



## LESSON 3 *PLANT HIGH SCHOOL JAZZ BAND, BRIAN DELL, DIRECTOR*

# RHYTHM SECTION

### NATIONAL STANDARDS

Learning about swing style jazz with a focus on the rhythm section; Developing a vocabulary: Analyzing a performance.

#### **Objective:**

The student will continue to develop their jazz language while examining the role of the rhythm section.

## Vocabulary

**Jazz Rhythm Section** – a rhythm section in a big band consists of piano, bass, drums, guitar and sometimes vibraphone.

**Balance** - an equal dynamic level of sound, when an ensemble is playing together in such a way that each part maintains its relative importance within the context of that piece or song.

**Metronome** - a device used by musicians that marks time at a selected rate. Use a metronome to practice to a regular beat or pulse.

**Layering** - begin with one instrument and add others one at a time.

## REVIEW

In Lesson 2 we continued to review and develop the jazz language. The proper set-up for a big band was shown and discussed.

## WARM- UP

Play “*Not Quite Moten*” chords version, play all of it to begin the rehearsal. Focus on a good sound and strive for a groove in the rhythm section.

## LESSON DEVELOPMENT

We will be developing an understanding of the Rhythm Section and playing the melody for “*Not Quite Moten.*”

Rhythm is fundamental to creating the feeling for any genre of music. It is therefore vital that the rhythm section must create the appropriate rhythmic feel and style of swing.

In a traditional jazz ensemble setting with the piano, bass, guitar, and drums, the goal of each player is to collectively establish a good swing foundation for the rest of the ensemble, also called a *groove*.

*Observe in the set-up chart the piano and guitar are seated close to each other. The bass and drums are also seated close to each other . All players are placed so they can see and hear each other.*

Today we will focus on the important role of Basie's rhythm section, commonly referred to as Count Basie's "All-American Rhythm Section." They are a great example of a swing style rhythm section.

The musicians in that rhythm section were Count Basie, piano; Freddie Green, guitar; Walter Page, bass; Papa Jo Jones, drums. "Let's listen and watch the great Basie Orchestra (big band) play their arrangement of "All of Me."

### **ON LINE LISTENING - COUNT BASIE ORCHESTRA "All of Me"**

<https://www.youtube.com/watch?v=JB2X5dfeTA4>

*Let's listen to "All of Me". Begin snapping your fingers after the piano introduction. Snap your fingers in this swing style on beats 2 and 4. Have a good time with the music.*

#### **ASSESSMENT**

Was the set-up the one we learned in Lesson 2?	Yes
Did you hear each of the instruments clearly?	Yes
What beats were the finger snaps on?	2 and 4

**What did you hear?** Clarity of each instrument during the performance is important for establishing proper balance and a solid swing groove.

*What did you hear? First of all you clearly heard each instrument. The musicians were all performing acoustically. The piano was an acoustic piano, the guitar a hollow body instrument, the bass a double bass and the drums used more cymbals than skins to help create the proper style.*



*Be sure to include the entire band when teaching the rhythm section and each instrument in the section.*

The set-up or positioning of the rhythm section is very important. In this way each instrument can better understand and perform their roles. You will see that the piano and guitar are seated very close together. This is important, as they are responsible for the harmonic structure. The bass and drums are the primary timekeepers of the band, so they are close together.

The drums are next to the trombones and the bass is to the right of the drummers ride cymbal. The piano is to the right of the bass and the guitar is next to the piano. The bass and guitar amps are at least three feet behind the players. This helps them to more accurately hear their true sound.

Listen to the bass and drums as they compliment each other. The bass plays steady smooth quarter notes and the drums reinforce the steady beat with a swing beat on the ride cymbal and play the hi-hat cymbals on beats 2 and 4. The guitar reinforces the beat by playing a steady quarter note pattern on the chords in a traditional acoustic jazz guitar style. The piano adds appropriate harmonic and rhythmic notes.

**ON LINE LISTENING - COUNT BASIE ORCHESTRA "All of Me" - 2:51**

Play "All of Me" - Count Basie Orchestra - 2:51

<https://www.youtube.com/watch?v=JB2X5dfeTA4>



## ASSESSMENT

Did the time feel steady?	yes
How did the brass section look?	all bells were visible
How can we sound like that?	read on

**How can we sound like that?** Specific information is included for all instruments in the upcoming lessons. In order to accomplish the steady time that is required we strongly suggest that ALL players purchase and use a metronome. In lieu of purchasing a metronome there are several free apps that are downloadable.



*It is a good idea at this stage of development to select music that has all of the rhythm section parts written out.*

### ***“Not Quite Moten” - melody version***

Our first chart *“Not Quite Moten”* is composed by Jose Antonio Diaz and arranged by Samuel Jackson, Sr. It is a swing tune in the style of Basie’s *“Moten Swing”* and is titled *“Not Quite Moten.”*

We will now review the rhythm section playing parts. We might approach it by layering the rhythm section. One example of *layering* is to have the bass play his or her part alone, then add the drum set, then add guitar, and finally piano.

#### ***Track 3.1 - “Not Quite Moten.” rhythm version***

Begin by layering each *rhythm section part of “Not Quite Moten.”* Alternate suggested parts are below if the rhythm section can not yet play the written parts:

**Bass** - quarter notes on the roots

**Drums** - swing eighths on ride cymbal, hi-hat cymbal on beats 2 and 4, and lightly play bass drum on each beat (feathering the bass drum) - and if possible, add cross stick on beat 4 on snare.

Guitar - quarter note downstrokes with a steady rhythmic pattern. Slash notation represents beats of the measure to help the improviser keep their place in the music and the chord progression.

Piano - right hand only with 4 note chords played as half notes or in a rhythmic pattern.



*Before going on with the lesson be sure that the rhythm section is secure with their parts. When this is happening adding the winds will be much easier.*

*We will first listen to the melody of our first full band arrangement. As we follow along listen to the articulation. This is part of what makes jazz. In the next lesson we will learn how to “Play it Like Basie.”*

*“Not Quite Moten” - melody version for wind parts. All wind players play the melody!*

Track 3.2 - *“Not Quite Moten” melody version*

Score included in this part - student books have individual parts.

Play melody version now.

## **CLOSURE**

Close the lesson with a discussion about what was learned about the rhythm section. Also reinforce the importance of listening and ask them to listen at home to *“All of Me”* and *“Not Quite Moten” melody version*. If time allows play it again.



Aim to establish a good rhythmic groove for swing. As you listen to “*All of Me*” listen carefully to the rhythm section.

Listen carefully to all parts as played in this lesson’s melody version of “*Not Quite Moten.*”

**END OF LESSON 3**

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# NOT QUITE MOTEN

(MELODY VERSION)

COMPOSED BY JOSE ANTONIO DIAZ  
REWRITTEN AND RECHARTERED BY SHANE TAYLOR, SR.

♩ = 120 SWING!

The musical score is arranged for a jazz band and includes the following parts:

- 1ST ALTO SAXOPHONE
- 2ND ALTO SAXOPHONE
- 1ST TENOR SAXOPHONE
- 2ND TENOR SAXOPHONE
- BARITONE SAXOPHONE
- 1ST TRUMPET
- 2ND TRUMPET
- 3RD TRUMPET
- 4TH TRUMPET
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- BASS TROMBONE
- FLUTE
- VIBRAPHONE
- GIITAR (with chord symbols: Ab<sup>6</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>, B<sup>9</sup>7, Eb<sup>7</sup>, Ab<sup>6</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>)
- PIANO
- BASS
- DRUMS

The score is written in 4/4 time with a swing feel. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the saxophones and trumpets, supported by a harmonic section of trombones and a rhythm section of guitar, piano, bass, and drums. The guitar part includes specific chord voicings and a melodic line. The piano part provides harmonic support with chords and a bass line. The bass and drums provide the rhythmic foundation.

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NOT QUITE MOTEN (UPDATED 12/12/17)

9 17

ALTO SAX.1 *mf*

ALTO SAX.2 *mf*

TEN. SAX.1 *mf*

TEN. SAX.2 *mf*

BARI. SAX. *mf*

TRP.1 *mf*

TRP.2 *mf*

TRP.3 *mf*

TRP.4 *mf*

TEN.1 *mf*

TEN.2 *mf*

TEN.3 *mf*

B. TEN. *mf*

FL. *mf*

VIB. *mf*

GTR. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

Ab<sup>6</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> D<sup>9</sup> G<sup>7</sup> Cm<sup>11</sup> Am<sup>9</sup>





Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Bar. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
E. Tbn.  
Fl.  
Vla.  
Clare.  
Pno.  
Bass.  
Dr.

33

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*

6

ALTO SAX 1

ALTO SAX 2

TEN. SAX 1

TEN. SAX 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

FL.

VIB.

GTR.

PNO.

BASS

DR.

NOT QUITE MOTEN (UPDATED 12/12/17)

