

Demystifying the Rhythm Section

presented by

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Conn-Selmer Institute Connect

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Thanks for coming! Our goal will be to explore the fundamental roles of the guitar, piano, bass, and drums in various jazz styles. To that end, you will find pertinent articles for further reference at www.garciamusic.com/educator/articles/articles.html, including written musical examples, and *some with recorded audio examples*. Here's a priority order:

- “Where’s the Beat?, Part 1,” *JAZZed*, Vol. 3, No. 1, December 2007/January 2008.
- “Where’s the Beat?, Part 2,” *JAZZed*, Vol. 3, No. 2, March 2008.
- “Learning Swing Feel, or How to Sculpt an Elephant,” *ITA Journal*, International Trombone Association, Vol. 34, No. 2, April 2006, plus *video* version July 2020.
- “Fine-Tuning Your Ensemble’s Jazz Style,” *Music Educators Journal*, Music Educators National Conference, Vol. 77, No. 6, February 1991.
- “Count-Offs Set the Groove,” *The Instrumentalist*, Vol. 52, No. 4, November 1997.
- “Improve Your Groove, Part 1,” *School Band and Orchestra*, Vol. 2, No. 8, October 1999.
- “Improve Your Groove, Part 2,” *School Band and Orchestra*, Vol. 2, No. 9, November 1999.
- “Learning Swing via Afro-Cuban Style,” *JAZZed*, Vol. 7, No. 1, January 2012.
- “Pedagogical Scat,” *Music Educators Journal*, Music Educators National Conference, Vol. 77, No. 1, September 1990.

With an eye on the role of the guitar, piano, bass, and drums in various jazz styles, I’ll provide you just a few notated examples here. We will bring these drum grooves far more to life during this session than the frameworks illustrated, plus explore the related guitar, piano, and bass roles. But it’s important to recognize that a few *properly accented* elements of the drum-set feel are so beneficial. Then all other members of the ensemble—rhythm, horns, vocalists, strings, and more—can learn to accent the *same* moments within their own lines, cease rhythmically fighting each other, unify the ensemble’s groove, and thus make it far easier to perform the music!

Ex. 1 Swing ♩ = 120

Musical notation for Example 1: Swing, 120 bpm. The notation is in 4/4 time and consists of three measures. The top staff is labeled 'Ground Beat' and shows a pattern of quarter notes with 'x' marks above them, indicating a specific rhythmic pattern. The middle staff is labeled 'ride cymbal' and shows a pattern of quarter notes with eighth notes. The bottom staff is labeled 'hi-hat' and shows a pattern of quarter notes with eighth notes and a '+' sign above the first note.

Ex. 2 Samba ♩ = 100

Musical notation for Example 2: Samba, 100 bpm. The notation is in 4/4 time and consists of three measures. The top staff is labeled 'Ground Beat' and shows a pattern of quarter notes with a '-' sign above the first note. The middle staff is labeled 'ride cymbal' and shows a pattern of quarter notes with eighth notes. The bottom staff is labeled 'hi-hat' and shows a pattern of quarter notes with eighth notes and a '+' sign above the first note.

Ex. 3 Samba ♩ = 100

Musical notation for Example 3: Samba, 100 bpm. The notation is in 4/4 time and consists of three measures. The top staff is labeled 'Ground Beat' and shows a pattern of quarter notes with a '-' sign above the first note. The bottom staff is labeled 'Partido Alto' and shows a complex rhythmic pattern with eighth notes and sixteenth notes.

Ex. 4 Bossa $\text{♩} = 120$

Ground Beat

ride cymbal

hi-hat

Ex. 5 Bossa $\text{♩} = 120$

Ground Beat

Partido Alto

Ex. 6 2-3 Son Clave $\text{♩} = 180$

Clave Pattern

ride cymbal

hi-hat

Ground Beat implied

Ex. 7 2-3 Son Clave $\text{♩} = 180$

Ex. 8 6/8 Afro-Cuban (3-2 Rumba) $\text{♩} = 120$

Clave Pattern

ride cymbal

hi-hat

Ex. 9 Medium Jazz Waltz $\text{♩} = 150$

Ground Beat

ride cymbal

hi-hat

Ex. 10 Medium Jazz Waltz $\text{♩} = 150$

Ex. 11 Medium Jazz Waltz $\text{♩} = 150$

Ground Beat

ride cymbal

hi-hat

Additional Resources

An incredible amount of resources for performance and pedagogy in swing, bebop, Latin, and more styles is available via Jamey Aebersold's web site at www.jazzbooks.com. Write Jamey Aebersold Jazz Inc., P.O. Box 1244, New Albany, IN 47151-1244; call (800) 456-1388; or e-mail help@jazzbooks.com.

An increasing site for resources regarding Brazilian and Afro-Cuban jazz is Chuck Sher's web site at <www.shermusic.com>. Write Sher Music at P.O. Box 445, Petaluma, CA 94953; call (800) 444-7437; or e-mail <info@shermusic.com>. Many of its products are also available at the referenced sites above and below this one.

Percussionist and historian John Santos recommends <<http://www.timba.com>>, particularly <<http://www.timba.com/encyclopedias>> by Kevin Moore for books, transcriptions, recordings, and more, including regarding the more complex Timba style.

There are many terrific books, videos, CDs, and web sites about Brazilian and Afro-Cuban musics. But one of the best *free* pedagogical resources is "Latin Rhythms: Mystery Unraveled" by Victor Lopez, based on his superb workshop at The Midwest Clinic in 2005. The downloadable PDF, including extensive print-music examples and a glossary of terms, can be found online at <www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2005/victor_lopez.pdf>. While visiting there, consider browsing through the large menu of resources available to you from past years of Midwest clinicians!

If you e-mail me and request so, I'll be happy to e-mail you some more great resources on and off the internet. Meantime, here are some great recorded and print resources for rhythm section styles:

CDs

Swing

Count Basie Orchestra *The Complete Atomic Basie*—Blue Note 28635 (1958, reissued 1994).

Frank Sinatra *Sinatra at the Sands*—Warner Brothers 46947 (1966, reissued 1998).

Lester Young with the Oscar Peterson Trio—Polygram Records 521451-2/Verve 314-521451-2 (1952, reissued 1997).

Bebop

Charlie Parker *Confirmation: Best Of The Verve Years*—Verve 314-527815-2 (1995).

Sonny Rollins *A Night at the Village Vanguard, Vol. 2*—Blue Note B21Y-46518 (1957, reissued 1987, 1999).

Thelonious Monk *The Unique Thelonious Monk*—Fantasy OJCCD 064-2 (1956, reissued 1991).

Latin/Brazilian

Caetano Veloso *Livros*—Polygram 536584 (1998, reissued as Nonesuch 79557 in 1999).

Oscar Castro-Neves & Lalo Schifrin *Composer of Black Orpheus Plays and Sings Bossa Nova*—Universal (1963, reissued as Verve V6-8522 in 2008).

Various Artists *Bossa Nova Brazil*—Verve 314-515762-2 (1992).

Various Artists *Samba Brazil*—Verve 314-515761-2 (1992).

Latin/Afro-Cuban

Eddie Palmieri *El Dia de Me Quieras*—Fania 7317241 (1982, known as "The White Album"; check out the track "El Dia de Me Quieras" in particular).

H.M.A. Salsa/Jazz Orchestra *California Salsa*—Sea Breeze CDSB-110 (1991).

Mambo All-Stars on Various Artists *The Mambo Kings*—Elektra 62505 (1992, reissued 2000).

Funk

Earth Wind & Fire *Greatest Hits*—Sony 65779-2 (1998).

James Brown *20 All-Time Greatest Hits!*—Polydor 511326 (1991).

The Best of Parliament: Give Up the Funk—Polygram 314 526 995-2 (1995).

The Very Best of Tower of Power: The Warner Years—Rhino/WEA 74345 (2001).

BOOKS

Because the quest for the ground beat is usually rooted in the rhythm section (and especially in the drum part), the brief list below focuses in that direction.

Swing and More

Essential Styles for the Drummer and Bassist—Book 1, Book 2 by Steve Houghton and Tom Warrington. Book and CD (Alfred Music).

Rhythm Section Workshop by Fred Hamilton, Lou Fischer, Shelly Berg, and Steve Houghton. Book

and CD, with optional DVD for teachers (Alfred Music).

Latin

Afro-Cuban Rhythms for Drumset by Frank Malabe and Bob Weiner. Book and CD (Manhattan Music).

Brazilian Rhythms for Drumset by Duduka Da Fonseca and Bob Weiner. Book and CD (Manhattan Music).

Inside The Brazilian Rhythm Section by Nelson Faria and Cliff Korman. Book and CD (Sher Music).

The Salsa Guide Book by Rebeca Mauleón (Sher Music).

Funk

Mel Bay's Complete Funk Drumming Book by Jim Payne. (Mel Bay).

The Funky Beat by Dave Garibaldi. Book and CD (Warner Brothers).

Funk Bass by Jon Liebman. Book and CD (Hal Leonard).

*Many thanks to all the great folks at Conn-Selmer, Inc. for
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Thank you again for coming today!

My newest book, *Jazz Improvisation: Practical Approaches to Grading* (<<http://www.garciamusic.com/educator/books/books.html>>, Meredith Music, distributed by GIA Publications), explores avenues for creating structures that correspond to course objectives. I hope you'll find it as helpful as the research-participants within the book already have! It's available in book and e-book formats. The instructors whose responses are presented in this book represent over 700 years of combined experience teaching Jazz Improvisation—over 400 of those years for credit. I know that it will fill an important need in Jazz Pedagogy and Music Education courses as well as for Improvisation instructors in classrooms and private studios around the world.

Finally, I revel in showing new improvisors how they can be soloing over jazz standard tunes in minutes. It's no secret: it's what's been done as the entry-level improv approach on the bandstand for about a century now, and it remains in the expressive toolbox of every acclaimed jazz improvisor. But only one book shows you how it's done: *Cutting the Changes: Jazz Improvisation via Key Centers* (<<https://garciamusic.com/educator/books/ctc.html>>, Kjos Music) by yours truly. It's available in five editions (C treble, C bass, Bb, Eb, and Eb) with a play-along CD for 13 standard tunes, plus an included CD-ROM that includes PDFs of fully notated rhythm parts for each tune and a related PDF jazz theory book linked to audio examples from the book.

Antonio J. García is a performer, composer/arranger, producer, clinician, educator, and author in both instrumental and vocal genres. He has performed as trombonist, bass trombonist, or pianist with 70 major artists including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins. A Bach/Selmer clinician/soloist and avid scat-singer, he is Associate Jazz Editor for the [International Trombone Association Journal](#), Past Editor of the International Association for Jazz Education [Jazz Education Journal](#), Past President of IAJE-IL, Board Secretary of [The Midwest Clinic](#), past Advisory Board Member of the Brubeck Institute, is Co-Editor/Contributing Author of [Teaching Jazz: A Course of Study](#), and a past Network Expert (for Improvisation Materials) for the [Jazz Education Network](#). He is the only individual to have directed all three genres of Illinois All-State jazz ensembles: combo, vocal jazz choir, and big band. A Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, he is a past nominee for CASE U.S. Professor of the Year and is the recipient of Northern Illinois University's 1992 Excellence in Undergraduate Teaching Award, the Illinois Music Educators Association's 2001 Distinguished Service Award, and the VCU School of the Arts' 2015 Faculty Award of Excellence. Visit <www.garciamusic.com>; e-mail him at <ajgarcia@vcu.edu>.



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