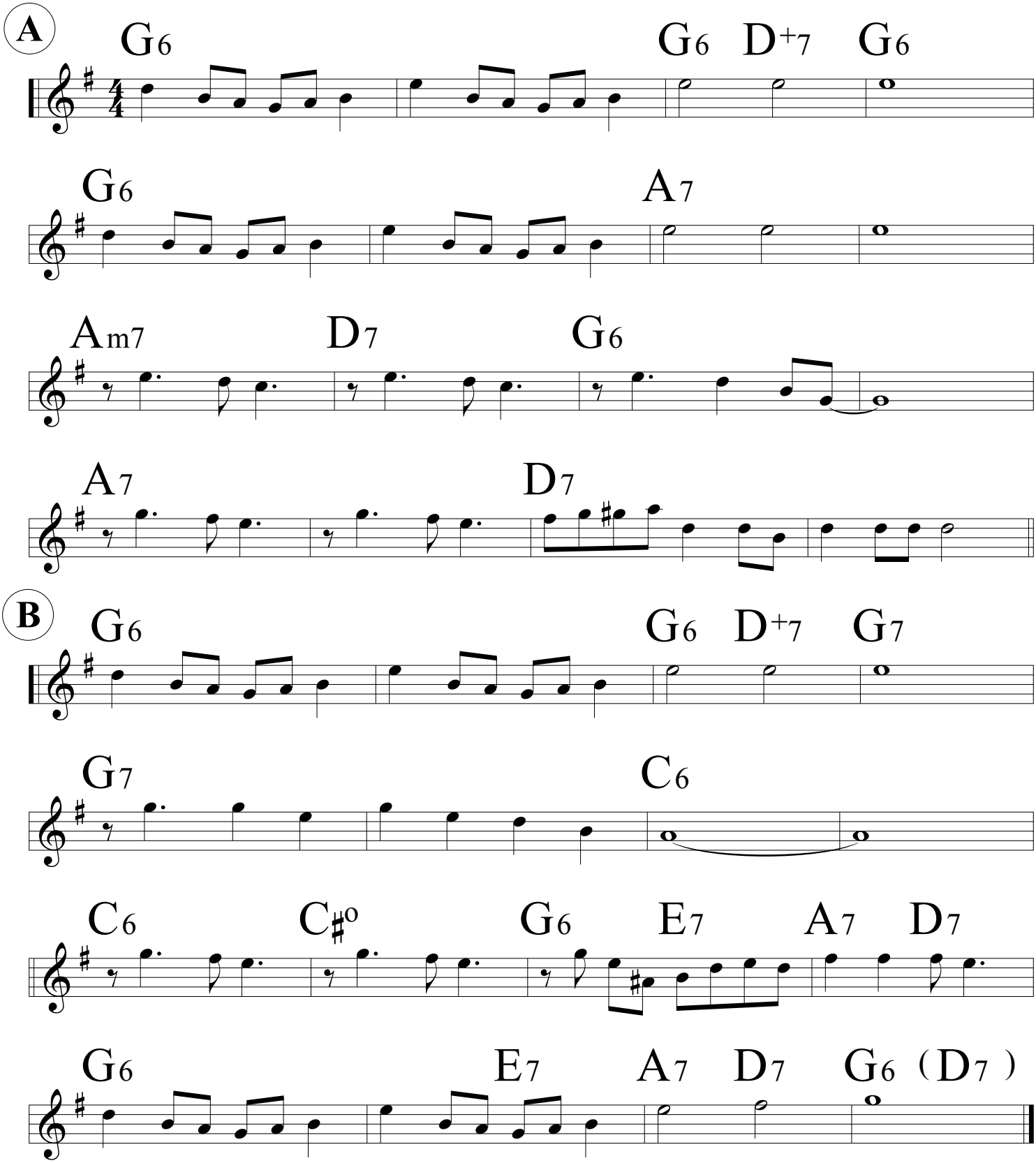
Note: The original is more arranged, these are the broad strokes!



Eb Instruments

Them There Eyes

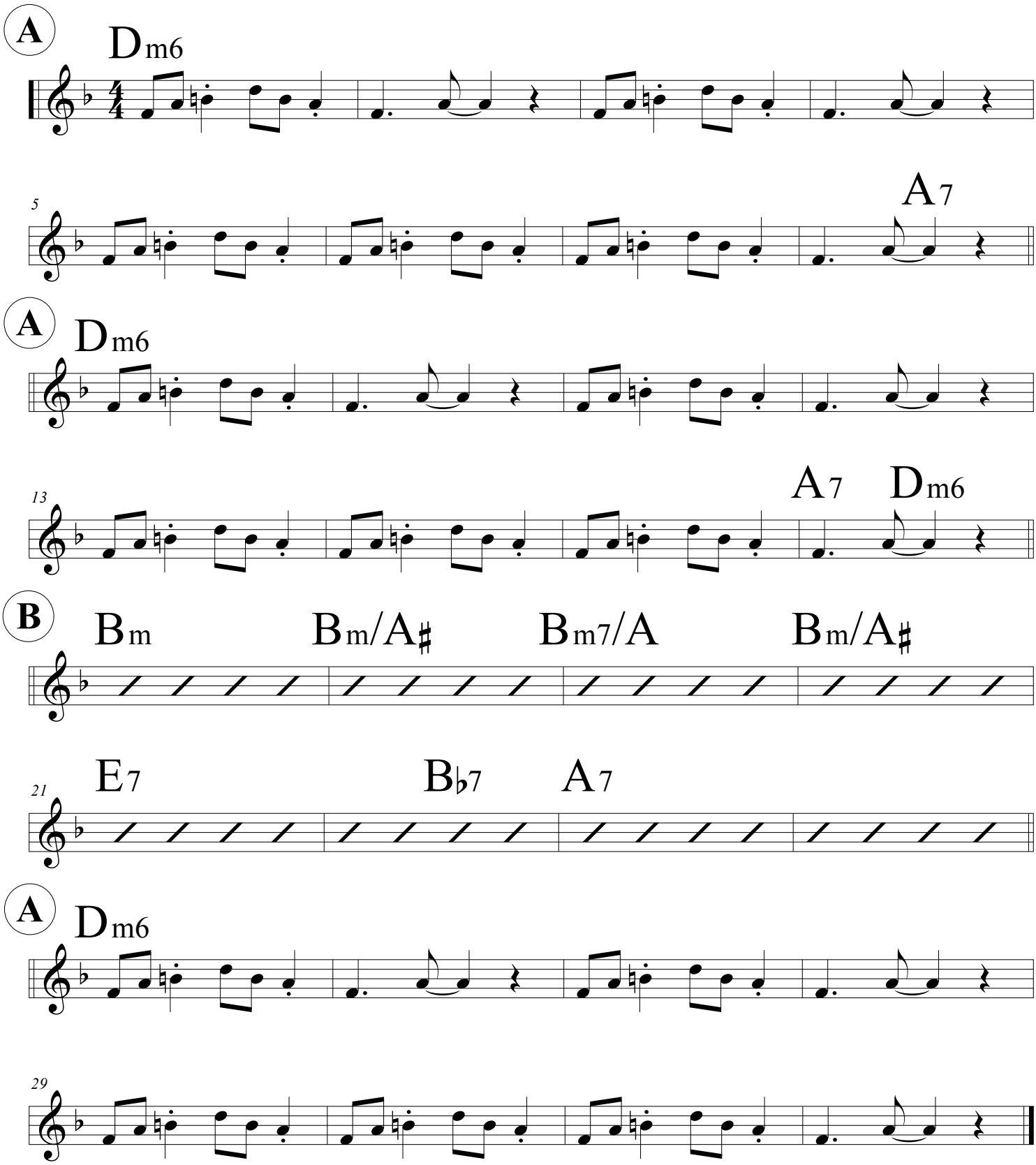
Maceo Pinkard, Doris Tauber & William Tracey, 1930



Eb Instruments

Till Tom Special

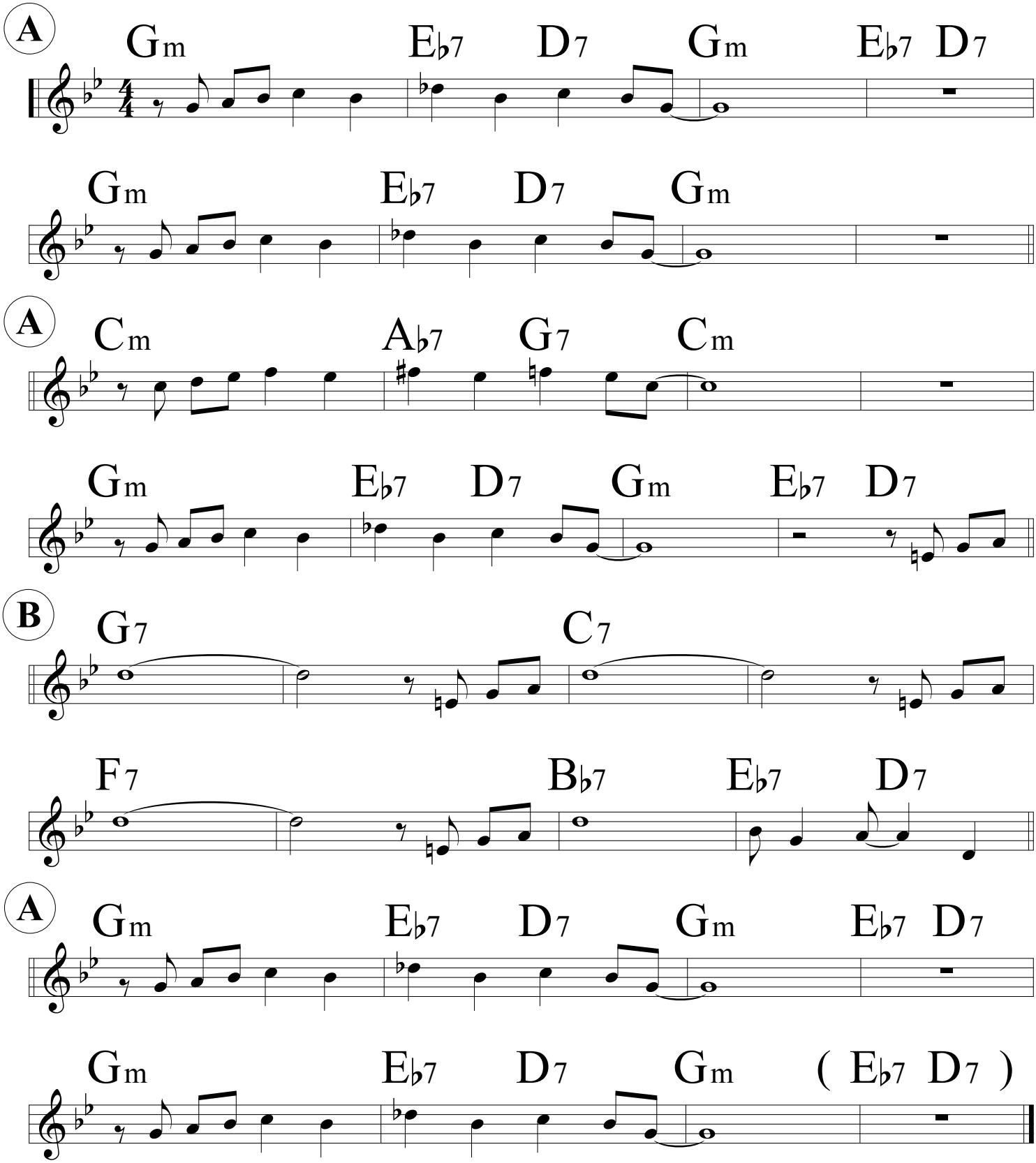
Benny Goodman & Lionel Hampton, 1940



Eb Instruments

Topsy

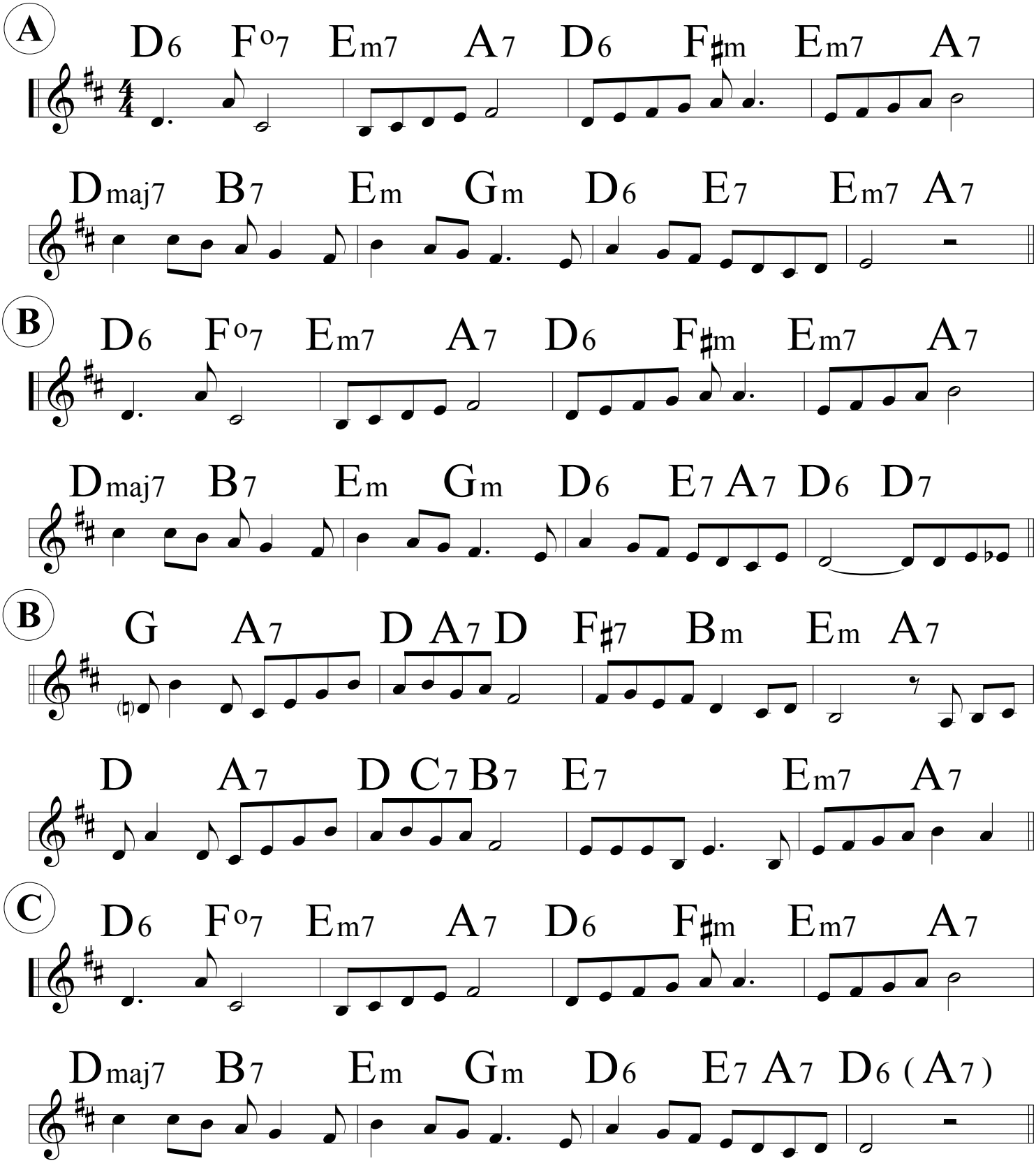
Edgar Battle & Eddie Durham, 1938



Eb Instruments

Two Sleepy People

Hoagy Carmichael & Frank Loesser, 1938

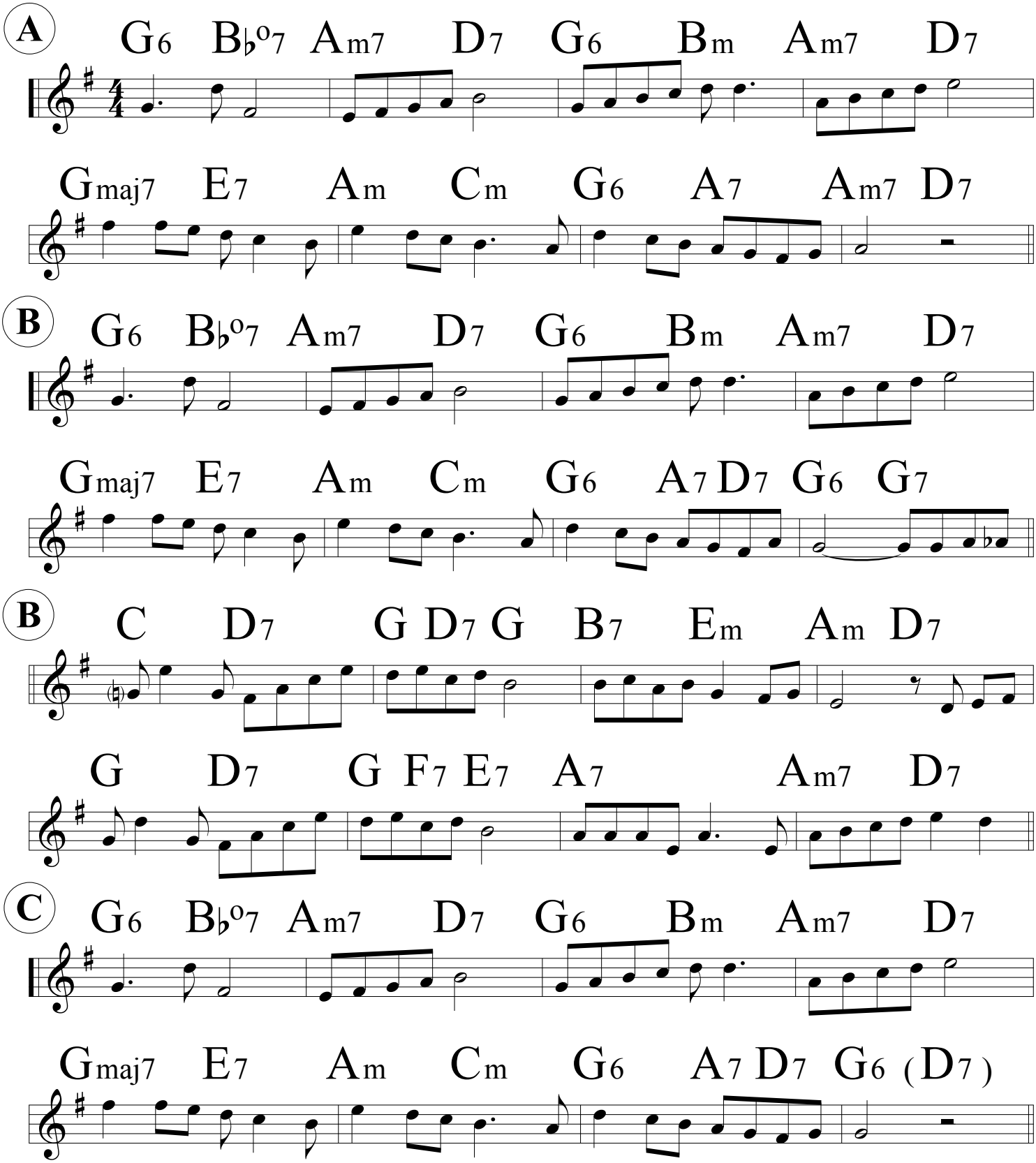


Eb Instruments

Two Sleepy People

Hoagy Carmichael & Frank Loesser, 1938

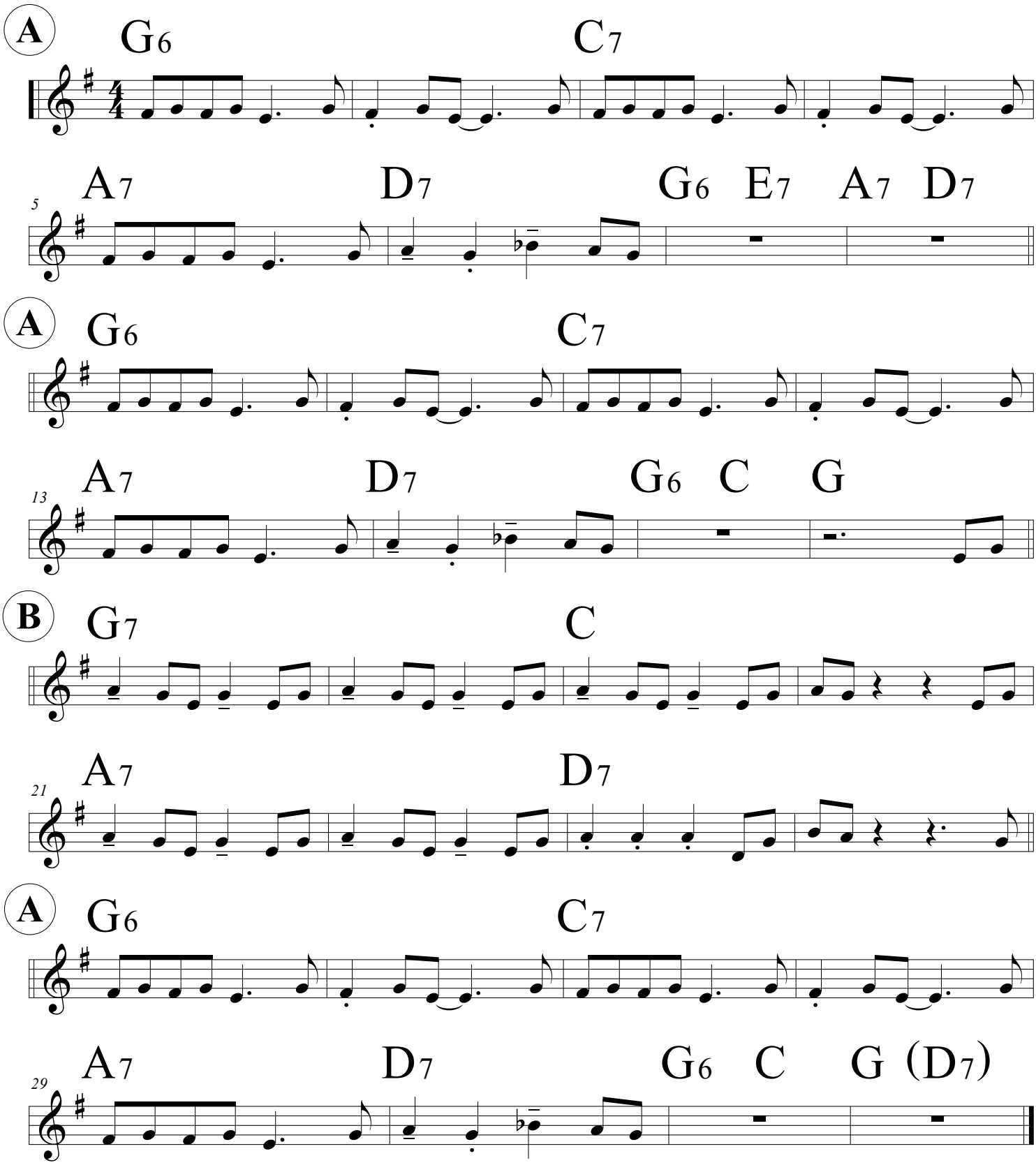
***** Alternate Vocal Key *****



Eb Instruments

Undecided

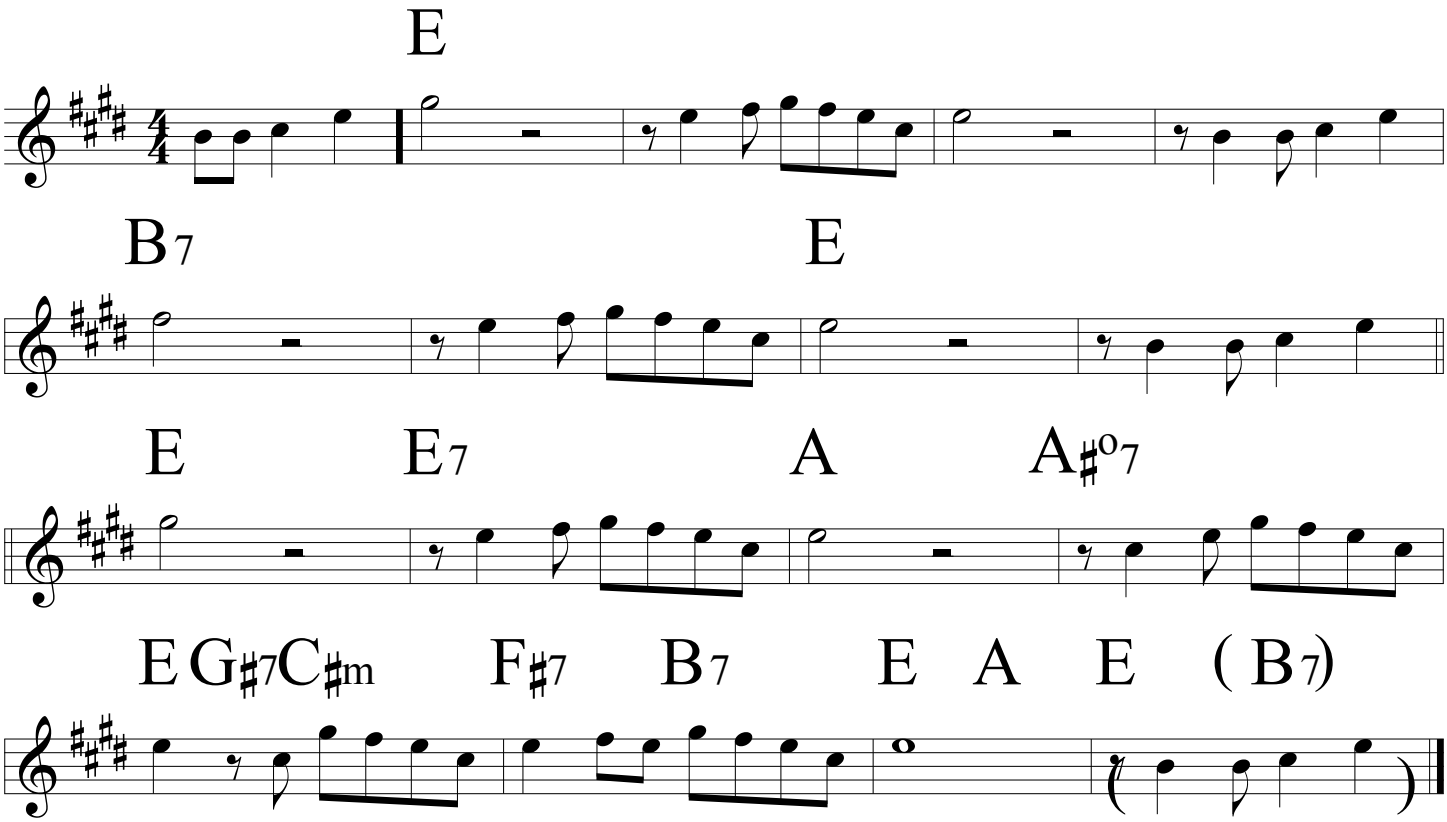
Sid Rogers & Charlie Shavers, 1938



Eb Instruments

Up Above My Head

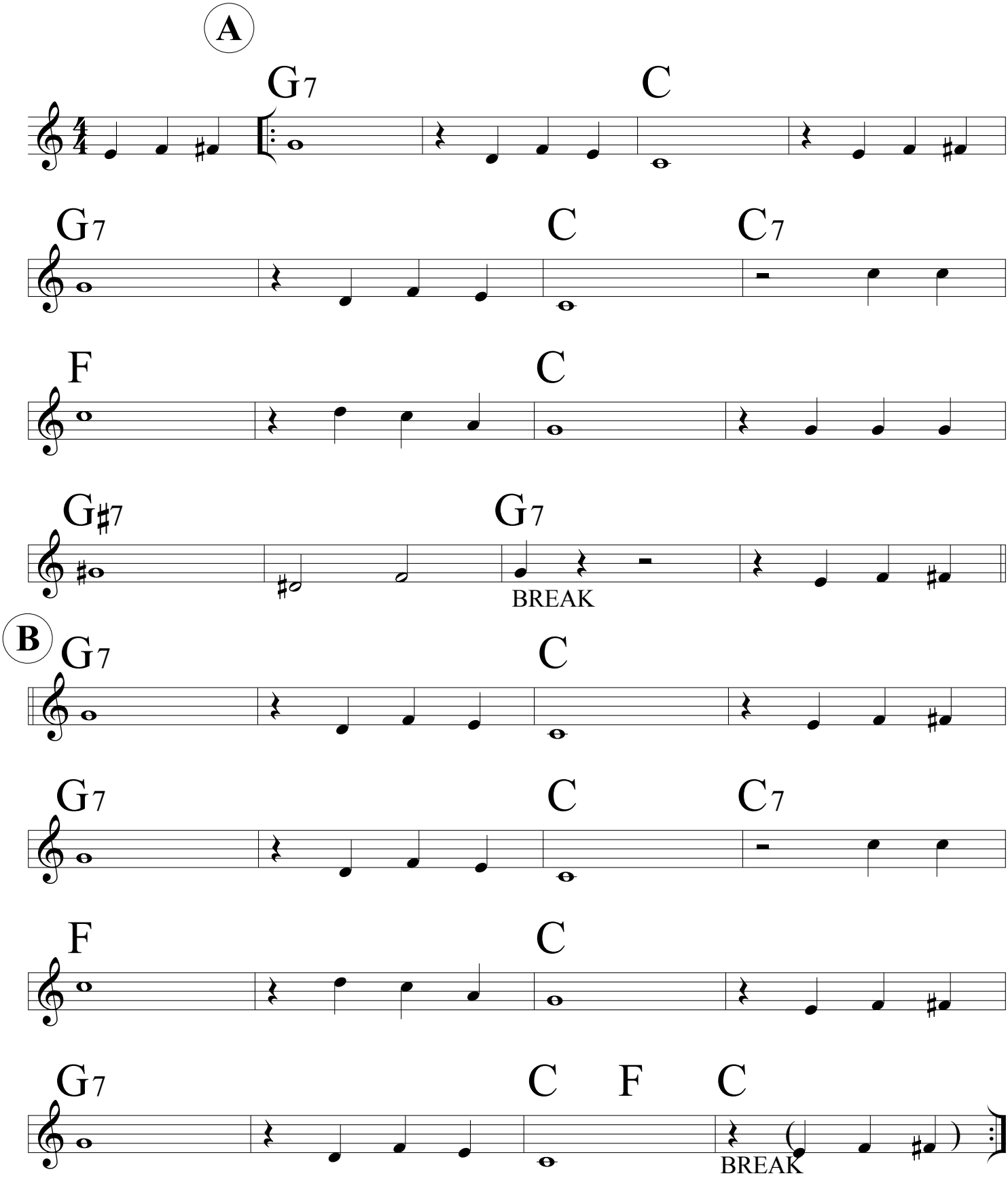
Sister Rosetta Tharpe



Eb Instruments

Wabash Blues

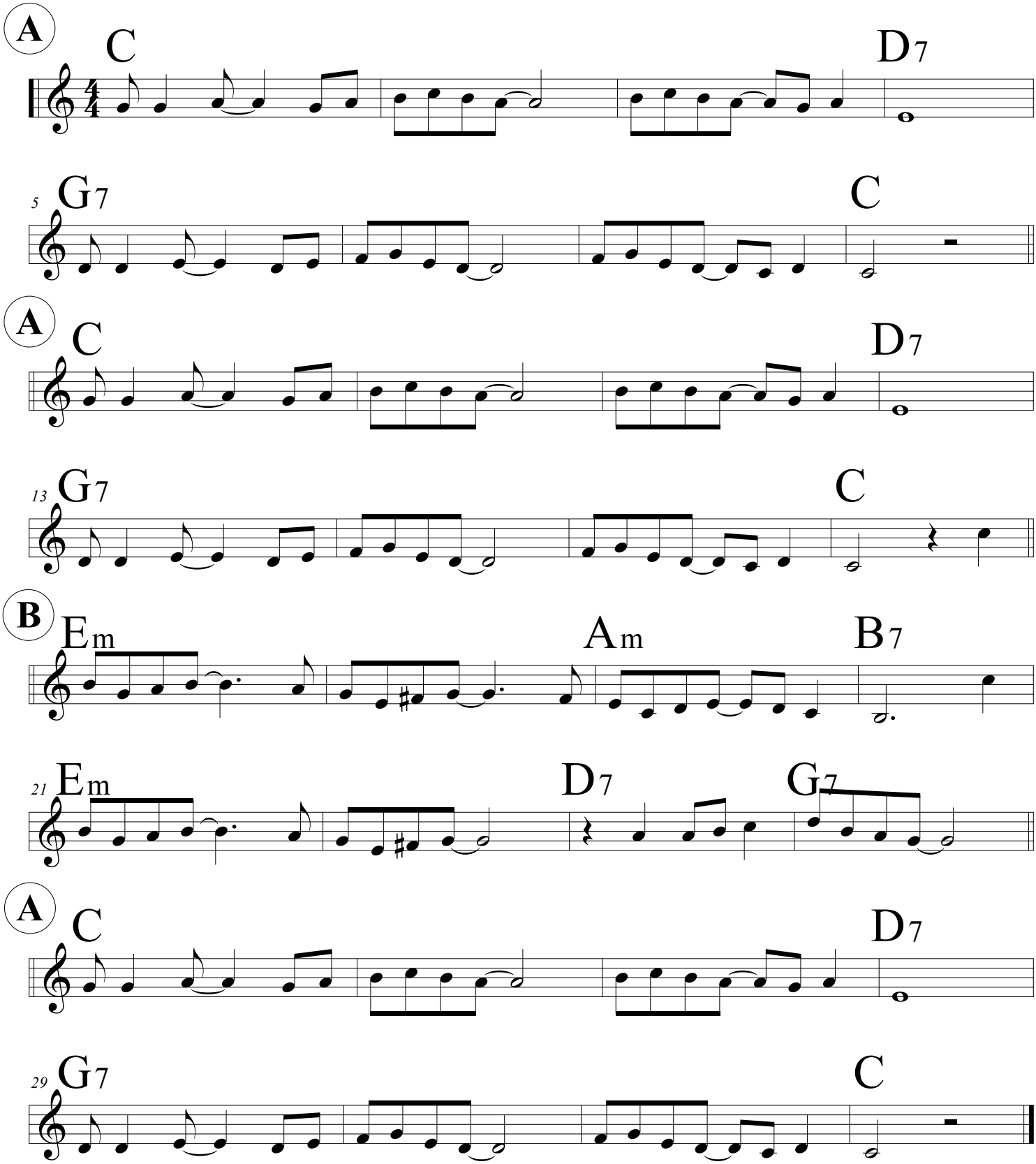
Dave Ringle & Fred Meinkin, 1921



Eb Instruments

Walkin' My Baby Back Home

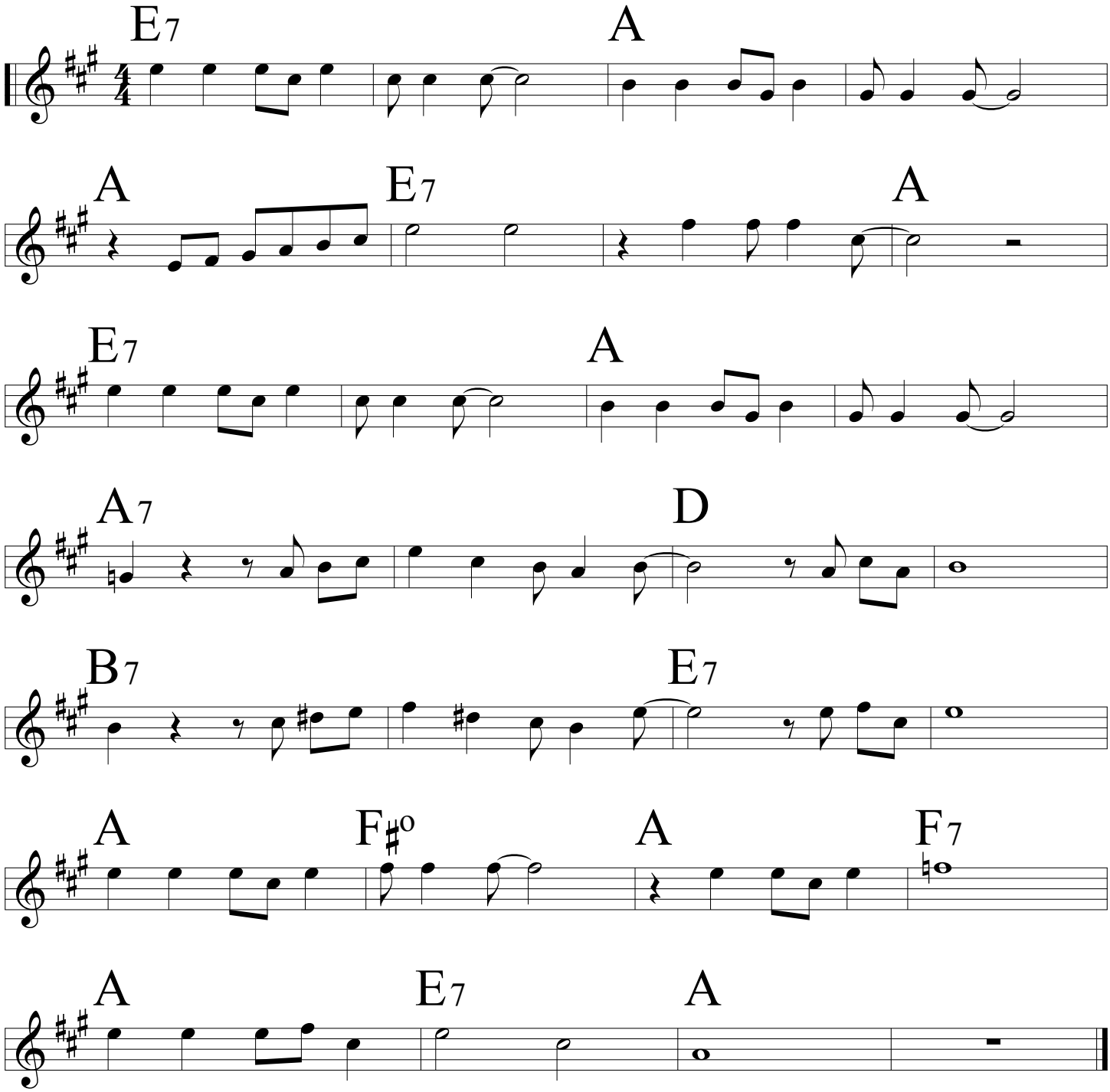
Roy Turk & Fred Ahlert, 1930



Eb Instruments

Way Down Yonder In New Orleans

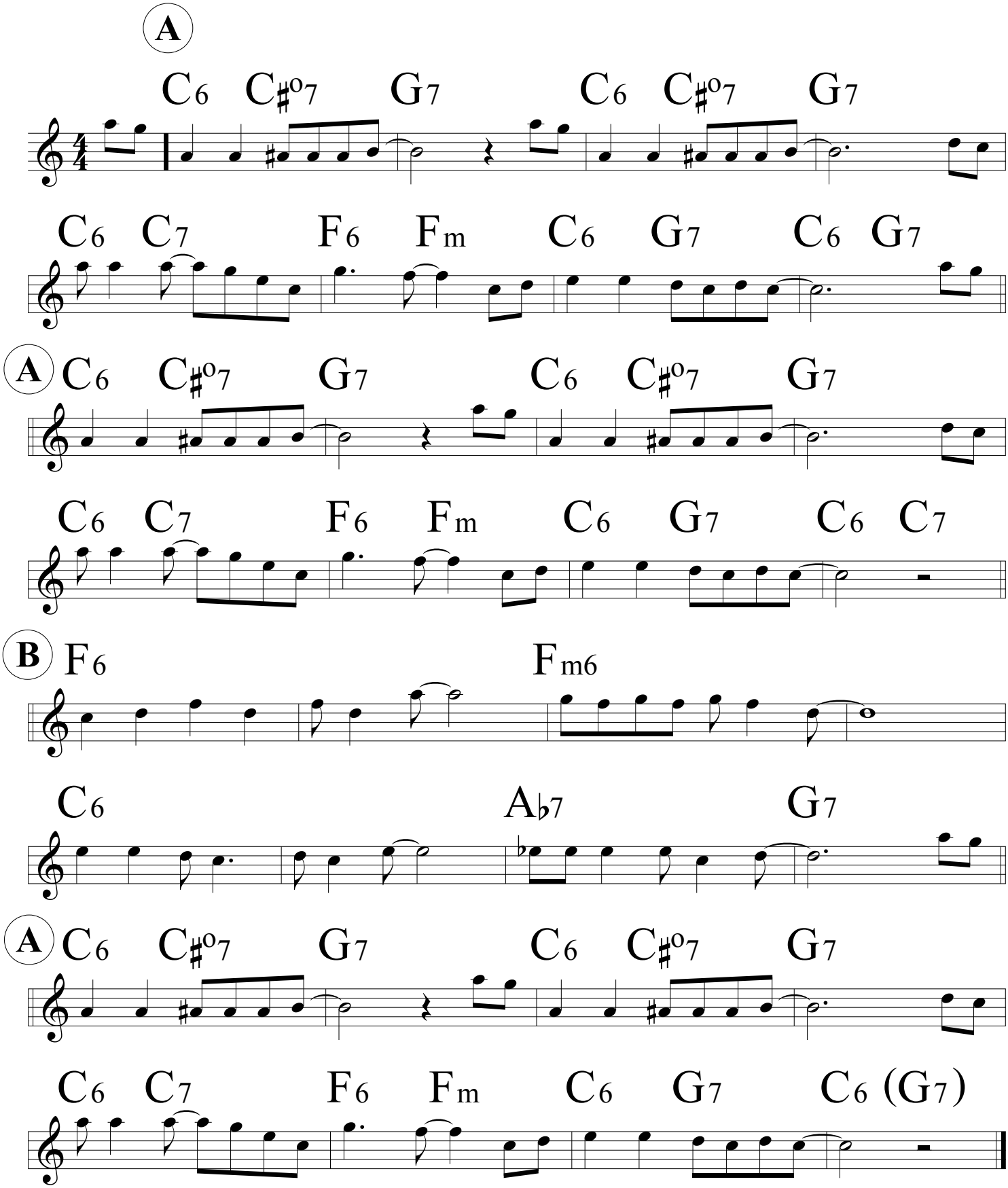
Henry Creamer & Turner Layton - 1922



Eb Instruments

When I Take My Sugar to Tea

Sammy Fain, Irving Kahal & Pierre Norman, 1931

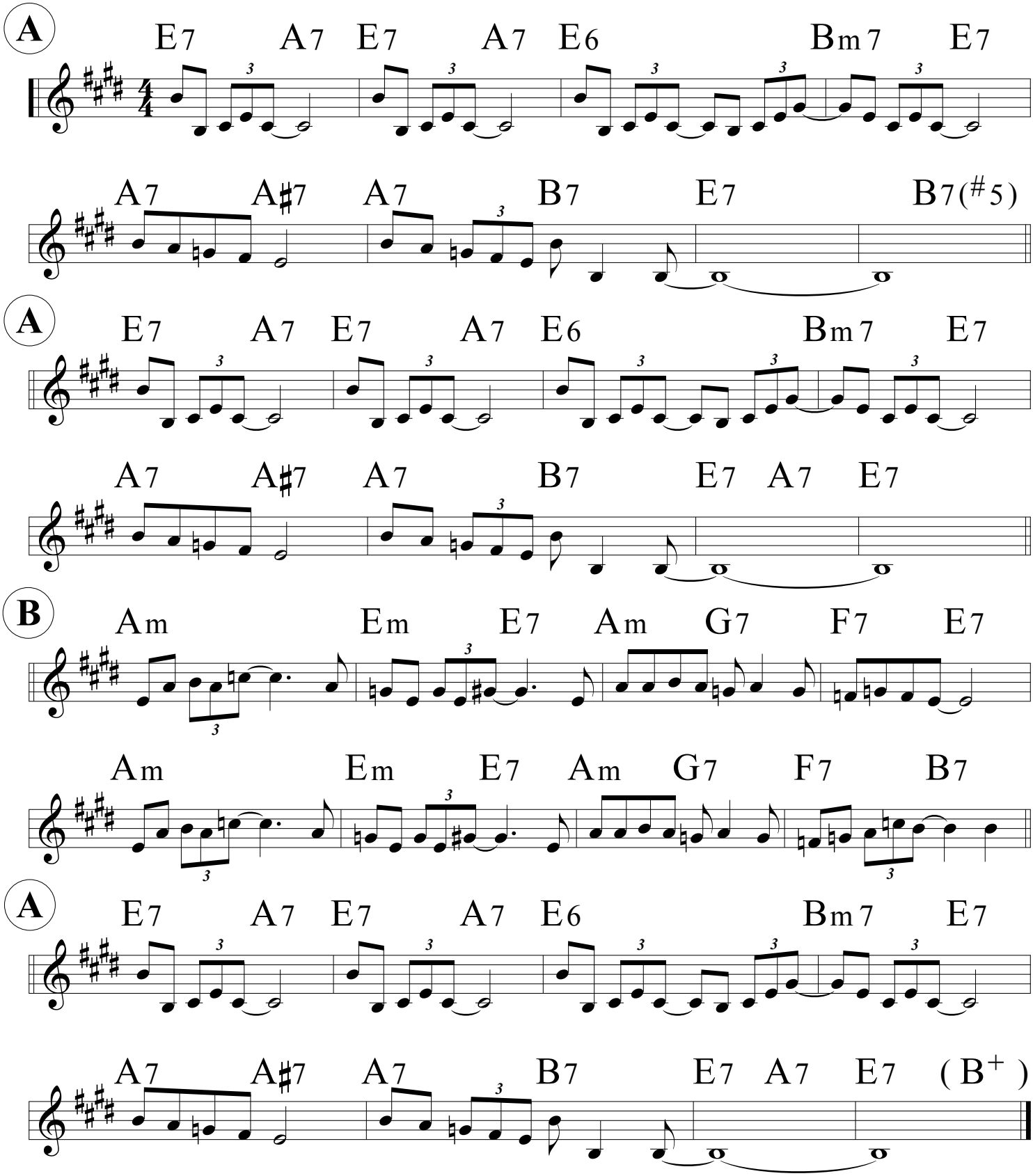


Eb Instruments

♩ = 100

Willow Weep For Me

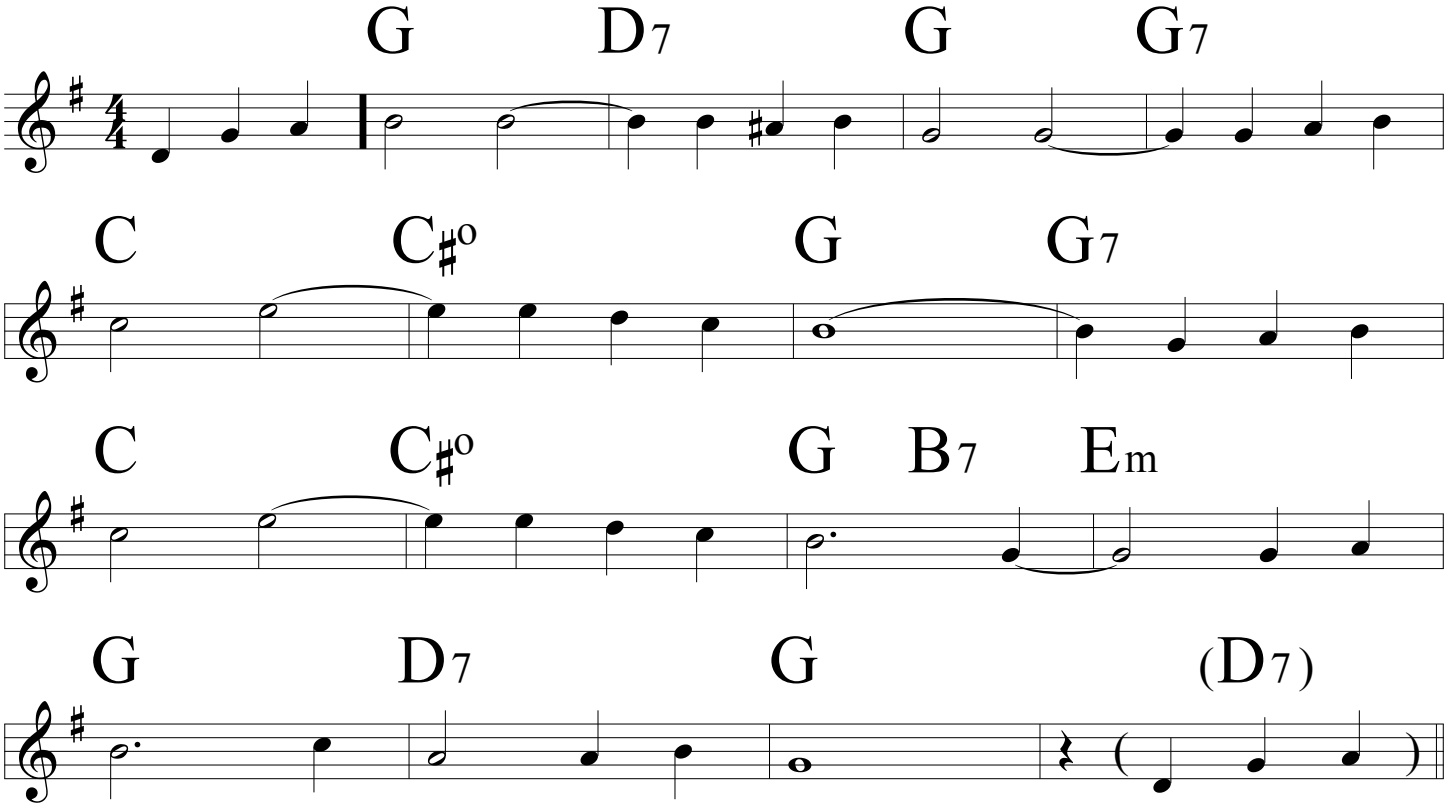
Ann Ronell, 1932



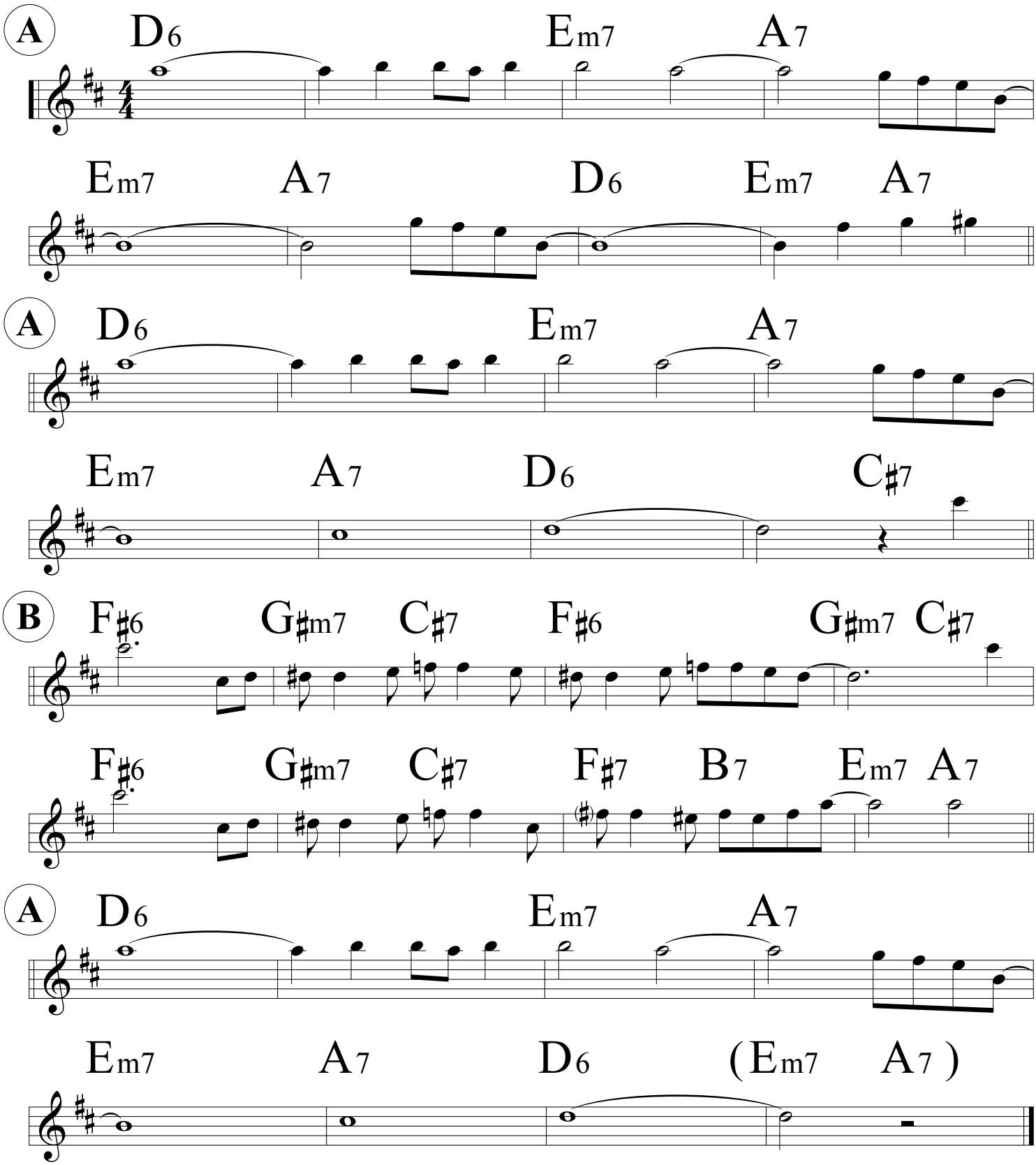
Eb Instruments

You Are My Sunshine

Jimmie Davis & Charles Mitchell, 1939



Eb Instruments

You're Driving Me Crazy

Walter Donaldson, 1930