

# Understanding the Modern Rhythm Section

## Outside Pedestrian

[www.outsidepedestrian.com](http://www.outsidepedestrian.com)

**Dr. Anthony Fesmire, guitar**  
Associate Professor, College of the Desert  
[www.anthonyfesmire.com](http://www.anthonyfesmire.com)

**David Lockeretz, bass**

**David Oromaner, drums**  
David O Drums  
[www.davidoromaner.com](http://www.davidoromaner.com)

# BLUE SAMUEL

SAMMY NESTICO

MEDIUM SWING  $\text{♩} = 126$

**GUITAR**

**ELECTRIC BASS**

**DRUM SET**

**GTR.**

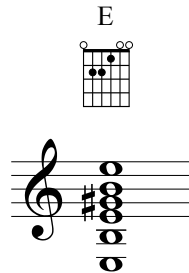
**E.B.**

**D. S.**

# Guitar and the Modern Jazz Band

Dr. Anthony Fesmire

## E Form Bar Chords

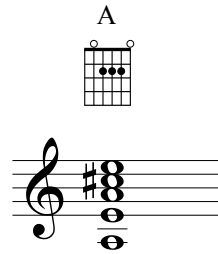


The E chord above is a common open chord on the guitar that makes use of a combination of open strings on fretted notes. Open chords are generally among the first chords that a student will learn on the guitar and include E, A, G, C, D, etc.

The chords diagramed below are standard bar chords based on the E form or shape. Bar chords use one or more fingers to push down multiple strings in the same fret. In the E form bar chords, the three fretted notes are moved up the neck and the open strings are replaced by the barring of the first finger. This makes it possible to play any major chord by moving the E shape up the neck chromatically. The root of each of these chords is on the low E string.

This block contains two rows of guitar chord diagrams and musical notations for E form bar chords. The first row shows F, F#, G (3fr.), G# (4fr.), A (5fr.), and Bb (6fr.). The second row shows B (7fr.), C (8fr.), C# (9fr.), D (10fr.), Eb (11fr.), and E (12fr.). Each chord is represented by a fretboard diagram with a bar across the strings and a musical notation in treble clef below it.

## A Form Bar Chords



The A form bar chords work the same way as the E form bar chords. The A form bar chords are based on the open A chord. The root of each of these chords is on the A string.

B $\flat$	B	C	C $\sharp$	D	E $\flat$
		3fr.	4fr.	5fr.	6fr.

E	F	F $\sharp$	G	G $\sharp$	A
7fr.	8fr.	9fr.	10fr.	11fr.	12fr.

The musical notation consists of two rows of six chords each, written on a staff with a treble clef and a key signature of one sharp (F#). The first row contains B $\flat$ , B, C, C $\sharp$ , D, and E $\flat$ . The second row contains E, F, F $\sharp$ , G, G $\sharp$ , and A. Each chord is represented by a vertical stack of notes on the staff, with a key signature of one sharp (F#) indicated at the beginning of the staff.

## E Form Seventh Chords

There are five common types of seventh chords found in jazz: major 7, minor 7, dominant 7, minor 7 flat 5 (half-diminished), and diminished 7. The following seventh chord examples are based on the E bar chord shape with the root on the low E string. Each shape can be moved up the neck chromatically to play an example of each chord type with any root. Notice that each chord shape contains only four notes. Jazz guitar voicings tend to not double notes.

	F#maj7	Gmaj7	G#maj7	A maj7
Maj7				
	F#7	G7	G#7	A7
m7				
	F#m7	Gm7	G#m7	Am7
7				
	F#m7(b5)	Gm7(b5)	G#m7(b5)	Am7(b5)
m7(b5)				
	F#°7	G°7	G#°7	A°7
°7				

## A Form Seventh Chords

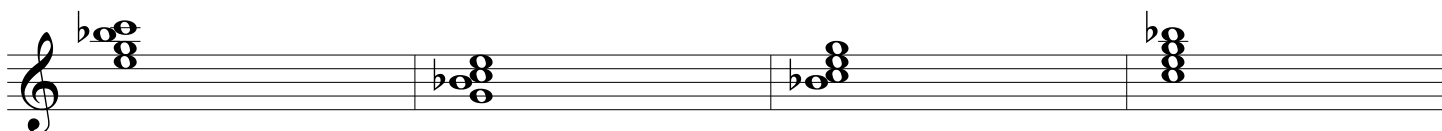
The following seventh chord examples are based on the A bar chord shape with the root on the A string. Each shape can be moved up the neck chromatically to play an example of each chord type with any root.

	Bmaj7	Cmaj7	C#maj7	Dmaj7
Maj7				
	B7	C7	C#7	D7
m7				
	Bm7	Cm7	C#m7	Dm7
7				
	Bm7(b5)	Cm7(b5)	C#m7(b5)	Dm7(b5)
m7(b5)				
	B°7	C°7	C#°7	D°7
°7				

## Advanced Voicing Concepts

### Close Position

There are a large number of possible chord shapes on the guitar. The next four chords are examples of C7 voicings. Each voicing has a different note of the chord as the highest pitch (C, E, G, Bb). Each chord is voiced down from its highest note with the other three notes of the chord as close to the top note as possible. These are known as close position voicings.



### Drop 2

Most close position voicing are difficult, if not impossible, to play on the guitar. A common substitute for the close position voicing is the drop 2. Compare the close position voicing above to each of the drop 2 voicings. The drop 2 voicings are the same as the close position voicing but the second note from the top is dropped one octave.

C7 8fr.      C7 3fr.      C7      C7 5fr.

## Guide Tones

In a jazz rhythm section, it is assumed that the bassist is playing the root of each chord, and guide tones are the third and seventh of each chord joining with the bass to complete the most important notes of any seventh chord.

Dm7                      G7                      Cmaj7

The diagram illustrates the fretboard positions for three chords: Dm7, G7, and Cmaj7. Each chord is shown with a 3-fret position. Below the fretboard diagrams is a musical staff in treble clef showing the guide tones (3rd and 7th) for each chord: Dm7 (F and C), G7 (B and F), and Cmaj7 (E and B). The guide tones are circled and connected by a line, indicating they are the most important notes of the chord.

## Guides Tone with Tension

It is common for guitarists to create three note chord voicings that use guide tones along with one tension.

Dm9                      G13                      Cmaj9

The diagram illustrates the fretboard positions for three chords: Dm9, G13, and Cmaj9. Each chord is shown with a 3-fret position. Below the fretboard diagrams is a musical staff in treble clef showing the three-note voicings (guide tones plus one tension) for each chord: Dm9 (F, C, and Eb), G13 (B, F, and Ab), and Cmaj9 (E, B, and C). The three-note voicings are circled and connected by a line, indicating they are the most important notes of the chord.







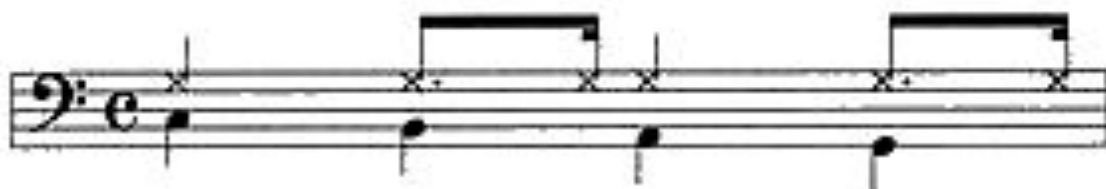
# CREATING JAZZ BASS LINES

COMMENTARY: DAVID LOCKERETZ

EXAMPLES: TOM WARRINGTON

In many styles of music, such as rock, funk and R&B, bassists focus on locking in with the kick drum. However, one of the keys to a good jazz feel is for the bassist to focus on the ride cymbal. In a walking bass line, a good feel is as important as note choice. A good feel comes from making the quarter note seem as thick as possible, which comes from locking in with the ride. Example 1 shows a ride cymbal pattern with the corresponding quarter notes on the bass.

## EX. 1



Jazz bassists need to be comfortable with common chord progressions and their variations. In example 2, we see a 12-bar blues in B-flat, a staple of the jazz repertoire. Beginning bassists can familiarize themselves with this progression simply by playing quarter notes on the roots of each chord.

## EX. 2



Once a bassist becomes comfortable with playing the roots, they can add approach notes before each new chord. In example 3, each new chord is approached from one half-step below. Thus in the first measure, instead of playing four B-flats, the line is three B-flats and a D, approaching the new chord of Eb7 in the second measure from a half-step below. In measure 3, the last quarter note is changed from B-flat to A to create variety.

**EX. 3**

1 Bb7 Eb7 Bb7

5 Eb7 Eb7 Eo7 Bb7/F Eb7 D7(b9) Gaug7

9 Cmin7 F7 Bb7 G7 Cmin7 F7

In example 4, more variety is created by repeating the approach notes. The second beat of measure 2 is the same D that was used to approach the Eb7 chord in the downbeat of the measure. The second quarter note of measure 4 is an A, giving the line more shape.

**EX. 4**

1 Bb7 Eb7 Bb7

5 Eb7 Eb7 Eo7 Bb7/F Eb7 D7(b9) Gaug7

9 Cmin7 F7 Bb7 G7 Cmin7 F7

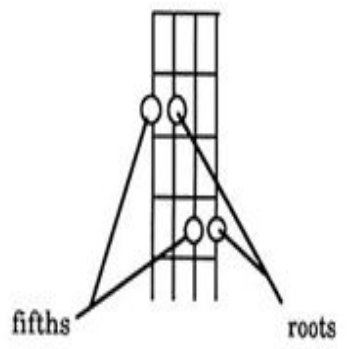
Example 5 introduces 5ths, which are circled. The F in measure 3 is the 5th degree of Bb7; the B-flat in measure 4 is the 5th degree of Eb7. Electric bassists who are new to jazz can be taught to recognize where all fifths fall on the fretboard respective to their roots. Example 6 shows how any fifth can be found by playing the same fret on the next lower string (lower by pitch; physically higher by position).

**EX. 5**

Example 5 consists of three staves of music in the bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notes are as follows:

- Staff 1 (Measures 1-4): Bb7, Eb7, Bb7. Circled notes: F (measure 3), Bb (measure 4).
- Staff 2 (Measures 5-8): Eb7, Eb7, E°7, Bb7/F, Eb7, D7(b9), Gaug7. Circled notes: Eb (measure 5), Bb (measure 6).
- Staff 3 (Measures 9-12): Cmin7, F7, Bb7, G7, Cmin7, F7. Circled notes: F (measure 9), Bb (measure 10).

**EX. 6**



Example 7 introduces octaves. On an electric bass, octaves can be found by moving two strings and two frets over, as seen in example 6. By not limiting themselves to one root note, bassists can make their lines more interesting. The circled notes in measures 4, 6, 8, 9 and 10 are root notes played in a second octave.

**EX. 7**

Example 7 consists of three staves of music in the bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notes are as follows:

- Staff 1 (Measures 1-4): Bb7, Eb7, Bb7. Circled notes: Bb (measure 3), Eb (measure 4).
- Staff 2 (Measures 5-8): Eb7, Eb7, E°7, Bb7/F, Eb7, D7(b9), Gaug7. Circled notes: Eb (measure 5), Bb (measure 6), Eb (measure 8).
- Staff 3 (Measures 9-12): Cmin7, F7, Bb7, G7, Cmin7, F7. Circled notes: F (measure 9), Bb (measure 10).

Example 8 uses double approach notes for each chord, expanding on the concept shown in example 3. Thus, we have two root notes, then a note a whole step below the new chord on beat three and a note one half step below the new chord on beat 4. The Eb7 in measure 2 is approached by a C# (a whole step below) on beat 3 in the previous measure and a D (half step) on beat 4.

**EX. 8**

Musical notation for Example 8, showing a bass line with chords Bb7, Eb7, and Bb7. The notes are circled to show double approach notes.

In example 9, new chords are approached from one half-step *above* (E in the final beat of measure 1 descends a half step to E-flat, the root of the next chord.)

**EX. 9**

Musical notation for Example 9, showing a bass line with chords Bb7, Eb7, Bb7, Eb7, E<sup>o</sup>7, Bb7/F, Eb7, D7(b9), Gaug7, Cmin7, F7, Bb7, G7, Cmin7, and F7. The notes are circled to show approach notes.

In measures 4, 6, 10 and 12 of example 10, a rhythmic figure, called a "drop", is introduced. In these cases, the upper root is played first, then the fifth below it is added (B-flat to F in measure 4; C to G in measure 9, etc). Drops are a way for bassists to add rhythmic interest to their lines while still keeping the basic quarter note feel. Often times the second, shorter note is "ghosted"; when the drop occurs on the second or fourth beat, as in measures 9 and 12, the rhythm often corresponds to the ride cymbal. Though usually notated a dotted quarter followed by a sixteenth, drops are played more like a triplet quarter and eighth (traditional swing eighths). Like fills for drummers, drops are most effective when used in moderation.

**EX. 10**

The musical notation for Example 10 consists of three staves of bass clef music in 4/4 time. The first staff (measures 1-4) has chords Bb7, Eb7, and Bb7. The second staff (measures 5-8) has chords Eb7, Eb7, Eo7, Bb7/F, Eb7, D7(b9), and Gaug7. The third staff (measures 9-12) has chords Cmin7, F7, Bb7, G7, Cmin7, and F7. Circled notes in measures 4, 6, 9, and 12 illustrate the 'drop' technique.

These ideas are solid, simple to understand building blocks that can help beginning jazz bassists familiarize themselves with the feel, style and repertoire. They also serve as good fundamental exercises for more advanced bassists. No matter how accomplished a bassist may be, their role remains the rhythmic and harmonic foundation of the ensemble.

# Jazz Drums Perspective

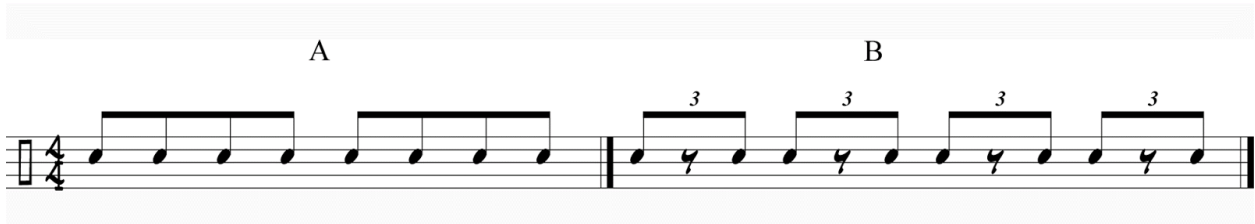
## David Oromaner

### I. Drummer/Bassist Relationship

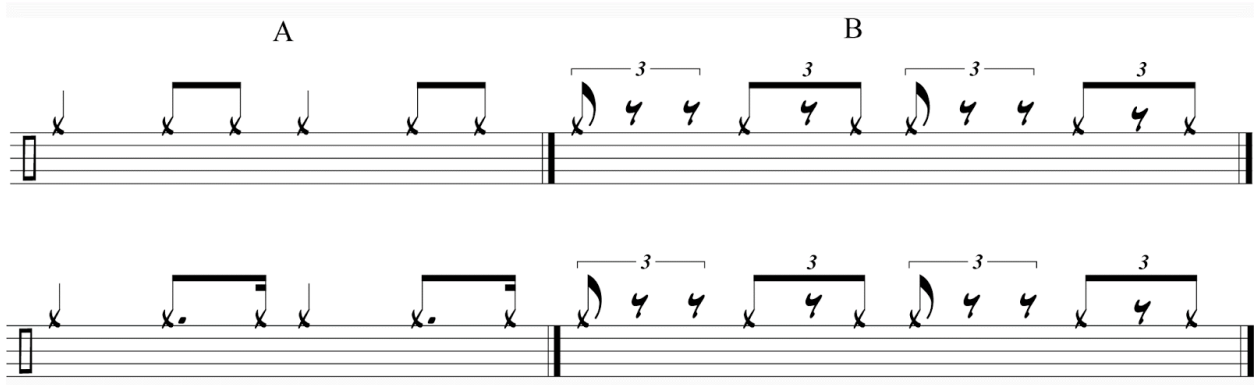
- In rock, R&B, and blues the bass player locks in with the bass drum
- In jazz the bass player locks in with the ride cymbal

### II. Jazz Interpretation

Eighth notes are interpreted as eighth note triplets.

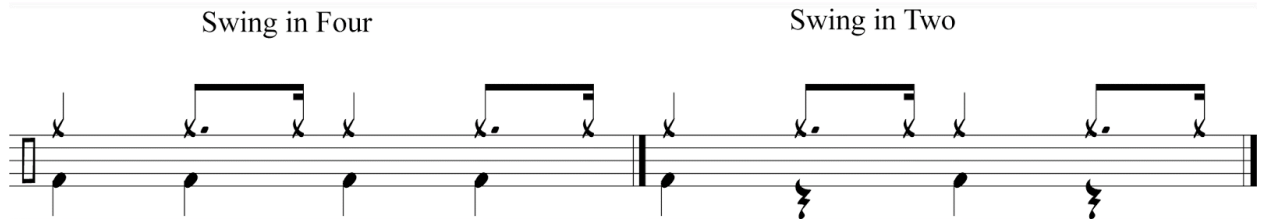


Triplet subdivision is felt throughout entire swing pattern:



### III. Jazz Drums Notation

- Drummer usually only given a basic “guide.”
- Fills are usually not written in.
- Bass drum notation is written in usually as a guide to what rhythm the bass player is playing.





- If feathering hasn't been developed yet we recommend only playing the bass drum to accentuate ensemble accents.
- Exceptions could be certain styles like old time swing and second line.

#### IV. Jazz Ride Feel (All about the Quarter Note)

- Avoid accenting beats 1 and 3 (exception being the two feel)
- Most drummers will accent the 2 and 4 which is fine; accentuating all the quarter notes will make the band swing harder.

