

The Power Of Two

Full Score For Use In A Combo Setting

by **Doug Beach
& George Shutack**



MP3 Recordings
can be downloaded for free at
kendormusic.com/product/19634.php

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Duet Musicians: Matt Beck (Flute), Clarinet: Mark Colby (Clarinet, Alto Saxophone, Tenor Saxophone),

Kirk Garrison (Trumpet), Tom Garling (Trombone), Mike Pinto (Guitar)

Rhythm Section: Ken Haebich (bass), Frank Caruso (piano), Bob Rummage (drums)

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THE POWER OF TWO INSTRUMENT BOOKS
AVAILABLE SEPARATELY:

Flute (#19621)

Clarinet (#19622)

Alto (Bari) Saxophone (#19623)

Tenor Saxophone (#19624)

Trumpet (#19625)

Trombone (#19626)

Guitar (Vibes) (#19627)

RHYTHM SECTION BOOKS FOR USE INDIVIDUALLY
OR WITH THE WIND INSTRUMENTS AND GUITAR DUET BOOKS:

Piano (#19631)

Bass (#19632)

Drums (#19633)

Full Score (#19634)

Preface

The Power Of Two began as a duet book, and was published for Flute, Clarinet, Alto Sax, Tenor Sax, Trumpet, Trombone, and Guitar (Vibes). Upon the release of these books, there were requests for the accompanying rhythm section books, so that the songs could be used in a combo setting for live performances.

This full score book was then created to provide the educator with scores to the pieces that would make rehearsing the music a bit easier. The introductory pages of the duet books and the rhythm section books appear below.

Duet Books: Introduction

Playing duets is the perfect way to learn many of the skills necessary to become a successful musician. Playing jazz duets is especially effective when they are performed with a rhythm section accompaniment. The professionally recorded tracks that accompany this book provide players with that opportunity.

There are many skills that can be refined in this setting, including style, phrasing, conception, tone, articulations and dynamics. The 12 jazz originals included in this book feature a variety of styles, tempos and harmonic progressions.

There are a number of different ways in which this book and the accompanying recordings can be used:

- An individual can play either duet part while the recording plays the other part.
- Two players can practice playing both parts along with the rhythm-section-only tracks.
- A player can also work on improvisation skills by playing along with the rhythm-section-only tracks.
- These duets also work very well in a private lesson where the teacher plays along with the student, demonstrating first hand all of the above mentioned skill sets.

The Power Of Two is available for alto saxophone, tenor saxophone, trumpet, trombone, flute, clarinet and guitar/vibes. The parts are fully interchangeable among the various books. In other words, a tenor saxophone player and a trumpet player may perform these duets together just as effectively as two trumpets or two tenor saxophones.

Using this book with the accompanying recordings

The 12 duets progress in difficulty from easy to medium. For each duet there are 4 corresponding recorded tracks, as follows:

- **Track 1** – A full performance featuring both duet parts and the rhythm section. The duet is played once and goes directly to the 4th ending. Use this track primarily as a listening exercise to become familiar with the tune.
- **Track 2** – Features the second duet part and the rhythm section. The performer can play the first part along with the recording to complete the performance, or can play the second part along with the track to work on matching the recorded example. The duet is played once and goes directly to the 4th ending. This is a great way to work on style, phrasing, articulation and conception.

- **Track 3** – Features the first duet part and the rhythm section. The performer can play the second part along with the recording to complete the performance, or can play the first part along with the track to work on matching the recorded example. The duet is played once and goes directly to the 4th ending. This is a great way to work on style, phrasing, articulation and conception.
- **Track 4** – Features the rhythm section only, and includes extra choruses for practicing improvisation.

The format is as follows:

1. Introduction is played (if applicable).
2. The melody section of the tune is played four times. This section begins at the repeat sign and continues up to the endings. The repeat always goes back to the repeat sign, not the introduction.
3. The 1-3 ending is used the first three times.
4. The 4th ending is used the final time.

Use this track to play the duet alone or with another player. If playing alone, play the melody once, improvise over the allotted number of choruses, then play the melody on the final time through. When playing the track with another player, play the duet together as written, then each of you may improvise one time through, and then you can both play the duet together as written on the final chorus taking the 4th ending.

Tips for improvisation

In addition to refining your style, articulation and phrasing skills, this book is an excellent vehicle for practicing improvisation. As previously mentioned, the 4th track for each duet features the rhythm section only, thus serving as a wonderful tool for developing your improvisational skills. As the table below illustrates, each of the 12 duets are based on harmonic progressions that occur frequently in jazz music. The tempos on the recordings make the music accessible to not only experienced improvisers, but also to anyone who is just learning the art form.

If you are just starting out, here are a few thoughts that will help you to become a better improviser. Begin by improvising around the melody - vary the rhythms a bit, add a note or two -- but stay around the melody. This will help you to keep your place in the form of the song. Also, listen to the rhythm section without playing along. The blues, for example, is a 12-measure song form. Listen until you can recognize where that form begins and ends. *The Five Note Blues* is a melody that uses only five notes and each of these notes are excellent choices for you to use when improvising. Again, think of the melody. It will help you keep your place.

All of the pieces include chord symbols. Learn what those symbols mean, then find the corresponding scales that will fit with the harmony. On the blues based songs, learn the blues scale in that key. *Dorian Journey* requires only one scale for the entire tune – D Dorian (concert) – so that is an excellent selection for the beginning improviser. Practicing with a friend is another great way to become a better improviser. You can trade 4 or 8 measure phrases, learning from each other as you go.

Finally, there are many excellent texts available on the art of improvisation. Seek them out. Anything that you learn from those sources may be put to use when improvising over these duets.

Rhythm Section Study Books: Introduction

The piano, bass and drum books in this series evolved out of a group of jazz duet books that were written for wind instruments and guitar/vibes. The duets all had rhythm section accompaniment recordings, and these books are the rhythm section parts that were used for those recordings.

These books and their downloadable tracks provide the perfect way to learn many of the skills necessary to become a successful jazz musician. For pianists, bassists and drummers, playing along with professional musicians is an especially effective approach to learning the art of playing in the jazz rhythm section. The professionally recorded tracks that accompany this book provide players with that opportunity.

There are many skills that can be refined in this setting, including style, phrasing, conception, time, reading, comping and dynamics. The 12 jazz originals included in this book feature a variety of styles, tempos and harmonic progressions.

There are a number of different ways in which this book and the accompanying recordings can be used:

- An individual can listen to the full recordings and study what the professionals are doing on each piece of music.
- An individual can play along with the full rhythm section, and begin to imitate approaches used on the recordings.
- The player may perform on the track that omits his/her part so that they may become part of the rhythm section.
- These pieces also work very well in a private lesson where the teacher plays along with the student, demonstrating first hand all of the above mentioned skill sets.

The Power Of Two rhythm section books are available for piano, bass and drums. They may be used individually or together in conjunction with the duet books to create a series of 12 charts for combo instrumentation.

Using this book with the accompanying recordings

The 12 duets progress in difficulty from easy to medium. For each tune there are 3 corresponding recorded tracks, as follows:

- **Track 1** – A full performance featuring both duet parts and the full rhythm section. The duet is played once and goes directly to the 4th ending. Use this track primarily as a listening exercise to become familiar with the tune.

- **Track 2** – Features the full rhythm section only. The duet tracks are eliminated. While this is another opportunity to play along with the track, it is also a great listening exercise in that the student can study how the pianist, bassist and drummer work together to support the melodic parts as played by the trumpets. The piece is played once and goes directly to the 4th ending.
- **Track 3** – Features both duet and the rhythm section minus your part. You play your part along with the recording to complete the performance. The duet is played once and goes directly to the 4th ending. This is a great way to work on style, phrasing, and conception.

Rhythm Section Performance Tips

In addition to refining your style, sense of time, ensemble playing and comping, this book is an excellent vehicle for practicing improvisation. As the table below illustrates, each of the 12 tunes are based on harmonic progressions that occur frequently in jazz music. The tempos on the recordings make the music accessible to not only experienced performers, but also to anyone who is just learning the art form.

If you are just starting out, here are a few thoughts that will help you to become a better rhythm section player. Begin by learning the melody. This will help you to keep your place in the form of the song. Also, listen to the rhythm section only recording (track 2 on each tune) without playing along. The blues, for example, is a 12-measure song form. Listen until you can recognize where that form begins and ends. Again, think of the melody. It will help you keep your place.

All of the pieces include chord symbols on the bass and piano parts. Learn what those symbols mean, and how they shape the parts that you are playing. Practicing with a friend is another great way to become a better player. You can trade 4 or 8 measure phrases, learning from each other as you go.

Finally, there are many excellent texts available on the art of rhythm section playing. Seek them out. Anything that you learn from those sources may be put to use when playing over these pieces.

Title	Tempo	Style	Form	Key Signature	Length Of Form	Number Of Choruses
The Five Note Blues	♩ = 126	Swing	Blues	F	12 Measures	8
Dorian Journey	♩ = 144	Swing	32-Bar Modal	D Minor (D Dorian)	32 Measures	4
Super Chief	♩ = 120	Swing	Minor Blues	C Minor	12 Measures	8
Monk Lives	♩ = 132-144	Swing	Blues	Bb	12 Measures	8
Whoopin' Blues	♩ = 184	Street Beat	Blues	Eb	12 Measures	8
Timeline	♩ = 126-132	Swing	AB	D Minor	16 Measures	8
Two Of A Kind	♩ = 92	Bossa/Rock Ballad	AABA	G Minor	32 Measures	4
Street Smart	♩ = 120	Rock	16-Bar Blues	F	16 Measures	8
All In For The Blues	♩ = 144	Swing	Blues	Bb	12 Measures	8
Amber And Trinita	♩ = 168	Latin	AABA	D Minor	32 Measures	4
Got Rhythm?	♩ = 184	Swing	AABA	Bb	32 Measures	4
Coffee With Melnick	♩ = 120-126	Double Time Rock	AABA	F	32 Measures	4

About the Composers



Doug Beach

Doug Beach has built a career that includes performing (trumpet), teaching, adjudicating, publishing and composing. Inspired by his interest in playing, writing and teaching, in 1975 he established the publishing company which bears his name. Three years later, Doug joined the faculty of Elmhurst College in Illinois as jazz band director. In the years since, his band has toured Europe often (twice at the invitation of the U.S. State Department) and has appeared with jazz greats Clark Terry, Diane Schuur, Louie Bellson, Bobby Shew and others. In great demand as a clinician and adjudicator throughout the U.S. and Canada, Doug has also been artist-in-residence on two different occasions for the Illinois Arts Council.



George Shutack

George Shutack is widely regarded as one of the leading composers of jazz ensemble music for younger players. While he has written many more challenging works, he is best known for his charts at the grade 2-4 levels. A keyboard player living in the Chicago area, George has been writing for Doug Beach Music since 1978. In addition to being one of the core staff writers, he is also responsible for many of the decisions regarding the company's musical direction. With over 125 compositions to his credit, George is one of the most active writers in jazz education today.

The Five Note Blues

by Doug Beach
and George Shutack

FULL SCORE

SWING $\text{♩} = 126$

Part 1

Part 2

Piano

Bass

Drums

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17