



1



2



3

Drum Set

- Ensemble **synthesis** comes from the drum throne with the coordination, reinforcement, and underpinning of the horn line hits.
- **Grounds** and serves as a **foundation** to the music
- **Lays out the time** for the horns before they enter.
- Energizes, ignites, inspires, sparks, maintains interest and elicits enthusiasm
- **Generates forward motion** so that the music moves on along the continuum.
- **Traditional set-ups, kicks, and fills** are **expected** in big band music. It's **inherent** to the music.

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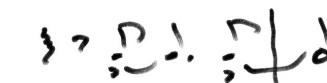
> + of 4 = DOWNBEAT in JAZZ

HORNS : 
 DMS : 
 ('SUKEWDAH')

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> + of 2 / + of 4 COMBINATION

HORNS : 
 DMS : 
 (CARRIES MOTION)

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> SHORT HIT

HORNS : 
 DMS : 

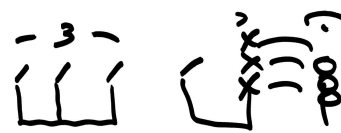


Set-ups & fills audio example:
 Mickey Roker with the Basie Band
 "Blues for Stephanie"

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"Bucket of Fish"


 2 +
 (HORNS)

Audio example:
 Harold Jones with the Basie Band 

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Q: How do you get kids to do this?
A: By exposing them to the music!



9



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Basie, Straight Ahead (1968)

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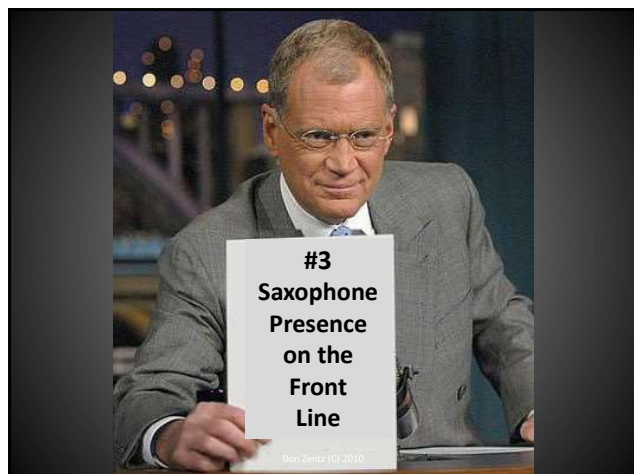
11

Listening...

- [DZ Link to Big Band Listening Recommendations](#)
- [Link to Dan Miller's 50 Essential Big Band Recordings](#)
- Let them discover. Discovery makes an impression that they don't forget.
https://www.youtube.com/results?search_query=don+zentz+jazz

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The Saxophone Sound

The jazz sound has to be...

- thick, resonant,
- deep, vibrant,
- dynamic, flexible,
- colorful, projecting,
- and it's got to have zip!

 A CD cover for "Don Zentz City Band YOUTH SAXOPHONE ENSEMBLE 2001". The cover is yellow and white. It features a photo of the ensemble and a list of tracks: 1. Saxomania, 2. Segment, 3. Round Midnight, 4. One For All, 5. Darn That Dream, 6. Joshua. Don Zentz is listed as the Director.

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≠

The approach is completely different with legit saxophone. In jazz, the instrument is not trying to blend with a woodwind section or French horn section like in a symphonic band. In jazz, the saxophone plays to its "brass side" - a much more aggressive approach with heavy density and grit.

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Saxophone Mouthpieces

- IMHO... you've got to have 2 mouthpiece set-ups, one for jazz and one for legit. There needs to be enough room in the facing makeup of the jazz mouthpiece to play to the 'brass side' dynamically, and enough flexibility to be expressive in a variety of ways. [Click here](#) for my saxophone mouthpiece recommendation chart
- Many consider the mouthpiece to be more important than the instrument.

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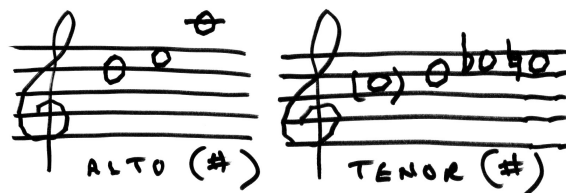
Saxophone Pitch

- Tune to "A" concert
- Why not Bb Concert? C's on tenor are sharp, especially middle C. Lower octave G on alto is typically flat. On bari, octave G's are very wide.
- With "A" concert, the octaves are better on all horns, and on tenor the "B" locks with more stability.
- Jazz mouthpieces will skew pitch sharpness even more.
- Shade sharp notes by loosening the embouchure a bit and opening the throat a bunch.
- Saxophone embouchure is not as firm as a clarinet embouchure!
- Think "doooh" vs "deeeh". (pencil)



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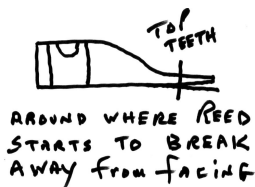
Notes to Look Out For



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Taking in Enough Mouthpiece

- You've got to have enough mouthpiece in to allow enough air in.
- If you don't take enough mouthpiece in, the result is a thin and sharp sound no matter the mouthpiece set-up.



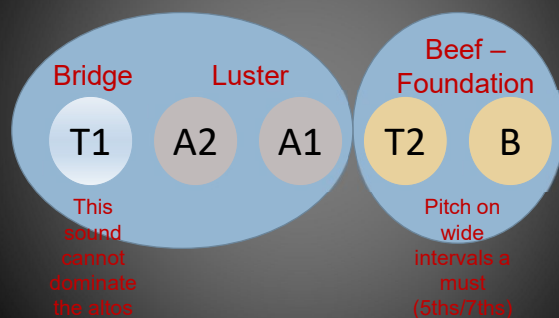
Too far is not
good, either!

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Sax Section Balance



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Rehearsing the Sax Section

- Second alto has to support lead but must never overshadow .
- Isolate top 3 voices on solis and get it balanced out.
- Isolate bottom 2 voices on solis so they can hear intervals and crunches. Then, add top 3 voices back in.
- Super Sax voicings – bari will double lead alto (needs to know)
- Drop 2 voicings (Thad Jones) will create wider intervals at top and bottom of section.
- Alto 2 and Tenor 2 cannot destroy the lead alto player. Players have to understand their roles. Lead alto cannot be boxed in.
- When there is soprano lead, the others have got to back off because the sound is lighter.
- On unisons, the tenors and the bari should dominate (the lower octave).

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The Lead Alto Player Has to Play Lead

- There is a difference in an “alto 1” player and “lead alto” player.
- Vibrato is a must – this helps identify the lead note in the stack.
- The lead alto player has to have zip in their sound, a consistent stylistic conception, and musical leadership.
- He’s got to get up on top and ride the wave with confidence and conviction.

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Marshall Royal



Video demo of
classic Basie sax
section

Large wmv file

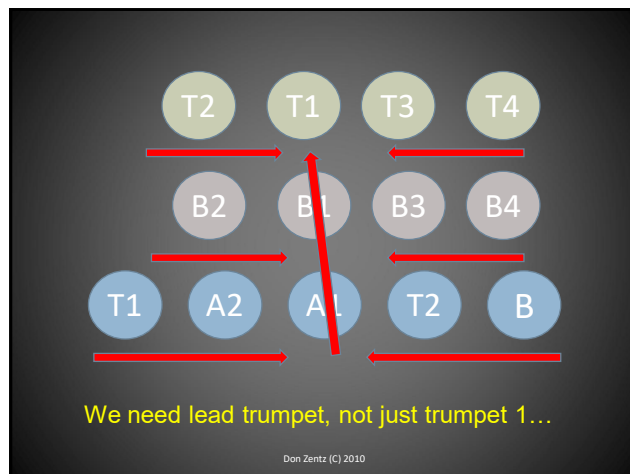


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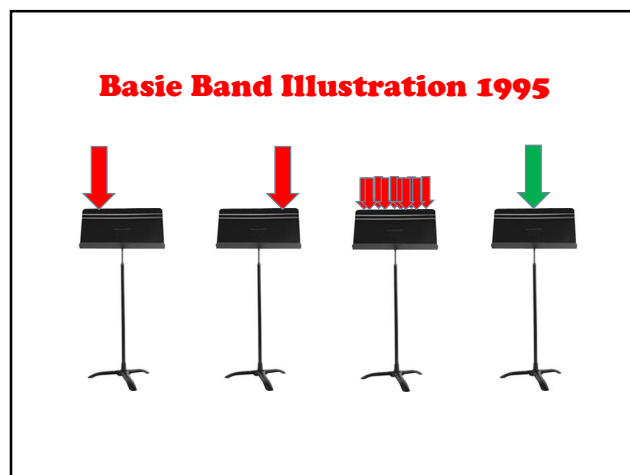
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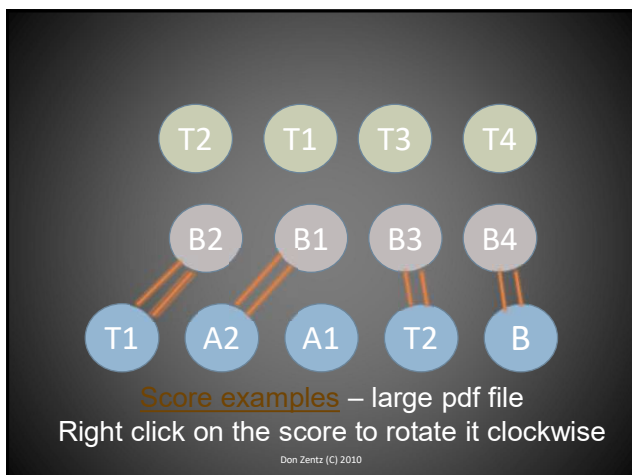
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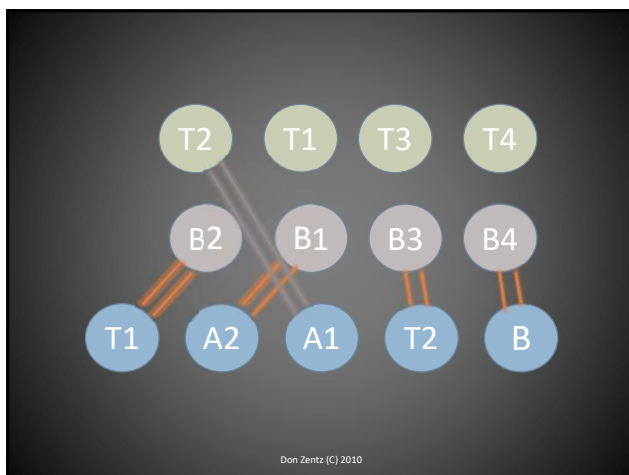
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Tuning Lane Tendencies

- Trombones will be sharp due to short 2nd, 4th, and 5th positions. Some of the saxophone counterparts will be flat on these same notes.
- Trombone 1st position typically will be in tune and saxophone counterparts will be sharp. (Trombone F = Alto D/ Trombone Bb = Tenor C)
- Watch out for trombone 2nd position E and alto middle C#.
- Alto and trumpet unisons are tough due to 4th partial being low on trumpet and equivalent notes sailing sharp on alto.
- **When you get the lanes in tune, it makes the sound clean with a powerful punch.**

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Go to Part 2

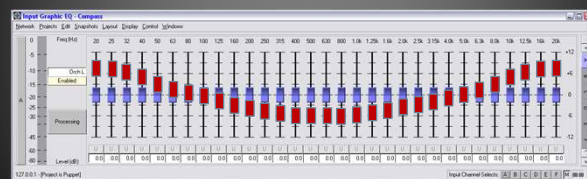
34

#6 The EQ Factor

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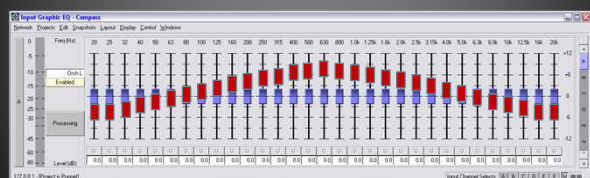
When the "jazz" EQ comes up on a car stereo, it looks like this:



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With the bulk of jazz band horns falling in the midrange area, it is easy to sound like this if we don't "listen in and listen back".



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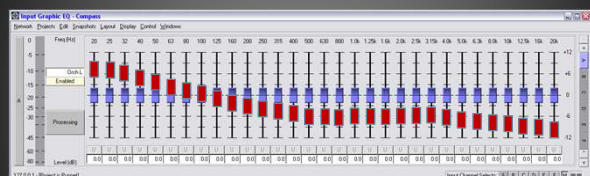
A common problem with trumpet sections:



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As a result, we hear this –

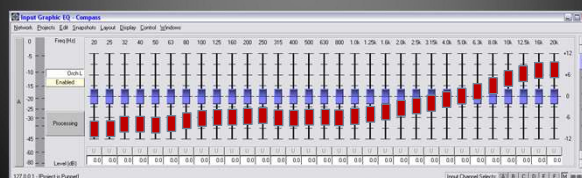


No brilliant definition / no clarity.
Saxes without "zip" don't help.

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The EQ of a band sounds like this when the trombones and lower saxes are not foundational. Bells could be in the stand or in the saxophone fronts. Also, the sound of the bass could be too thin, edgy, and bright. And the drums are probably tuned too high. (Don't let your drum line guy tune the tubs!)

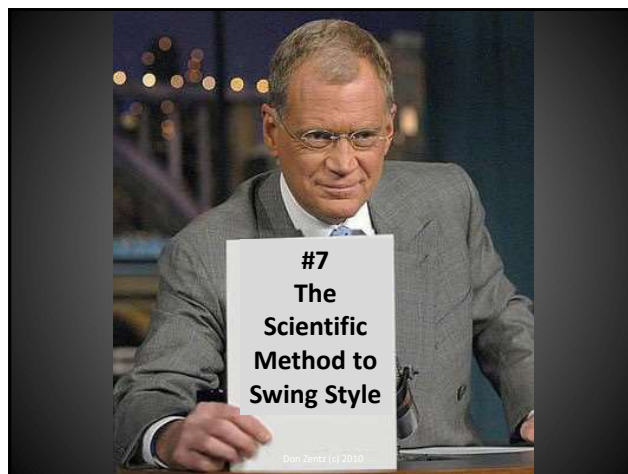


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SWING STYLE INTERPRETATION
Don Zentz

I. Triplet Subdivision of the Beat:

II. Accenting (Stressing) Certain Notes:

- > First and last notes of a group or phrase =
- > Highest notes of a group or phrase =
- > Up-beat eighth notes NOT surrounded by higher tones =
- If surrounded by higher tones, "ghost" or de-emphasize =
- > Quarter notes or longer =

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III. Articulation

> Think "legato" - connect notes - no daylight between - Blow through - "DO"
Horizontally accented (≡) or stressed notes are "bumped" without breaking the air stream.

> In general, a stream of eighth notes will be played with an articulation pattern of slurring off of an upbeat into a downbeat. This takes the stiffness out by taking the stress and weight off the downbeat, allowing the beginning of swing to be felt and heard. Still think "legato" - NO GAPS between the slurred eighth note pairs!

> Separated notes involve ending the note with a tongue stop - the closed "T" at the end. Three primary syllables used in a marcato, capped, or vertically accent (Λ) manner in order of shortest to longest: "DIT" - "DOT" - "DAHT". Usually "DIT" is too short except for up-tempo latin and swing for crispness. "DIT" never used in ballads, too short and choppy and possesses no musical "weight". Generally the slower the tempo, the longer the syllable. Light latins also use longer syllable concept for more "laid back" feel. When lines end with an upbeat eighth note, really "snap" or "pop" that note with the appropriate vertical accent syllable. This is like a period at the end of a sentence in swing music! Also, up-beat quarter notes in swing are generally played capped (short) unless marked legato.

$\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 220$ $\text{♩} = 116$ $\text{♩} = 240$

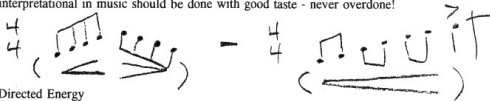
"DAHT" "DOT" "DIT" "DO-DOT" "DO-DIT"

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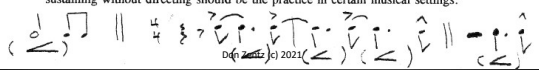
IV. Contour

This refers to "following the line" in regard to crescendi and decrescendi as the musical phrase ascends and descends respectively. This adds energy to the music!! Swing music is about an underlying, intangible energy. Remember that anything interpretational in music should be done with good taste - never overdone!

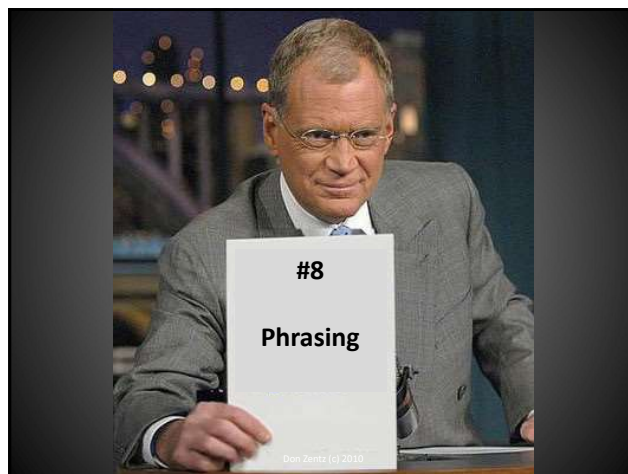


V. Directed Energy

Notes that are sustained over time are musical dead unless they lead into or direct the musical energy toward the upcoming note via an interpretational crescendo. Crescendi are often found written by the arrangers at "predictable" points in the music, or when successive individual long notes are encountered. Players should be interpretively sensitive to "less predictable" spots where a subtle crescendo on a sustained note within a phrase might provide just the right amount of forward momentum to keep the phrase, and consequently the music, alive. Just as life is about moving forward, so too is music. This concept of directed energy especially helps to keep the swing vibe alive! Big in jazz are chordal background "hits" on 2+ and 4+ that sustain through. Direct the energy into the hits! But remember, anything interpretational is not to be overdone! Keep it a nuance! Always be musically judicious! There are times when sustaining without directing should be the practice in certain musical settings.



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EXAMPLE:



Correct phrasing is what the "Scientific Method to Swing Style" generates....

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- Articulation is percussive and consequently generates energy – MAKING IT SWING.
- Everybody in the band must be responsible for playing their part with snappy articulation and energy, and a sassy time feel that elicits a response from the listener.
- Move your feet – snap your fingers!
- Should be able to stand alone without help from the rhythm section.



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- Ensemble Tutti's are ideal for warm-ups and setting a stylistic mindset for the rehearsal:
 - Willie Thomas 9A & 9B
 - Basie "All of Me" (soft section)
 - McConnell "Just Friends" (a cappella section)
 - Ready Freddie (a cappella section) – Gr. 2+
 - Kubis "When You're Smiling" (opening soft chorus)



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Don Zentz (c) 2018

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Purpose of the Rhythm Section

- Groove, pulse, drive, energize, lay down the time feel for the ensemble
- To accompany, meaning to compliment and enhance (the horns). Not rhythm section vs horns. Work as a unified team.
- Be together in driving the quarter notes (same part of the beat) ala a metronome. Subdivision in swing critical for stability (think "doodle-la")

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How is a stable pulse achieved?

- The **chunking** of the guitar
- The **pumping** of the hi-hat
- The **pulling** of the string on the walking bass line
- The **driving** of the ride cymbal
(Isolate and rehearse these elements)

It's the foundation!!



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GUITAR

Synonymous with Jazz Band Rhythm Guitar is:



Freddie Green

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Rhythm Guitar ala Freddie Green

- “Chunk” on every beat – heavier on 2 & 4 with alternating high on the fingerboard/low over tone holes with space between the quarters via left hand.
- Hollow body guitar for acoustical resonance
- Freddie played with strings high off the fingerboard for plenty of sound.
- Shell voicings typically involve 3rds, 7ths, and 13ths.
- Most importantly with voicings was which strings he would deaden, for when you strike deadened strings you get that classic Freddie Green percussive sound aka ‘the chunk’.

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FREDDIE GREEN - MASTER OF THE RHYTHM GUITAR

The Style | Recordings | Biographical Info | Photos | Additional Info | Home Page

Woodshed Master Class, by Michael Pettersen

[This article appeared in the February 2004 issue of *DownBeat* magazine. [Click here](#) to download a PDF version of the article.]

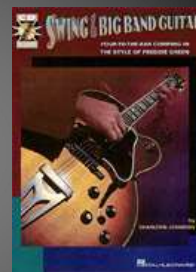



Freddie Green's Rhythm Guitar Style Revisited

After the article "Distilling Big Band Guitar: The Essence of Freddie Green" appeared (October 2000), both positive and negative response indicated widespread interest in Freddie Green's guitar technique and musicianship. This led to the creation of an educational, not-for-profit web site www.freddiegreen.org. The site's objective is to document Green's musical life and his inimitable style of rhythm guitar.

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- **Swing and Big Band Guitar Series:**
Guitar Format: Softcover with CD
Author : Charlton Johnson This book/CD pack for teaching jazz rhythm guitar in swing & big band styles includes: sample songs, patterns, progressions and exercises; essential chord voicings, inversions and substitutions; info on time and groove, reading charts, chord reduction and expansion; a chord reference library; and over 50 full-demo samples on the accompanying CD. \$16.95 (US) Inventory #HL 00695147 EAN: 9780793573813 UPC: 73999951479 80 pages



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THE BASS

- The foundation for time and harmony of a jazz ensemble.
- Must pull the string, whether double bass or electric bass. Pulling the string defines the beat point. This is where the drive is. This is the articulation of the instrument, where energy is born.
- Turn down the amp if necessary so the instrument can be played with drive without being too loud.
- Need the drive –PULL!!!
- The bass is the true metronome of the band, not the drums.
- For advanced charts, player must learn to construct bass lines. Start with the blues.

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Regarding Bass Amplification

- A quality pick-up is a must for acoustic bass.
- Amplifier – I like the SWR Workingman's 15 (15" speaker)
- Roll off the highs
- I like the amplifier up off the stage floor – if but even on a cart. Cuts boom and low frequency distortion.
- Electric bass for latin and rock charts

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B
A
S
S

Bass Lines in Minutes
An Easy Method for Creating
Bass Lines
by Kris Berg

The Bottom Line
The Ultimate
Bass Line Book
by
Todd Coolman
Jamey Abernold Jazz

By Kris Berg

By Todd Coolman

Jamey Abernold Jazz

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THE PIANO

Please do not roll to the side a real grand piano in order to set up a Casio keyboard!

- Young jazz pianists have to understand is that this is not Rachmaninoff.
- Comp with shell voicings provided in charts – “even a saxophone player can do it”.
- Play in bread basket of piano – between the shoulders
- Locked-hand style with “umph”
- No pedal
- No whole notes or static rhythms

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Shell Voicings are Formulaic

	C9	Dm9
5	G	A
9	D	E
7	Bb	C
3	E	F

TT's, 4th's, or 5th's joined by a third

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THE DRUMS

Drum set integration was the first essential that we started with.

- Pump the hi-hat with vigor. It is the time anchor for the ensemble. Drive with toe, heel up. Pedal must have a toe guard. If you rock the foot, you get a hiccup in between. One cymbal should be angled to avoid an air pocket. Bottom screw does this. Let it breathe. Quality 14" hats a must. (Pump hi-hat on latins)
- Quality 20" ride cymbal a must.
- 6 ½" snare for deep sound – piccolo snares don't provide traditional sound.

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THE DRUMS

Drum set integration was the first essential that we started with.



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What to do with the left hand?



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Other Basic Dimensions

- Mark the form
- Change cymbals with different soloists
- Change up something with different soloists, like chop wood. Drummer needs to have a vocabulary gleaned from listening.
- Easy on the bass drum – do not mask the tonalities of the upright bass.
- Bass drum use as a quick fill for horn phrases. Basie Band signature – “boom boom”



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- Back Beat – heavy 2 & 4 on shout choruses. Don't worry about the kicks.

“Count Bubba”



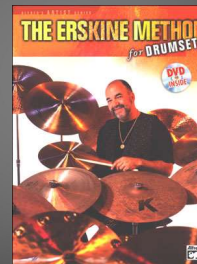
- On shuffle, “chew tobacco” with snare and ride cymbal.

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By Dave Black & Steve Houghton



By Peter Erskine

D
R
U
M
S



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Laying it Down for the Soloist...

- Communicate! Listen to soloist and complement ala combo format
- Combo – more free
- Don't play too softly under soloist – lose energy. The soloists are typically on a microphone.
- Chordal instruments: active/passive alternation (unless Basie-like swing) – rotate in and out with each soloist.

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Jazz Chart Selection

What's in YOUR Folder?

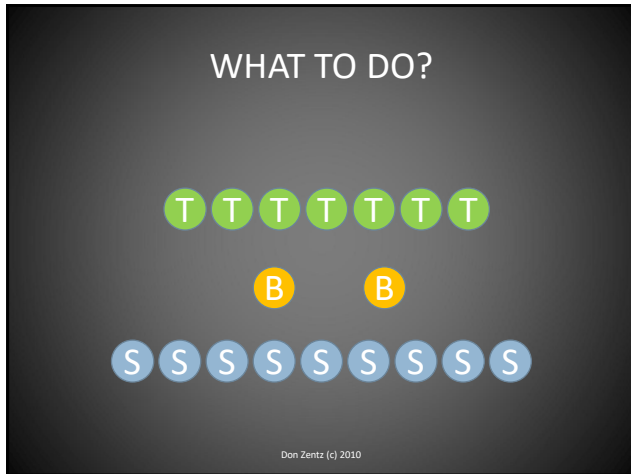
Don Zentz

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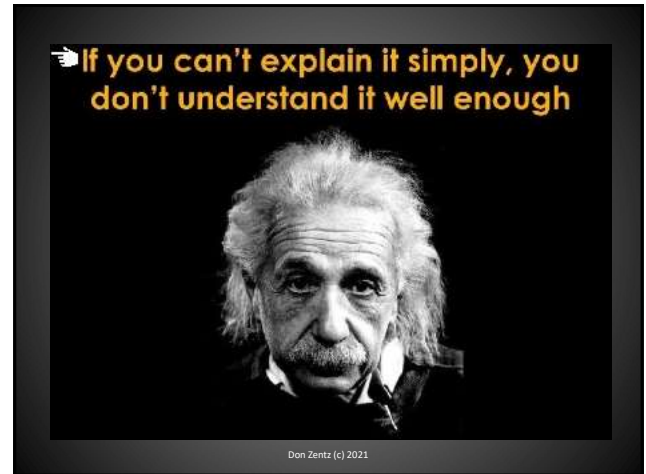
- [DZ Chart Recommendations](#)
- One of the things I included in the 2008 FMEA presentation was how to deal with incomplete instrumentation.

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