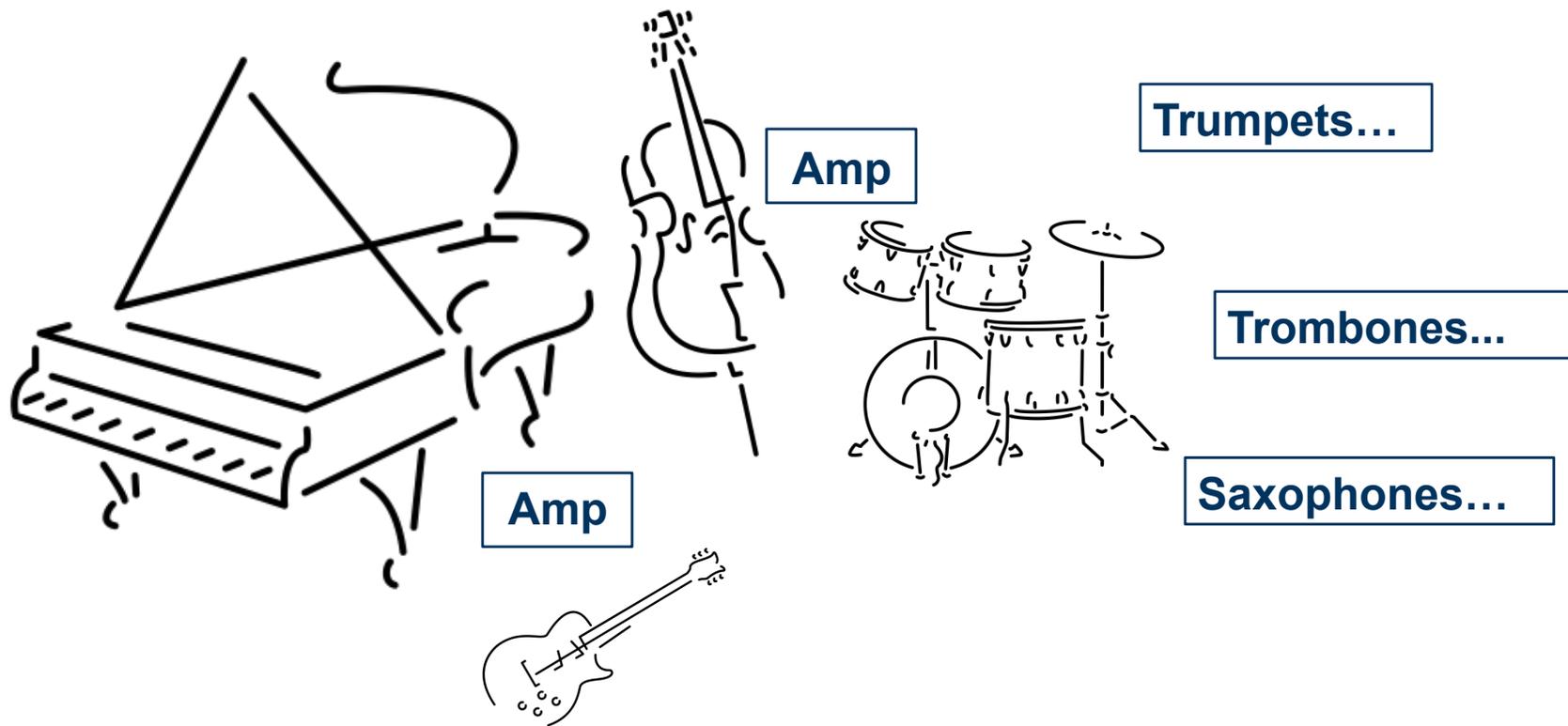


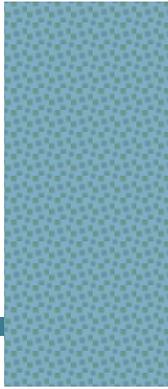
# The Rhythm Section: Basics

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- # All players are “timekeepers”
  - # Each instrument needs to know its role & typical function
  - # Flexibility to function as part of a combo or a big band
  - # In general, the rhythm section dynamics are the cornerstone for the ensemble
  - # Use proper rhythm section set-up to facilitate eye/ear contact for all
  - # As always, listening is important, not only for solos, but also the art of comping
-

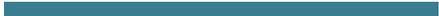
# Rhythm Section: Set-up





# The Rhythm Section: Piano Basics

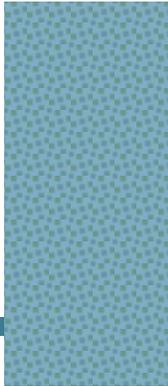
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- # Reading parts & chord symbols
  - # Provide harmony, color, rhythmic interest
  - # All chords on the chart are not necessarily meant to be played all the time
  - # Generally speaking, do not use the pedal, unless indicated or for specific sustain use
  - # Piano establishes rhythm section volume
- 

# The Rhythm Section: Piano Comping

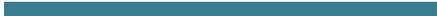
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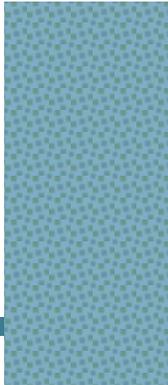
- # Avoid root position chords, use shell voicings at first, for example:
    - Voicing chords using 3rd and 7th in l.h.
    - Adding root, fifth, root (roots & fifths are optional) or use color tone substitutions (9 or 6) in r.h.
    - Open voicings that span over an octave
    - Generally, stay within an octave of middle C
    - Move from chord to chord as efficiently as possible
  - # Leave space for ensemble and soloist
  - # Begin with pre-conceived rhythmic patterns that are idiomatic, then devise your own
-



# The Rhythm Section: Piano Players for Comping

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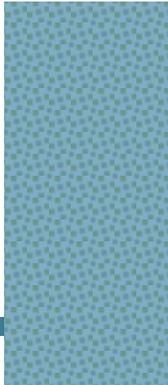
- # Red Garland
  - # Herbie Hancock
  - # Chick Corea
  - # Bill Evans
  - # Duke or Count
  - # Wynton Kelly
  - # McCoy Tyner
- 



# The Rhythm Section: Basic Bass

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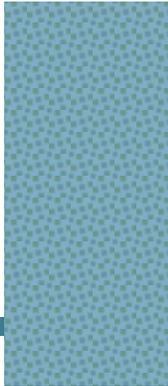
- # Establish rhythm (groove), time, and harmony
  - # Reading parts & chord symbols
  - # Pulse vs. feel or tempo vs. momentum
  - # Keep lines legato, except early swing style
  - # Lines are usually played in step-wise fashion for “swing” styles
  - # Play chord tones for each new chord, and/or use chord tones on 1 & 3 with any other note (i.e., chromatic or diatonic) on 2 & 4
-



# The Rhythm Section: Basic Bass

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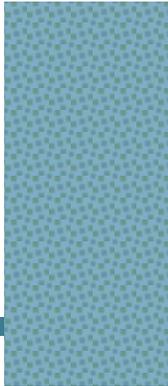
- # Must be “in the pocket” rhythmically with drummer (e.g., flat 4 and ride cymbal)
  - # Should play electric as well as acoustic
  - # Equipment
    - Hartke, Polytone, Trace Elliott, GK amps
    - Barcus-Berry pick-up
  - # Bass players: Ray Brown, Paul Chambers, Eddie Gomez, Jimmy Blanton, Slam Stewart, Jimmy Garrison, Jaco Pastorius
-



# The Rhythm Section: Drum Basics

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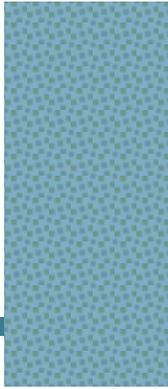
- # Reading drum charts, playing and/or not playing what is written or not written
  - # Big band charts are minimally written. Recommend looking at score or lead trumpet part for kicks
  - # Bass drum can either be used on every beat to “feather” the bass line in flat four tunes, or used only to “drop bombs”
  - # Hi-hat on 2 & 4 is good starting point for beginners (all-four on Latin tunes)
  - # Ride cymbal and pattern needs to establish style as well as tempo
-



# The Rhythm Section: Drum Parts

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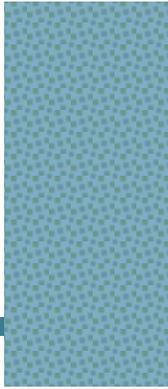
- Bass drum: needs clear sound, not dead; 20" drum is good, 18" for combo; needs some sustain; used for certain feels and accents
  - Snare drum: 14" is good; snares need to be correct tension; used for comping and certain accents (e.g., high brass)
  - Toms (floor or other): good tom size is 10" and 14" for floor toms; tune tighter in jazz than other styles (not too tight), and with some ring; used effectively for styles (Latin) and accents with middle voices (e.g., trombones)
  - Ride cymbal: needs "ring & ping"; thin causes too much wash while heavy too dry; best location for ride pattern is somewhere between crown and edge
  - Crash cymbals: higher sounds will usually penetrate big band sound
  - Hi-hat: needs good "chick" sound; 14" work well all-around; thinner good for recording, thicker for live
-



# The Rhythm Section: Drums working w/others

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- Music stand needs to be placed to see director and have eye contact with others in rhythm section
  - Must be a team player
  - Bass and drums must have the tightest rapport
  - Interaction w/piano or guitar must allow for dialogue and interplay
  - Drummer should support the soloist
    - Assist with the outline of form
    - Use dynamics and activity to create interest
    - Be unique for every soloist
  - Dynamics play an important part in the ensemble
  - Players: Buddy Rich, Mel Lewis, Elvin Jones, Jo Jones, Philly Jo Jones, Tony Williams
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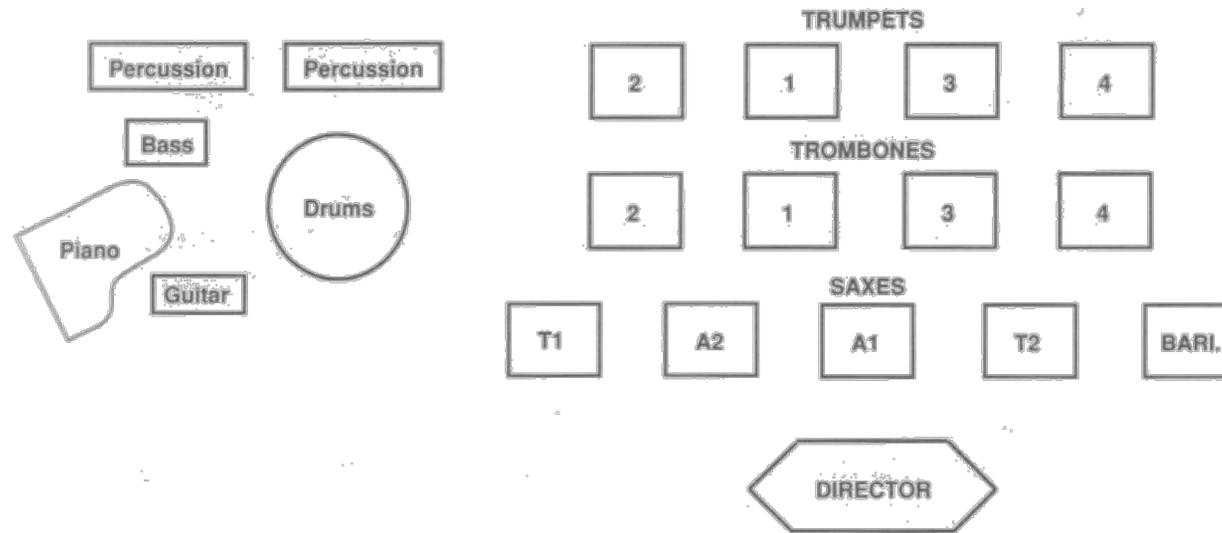


# The Rhythm Section: Guitar

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- ‡ Read parts and chord symbols
  - ‡ Very consistent with role of piano
  - ‡ Must work with piano to complement one another
  - ‡ Rarely plays/comps with piano unless for a specific style (e.g., certain Latin rhythms, Freddie Green style)
  - ‡ Avoid bar chords and chord with roots in low sounding strings
  - ‡ Keep it simple and sparse
  - ‡ Equipment and tone are important for different styles (Latin, Fusion, Swing)
  - ‡ Equipment: Ibanez, Gibson; solid body vs. hollow
  - ‡ People: Freddie Green, Wes Montgomery, Charlie Byrd, Mike Stern...
-

# Ensemble Set-Up (Block)



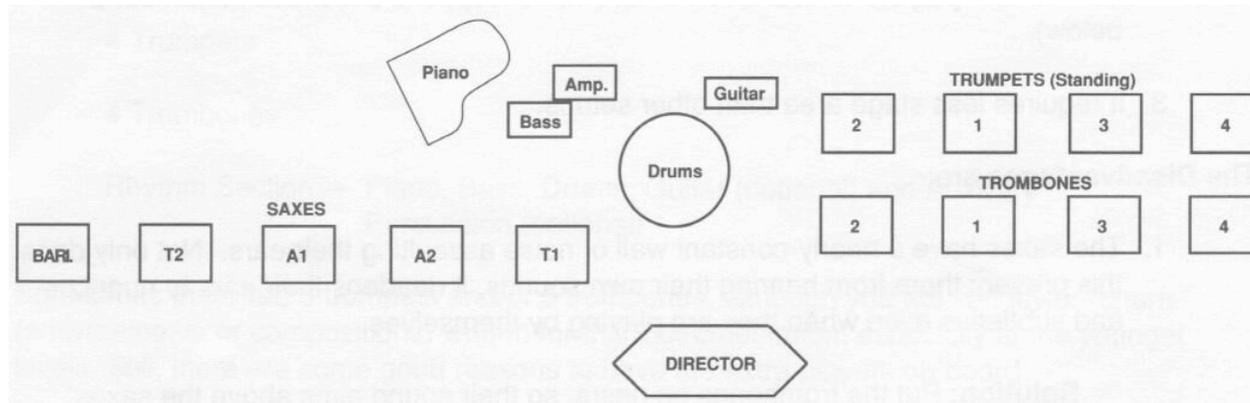
## Pros

- Close-knit, cohesive, audience center
- Allow players to hear each other well
- Less stage area

## ▪ Cons

- Saxes hear wall of brass, but can be alleviated with brass risers
- Brass, especially trumpets, cannot hear saxophones
- Players on opposite sides hear delays (solutions: internal time, monitors)

# Ensemble Set-Up (Straight Wings)



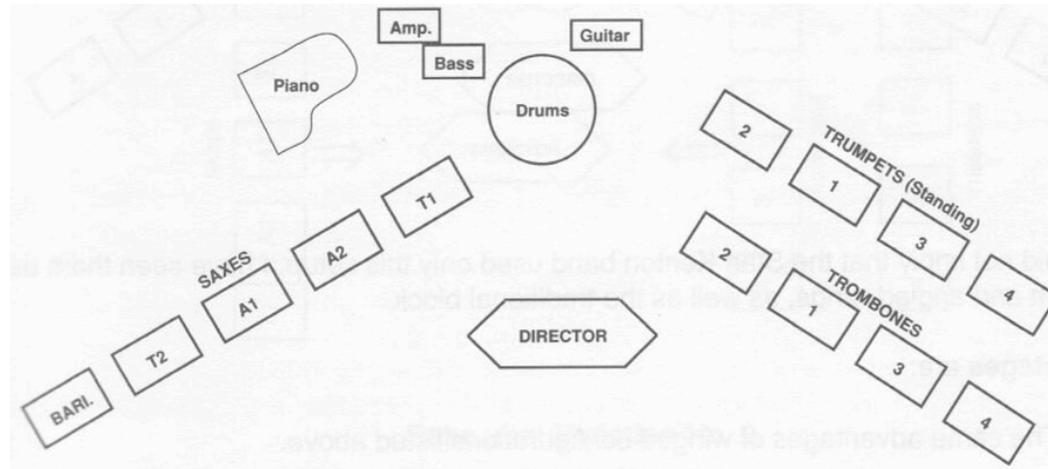
## Pros

- ⌘ No brass behind saxes
- ⌘ Audience hears stereo of winds
- ⌘ Sound is directed straight in hall

## ⌘ Cons

- ⌘ Hard for end players to see director
- ⌘ Much distance between bass trombone and baritone, and takes a lot of stage
- ⌘ Saxes and brass cannot hear each other as well

# Ensemble Set-Up (Angled Wings)



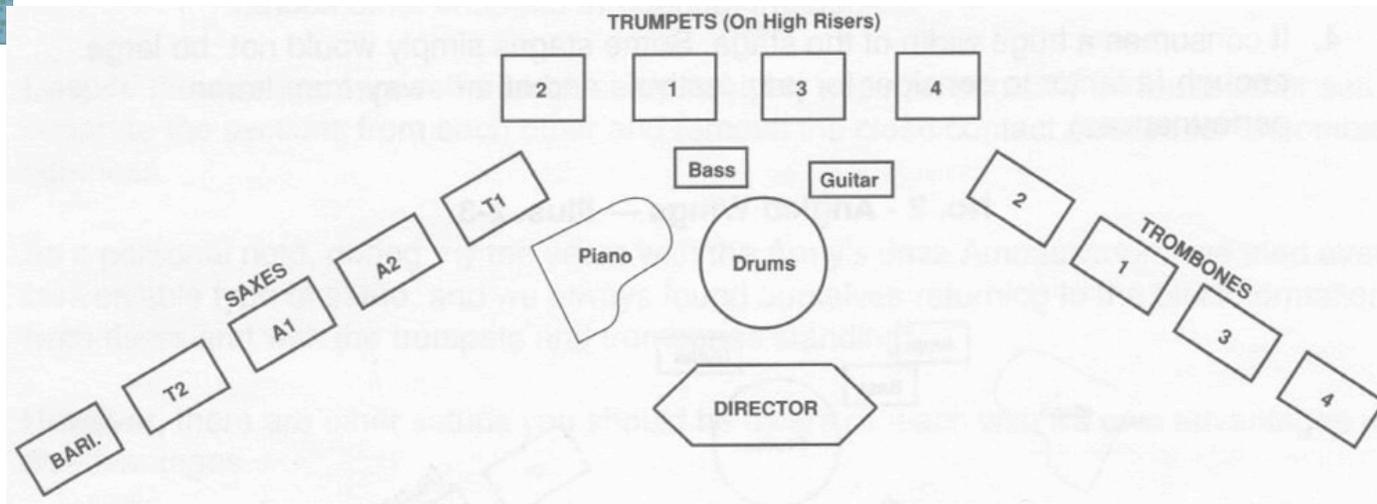
## Pros

- ⌘ Players can see director
- ⌘ Saxes are free of brass and can hear each other

## ⌘ Cons

- ⌘ Brass sounds are directional, therefore going stage left
- ⌘ Distance between bass trombone and baritone, and takes a lot of stage

# Ensemble Set-Up (Kenton Wings)



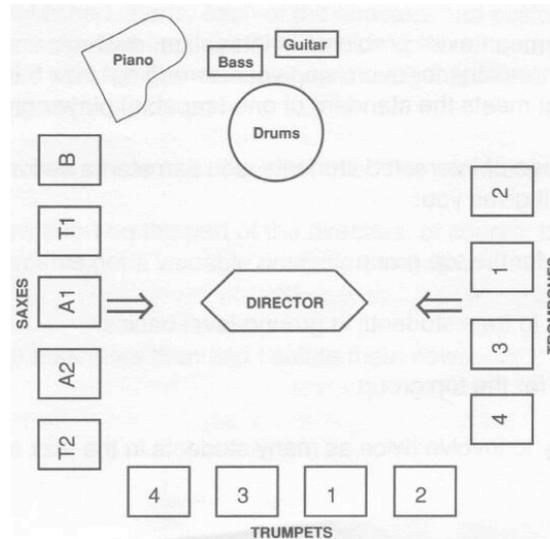
## Pros

- Players can see director
- Saxes are free of brass and can hear each other
- Trombones are independent and can hear all

## • Cons

- Brass sounds are directional, therefore trombone sound is going stage left
- Distance between bass trombone and baritone, and takes a lot of stage
- All winds are separated from one another, making it more difficult for cohesion

# Ensemble Set-Up (Rehearsal Square)



## Pros

- ✦ Players can see director
- ✦ All sections can hear one another
- ✦ Key dividends: balance, blend, dynamic control
- ✦ Also ideal for recording for mic separation

## ✦ Cons

- ✦ Not suitable for performance
- ✦ Return to performance set-up prior to performance

# Ensemble Set-Up (Risers)

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- # Needed for block formation
  - # Trumpets on “double” riser and standing
  - # Trombones on a single riser and sitting
    - Stands can be placed on the ground in front of the riser
    - Stands are placed on right side w/bells on left side
    - Trombone bells should be pointed between heads of saxophonists in front
  - # Saxophones sit stage level (stage fronts or stands)
-