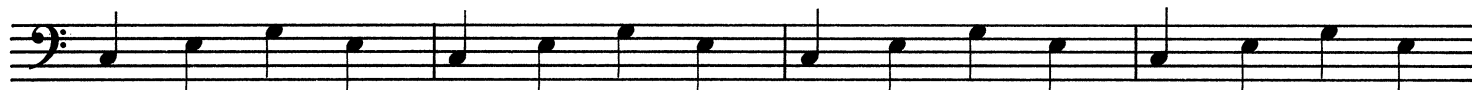


FIRST

You gotta get that swingin' 4-in-the-bar bass . . .
 SING IT! . . . wherever your voice is! . . . Boom! Boom! Boom! Boom!
 PLAY IT! . . . on any 'tuned' instrument . . .

PLAY
C E G E



NOW
F A C A



AND
G B D B

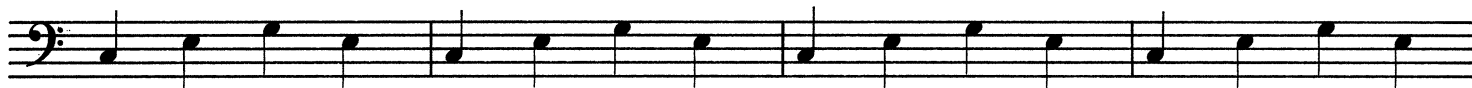


BONES & CO.

xylophones, glockenspiels, metallophones, etc., work out
 alternate right/left hand beater technique (correctly called
 "STICKING").

COMBINE these 'walking-bass' patterns and ADD guitars, chromaharps, etc. . .

BASS



C C C C(7)



F F C C



G G C C

You have just played a 12 bar blues. This chord pattern forms the basis of
 JAZZ, BOOGIE-WOOGIE and some 'POP'.

A 'hit' song of the Forties, **IN THE MOOD**, is based on the 12 bar blues sequence you have just played . . .
SING the tune . . . have the piano play along . . . 'COOL and REAL STEADY' . . .

MELODY

Doo-bi Doo-bi Doo-bi Doo-bi Doo-bi Doo Wah Doo-bi Doo-bi Doo-bi Doo-bi Doo-bi Doo Wah

Doo-bi Doo-bi Doo-bi Doo-bi Doo-bi Doo Wah Doo-bi Doo-bi Doo-bi Doo-bi Doo-bi Doo Wah

Doo-bi Doo-bi Doo-bi Doo-bi Doo-bi Doo Wah—Wah Doo _ bi Doo-bi Doo-bi do be "In The Mood"

Could you feel the SYNCOPATION accenting the *weak* beat?

Wiggle a shoulder and click a finger to keep the beat.

Did you sing 'D'C' (and not 'D D') on 'Wah-Wah'; 3rd. bar before the end?

Have some play the Melody. Recorders, flutes, etc., take time to work out the fingering. It could be tricky! Keep it relaxed!

The Eighth notes  are played  . . . bend them a little . . .
Straight 'ta-té' treatment will sound 'stuffy' and not 'in style' . . .

RHYTHM

FOR EVERYONE!

- Take a 4_4 BEAT with tapping feet . . . LEFT, RIGHT, LEFT, RIGHT . . . **PATTERN 1**.
- Add **PATTERN 2** with left and right hands on knees, matching left and right of feet.
- Change to **PATTERN 3** with hands — keep feet beat going.
- Change to **PATTERN 4** with speech pattern 'Doo Doo Doo-dah' over feet beat.

PATTERN 1

4_4 BEAT

L R L R

PATTERN 2

PATTERN 3

PATTERN 4

Doo Doo Doo dah Doo Doo Doo dah

- Mix patterns into a 'weave' . . .
 - Experiment with skins, shakers and scrapers . . .
 - Decide how many instruments in the Rhythm group . . .
- YOU are the CENTRAL HEATING for the music . . . WARMTH, ENERGY and LIFE!
- The three ingredients — HARMONY, MELODY and RHYTHM — are all prepared . . .

NOW FOR THE MIXING



SUGGESTED RECIPE

- 1 Make a 4-bar INTROduction to establish the beat Use RHYTHM instruments only.
- 2 Add BASS playing 'Walking Bass' 12-bar sequence (as on page 4).
- 3 Add VOCAL . . .
- 4 Mix in TUNED INSTRUMENTS to taste?

How did it sound? Was the 12-bar pattern clear?
Did the MELODY line come over? Take time to LISTEN and BALANCE.
Listen to these recordings: 'Joe Loss, 50 Fabulous Years', EMI NTS 217 and 'A Golden Hour of Glenn Miller', GH 831 PRT.

THE BOX

— KEYBOARD PLAYER

- Firm but springy chords with strong syncopation on the ACCENTED chords in bars 2, 4, 6 and 8.
- Bring out the 2-bar link into the 'middle eight' bars (see page 9).
- This contrasting section in F major features piano, guitars and rhythm, everyone else on VOCAL.
- Bring out final 2-bar link which leads back to original 12 bars and 'Doobi-Doos'.
- BASS take a check on the 'dots' in the last 3 bars —
i.e. G B D } | C E G E | F G C } ||

To be 'positively, absolutely IN THE MOOD', research the second verse of the lyric, via the library, or your local Jazz Society, and add the 'powerful jive' to be 'fully alive'.

IN THE MOOD

JOE GARLAND

First System:

Mis - ter what - cha cal - lum wat - cha do - in' to - night? Hope you're in the mood be - cause I'm feel - in' just right. -
 Sis - ter what - cha cal - lum that's a time - ly i - dea. - Some - thing swing - a - dil - la would be good to my ear. -

Second System:

How a - bout a corn - er with a ta - ble for two - where the mu - sic's mel - low in some gay ren - dez - vous. -
 Ev' - ry - bo - dy must a - gree that danc - in' has charms when you have that cer - tain one you love in your arms. -

Third System:

There's no chancero - man - cin' with a blue at - ti - tude. - You got - to do some dan - cin' to get IN THE MOOD.
 Step - pin' out with you will be a sweet in - ter - lude. - A build - er up - per that will put me IN THE MOOD.

Fine

BASS: C E G E C E G E C E G E C E G E
 F A C A F A C A C E G E C E G E
 G B D B G B D - C E G E F G C