

## sprucing up your solo section

improving the improv space in the jazz band chart  
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### the important components + breaking them down

the form & changes, the soloist, the rhythm section, the backgrounds

#### **Hocus Pocus** by Lee Morgan – “Sidewinder” (1967)

- FORM: 32 bars, AABA, two choruses per soloist
- SOLOISTS: 1<sup>st</sup> tenor saxophone 2x, 1<sup>st</sup> trombone 2x
- BACKGROUNDS: in the 2<sup>nd</sup> chorus for each soloist  
saxophone pads at D/F, brass pops at D/F
- EXTRAS: stop time, changing solo assignments

#### **understanding the form & the changes**

- how long is the solo form? traditional or modern? count it or feel it?
- what is the harmony big picture? where’s the twist?

#### **making the background parts work**

- play the parts with integrity: respectful to the writer, engages the players
- be sure those playing the background parts can hear the soloist
- vary the order of appearance

#### **mixing & matching in the rhythm section**

- know the roles & capabilities of each player on their respective instruments
- a band within the band
- guitar/piano: changes & comping
- bass: roots & time
- drums: time & style

#### **developing the soloist**

- don’t feel obligated to use the soloist(s) in the score
- create playalong tracks, allowing your soloist to practice at their convenience
- position the soloist by the rhythm section

### role modeling + shared responsibilities

the rhythm section, soloists, section leaders, and YOU

- the rhythm section needs to come to an agreement about what they’ll do and how they plan to do it
- the soloists need to REALLY know the changes & the form, and should have listened to reputable jazz musicians play their tune (YouTube, Spotify, Apple Music, the library)
- the section leaders need to consistently provide a great example of how to play the backs, but also hold everyone in the section accountable for this
- the director needs to know & actively explain the roles of all the rhythm section members, guide the background sections accurately, understand what appropriate improvised solos should sound like, and be aware of quality recordings of the chosen material

# Hocus Pocus

Lee Morgan

(.)

**A**

4/4

<b>F</b> <sub>Δ7</sub>	<b>D</b> <sub>7</sub>	<b>G</b> <sub>-7</sub>	<b>C</b> <sub>7</sub>	<b>F</b> <sub>Δ7</sub>	<b>D</b> <sub>7</sub>	<b>B<sup>b</sup></b> <sub>-7</sub>	<b>E<sup>b</sup></b> <sub>7</sub>
<b>A</b> <sub>-7</sub>	<b>D</b> <sub>7</sub>	<b>G</b> <sub>-7</sub>	<b>C</b> <sub>7</sub>	<b>F</b> <sub>Δ7</sub>	<b>D</b> <sub>7</sub>	<b>G</b> <sub>-7</sub>	<b>C</b> <sub>7</sub>
				<b>F</b> <sub>Δ7</sub>		<b>C</b> <sub>-7</sub>	<b>F</b> <sub>7</sub>

**B**

<b>B<sup>b</sup></b> <sub>Δ7</sub>	<b>G</b> <sub>7</sub>	<b>C</b> <sub>-7</sub>	<b>F</b> <sub>7</sub>	<b>B<sup>b</sup></b> <sub>6</sub>	<b>A</b> <sub>-7<sup>b</sup>5</sub>	<b>D</b> <sub>7<sup>b</sup>9</sub>	
<b>G</b> <sub>-</sub>	<b>A</b> <sub>-7<sup>b</sup>5</sub>	<b>D</b> <sub>7</sub>	<b>G</b> <sub>7</sub>	<b>C</b> <sub>7</sub>			

**A**

<b>F</b> <sub>Δ7</sub>	<b>F<sup>#</sup></b> <sub>07</sub>	<b>G</b> <sub>-7</sub>	<b>G<sup>#</sup></b> <sub>07</sub>	<b>F</b> <sub>Δ/A</sub>	<b>D</b> <sub>7</sub>	<b>B<sup>b</sup></b> <sub>-7</sub>	<b>E<sup>b</sup></b> <sub>7</sub>
<b>A</b> <sub>-7</sub>	<b>D</b> <sub>7</sub>	<b>G</b> <sub>-7</sub>	<b>C</b> <sub>7</sub>	<b>F</b> <sub>Δ7</sub>		<b>G</b> <sub>-7</sub>	<b>C</b> <sub>7</sub>