

# Essential Rhythms For Jazz Ensemble

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

**by Doug Beach & George Shutack**

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 (Λ). 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.

## 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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# Essential Rhythms For Jazz Ensemble

Conductor

by Doug Beach  
& George Shutack

## SWING

1

SUGGESTED RHYTHM - USE OTHER RHYTHMS ALSO

2

Essential Rhythms For Jazz Ensemble - 2

3

Rehearsal mark 3. The score consists of five staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents (^) and a fermata. The second staff is in treble clef with a key signature of two flats, showing block chords and rests. The third staff is in bass clef with a key signature of two flats, also showing block chords and rests. The fourth staff is in bass clef with a key signature of two flats, containing a steady eighth-note accompaniment. The fifth staff is in bass clef with a key signature of two flats, containing a steady eighth-note accompaniment. Chord symbols  $Bb9$  and  $A\flat9$  are written above the second and third staves. A large, semi-transparent watermark "FOR PREVIEW ONLY" is overlaid across the center of the score.

4

Rehearsal mark 4. The score consists of five staves, similar in layout to rehearsal mark 3. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature, featuring a melodic line with eighth and quarter notes, some with accents (^) and a fermata. The second staff is in treble clef with a key signature of two flats, showing block chords and rests. The third staff is in bass clef with a key signature of two flats, also showing block chords and rests. The fourth staff is in bass clef with a key signature of two flats, containing a steady eighth-note accompaniment. The fifth staff is in bass clef with a key signature of two flats, containing a steady eighth-note accompaniment. Chord symbols  $Bb9$  and  $A\flat9$  are written above the second and third staves. A large, semi-transparent watermark "REPRODUCTION PROHIBITED" is overlaid across the center of the score, and "KenderMusic.com" is visible at the bottom.

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5 OPEN FOR SOLOS - BACKGROUNDS ON CUE

Handwritten musical score for measures 5-8. The score is in 4/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a double bass line. The notation includes various chords and melodic lines. Chord changes are indicated by handwritten notes: Bb9 at the start, Ab9 at measure 6, and a final Ab9 at measure 8. A double bar line with a '2' above it is at the end of measure 8. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid on the score.

Handwritten musical score for measures 9-12. The score is in 4/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a double bass line. The notation includes various chords and melodic lines. Chord changes are indicated by handwritten notes: Bb9 at the start, Ab9 at measure 10, Bb9 at measure 11, and Ab9 at measure 12. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid on the score.

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7

Rehearsal mark 7. The score consists of five staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including accents and slurs. Below the staff are four chord symbols: Bb9, Ab9, Bb9, and Ab9. The second staff is also in treble clef with the same key signature and time signature, containing block chords. The third staff is in bass clef with the same key signature and time signature, containing block chords. The fourth staff is in bass clef with the same key signature and time signature, containing a walking bass line. The fifth staff is in bass clef with the same key signature and time signature, containing a rhythmic line with eighth and quarter notes. A large, semi-transparent watermark reading "REPRODUCTION PROHIBITED" is overlaid across the center of the page.

8

Rehearsal mark 8. The score consists of five staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including accents and slurs. Below the staff are four chord symbols: Bb9, Ab9, Bb9, and Ab9, followed by the text "(LAST TIME)". The second staff is also in treble clef with the same key signature and time signature, containing block chords. The third staff is in bass clef with the same key signature and time signature, containing block chords. The fourth staff is in bass clef with the same key signature and time signature, containing a walking bass line. The fifth staff is in bass clef with the same key signature and time signature, containing a rhythmic line with eighth and quarter notes. A large, semi-transparent watermark reading "REPRODUCTION PROHIBITED" is overlaid across the center of the page.

# 4/4 LATIN - BOSSA NOVA

9

Musical score for measure 9 of a 4/4 Latin Bossa Nova piece. The score is written for five staves: Treble Clef (Melody), Treble Clef (Harmony), Bass Clef (Bass), Bass Clef (Rhythm), and Bass Clef (Percussion). The key signature is one flat (Bb) and the time signature is 4/4. The melody features a series of eighth and quarter notes with accents. The harmony consists of four chords: Dmi7, Db9, Cmi7, and F9. The bass line provides a steady eighth-note accompaniment. The rhythm and percussion staves show a consistent eighth-note pattern.

10

Musical score for measure 10 of a 4/4 Latin Bossa Nova piece. The score is written for five staves: Treble Clef (Melody), Treble Clef (Harmony), Bass Clef (Bass), Bass Clef (Rhythm), and Bass Clef (Percussion). The key signature is one flat (Bb) and the time signature is 4/4. The melody continues with eighth and quarter notes, including a phrase with a slur. The harmony consists of four chords: Dmi7, Db9, Cmi7, and F9. The bass line continues with eighth notes. The rhythm and percussion staves maintain the eighth-note accompaniment.

11

Exercise 11 is a 4-measure piece in 4/4 time. The notation is as follows:

- Staff 1 (Soprano):** Treble clef, key of Bb. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Staff 2 (Alto):** Treble clef, key of Bb. Chords: BbMA7, Em7(b9), Cmi7, F9.
- Staff 3 (Tenor):** Treble clef, key of Bb. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Staff 4 (Bass):** Treble clef, key of Bb. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Staff 5 (Drums):** Bass clef, 4/4 time. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

12

OPEN FOR SOLOS - BACKGROUNDS ON CUE

Exercise 12 is a 4-measure piece in 4/4 time. The notation is as follows:

- Staff 1 (Soprano):** Treble clef, key of Bb. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Staff 2 (Alto):** Treble clef, key of Bb. Chords: Dmi7, Db9, Cmi7, F9.
- Staff 3 (Tenor):** Treble clef, key of Bb. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Staff 4 (Bass):** Treble clef, key of Bb. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Staff 5 (Drums):** Bass clef, 4/4 time. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**13**

REPEAT LAST TIME

Exercise 13 is a 4-measure piece in G major, 4/4 time. The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, then back down to G4. The chords are Dmi7, Db9, Cmi7, F9, and F9. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

## ROCK

**14**

REPEAT LAST TIME

Exercise 14 is a 4-measure piece in C major, 4/4 time. The melody starts on C4, moves to D4, E4, F4, G4, A4, B4, C5, then back down to C4. The chords are C, Bb/C, F/C, C, Bb/C, F/C, Bb/C, and F/C. The bass line consists of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3.

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15

REPEAT LAST TIME

Chord progression for measures 15-19: C, B $\flat$ /C, F/C, C, B $\flat$ /C, F/C, B $\flat$ /C, F/C.

16

REPEAT LAST TIME

Chord progression for measures 20-24: E $\flat$ , F, C, B $\flat$ /C, F/C, B $\flat$ /C, F/C.

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17 OPEN FOR SOLOS - BACKGROUNDS ON CUE

Handwritten musical notation for rehearsal mark 17. The notation is in 4/4 time and consists of five staves. Above the first staff, there are handwritten notes: "C", "Bb/C", "F/C", "C", "Bb/C", "F/C". Above the second staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". Above the third staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". Above the fourth staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". Above the fifth staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". The notation includes various musical symbols such as notes, rests, and bar lines.

18

REPEAT

LAST TIME

Handwritten musical notation for rehearsal mark 18. The notation is in 4/4 time and consists of five staves. Above the first staff, there are handwritten notes: "C", "Bb/C", "F/C", "C", "Bb/C", "F/C". Above the second staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". Above the third staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". Above the fourth staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". Above the fifth staff, there are handwritten notes: "C", "Bb/C", "F/C", "2". The notation includes various musical symbols such as notes, rests, and bar lines.

## 2/2 LATIN

19

REPEAT LAST TIME

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20

REPEAT LAST TIME

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21

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23

REPEAT

LAST TIME

The musical score is written for a jazz ensemble in 4/4 time. It consists of five staves: a melody line in treble clef, a piano accompaniment in treble clef, a bass line in bass clef, a saxophone line in treble clef, and a drum line in a single-clef staff. The melody line features a sequence of eighth and quarter notes with accents, followed by a repeat sign and a 'LAST TIME' section. The piano accompaniment provides harmonic support with chords labeled F, Bb, Em7, and C7. The bass line follows a similar rhythmic pattern. The drum line features a consistent eighth-note pattern. A large purple watermark 'FOR PREVIEW ONLY' is overlaid on the score.

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