Intros and Tags

From Fundamentals of Jazz Improvisation: What Everybody Thinks You Already Know

Dr. Mark Watkins
Director of Jazz Studies
Brigham Young University–Idaho

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Intros/Beginnings

1. Direct: no added material, start on m. 1 of head.

2. Last A: use chord progression from the last A section of the tune.

*Alone Together*, mm. 37-44 [last 8 bars] (Howard Dietz and Arthur Schwartz)

3. Tonic 6/4: play tonic harmony over a dominant pedal; bass can play any appropriate pedal pattern; piano can comp with or without light solo lines.

4. I vi ii V7: as in rhythm changes (could be iii vi ii V7), often over a dominant pedal.

5. Last 4-bars two times.

*Someday My Prince Will Come*, mm. 29-32 [last 4 measures] (Frank Churchill and Larry Morey)

6. Composed: some tunes such as *All the Things You Are*, *Take the “A” train*, and *Satin Doll* have composed introductions that most players know.
Intro/tag from *All the Things You Are* (Jerome Kern and Oscar Hammerstein II) as performed by the Dizzy Gillespie Sextet

7. Flat-5: a descending chromatic progression starting on the flat-5 of tonic; chord qualities and rhythms vary; may be used as an intro.

8. Killer Joe: from Benny Golson’s tune *Killer Joe* but often used on other tunes.

Intro/tag from *Killer Joe* (Benny Golson) as performed by The Jazztet

Alternate rhythm
9. Bossa

Tags/Endings

1. Ritardando, fermata: common and simple, sometimes with a cadenza before or on the fermata, often used on ballads.

*My Funny Valentine*, mm. 33-36 (Lorenz Hart and Richard Rodgers)

2. *Threepeat*: tag created by repeating the last 4-bars of the head or certain measures suited to the tune (i.e. the 3rd and 4th measures from the end).

Play the final 4-measures three times (repeats in example added), *St. Thomas*, m. 13-16 (Sonny Rollins)

3. Direct: end with no fermata, repeated section, ritardando, etc.; suitable to up-tempo, bebop oriented tunes.
Bop end on last note, *Donna Lee*, mm. 25-32 (Charlie Parker)

4. I vi ii V7: or derivatives such as iii vi ii V7, iii VI7 ii V7, or III7 VI7 II7 V7; beginning where the melody resolves and played as a vamp, usually with someone soloing, end on fermata or fade.

What is This Thing Called Love?, m. 28 ff (Cole Porter)

5. Ellington: also known as the *A Train* ending.

6. Basie: ii7, iii9, I6 13
7. Flat 5: a descending chromatic progression starting on the flat-5 of tonic; chord qualities and rhythms vary; may be used as an intro.

8. Intro as Tag: There are many composed intros such as the example below; in addition, I vi ii V7, Killer Joe, Bossa, Flat-5 endings, and other types of intros can be used as tags and vice versa.

*Walkin'* (Richard Carpenter), as performed by Miles Davis

Intro/Tag

(rhythm)

(simile)

Fine

rhythm out ————

rhythm in

solo on blues, use intro as tag after head out, end at Fine
9. Bossa: Vamp endings are common; this example is common for a bossa nova.


Additional rhythm: