

Clark College Jazz Festival

Hannah Marks "How to Teach Your Big Band Rhythm Section Players"

Essential Big Band Rhythm Section Listening:

PLAYLIST TRACKS

Black Bottom Stomp - Jelly Roll Morton's Red Hot Peppers (1926)

East St. Louis Toodle-Oo (1927) HQ - Duke Ellington and his Kentucky Club Orchestra

The Mooche - Duke Ellington And His Cotton Club Orchestra - Brunswick 1235

1933 Fletcher Henderson - King Porter Stomp (Vocalion version)

Liza (All The Clouds'll Roll Away)

Benny Goodman Orchestra "Sing, Sing, Sing" Gene Krupa - Drums, from "Hollywood Hotel" film (1937)

Woody Herman & the First Herd 2/1945 "Golden Wedding" | Dave Tough, Flip Phillips, Chubby Jackson |

Papa Jo Jones - Count Basie

COUNT BASIE Swingin' the Blues, 1941 HOT big band swing jazz

Dizzy Gillespie & Orchestra - "Things to Come" (1946)

Stompin' At The Savoy

Count Basie - Corner Pocket

Duke Ellington - Switzerland '59 3/7 [Kinda Dukish/Rockin' In Rhythm]

Manteca - Dizzy Gillespie

Begin The Beguine (Live At The Seville, Hollywood, CA / March 1959)

Blues a La Machito (2000 Remaster)

Woody Herman, AFTER YOU'VE GONE 1964/BBC Sal Nistico, Paul Fontaine

Take the "A" Train with solo by Elvin Jones - Duke Ellington

Thad Jones & Mel Lewis - Once Around (1968)

Buddy Rich Norwegian Wood Ed Sullivan 1967

Stan Kenton - Intermission Riff (6)

Bulgarian Bulge

Resources for Pianists:

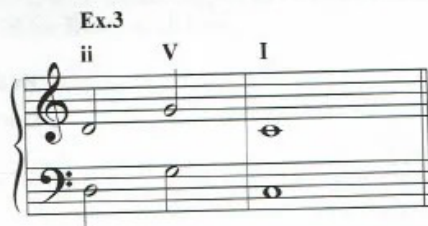
Jamey Aebersold "The Red Book"

Luke Gillespie "Stylistic ii/v7/i Voicings for Keyboardists"

- Have pianists learn shell voicings for ii V Is in all keys - Gillespie
- Have pianists learn 2 and 3 note voicings for F and Bb blues - Aebersold

Gillespie

Now let's add two more notes to complete the **ii V I** progression. To do this, in both hands play the 2nd and 5th scale degrees of each major scale and then resolve this to the root (**Ex.3**).

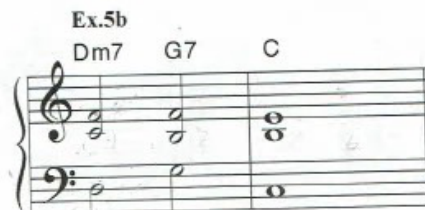
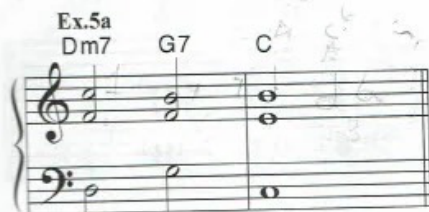


Then, replace these roots in the RH with their appropriate scales (**Ex.4**).



Notice how all three scales share the same notes. When playing a C major scale starting on the 2nd scale degree (D), the result is a DORIAN SCALE or a "ii" minor scale. This is similar to a major scale with a lowered 3rd and a lowered 7th (minor). When playing a C major scale starting on the 5th scale degree (G), the result is a MIXOLYDIAN SCALE or a "V" dominant scale. This has the same interval structure as a major scale with a lowered 7th.

As you can see, the **ii V I** formula is a combination of minor to dominant to major scales (in **Lesson 5** we will see a slightly different combination in a minor key: **ii V i**). Play **Ex.4** around the key circle (see chart on page 18). The first **ii V I** voicing uses only the tones that indicate the color of the chord and scale. In each of the three scales (dorian, mixolydian, major), the defining tones are the 3rd and the 7th. These notes are often referred to as the **guide tones** because they usually resolve chromatically in a **ii V I** chord progression. The LH plays the roots while the RH plays the 3rd and 7th of each chord (**Ex.5a**). The two notes in the RH can be inverted as well (**Ex.5b**).



Gillespie

Now let's turn to the LH and add a new voicing. This is the "Bud Powell"* bebop shell voicing using the root and b7ths for the **ii** minor chord, the root and 3rd for the **V** chord, and finally resolving to the root and major 7th for the **I** chord (Ex.6a, 6b). Play these voicings in the LH around the key circle.

Ex.6a

Dm7 G7 C

Ex.6b

Dm7 G7 C

While playing **Ex.6a** in the LH, let's add two notes to our RH voicing and play the 3rd, 5th, 7th, and 9th of the **ii** chord (remember that the 3rd and 7th are really the b3rd and b7th in the minor chord). This creates a Dm9 chord. When resolving to the **V** chord, we only need to move one note, the 7th, down a half step. This creates a G13 dominant chord. Notice how the one note that moved from Dm9 to G13 does not move for the final **I** chord while the other three notes resolve down, creating a Cmaj9 chord (**Ex.7a-d**). Sing the moving tones in the three chords (for example C to B to B, or F to F to E) as you play. In each case, the 7th of a chord resolves down a half step to the 3rd of the next chord. In these examples, I have decided to double the guide tones. (**Ex.7d** is less common since the half-step sounds more dissonant in the top two voices.)

Since there are four notes in each of the three chords, there are at least four voicing possibilities. See page 19 for **Ex.7a** in all keys.

Ex.7a

Dm9 G13 C

Ex.7b

Dm9 G13 C

Ex.7c

Dm9 G13 C

Ex.7d

Dm9 G13 C

* Bud Powell was a famous jazz pianist who helped popularize "bebop" jazz.

Blues

- | | | |
|---|---|---|
| ① "F" BLUES — 2-note voicings. | ② "F" BLUES — 2-note voicings. | ③ "F" BLUES — 3-note voicings. |
| ④ "B \flat " BLUES — 2-note voicings. | ⑤ "B \flat " BLUES — 2-note voicings. | ⑥ "B \flat " BLUES — 3-note voicings. |
| | ⑦ "B \flat " BLUES — 4-note voicings. | |

Play the **ROOT** in the left hand to help get the sound of the Blues in your ear/mind. These voicings will eventually end up being played in the **Left Hand** so the Right Hand can improvise or practice scales, chords, patterns, etc.

① F7 B \flat 7 F7 C-7 F7 B \flat 7 B \flat 7 F7 D7

G-7 (G7) C7 F7 C7 ② F7 B \flat 7 F7 C-7 F7

B \flat 7 B \flat 7 F7 D7 G-7 (G7) C7 A-7 D7 G-7 C7

③ F7 B \flat 7 F7 C-7 F7 B \flat 7 B \flat 7 F7 D7 D7+5

G-7 C7 A-7 D7 G-7 C7 ④ B \flat 7 E \flat 7 B \flat 7 B \flat 7

E \flat 7 E \flat 7 B \flat 7 G7 C-7 (C7) F7 B \flat 7 F7

⑤ B \flat 7 E \flat 7 B \flat 7 B \flat 7 E \flat 7 E \flat 7 B \flat 7 G7 C-7 (C7) F7 B \flat 7 F7

⑥ B \flat 7 E \flat 7 B \flat 7 B \flat 7 E \flat 7 E \flat 7 B \flat 7 G7 \flat 9 C-7 (C7) F7 B \flat 7 F7

⑦ B \flat 7 E \flat 7 B \flat 7 B \flat 7 E \flat 7 E \flat 7 B \flat 7 G7 (G7 \flat 9) C-7 C7 F7 B \flat 7 F7

Resources for Bassists:

Jamey Aebersold "The Red Book"

Rufus Reid "The Evolving Bassist"

Reid

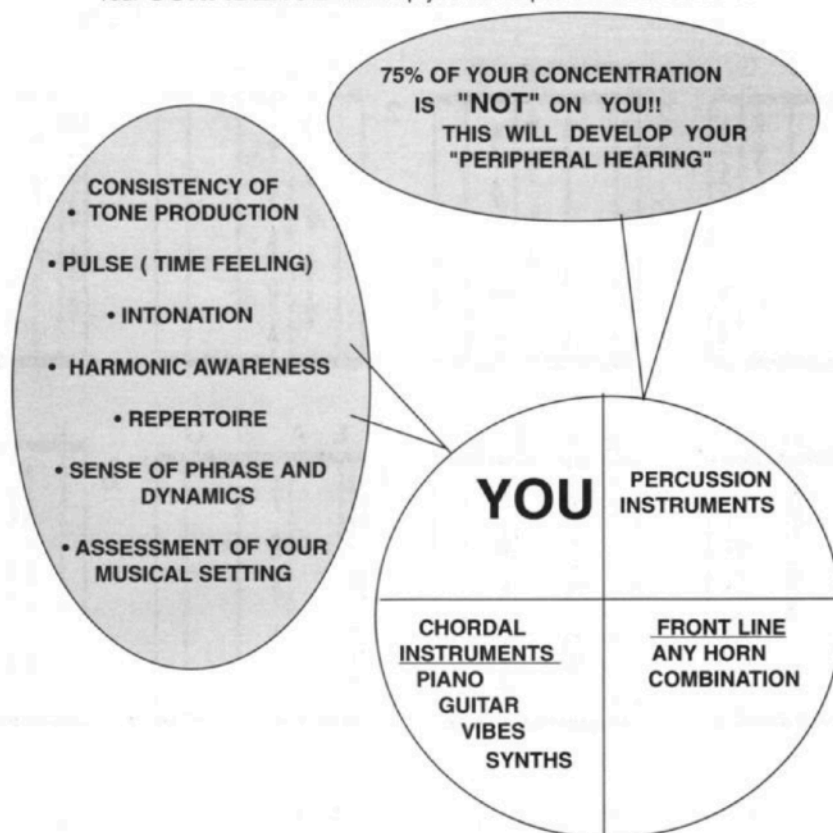
CHAPTER 4

Walking Bass Line Construction

ALWAYS ASSUME THAT YOU ARE THE ONLY HARMONIC AND RHYTHMIC SUBSTANCE

Develop a **CONCEPT! CONCENTRATE** on that concept.

Your **CONFIDENCE** will help you develop **CONSISTENCY**.



A MATURE MUSICIAN IS ONE WHO HAS TAKEN THE TIME TO STUDY THE TRADITION OF ANY MUSICAL IDIOM BEFORE HE / SHE CAN TRULY CONCEPTUALIZE THAT MUSIC!

ETUDE 10**Simple Walking Bass Lines**

Etude 10, 11, & 12 illustrate a gradual sequence from simple to complex bass lines. It is not always necessary that you play the root note of a chord on the first beat of every measure, but it works great every time. Remember, be as clear as possible at the outset as we are building a foundation for the listener to hang on to. This process will work. I want you to be concerned about what notes you choose to play for a particular phrase. You should always have a reason for playing any given note or pattern. When you have conviction in your playing, you will project that image which is quickly noticed by others. Projection of your intent is very powerful.

The bass lines I have written are to give you ideas to create your own. This will be the only time in your playing career that you will have the opportunity to ponder and change anything you don't like or want. In a real playing situation, you cannot stop. You get what you get and move on, like it or not. Play through all of the lines several times to digest each sound. If you haven't written much and are a slow reader, eventually you will become better at both.

There is no such thing as a perfect bass line. It must, however satisfy the sound at all times. This process has six steps and will work on any kind of song or composition that is giving you problems. The ultimate goal is to help you truly listen and hear critically what is coming out of your bass. The end product will consistently build your confidence in what you do. Here is the process.

1. Write the chord symbols above the staff lines with the structure of the song on blank manuscript paper. Start with two choruses through the progression, but four is better. In a real playing situation, you may have to play it many times.

2. Write down a simple quarter note bass line with no embellishments away from the bass. When finished, check for careless errors.

3. Next play the line on your bass. Stop and change and/or correct whatever does not please you or sound good to you. It is very important not to be cavalier or in a hurry to finish. You must be totally satisfied and feel good about what you have created.

4. Play this draft with authority and conviction.

5. Play at various tempos and dynamics. Use the second chorus to include rhythm embellishments.

6. Record the bass line and listen back and be critical of the sound, feeling, and content.

This process really does work, but you must work diligently in the process. If you do not like your sound, all of your sound, why should anyone else like it? As your playing matures, you will be able to employ various other patterns that will be functional in outlining the chord sound.

1. Scalar 2. Chordal 3. Chromatic 4. Scalar & chordal combined

6. Chordal & Scalar 7. Chordal - Chromatic & Scalar combined 8. Scalar & Chordal

9. Chromatic & Chordal 10. Scalar & Rhythm 11. Chordal - Rhythmic variations & Scalar

Resources for Drummers:

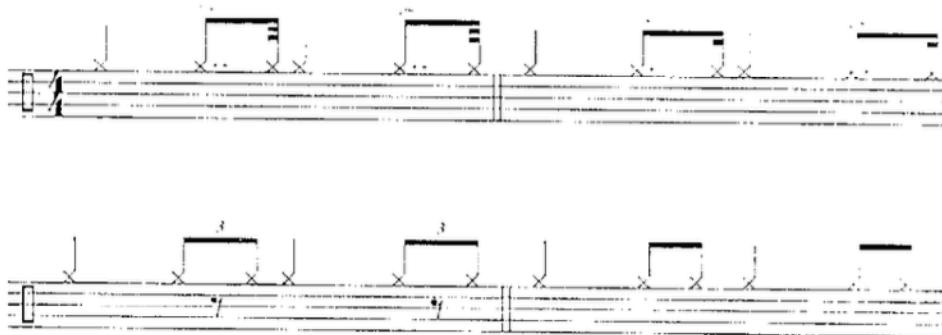
John Riley "The Art of Bop Drumming"

Riley

The Ride Cymbal

To a drummer, the key to playing any style of music well is recognizing and developing the fundamental elements that make the time flow. In contemporary popular music, the time flow is locked in by "1" and "3" on the bass drum and backbeats on "2" and "4" with the snare drum. In Latin music, the time flow is determined by the *clave*. While Latin drummers are notorious for rhythmic adventurousness, risks are not taken at the expense of the *clave*. Similarly, in rock or funk music, although it isn't imperative that the bass drum be played on downbeats and the snare drum on backbeats, it is essential that the band feel that pulse. In jazz, the time flow comes from the phrasing of the ride cymbal pattern.

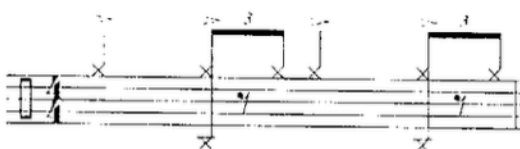
The pulse of jazz is a quarter-note feel with an eighth-note triplet subdivision. Over the years, different rhythmic phrases have been written to represent this pattern. Here are the four most common ways of notating the jazz ride cymbal pattern:



While none of these notations is completely accurate, the third example with the triplet phrasing is fairly close to the way most jazz drummers think of the ride pattern. The quarter-note pulse is paramount, because it gives the music a sense of forward motion. With this in mind, the phrasing begins to take shape and sounds like this:



Adding the hi-hat on beats 2 and 4 gives those beats more "weight," as suggested in the other ride cymbal notations.



Comp Example 1



Practice the following comping ideas with a steady, swinging ride cymbal beat. Play the hi-hat softly with some "snap" in perfect unison with the ride cymbal on beats 2 and 4. Play quarter-notes on the bass drum softly, don't mash the beater into the head.

Resources for Guitarists:

Jamey Aebersold "The Red Book"

Mickey Baker "Complete Course in Jazz Guitar"

Guitar Chord Voicing Organization

James Chirillo

CLOSE (OR BLOCK)

FINGERED ON: FOUR ADJACENT STRINGS.

MOST CLOSE POSITION VOICINGS REQUIRE SUCCESSIVE STRETCHES BETWEEN ALL THE FINGERS AND ARE THEN VERY DIFFICULT IF NOT IMPOSSIBLE TO PLAY. *LIMITING ANY CLOSE VOICING TO THREE NOTES MAKES IT PLAYABLE FOR THE GUITARIST.

DROP 2

FINGERED ON: FOUR ADJACENT STRINGS.

THE MOST VERSATILE VOICING ON THE GUITAR FOR CHORD/MELODY PLAYING, ALL-PURPOSE COMPING. PLAYING JUST TWO OR THREE OF THE NOTES IN THIS VOICING IS GOOD FOR ROCK-FUNK-R&B ORIENTED GROOVES.

DROP 3

FINGERED ON: THREE ADJACENT STRINGS, SKIP A STRING, BASS NOTE.

GOOD FOR CHORD MELODY, COMPING; *OMIT THE 2ND STRING AND YOU'VE GOT THE BASIC THREE-NOTE RHYTHM VOICING (ALWAYS PLAYED ON THE 6TH, 4TH AND 3RD STRINGS).

DROP 2+4

FINGERED ON: TWO ADJACENT STRINGS, SKIP A STRING, TWO ADJACENT STRINGS.

GOOD FOR CHORD MELODY, COMPING, NOT PRACTICAL FOR PLAYING RHYTHM.

LESSON 10

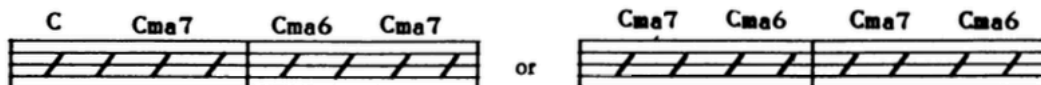
In this Lesson we are going to work on the harmonic structure of these chords. You know, of course, that this is not a course in harmony, but I feel it my duty to give you a little better understanding of how to use these chords.

Now then, any chord on a major mode can be used in place of the major triad.

Let's say that you have one bar of C major, or even two bars:—



We don't want to strum a C major chord for the whole two bars, because it doesn't have enough color, and besides it sounds corny, so we add color by using progressions that are adaptable as follows:—



In most all cases these progressions are adaptable. The same thing is true with the minor and dominant chords. Such as, if you have a Dmi chord (Any minor chord can be used on the minor mode) Dmi6, Dmi7 and Dmi9 are adaptable, because they are all on the same mode. With dominant chords there is no limit to what can be done. For instance if you have a G7 Chord — you could use G13, G9, G7#5b9, G13#5b9, G7#5, G11, G13b9 and so on. It all depends on how the chords are progressing. You just can't throw these chords in any place; they have to be part of some kind of progression. In the lessons that follow I have written as many chord progressions that are needed to teach you how to use these new chords. They are all in the key of C major. I want you to study them until you know them by heart.

This can't be done overnight. It took me years to figure them out, so it should take you at least two or three months to learn them in the key of C major alone.

LESSON 11 CHORD PROGRESSING

The circled number over each chord indicates which chord is to be used.

(See Lesson 1)

	Standard		C		C		C		C	
New	15	16	17	16	16	17	1	2	3	2
	C	Cma7	Cma6	Cma7	Cma7	Cma6	C	Cma7	Cma6	Cma7