#### Essential Rhythms For Jazz Ensemble

IN SWING, LATIN & ROCK STYLES • DIFFICULTY LEVEL: EASY TO MEDIUM

#### by Doug Beach & George Shutack

FOR

One of the components of any successful jazz ensemble is a strong sense of rhythm. In addition to being able to execute the rhythms most commonly found in contemporary literature, the musicians must be able to properly articulate them.

The exercises in this publication were written to provide a resource that directors could use to improve the rhythmic skills of their groups. Included are rhythms in the variety of styles most widely-used today in jazz ensemble music. Swing, rock, and two forms of Latin are each addressed in a series of four-measure phrases. In each style, there is one four-measure phrase that may be opened up for practicing improvisation. The combination of rhythmic study and an improvisation workout makes this set of exercises the ideal daily warm-up.

The enclosed parts are sufficient for a full jazz ensemble. Rhythm section parts are notated for piano and bass. The rhythm players may get more out of this if they play the rhythms in unison with the ensemble first to get the experience of reading the rhythms (piano reading a C treble part and bass reading a C bass part). Then they should switch to their parts to supply the stylistic foundation. The drummer should always read the part as if it were a chart; there is an example of what should be played for each style involved.

Each rhythm should be played first as a four-measure phrase. Repeat as often as desired, but play each at least twice. Vary the tempo. Work on teaching not only rhythm, but articulation as well. The phrases may then be linked together to create longer phrases and new challenges. Another way to use the rhythms would be to keep the rhythm section

going between numbers for a continuous feel. The solo phrases in each category may be repeated as desired to provide the opportunity to work on improvisation. Scales are included on each part.

SWING RHYTHMS 1-8: Note that the piano and bass parts have rhythms 1-7 written with several of the lines combined. They are numbered to avoid confusion. Repeat as needed to complete these phrases. Be sure the group is very aware of the time and feel. Horn players should pay particular attention to the short articulation (A). The line for open improvisation is #5.

4/4 LATIN - BOSSA NOVA RHYTHMS 9-13: Players should understand that the feel is now even 8th notes. Stress the importance of the 8th-note feel in the rhythm section. The improvisation line is #12.

ROCK RHYTHMS 14-18: Again, an even 8th-note feel is the foundation. Use the first endings to repeat a phrase and the "last time" endings to close a phrase out and move on. The improvisation line is #17.

2/2 LATIN RHYTHMS 19-23: Work hard to have everyone feel these in a "two" feel. Anticipation of upbeats becomes important here. These rhythms are the basics of many charts in the "Chili Pepper" series.

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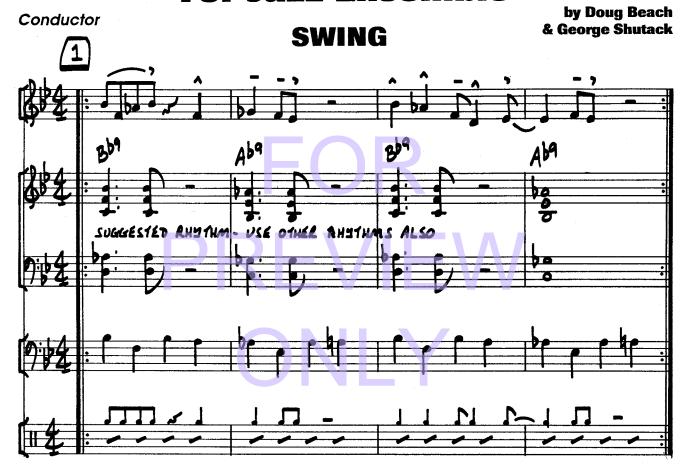
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#### INSTRUMENTATION

- 1 Conductor
- 2 C Treble Instruments
- 6 Bb Instruments
- 3 Eb Instruments
- 5 C Bass Instruments
- 1 Piano
- 1 Bass
- 1 Drums

EXTRA SCORES & PARTS AVAILABLE

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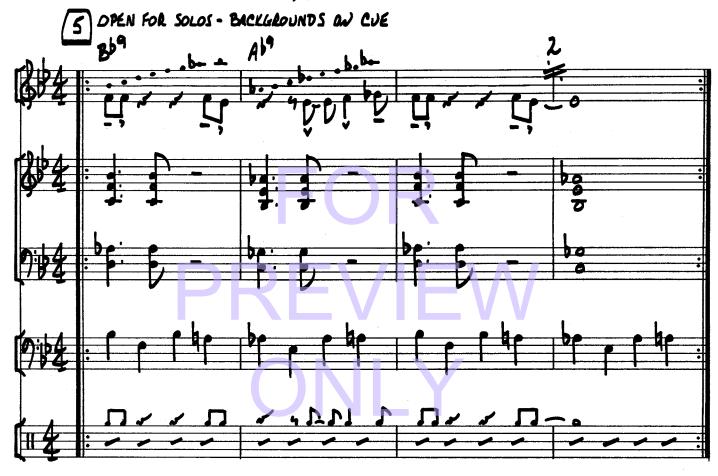








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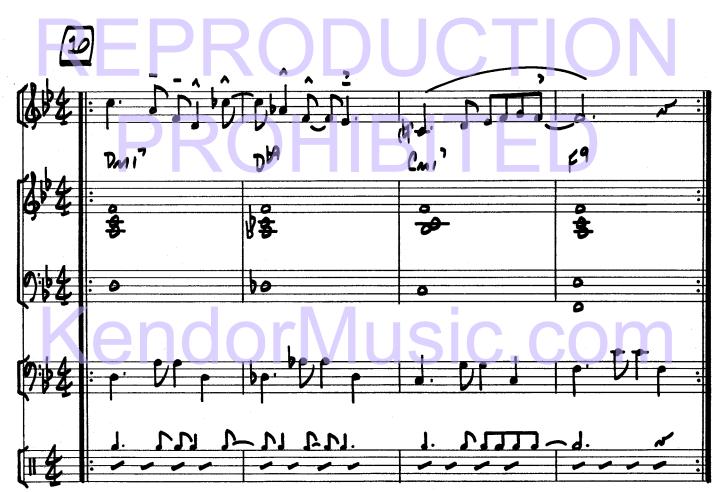
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#### 4/4 LATIN - BOSSA NOVA





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#### **2/2 LATIN**





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