

INTRODUCTION

This text is designed to help you read written jazz rhythm patterns accurately using idiomatic articulations. The most commonly used jazz rhythm patterns are presented, one at a time, in order of increasing complexity in a series of duets. Each duet is preceded by an introductory section to guide you in your initial approach to the rhythm patterns. This introduction is divided into five parts: Heading, Written, Played, Preliminary Exercises, and Review.

Heading. The rhythm patterns presented in each duet is stated in the heading. Careful reading of the heading will help you understand the arrangement of the notes that form each pattern.

Written. Directly below the heading, the musical notation (and any alternate notations) of the rhythm pattern is shown, with reference to a particular measure in the duet where that rhythm pattern may be found. Compare the various alternate notations, one to another, to understand how notes of different duration are used in conjunction with rests and ties to write the same rhythm pattern in different ways. Also, compare the notation of particular measures in the duet to which you are referred. These comparisons will help you develop an understanding of the manner in which the various alternate notations are used.

Played. This section explains the articulation of the rhythm patterns with regard to (1) the duration of the notes that comprise the pattern, (2) the manner in which the notes are to be attacked and/or released, and (3) the accentuation of any particular tones within the pattern.

Preliminary Exercises. These exercises provide an initial approach to playing the patterns. A short heading is often included as an aid to your understanding the design or purpose of the exercise.

Cue notes above the staff are used in two ways: (1) to illustrate the uneven division of the beat (these are written on a one-line staff), or (2) as an aid to understanding the alternate notations of the pattern (these are written under a bracket). Phonetics representing the sound of the articulations are included below the staff so that you can “chant” each exercise, using “dah’s” and “daht’s.”

Make a preliminary study of each exercise to make certain you understand the purpose of the exercise (check the heading) and the way in which the patterns are notated (check the cue notes above the staff). Each exercise should be practiced in three ways. First, listen to the recording while following the music. Second, “chant” the exercise, using phonetics. Tap your toe to the beat while chanting. Careful attention to the articulations with regard to emphasis and inflection will help you get the “feeling” of each figure. **DO NOT SKIP THIS STEP. IT IS IMPORTANT THAT YOU REPEAT THIS STEP UNTIL YOU HAVE THE PATTERN “SKIPPING” ALONG — REALLY SWINGING.** Lastly, play the pattern on your instrument. Again, repeat this step, matching your articulation to that on the recording, until you have the figures “swinging.”

Review. This section is used to alert you to the second and third appearance of a rhythm pattern in the duets. Reference is made to a particular measure where the pattern may be found, and the duet in which the pattern first appeared.

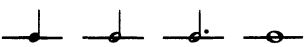


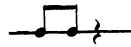
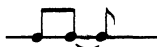

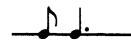
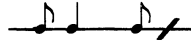





Studying the Duets. Approach the duets in the same manner as the preliminary exercises. First, analyze the rhythm patterns while listening to the recording. Second, practice chanting the phonetics while tapping your toe and fingering the notes you are chanting on your instrument. Concentrate on the articulation. Again, this second step is most important. **REPEAT THIS STEP UNTIL THE FINGERING MOVES EFFORTLESSLY AND THE CHANTING “SWINGS.”** Lastly, play the duet on your instrument, matching the articulation to that on the recording.

Practice Both Parts. Part I is on the left channel and Part II is on the right channel; the rhythm section is on both channels. After you have Part I really “swinging,” turn off the left channel and play Part I by yourself with Part II and the rhythm section on the right channel. Practice Part II in a similar manner, turning off the right channel and playing with Part I and the rhythm section after the figures are “swinging.”

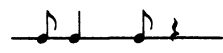
The Table of Contents forms an index of the first three appearances of a particular rhythm pattern in the duets, and may be used as a guide to work on a particular pattern you feel needs practice.

Class Applications. The duets may be used for class instruction as the various parts — C treble clef, Bb, Eb, and bass clef — may be played together.

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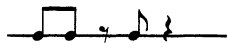
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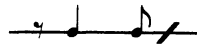


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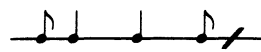


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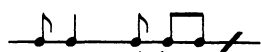


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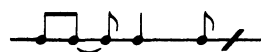
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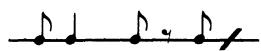
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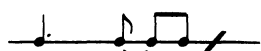


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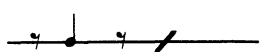


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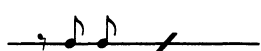


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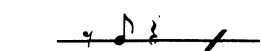
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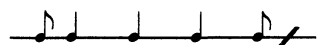


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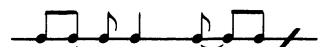


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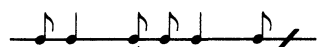
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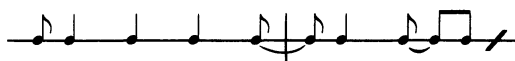
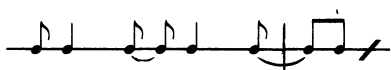
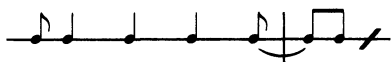
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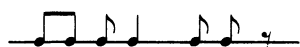


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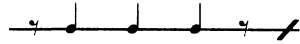
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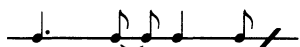


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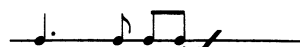
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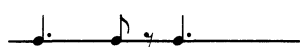


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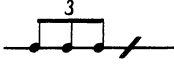
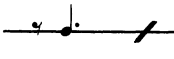
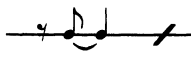
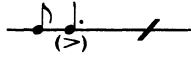

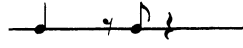

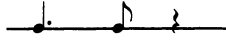
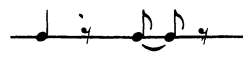

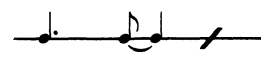
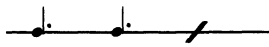
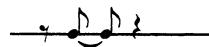
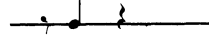
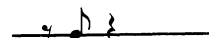
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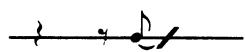
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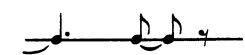
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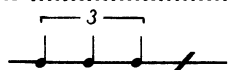
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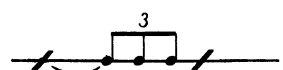
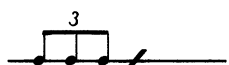
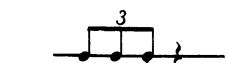
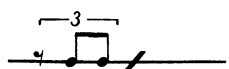
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DUET 1

Quarter Notes, and Note Values
Larger than a Quarter Note

Written

↓ (Part I, measure 10), ↓ (I, m. 3), ← (I, m. 1)

Played

Quarter notes that have no articulation marks are usually played 'short' (separated from the surrounding notes) with the tone stopped by the tongue (tongue 'daht'). Quarter notes marked tenuto (↓) are played 'long' (held for their full value) and legato tongued (tongue 'dah').

Note values larger than a quarter note are usually played long and legato tongued.

Cutoffs

The final note in a phrase is usually stopped at the beginning of its last beat to provide (1) an exact cutoff point, and (2) space for a breath. See, for example, m. 4 in the Preliminary Exercise below.

Preliminary Exercise

Important: Make sure you follow the directions found on page 4 when playing the exercises below and the duet that follows.

The Preliminary Exercise consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4. Measure 1 has two quarter notes with tenuto marks (overbars) and is labeled 'DAH DAH'. Measure 2 has four quarter notes with accents (dots) and is labeled 'DAHT DAHT DAHT DAHT'. Measure 3 has two quarter notes with tenuto marks and is labeled 'DAH DAH'. Measure 4 has a half note with a tenuto mark and is labeled 'DAH'. A box next to measure 4 contains the text 'CUTOFF AT START OF BEAT FOUR'. The second staff contains measures 5 through 8. Measure 5 has two quarter notes with tenuto marks and is labeled 'DAH DAHT'. Measure 6 has four quarter notes with tenuto marks and is labeled 'DAH DAHT DAH DAHT'. Measure 7 has two quarter notes with tenuto marks and is labeled 'DAH DAHT'. Measure 8 has a half note with a tenuto mark and is labeled 'DAH'. Above the first staff, a diagram labeled 'PLAYED:' shows a quarter note with a tenuto mark and a half note with an accent, both connected by a slur.