

The Power Of Two

The benefits of teaching jazz style in a duet setting

presented by Doug Beach

Essential components of good ensemble playing:

- **Conception** – Accurate interpretation of the music.
- **Effective articulation** – Understanding how the rhythms are to be played.
- **Balance/Blend** – Matching the level of the other part(s).
- **Strong sense of time** – Playing *in the pocket* of the groove.
- **Intonation** – Listening to your pitch and the pitch of those around you.
- **Interpretation of various styles** – Latin, swing, ballad, rock, etc..

Jazz legend Clark Terry felt that learning the art of jazz could be summed up in three words:

Imitate, Assimilate, Innovate

Imitate

- The first step in learning how to interpret jazz style is to **listen**. Learn lines by ear. Absorb a player's articulation and time.
- It is more than just the notes and the rhythms – it is how they are played.
- You need a model. Find a model and imitate how they play a line.

The duet setting provides this environment.

Super Chief

by Doug Beach
and George Shutack

SWING ♩ = 120

5

9

13

17

Chord symbols: $Dm11\ 9$, $Gm1\ 7$, $Dm1\ 9$, $Gm1\ 7$, $Dm1\ 9$, $Em1\ 7(b9)$, $A+7$

21 $Dm_{11}b_9$ $Gm_{11}b_7$ $Dm_{11}b_9$

25 $Gm_{11}b_7$ $Dm_{11}b_9$

29 $Em_{11}b_7(b_9)$ $A+7$ $Dm_{11}b_7$ $A+7$

33 4

Teaching

1. First the teacher plays through each part with student, demonstrating proper articulations, rhythmic interpretations, etc..
2. Next the teacher and student play with the rhythm section, trading parts.

Constant – A good rhythm section, which is instilling the feeling of playing in good time in the student.

No teacher...no problem. The recordings serve as the example.

Assimilate

This is the start of assimilation. The teacher/recordings are ingraining these stylistic nuances and articulations into the student. This internalization takes time, but once it is assimilated it becomes part of you – it will never be forgotten.

Many of the most common rhythms in jazz music occur over and over. It becomes a matter of assimilating these rhythms and the manner in which they are interpreted.

Latin style – a different approach.

Trumpet edition of
The Power Of Two
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Amber And Trinita

by Doug Beach
and George Shutack

LATIN ♩ = 168

Em19 F#m17(bs) B7(b9)

Em19 F#m17(bs) B7(b9)

9 Em19 F#m17(bs) B7(b9)

13 Em19 F#m17(bs) B7(b9) Em17

17 A_{m1}^7 $D7(b9)$ $B7(\#9)$ $B7(b5)$ $Bb9(\#11)$

21 A_{m1}^7 $D7(b9)$ $F\#m1^7(b5)$ C^7 $B+7$

25 E_{m1}^9 $F\#m1^7(b5)$ $B7(b9)$

29 E_{m1}^9 $F\#m1^7(b5)$ $B7(b9)$ E_{m1}^7

1-3

33 E_{m1}^9 $F\#m1^7(b5)$ $B7(b9)$ E_{m1}^7

4

OPT. BVA

- What is different?
- 8th note interpretation
- Articulations
- Tempo
- Learning process begins to speed up
- Song Form – What is the song form here?
- What was the song form on *Super Chief*?

Innovate

These three steps may be applied to any form of music:

1. The goal in jazz is to create a fresh approach to music.
2. Without a model of conception, this is very difficult to achieve.

“Those who do not want to imitate anything, produce nothing” – Salvador Dali

3. Innovation is the direct result of hours of imitation and assimilation.

The duet format provides the perfect setting in which to begin the process.

The Five Note Blues

by Doug Beach
and George Shutack

SWING ♩ = 126

1st Bb Trumpet

2nd Bb Trumpet

The musical score is written for two Bb Trumpets in 4/4 time, marked SWING with a tempo of 126. The key signature is one sharp (F#). The score is divided into four systems, each with two staves (1st and 2nd Bb Trumpet). The first system contains measures 1-4. The second system contains measures 5-8, with a measure rest in measure 7. The third system contains measures 9-12, with a measure rest in measure 11. The fourth system contains measures 13-16, with a measure rest in measure 15. Chord symbols are written above the staves: G7, C7, G7, G7, E7(#9), Ami7, D+7(#9), G7, and D7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents (^) and slurs. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems.

21

G⁷ C⁷ G⁷ G⁷

25

C⁷ G⁷ E7(#9)

29

A^{mi}7 D+7(#9) 1-3 G⁷ G7(#9) D+7

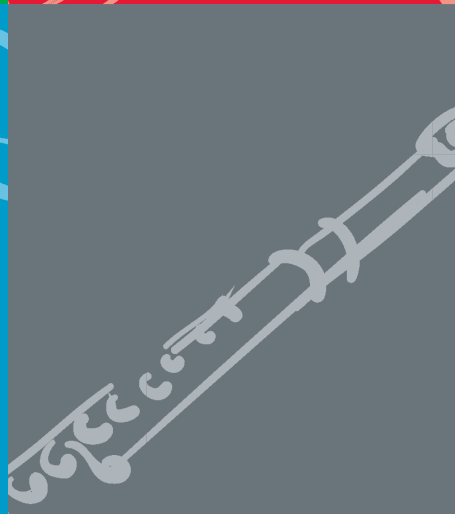
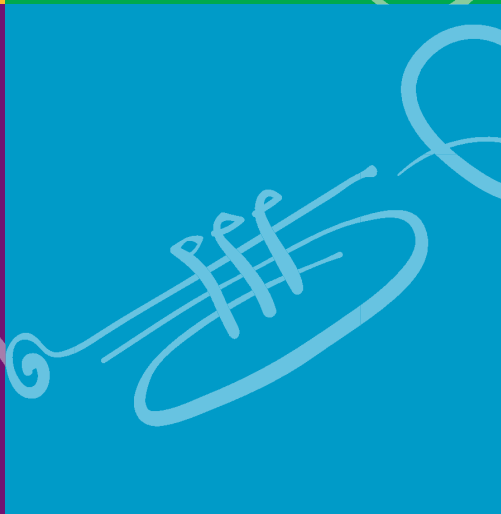
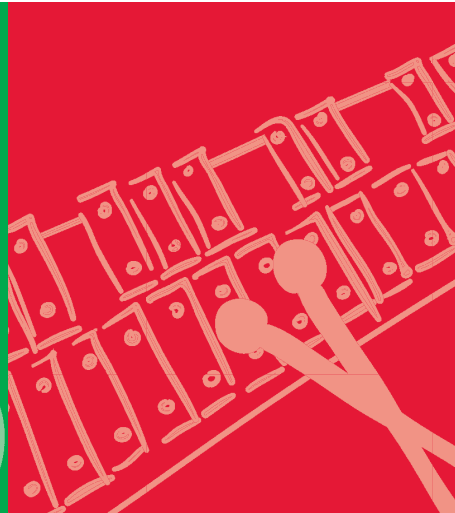
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4

The Power Of Two

J A Z Z D U E T S W I T H M P 3 S

by Doug Beach
&
George Shutack



- Play-along MP3 tracks
- Fully compatible with other instrument editions
- 12 grade easy – medium duets

The Power Of Two

J A Z Z D U E T S W I T H M P 3 S

Duets are a great way to learn many of the skills necessary to become a successful musician. In jazz, duets are especially effective when performed with a rhythm section.

These books feature:

- 12 easy-medium level jazz duets
- Parts are fully interchangeable among the various instrument editions, making these books ideal for lesson groups.
- 4 downloadable MP3 tracks for each duet:
 - an individual can play either duet part while the MP3 plays the other part.
 - two players can practice playing both parts along with the rhythm-section-only tracks.
 - a player can work on improvisation skills by playing along with the rhythm-section-only tracks.
 - a full performance track is also included for listening purposes.

"The Power Of Two is a great tool to help younger musicians understand jazz and ensemble phrasing. The rhythm section play-a-long tracks help develop a good solid time feel, as well as train the ear for solid intonation. Besides all this...they are fun to play."

Wayne Bergeron
Lead Trumpet - Gordon Goodwin's Big Phat Band
Concord Recording Artist
Yamaha Performing Artist

"Simply put, anything that Doug Beach is a part of is highly recommended by me, without reservation. These duets with his long-time writing partner George Shutack are no exception. They are very well written, as always, with an emphasis on strong vocabulary and good pedagogy. The live rhythm section tracks make these melodic gems even more swinging and lots of fun to play. Who could ask for anything more?"

Steve Wiest
Trombonist, Composer, Author, Cartoonist, Educator
Co-Chair, Jazz Studies
The University of Denver

Flute

Clarinet

Alto/Bari Saxophone

Tenor Saxophone

Trumpet

Trombone

Guitar (Vibes)



Kendor Music, Inc.

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Delewan, New York 14042-0278 • U.S.A.
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