

## TALKING TO YOUR RHYTHM SECTION

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This handout is designed to give the director information on dealing with the rhythm section in a jazz ensemble. Many of the most common of the big band jazz styles will be discussed.

Included will be:

- How to choose instruments for your ensemble that will cover the range of common styles
- Information on how the music for each instrument is notated
- Guidelines on what types of figures for your individual rhythm players are appropriate to each style

*It is important to know that a lot of published music you may purchase does not necessarily provide you with accurate information in this regard!* This handout can serve as a reference to help fill in information that may be confusing or even absent from the printed parts.

### 1. Basic information

**Guitar:** The guitar is a transposing instrument. It is notated using the treble clef. Notes written on the staff will sound one octave lower than the written pitch. As far as the instrument itself, a hollow-body guitar is the instrument of choice for most traditional jazz styles. If your player doesn't own one (which is often the case), it is in your best interest to purchase one for your program. Solid-body rock guitars like the Fender Stratocaster are ok for the more modern rock and/or funk styles, but likely that will only represent part of the styles you will be programming.

Most published guitar parts will only provide you with chord symbols and either slashes or rhythmic figures. Occasionally, you will see traditionally notated figures. If you are not a guitarist, seek out a book on jazz guitar voicings to assist you and your students in acquiring this information. Some published charts supply a basic chord voicing sheet for the guitar, but often these are just a general guide and not specific to the particular tune. So there may be certain chord symbols for which a suggested voicing is not provided! See the following sections for which types of figures are appropriate to each style.

**Bass:** The bass is also a transposing instrument. It is notated using the bass clef. As with the guitar, notes written on the staff will sound one octave lower than the written pitch. The instrument to use will also vary with the style of the music. A traditional acoustic (stand-up) contrabass fitted with an electronic pickup is the appropriate choice for performing traditional, straight-ahead jazz tunes (standards) and Latin styles. For rock, fusion, and/or funk, an electric bass is more suited to the task.

Published bass parts will often have the bass parts completely notated, particularly those at the grade 1, 2 or 3 level. More difficult and pro-level charts may provide only slashes with chord symbols. In jazz styles, the first note played at the beginning of the measure is almost always the root of the chord. Playing any other note effectively changes the chord. See the following sections for which figures are appropriate to each style.

**Keyboard:** Keyboard instruments do not transpose – the notes sound in the same octave at which the pitches are notated. Instruments used vary with the style of music. For most styles, an acoustic piano will suffice. However, synthesizers can provide more flexibility, supplying rock organ sounds (like the Hammond B3) for certain styles, or Fender Rhodes-style electric piano sounds for '70s- and '80s-era music. Mallet instrument sounds such as vibes and marimba can also be used for certain Latin styles.

Published piano parts can be notated on either a single treble clef staff, or using the grand staff. Many lower-level charts will provide fully notated parts for developing players who are not yet familiar with jazz styles. Again, more difficult music may come with only slashes and chord symbols. As with the guitar, there is a wealth of books available that will provide knowledge regarding keyboard voicings for the different chord types. See the following sections for examples of which figures are appropriate to each style.

**Drums:** Almost all jazz styles are performed using the full drum set (or “kit”). The type of drum set that is appropriate for most jazz styles is smaller overall than a rock drum kit. Generally all that is required is a snare drum, a pedaled hi-hat, a small-to-medium sized pedaled bass drum, two or three mounted toms, a floor tom, a ride cymbal and one or two crash cymbals. Cymbals usually require separate stands for each, or they may be rack mounted.

Drum notation varies considerably from writer to writer. Unfortunately, many arrangers (even established ones) do not provide enough information for your drummer, particularly if they are not versed in a variety of styles! However, there are some general guidelines to which the majority do adhere. For notes on the snare, toms, and bass drum, standard note heads are usually used; cymbals and hi-hat will be notated using “x” note heads. Notes played with the hands (snare, toms, cymbal and struck hi-hat), will usually have upward stems; those played with the feet (bass or “kick” drum and pedaled hi-hat) will have the stems pointing down. Cymbals are generally notated on top of the staff (the “g” in treble clef), or on the first space (treble clef “e”). Snare parts almost universally appear in the second space (treble clef “c”) and the bass (kick) drum notes will appear in the bottom (or “f” space). Pedaled hi-hat usually appears below the staff (like a treble clef “d”). Spaces are most commonly used, as notes appearing on lines can be more difficult to read, especially if the player is sight-reading.

## 2. Specific styles

We will now look at several examples of the many styles you may encounter in published compositions and arrangements. Each rhythm section excerpt is presented using the first few bars of a blues progression in the key of C in order to demonstrate how this particular chord sequence is reconciled to the different styles. Obviously the musical forms you encounter will vary, but this methodology should cover most situations as to the specific rhythmic figures that define each style. Be aware that the rhythmic figures shown in these examples are by no means the *only* figures that will work in these styles, but are figures that *will* work. Not all of the music you encounter will be as detailed as what you see here; again, should you have questions concerning a particular style, this treatise may come in handy as a future reference.

Here is a moderate swing. Be aware of the triplet subdivision of the eighth notes that is essential to all swing styles.

MEDIUM SWING ♩ = 132 (♩ =  $\frac{1}{3}$  ♩)

The score is for a moderate swing piece in 4/4 time, with a tempo of 132 beats per minute. The key signature is C major with a flat 9th (C b9). The guitar part is mostly slash marks, indicating improvisation. The bass line features a triplet subdivision of eighth notes. The drum set part shows a standard swing pattern with a strong backbeat on beats 2 and 4, including a cross-stick on beat 4. The congas and piano parts provide harmonic support with chords and rhythmic patterns.

You will notice several other features that characterize this style. The drum pattern in particular is the single element of swing that is most often misinterpreted (and often because of inaccurate notation!). First of all, note the strong emphasis on beats two and four. This is a crucial element that clearly distinguishes jazz (particularly swing) from classical (or art) music. This concept is often the most difficult one to absorb for musicians brought up in the western European tradition that typifies most concert band training. Whereas that music generally has the emphasis on the strong beats (one and three in 4/4 time), jazz requires the emphasis shift to two and four (the weak beats).

To facilitate this, the pedaled hi-hat on beats two and four (a.k.a. the “backbeat”) must be very prominent. Be sure the upper cymbal is adjusted to at least 1½” above the lower cymbal and the drummer rocks his left foot energetically in a heel-toe pattern (heel on one and three, toe on two and four) to firmly establish the hi-hat backbeat as the most prominent sound within this pattern. This is also known as “chopping wood.” In addition, the ride cymbal pattern should feature a noticeable emphasis on beats two and four. The addition of the cross-stick on the snare drum on beat four completes the standard pattern. This is accomplished by the player turning the stick around and actually laying it across the drum head with the “fat” end (opposite the tip) extending over the rim. The stick is then lifted off the head in a lever action with the tip remaining in contact with the head and then lowered to produce a soft tap on the rim.

You will rarely see the swing drum set pattern notated this way in published music, which is one of the reasons there is so much confusion surrounding it!

Notice in the basic swing pattern that NO SNARE OR BASS DRUM is used. Unless you are attempting to recreate a 1940s Swing Era style, DO NOT instruct the drummer play four bass drum hits in every bar! Similarly, DO NOT have the player hit the snare drum on beats two and four of every bar! This is an archaic drum set style which has not been in use since the incorporation of the amplified bass and guitar which occurred during the early 1950s. The use of the snare and bass drums should be reserved primarily for accenting rhythmic figures in the winds, or other specifically notated rhythm figures. **A good rule of thumb for accenting brass and/or sax figures is: snare and bass drum for short notes, crash cymbal and bass drum for longer-duration notes.**

There is an alternate cymbal pattern that is often used in swing. It is played on the hi-hat rather than the ride cymbal:



This figure is played by the drummer using the same heel/toe hi-hat foot pattern, but using the left hand to hit the upper cymbal on beats one and three, and also on the “and” of beats two and four. The downbeats of two and four are supplied by the hi-hat pedal. The “o” and “+” indications are used to denote open and closed hi-hat, respectively. While sometimes used by arrangers to begin a piece, this pattern can also be used to “change up” the style during a swing tune, often during open improvised solo sections.

For jazz ballads at slower tempi, drummers should be encouraged to use brushes. The typical “stirring” pattern might be notated like this:



For the brush pattern, typically one brush is used to create a continuous sound by “stirring” it across the head, one rotation for each beat. The other brush is angled across the head cross-stick style and lifted up on beats one and three, and down on two and four to provide a gentle backbeat emphasis.

An optional figure on the conga drums is provided for bands with an auxiliary percussionist:



The “x” note head denotes a conga “slap” sound. This same pattern can actually be used to accompany EVERY jazz style, even those with “straight” (as opposed to swung) eighth notes.

For quicker tempos, this part can be simplified as shown:



In faster swing tempos, the other rhythm section figures remain essentially the same.

Note how the guitar part is notated. Although only slashes are provided, in swing style the guitar usually accompanies, or “comps” in this style by playing detached eighth note chords on all four beats. This is known as “Freddie Green” style, named after the late, great guitarist for the Count Basie Orchestra. It is simple, yet effective and appropriate:



Notice in the fourth measure that, if the chord does not change on the downbeat, the chord symbol is not repeated. This is a common practice.

The bass plays continuous quarter notes also on all four downbeats. As with the drum part, there should be an emphasis on beats two and four. This is also known as “four-on-the floor.” The first note of each bar is the root note, unless the chord does not change for several bars. After that, the movement can be scale-wise, outlining arpeggios or other movement (such as the pentatonic scale) as long as it is WITHIN THE CHORD SCALE. Realize that chord symbols ARE NOT dependent upon the given key signature. For more detailed information, see the handout on “Translating Jazz Chord Symbols.”

Note the figures provided in the piano part. These are appropriate for this particular style:



Many published arrangements supply a completely notated part like the one above, sometimes including chord symbols. If provided, inexperienced players should be encouraged to learn it note-for-note. When the chord symbols are provided, many of these carefully-notated parts can be used to help teach your students chord voicings specific to particular chord symbols, or as a resource for voicings when playing arrangements that do not specify them.

Articulations are provided on this part to help the player achieve an authentic style. While many directors are very good at focusing on articulations in the brass and saxes, some do not always pay as close attention to the rhythm section performers. Be sure the focus on

articulations extends to them as well, in order to achieve uniformity of style throughout the entire ensemble.

Swing in 3/4 time (a.k.a. the “jazz waltz”) is also fairly common:

The image shows a musical score for a piece titled "JAZZ WALTZ" in 3/4 time, with a tempo of 126. The score is arranged for five instruments: Guitar (GTR.), Bass, Drums (D. S.), Congas (PERC.), and Piano (PNO.). The key signature is C major, and the time signature is 3/4. The score is divided into four measures. The guitar part is marked *mf* and consists of a steady strummed pattern. The bass part is also marked *mf* and features a walking bass line. The drums play a consistent pattern, and the congas play a pattern with quarter notes and rests. The piano part is marked *mf* and features a harmonic accompaniment with chords and melodic lines. The score includes chord changes: C<sup>6/9</sup> in the first measure, F<sup>13</sup> in the second, C<sup>6/9</sup> in the third, and F<sup>13</sup> in the fourth. The piano part shows a "side-slipping" technique in the third measure, where the C<sup>6/9</sup> voicing is temporarily transposed up a half step on the "and" of three.

The jazz waltz became popular during the Cool Jazz era of the ‘50s and ‘60s that emerged as a more subdued and sophisticated style in contrast to the more energetic Hard Bop. It became closely associated with the “West Coast Jazz” movement as exemplified by Dave Brubeck and his quartet. It is generally more understated than the standard 4/4 swing style.

Though there are now only three beats per measure, the “Freddie Green” strummed guitar style and the walking bass pattern both remain. The drum figures remain similar, but the 3/4 meter dictates that the pattern now repeats every two measures rather than every measure. The congas pattern is adjusted by simply eliminating the quarter rest on beat three of the 4/4 pattern.

Piano figures are similar to those in 4/4. This excerpt includes an example of a jazz harmony technique known as “side-slipping.” Notice in the third bar where the C<sup>6/9</sup> voicing is temporarily transposed up a half step on the “and” of three. This is a common technique used by harmony performers (keyboard, guitar, organ, vibes, etc.) to add interest to the accompaniment. It usually falls on a weak beat (as it appears here) so as not to disrupt the main harmony.

Swing is probably the most difficult style for young players to master. One of the common pitfalls is a lack of rhythmic consistency when performing in the swing style. Pay very close attention to the triplet subdivision to ensure it is applied to EVERY offbeat that occurs in the

piece. Younger players often have the tendency to apply the swing feel to beats one through three, but will rush beat four. This is surprisingly common!

The best way to ingrain a strong understanding of swing performance practices among your players is to LISTEN REGULARLY to recordings of jazz masters performing in this style. The big band most closely associated with a strong sense of the swing style is the Count Basie Orchestra. Basie's "Corner Pocket" and "April in Paris" are two iconic swing tunes that can serve as a good introduction to swing style. Another good example is Woody Herman and his Thundering Herd performing "The Four Brothers."

There are other types of styles that also incorporate triplet subdivision. Here is a shuffle:

The image shows a musical score for a shuffle in 4/4 time. The tempo is marked as SHUFFLE ♩ = 144, with a triplet subdivision of eighth notes indicated by a bracket and a '3' above it. The key signature is C major (C<sup>♮</sup>), with a key change to F major (F<sup>♮</sup>) in the second measure and back to C major in the third. The score includes parts for GTR. (Guitar), BASS, D. S. (Drum Set), PERC. (Percussion), and PNO. (Piano). The guitar part is marked *mf* and consists of a rhythmic pattern of eighth notes. The bass part is marked *mf* and features a specific articulation pattern of eighth notes. The drum set part is marked *mf* and includes a 'CLOSED HI-HAT' section with a triplet subdivision. The congas part is marked *mf* and features a rhythmic pattern of eighth notes. The piano part is marked *mf* and consists of a simplified harmonic accompaniment.

There are different types of shuffles, this is just one kind. Notice that the tempo is slightly faster than that of the moderate swing; however the triplet subdivision of the eighth notes is still present. In this pattern the drummer now uses the bass drum, and the hi-hat figure is struck with the hand instead of pedaled with the foot. The bass also plays a specifically notated part, with an alternating short/long articulation pattern that helps to define the style. The piano part is simplified to accommodate the increased rhythmic activity in the drums and bass.

Another variation of the shuffle is the Funk Shuffle. It features the more complex 16<sup>th</sup>-note rhythms of funk, but incorporates the swing feel, applying it to the 16<sup>th</sup> notes rather than the eighth notes. It is a fun, but challenging style that is more suited to advanced players.

While swing is an essential style, rock and Latin styles are better choices to begin with if your jazz ensemble is brand new. They feature "straight" (not swung) eighth notes, which relieves your less experienced performers with the obligation to apply the swing feel to each and every offbeat. Thus, they can focus on the other adjustments that are required to make the shift from the concert band approach to the jazz approach. These changes include (but are not

limited to) differences in how articulations are executed, locking in to the rhythm section time, and the responsibility to cover a single musical line unassisted by other players doubling the same part.

The rock style usually needs no introduction to students raised on a steady diet of 21<sup>st</sup> century popular music. It comes in a number of variations; here is a common one:

The musical score is for a rock style in 4/4 time, with a tempo of 132. The key signature is C major. The score includes parts for Guitar (GTR.), Bass, Drums (D. S.), Percussion (PERC.), and Piano (PNO.). The guitar part features a repeating eighth-note pattern with chords C<sup>b</sup>9, F<sup>13</sup>, and C<sup>b</sup>9. The bass part plays a simple eighth-note pattern. The drums feature a closed hi-hat pattern with a snare hit on beats two and four. The piano part features a specific rhythm pattern with chords C<sup>b</sup>9, F<sup>13</sup>, and C<sup>b</sup>9. The score is marked with a dynamic of *mf* (mezzo-forte).

This particular variety of rock features a cowbell, however the conga pattern (with straight, not swung eighth notes) is appropriate as well. In rock, the guitar typically plays short articulated chords on beats two and four, again emphasizing the backbeat. The piano part generally consists of a specific rhythm pattern that is written out. Note the slide-slipping that occurs in the third bar.

Similar to swing, a common variant of rock pattern uses the ride cymbal in place of the hi-hat:

The musical score shows a drum pattern for a rock style using a ride cymbal. The pattern consists of a steady eighth-note rhythm on the ride cymbal, with snare hits on beats two and four. The score is marked with a dynamic of *mf* (mezzo-forte).

In this pattern, the pedaled hi-hat returns on beats two and four, supplying even more emphasis to the snare hits on the same beats.

**Pedaled hi-hat is generally present in ALL of the styles (swing, rock and Latin) that don't feature a hi-hat pattern played with the hands.**

Adapting the rock pattern for a ballad is easy – just replace the snare hits on beats two and four with a cross-stick.



Funk is a more rhythmic variation of rock. As opposed to the simpler eighth-note subdivision present in most rock beats, funk features much more complex 16<sup>th</sup> note-based rhythms. Here is one variant:

FUNK  $\text{♩} = 126$

GTR. *mf*

BASS *mf*

D. S. *mf*

PERC. CONBELL:

PNO. *mf* C<sup>13</sup> F<sup>13</sup> C<sup>13</sup>

Note the increased rhythmic complexity of this style. Success with funk requires a *strong and consistent mental awareness* of precise 16<sup>th</sup> note subdivision within every ensemble member, particularly those in the rhythm section. Due to this, it is not recommended to attempt funk music with a beginning ensemble. Wait until the ensemble develops a strong sense of subdivision within all of the performers.

There are several other features that distinguish the funk style. As funk is essentially a fusion of jazz and rock, there are elements that are not present in traditional jazz. The guitar will often play a repeated pattern in octaves as shown, rather than chords. Use of the wah-wah pedal is also common to this style. For hints on how this practice is incorporated, check out the Issac Hayes recording to "Theme from Shaft," the song from the '70s movie of the same name.

The drum part, which demands a much higher level of independence between the player's arms and legs, might feature varying open and closed hi-hat figures. Generally, the keyboard harmony in funk is more dissonant, often featuring half-step and major 7<sup>th</sup> intervals within the chords such as those found in dominant 13<sup>th</sup> and #9 chords. Notice in the first bar of the keyboard that the F13 harmony of the second bar is anticipated by a half beat (on the "and" of beat four). This is a common technique not just in funk, but in all jazz styles.

Another iconic band to listen to for the funk style is Tower of Power, particularly their songs, "What is Hip?" and "Down to the Nightclub."

A different variation of funk is shown here:

FUNK  $\text{♩} = 126$

GTR. *mf*

BASS *mf*

D. S. *mf*

PERC. CONGAS: *mf*

PNO. *mf*  $C^{13}$   $F^{13}$   $C^{13}$

This version of funk features a more active hi-hat part. In both versions, note that the bass part has chromatic movement leading from one chord tonality into the next. Note also that in both versions the bass figure more-or-less mimics the rhythm found in the kick drum. This underlies the importance of close aural communication between the bass player and drummer. The conga pattern reappears here in a slightly more rhythmic variation.

Latin styles come in a seemingly endless variety of forms. The simplest (and one of the best for starting new ensembles) is the bossa nova:

BOSSA NOVA  $\text{♩} = 126$

GTR. *mf*  $C^{6/9}$   $F^{13}$   $C^{6/9}$   $F^{13}$

BASS *mf*

D. S. *mf*

PERC. CONGAS: *mf*

PNO. *mf*  $C^{6/9}$   $F^{13}$   $C^{6/9}$   $F^{13}$

Interesting to note in the bossa is the rhythmic interaction between the separate elements. This is one of the distinguishing features of this wonderfully relaxed-sounding style. Note first in the drum set part that this is a two-bar repeating pattern. The cross-stick part in the snare simulates a modified 2-3 clave beat which takes two measures to cycle. While the guitar figure mimics that pattern, the bass and bass drum do their own thing together on a different rhythm. Each rhythm is fairly simple unto itself, but the combination of the two creates a marvelous rhythmic interaction.

Piano figures are somewhat independent, yet they do not disrupt the overall feel. Notice the side-slipping in the third measure, again appearing on a weak beat. Due to its temporary nature, this does not require a separate chord symbol. Your rhythm players can learn to place this technique appropriately through some experimentation. Our original conga figure returns here and fits right in.

Another common Latin style is the samba. This quicker-paced style uses cut time (2/2) instead of 4/4:

The image shows a musical score for a Samba piece in 2/2 time, with a tempo marking of  $\text{♩} = 144$ . The score is arranged for five instruments: Guitar (GTR.), Bass, Drums (D. S.), Percussion (PERC.), and Piano (PNO.).

- Guitar (GTR.):** Plays a rhythmic pattern of eighth notes and quarter notes. Chord symbols  $C^{\flat 9}$ ,  $F^{13}$ ,  $C^{\flat 9}$ , and  $F^{13}$  are placed above the staff.
- Bass:** Plays a simple bass line with quarter notes and eighth notes. A  $mf$  dynamic marking is present.
- Drums (D. S.):** Features a hi-hat pattern of eighth notes opening on the "and" of two. A  $mf$  dynamic marking is present.
- Percussion (PERC.):** Features a conga-like pattern with quarter notes and eighth notes. A  $mf$  dynamic marking is present.
- Piano (PNO.):** Features a piano accompaniment with chords and moving lines. Chord symbols  $C^{\flat 9}$ ,  $F^{13}$ ,  $C^{\flat 9}$ , and  $F^{13}$  are placed above the staff. A  $mf$  dynamic marking is present.

This is a basic samba pattern. Notice that the bass part is the same rhythmically as the bossa nova, just a lot faster. The set drums consist of hi-hat eighth notes opening on the “and” of two to coordinate with the bass drum note in the same place, then closing on the next downbeat. Drummers attempting to learn this pattern should focus first on coordinating the left and right foot movements, then adding in the hands once the feet are firmly established.

The true Latin clave pattern appears in the auxiliary percussion part. Like the bossa nova, it is a two-bar repeating pattern. Guitar closely mimics the hi-hat and the bass once again coordinates with the bass drum. The piano rhythms are slightly different, but again do not disrupt the rhythmic feel.

The samba has numerous variations. This version uses a more complex drum pattern requiring increased independence of the limbs:

SAMBA  $\text{♩} = 144$

$C^{b9}$   $F^{13}$   $C^{b9}$   $F^{13}$

GTR. *mf*

BASS *mf*

D. S. *mf* CLAVES:

PERC. *mf*

PNO. *mf*  $C^{b9}$   $F^{13}$   $C^{b9}$   $F^{13}$

While the rest of the instruments remain the same, the set drummer now engages all four limbs playing independent rhythms. Replacing the hi-hat eighth notes is a different pattern in the ride cymbal. This frees up the hi-hat to return to pedaled notes on two and four. Once again, to learn this pattern, focus first on the feet and then the ride cymbal, adding toms last. It's challenging, but a great groove every drummer should know.

D. S. *mf* CLAVES:

PERC. *mf*

Another variation reverses the clave pattern from 2-3 to 3-2. Consequently, the ride cymbal pattern is also altered to fit better. If both patterns are learned, they can be interchanged during performance to change up the feel, much like switching from hi-hat to ride cymbal in swing.

The guitar and piano figures provided here are not the only ones that will work, just examples of what WILL work. With increased knowledge and experience, players learn not only what is appropriate for each style, but also what works best specifically for them.

Another style which has gained popularity recently is salsa. The challenge for the rhythm section is to somehow authentically simulate a style that in practice involves multiple percussionists, not just two. Here is a pattern that will work:

SALSA  $\text{♩} = 90$   $C^9$   $F^{13}$   $C^9$   $F^{13}$

GTR.  $mf$

BASS  $mf$

D. S.  $mf$  OPEN/CL. HI-HAT SN. DRUM ON SIDE:

PERC.  $mf$  CLAVES:

PNO.  $mf$   $C^9$   $F^{13}$   $C^9$   $F^{13}$

This is an unusual pattern that combines several simple, but displaced rhythms into a complex-sounding groove. For students not immersed in Cuban or Puerto Rican culture, it takes some getting used to. Notice that several of the rhythms cross over the bar line, a feature that can be uncomfortable at first. In salsa, the bass line often anticipates the next bar by a full beat (as in bars one and three). The bass player must learn to “feel” beat one underneath the tie. The *montuno* part in the piano also crosses the bar in a pattern that, like the clave, repeats every two measures.

Learning this drum pattern can take some doing. Start with the open and closed hi-hat, then add the bass drum. Finally, add in the left hand striking the side of the snare drum timbale-style. With practice, this pattern can become second nature. It’s also possible to turn the clave beat around as in samba:

D. S.  $mf$  OPEN/CL. HI-HAT SN. DRUM ON SIDE:

PERC.  $mf$  CLAVES:

PNO.  $mf$   $C^9$   $F^{13}$   $C^9$   $F^{13}$

In this second variation, the guitar and bass parts don't change, nor does the drum set pattern, but the clave has shifted from a 2-3 to a 3-2 pattern. Also a different style of *montuno* piano is shown here, an octaves pattern that sometimes repeats every two measures, sometimes every four. A greater knowledge can be gleaned from several books on *montuno* piano that are now available. Listening to the recordings of Tito Puente can help all players in learning this style.

As our world view of music is continually expanding, there are other Latin styles that may be encountered; these are just the basics. While the majority of them are expressed in 2/2 (cut time), there are some you may encounter that are in 6/8. Here is an example of the style known as Afro Cuban that has become commonplace in jazz since its introduction to America (consequently in the song "America") by Leonard Bernstein in 1957 as part of his groundbreaking Broadway musical *West Side Story*:

AFRO CUBAN  $\text{♩} = 112$

The musical score is for "AFRO CUBAN" in 6/8 time with a tempo of quarter note = 112. It features five staves: GTR., BASS, D. S., PERC., and PNO. The guitar and piano parts are in treble clef, while the bass is in bass clef. The drum set (D. S.) and percussion (PERC.) parts are in common time notation. The score includes dynamic markings of *mf* and chord symbols:  $C^{b9}$ ,  $F^9$ , and  $C^{b9}$ . The piano part features an octaves pattern. The percussion part is labeled "CABASA" and includes a specific rhythmic pattern.

As with the other Latin styles, Afro Cuban derives its unique rhythmic feel from simple overlapping rhythms that combine to create a fascinating multi-textured groove. The set drum part combines hi-hat and ride cymbal with snare hits on beat two of each bar. Once again, isolating the elements and becoming comfortable with them separately before combining them is the best strategy for drummers learning this pattern. For clues as to accomplishing this feel, check out the song, "La Suerte de los Tontos" from the Stan Kenton recording *Cuban Fire!*

### 3. Conclusion

This overview of the most common styles is in no way a complete compendium of every style that is present in today's jazz scene. But it can help to answer many of the questions that may arise regarding style. In closing **remember this** – the *MOST* important exercise you can do to achieve authentic styles within your ensemble is to *LISTEN, LISTEN, LISTEN!* Make it a point to hear something new every day with your ensemble. The information gleaned by your players through this practice simply cannot be put into words. The results will speak for themselves!