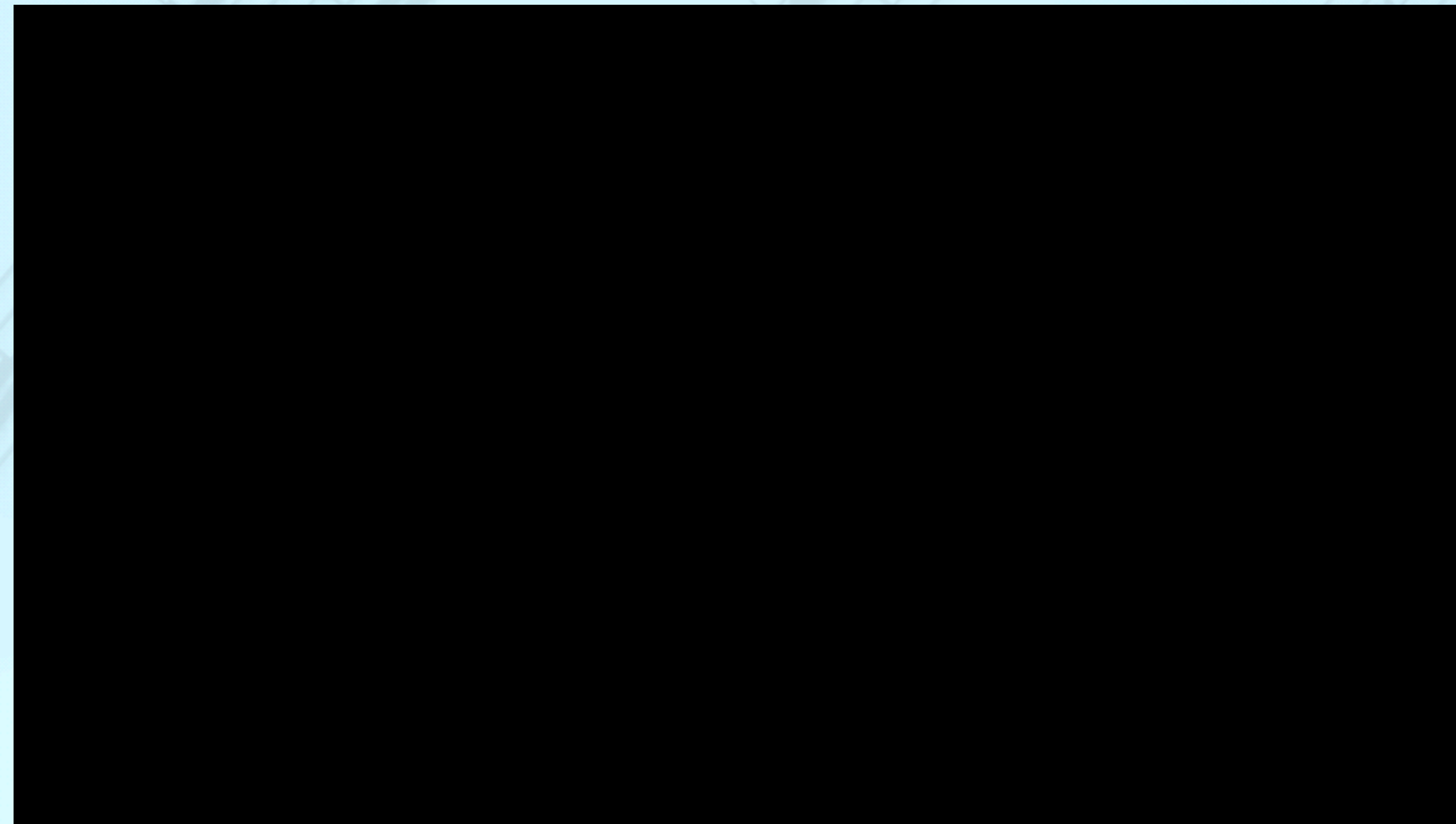


THE PEPLOWSKI PROJECT



DAVID LARSEN



Swing Harder

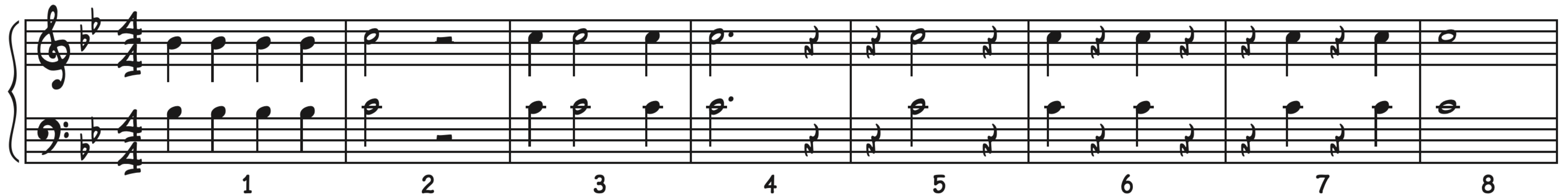
Improving your ensemble through proper articulation

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Swing Harder - Improving your ensemble through proper articulation

The long note articulations:

- All notes get a hard tongue. Almost like a mini accent. (>)
- All notes are stopped with the tongue. The end of the note should be clearly defined. (-3 or -4)
- All notes should start with a tongue. No breath starts.
- All notes should be slightly separated. There is almost no call for true legato notes.

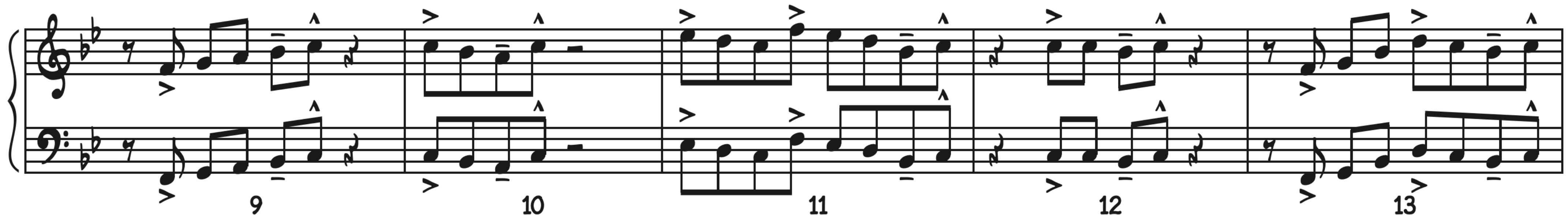


The image shows a musical score for piano in 4/4 time, spanning eight measures. The key signature has two flats (B-flat and E-flat). The score illustrates articulation techniques for long notes. Measures 1-4 show a sequence of notes in the right hand, with the first measure containing four quarter notes (F4, G4, A4, B4) and the subsequent measures containing half notes (B4, A4, G4, F4). The left hand provides a bass line with quarter notes (F3, G3, A3, B3) in the first measure, followed by half notes (B3, A3, G3, F3) in the subsequent measures. Measures 5-8 show a sequence of notes in the right hand, with the first measure containing four quarter notes (F4, G4, A4, B4) and the subsequent measures containing half notes (B4, A4, G4, F4). The left hand provides a bass line with quarter notes (F3, G3, A3, B3) in the first measure, followed by half notes (B3, A3, G3, F3) in the subsequent measures. The score is numbered 1 through 8 below the measures.

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Eighth note articulations:

- Accents are the most important part of swing. These notes should have a hard accent and tongue. (>)
- The first and last note of any line gets an accent.
- The highest note of any line gets an accent.
- The note that begins a new direction gets an accent.
- The second to last eighth note is long, unaccented, and followed by the short accented eighth note.



The image shows a musical score for piano accompaniment, consisting of two staves (treble and bass clef) in 4/4 time. The music is in a key with one flat (B-flat major or D minor). The score is divided into five measures, numbered 9 through 13. Each measure contains eighth notes. The notation includes various articulation marks: accents (>) and accents with a wedge (^) above the note. The notes are primarily eighth notes, with some beamed eighth notes. The rhythm is consistent across the measures, with a strong emphasis on the first and last notes of each measure.

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Off-beat articulations:

- Offbeat eighth and quarter notes should be played short. Even if two eighth notes tied together start on an offbeat, they will be played short.
- Longer offbeat notes will get a big accent and a hard cut-off.
- When in doubt, it is best to err on the side of short rather than long.
- When offbeat eighth notes are tied in the middle of a long string of eighths, that note is typically played long with an accent.

The image shows a musical score for piano, measures 14 through 19. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is in a 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by off-beat articulations, including accents and slurs. The notes are primarily eighth and quarter notes. The measures are numbered 14, 15, 16, 17, 18, and 19. The score is set against a background of faint musical notation.

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In Practice:

- Regular practice is key. Pick a chart, lead sheet, or exercise that helps students play together.
- Encourage students to write in articulations and cut-offs. Minus 2 (-2) would mean the note stops of two.
- Marcato (^) = Heavy tongue, detached, accent. Think “dawt”.
- Accent (>) = Heavy tongue, very slight detachment, think of a sixteenth rest or less. Some composers will put an accent where a marcato should be.
- Tenuto (-) = Long with a little accent. Still has a tongue stop.
- Staccato (.) = A short note without an accent. Less common in jazz. Typically it will indicate that the note should be light and quiet.

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In Practice:

- When playing a series of eighth notes, the accents are most important.
- The hard tongue at the beginning and end of each line is also very important.
- Have students mark in high-note accents to help remind them to tongue.
- It is important to emphasize that the eighth note before the last one is less accented and long.
- For advanced players, ghosted notes can be added to the lowest pitch in a line.

The image shows a musical score for piano, measures 20 through 24. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music consists of eighth notes in both the treble and bass staves. The notes are: 20: G4, A4, Bb4, C5; 21: C5, Bb4, A4, G4; 22: G4, A4, Bb4, C5; 23: C5, Bb4, A4, G4; 24: G4, A4, Bb4, C5. The score includes various articulation marks: accents (>) on the first and last notes of each measure, and high-note accents (^) on the Bb4 notes. The eighth note before the final note of each measure is marked with a longer note value and a less prominent accent, as described in the text.

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Warm-Up Exercises:

- A great way to start every rehearsal. A quick run down of the articulations can be very useful.
- The most important concepts to stress are found in this simple exercise.
 - Start notes together
 - Stop notes with a tongue
 - Tongue clearly with good separation

A musical score for piano, measures 47-53, in 2/4 time. The key signature has one flat (B-flat). The score is written for both treble and bass clefs. The melody in the treble clef consists of quarter notes and eighth notes, with various articulation marks such as accents (^), slurs (>), and breath marks (v). The bass clef part provides a simple accompaniment with quarter notes and eighth notes. Measure 53 ends with a fermata and a '-2' marking, indicating a two-measure rest.

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Exercises:

Difficult Client



Heavy Shuffle ♩ = 132

A Opt. Solo Vamp

A13 C9 A13 D9 E13

D13 F9 D13 G9 A13

A13 C9 A13 D9 E13

D13 F9 D13 G9 A13

C13 E^b9 C13 F9 G13

E^b9 D^b9 F9 G13 C13 C13 E^b9 C13 F9 G13

E^b9 D^b9 F9 G13 C13 E^b9 C13 F9 G13

E^b9 D^b9 F9 G13 C13 E^b9 C13 F9 G13

7 8 9 10 11 12 13 14

The musical score is for a jazz ensemble and includes parts for Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Trpt.), Trombone (Tbn.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drm.). The score is in 4/4 time with a tempo of 132 beats per minute. It features a 'Heavy Shuffle' feel. The key signature has two sharps (F# and C#). The score is divided into two sections: a main section (measures 7-10) and an 'Opt. Solo Vamp' section (measures 11-14). The vamp section is marked with a box containing the letter 'A'. Chord changes are indicated above the staff lines. The drum part shows a shuffle pattern with triplet eighth notes.

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Exercises:

- Work on uniform short notes. Ensure that quarters are not rushing.
- Get the second of the two eighths to be louder than the first.
- Try to get students to ghost lower notes in a “U-shaped” line.

Articulation Exercises



The image shows a musical score for three staves, each with a key signature of one flat (B-flat) and a tempo of 120. The score is divided into four measures. The first measure has a treble clef and a key signature of one flat, with a tempo of 120. The second measure has a bass clef and a key signature of one flat, with a tempo of 120. The third measure has a treble clef and a key signature of one flat, with a tempo of 120. The fourth measure has a bass clef and a key signature of one flat, with a tempo of 120. The first staff is labeled A¹³ and the second staff is labeled D¹³. The third staff is labeled A¹³ and the fourth staff is labeled A¹³. The score includes various articulation marks such as accents (^) and slurs.

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Exercises:

E

A. Sax.
T. Sax.
B. Sax.
Trpt.
Tbn.
Gtr.
Pno.
Bass
Drm.

39 40 41 42 43 44 45 46



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Exercises:

- Make sure that each note has a clear tongue.
- In the last measure, the sound should stop on beat 2.



E

A. Sax.

T. Sax.

B. Sax.

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Exercises:

F *D.S. al Fine*

A. Sax. E9

T. Sax.

B. Sax.

Trpt.

Tbn.

Gtr. G9 F9 E^b9 D^b9 F9 G13 C⁹

Pno. G9 F9 E^b9 D^b9 F9 G13 C⁹

Bass G9 F9 E^b9 D^b9 F9 G13 C⁹

Drm.

47 48 49 50 51 52 53 54



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Exercises:

- A strong tutti shout section is a great place to practice articulations.
- Get each section to play with a uniform sound.
- It can also help to get the balance of the ensemble more even.
- Reinforce the rules and try to emulate and play along if you can.



F

A. Sx.

T. Sx.

B. Sx.

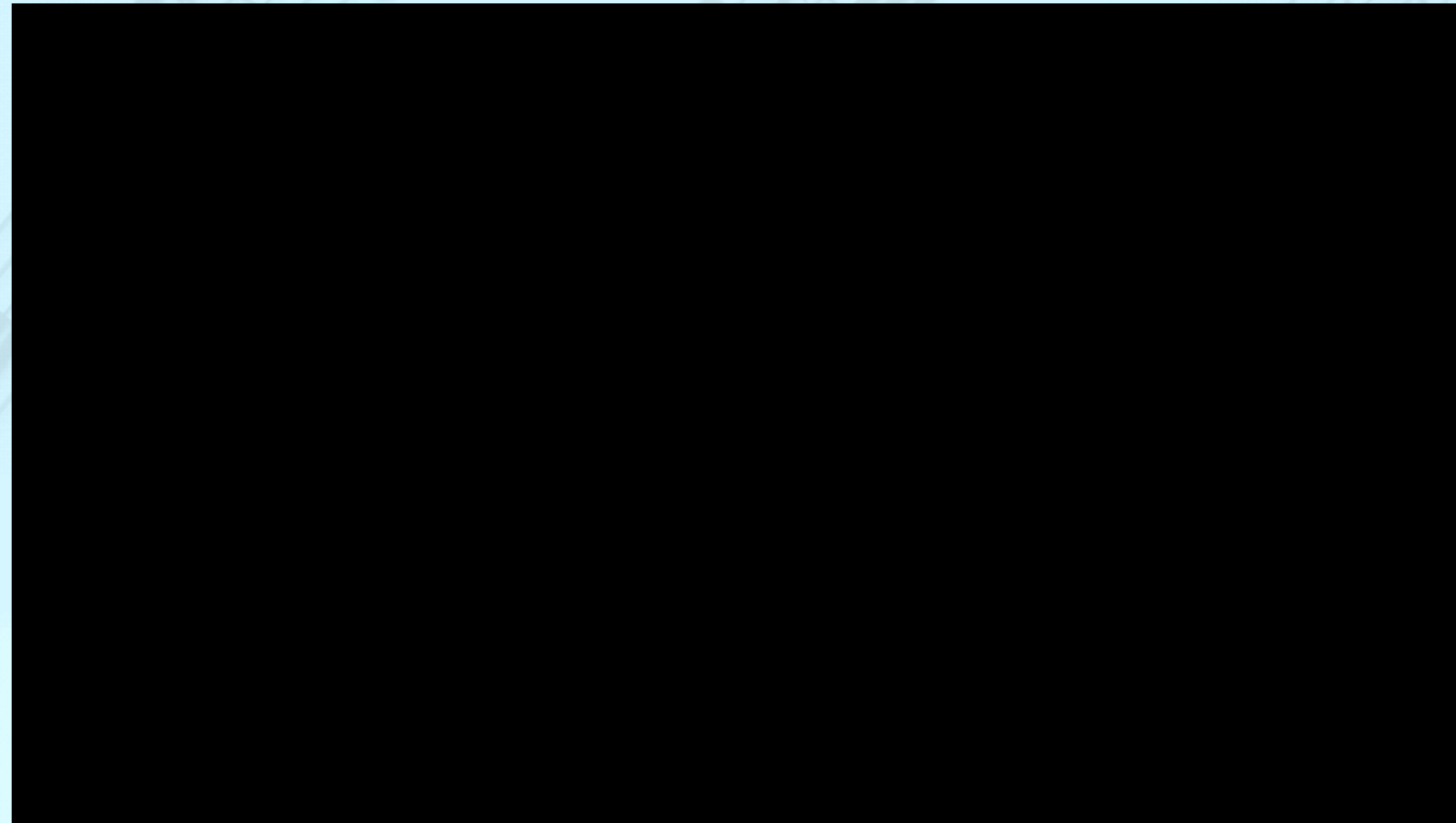
E9

D.S. al Fine

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More info at: <https://larsenjazz.com/lecture-notes>

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