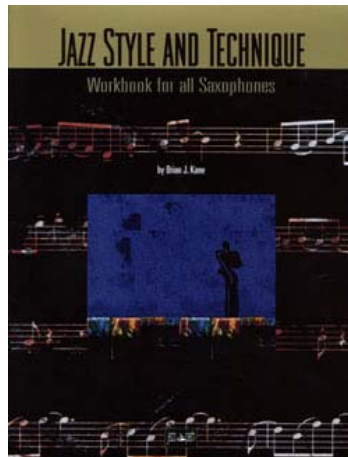


# USING JAZZ INFLECTIONS

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AUDIO LESSON FOR JAZZ-O-MATIC.COM

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# JAZZ INFLECTIONS

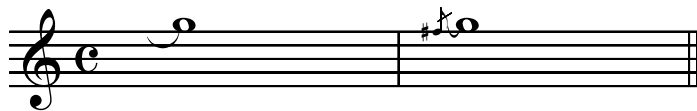
THE USE OF INFLECTIONS IS A CRITICAL ELEMENT OF PLAYING IN A JAZZ STYLE. JAZZ MUSICIANS USE INFLECTIONS CONSTANTLY TO ADD COLOR AND FEEL TO THEIR PLAYING. UNFORTUNATELY, THESE INFLECTIONS ARE RARELY WRITTEN INTO MUSIC. THERE ARE FEW RULES FOR THE USE OF INFLECTIONS. INFLECTIONS ARE PLAYED WHEN THE ARTIST CHOOSES TO PLAY THEM.

INSTRUMENTALISTS MUST GET IN THE HABIT OF USING INFLECTIONS TO IMPROVE THEIR STYLE. THE ONLY WAY TO CREATE THIS TYPE OF HABIT IS THROUGH PRACTICE AND REPETITION. WHEN USING THIS WORKBOOK, FIRST PLAY EACH COMPOSITION WITH THE CORRECT RHYTHM, NOTES, AND ARTICULATIONS. ONCE THE COMPOSITION IS MECHANICALLY CORRECT, ADD INFLECTIONS.

THIS WORKBOOK WILL ONLY USE THREE OF THE DOZENS OF POSSIBLE INFLECTIONS. IT IS USEFUL TO MASTER A FEW COMMON INFLECTIONS AND MAKE A HABIT OF CONSTANTLY USING THEM. THE INFLECTIONS THAT WILL BE USED IN THIS BOOK ARE THE SCOOP, THE FALL, AND THE TURN.

**THE SCOOP:** THE SCOOP IS A BEND APPROACH BEFORE A NOTE. THERE ARE A VARIETY OF WAYS TO ACCOMPLISH THIS. SOME MUSICIANS ADJUST THEIR EMBOUCHURE TO LOWER THE PITCH OF THE NOTE WHILE OTHERS USE THEIR FINGERS TO PLAY A CHROMATIC APPROACH BELOW THE NOTE. I RECOMMEND THINKING OF SCOOPS LIKE A CHROMATIC APPROACH. INSERT A FAST CHROMATIC APPROACH NOTE FROM BELOW RIGHT BEFORE THE NOTE THAT YOU WANT TO PLAY. THIS AVOIDS MANY INTONATION PROBLEMS THAT CAN HAPPEN WHEN YOU CHANGE YOUR EMBOUCHURE AND HELPS DEVELOP TECHNIQUE.

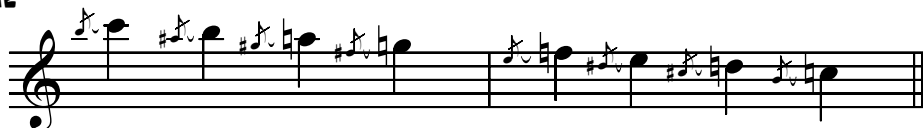
THIS IS HOW A SCOOP  
IS OFTEN NOTATED.



THIS IS HOW YOU PLAY IT

IN THIS WORKBOOK I  
WILL ALWAYS NOTATE  
SCOOPS AS CHROMATIC  
APPROACH NOTES!

A SCOOPED SCALE



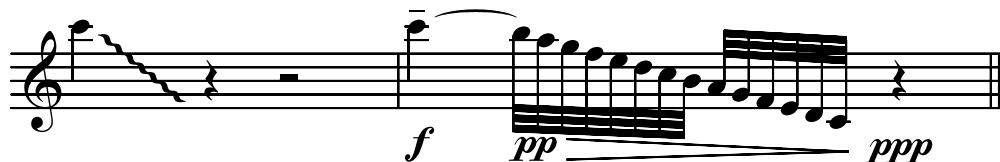
SOME NOTES ARE HARDER TO SCOOP THAN OTHERS. FOCUS ON SCOOPING WHATEVER NOTES YOU FIND EASY ON YOUR INSTRUMENT.

## THE FALL: FALLS, WHICH ARE SOMETIMES CALLED SPILLS OR

GLISSANDOS, ARE VERY COMMON INFLECTIONS THAT TYPICALLY OCCUR AT THE END OF PHRASES. IN ORDER TO EXECUTE A FALL YOU START BY PLAYING A NOTE. ONCE YOU HAVE PLAYED THE NOTE THAT YOU WILL TO FALL FROM, DRASTICALLY LOWER YOUR VOLUME AND QUICKLY MOVE IN SOME TYPE OF DESCENDING PATTERN. THE PATTERN COULD BE A SCALE OR CHROMATIC SCALE, BUT IT DOES NOT HAVE TO BE. THE FURTHER YOU FALL, THE SOFTER YOU GET. THE LOUDEST NOTE IS ALWAYS THE FIRST, NOT THE LAST.

THIS IS HOW A TYPICAL  
FALL IS WRITTEN.

THIS IS HOW YOU PLAY IT.



## THE TURN: THE TURN IS ANOTHER COMMON JAZZ INFLECTION. TO EXECUTE A

TURN, YOU PLAY A NOTE AND THEN RAPIDLY PLAY THE NEXT ASCENDING NOTE, THE ORIGINAL NOTE, IF TIME AND TECHNIQUE PERMIT THE NEXT DESCENDING NOTE, BEFORE ENDING ON THE ORIGINAL NOTE. WHEN TURNS OCCUR ON EIGHTH NOTES THEY OFTEN JUST CONSIST OF THE ORIGINAL NOTE, THE NEXT ASCENDING NOTE AND A RETURN TO THE ORIGINAL NOTE.

THIS IS HOW A TURN IS WRITTEN. THIS IS HOW YOU PLAY IT.



TURNS ON A SCALE.

THIS IS HOW YOU PLAY THEM.



# SKIPPIN'

## IN "C" WITH INFLECTIONS

MEDIUM SWING

The musical score is written in treble clef, 4/4 time, with a key signature of one flat (Bb). It consists of six staves of music. The first two staves feature triplets of eighth notes. The third staff features triplets of sixteenth notes. The fourth and fifth staves feature triplets of eighth notes. The sixth staff features a triplet of eighth notes at the beginning and ends with a double bar line.