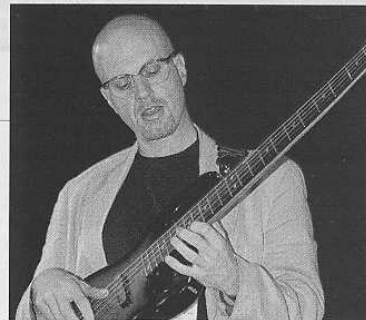


Woodshed



The Right Foot By Ed Friedland

Road Maps



We've looked at the notes on the staff, rhythms up to 16th-note triplets, key signatures, and time signatures, and if you've been supplementing your practice with lots of new material, you've got a decent grasp on reading. So you're ready to start taking "reading gigs," right? Not yet. There's more to learn before you can read in the real world. One important skill is the ability to follow an arrangement's "road map," or form. Repeat signs, first and second endings, *DS*, *DC*, *al fine*, codas, and the like are all signs telling you where you need to go in a piece of music. Being able to interpret these "road rules" is just as important as being able to read the notes.

To start, let's look at repeat signs and first and second endings, which tell you a lot about a chart's basic form. Look at Ex. 1, which has a swing-feel 16th-note groove (mercifully written out in straight 16ths, with the feel indicated in the upper left corner). The chart has three sections, marked by rehearsal letters A, B, and C—another important indicator to help you find your way. Section A repeats—so you play it twice—and it has a first and second ending. After the second ending, you go to section B, which also repeats. After playing B twice, move on to C, which has three different endings.

How do you figure out all this? First, find the repeat sign (⌊) at the end of bar 8. It indi-

cates that when you reach the end of that bar, you should go back immediately to the beginning of the chart and start again. The second time you play section A, skip the first ending (indicated by "1" below an enclosing line) and go directly to the second ending (indicated by "2"). Instead of a repeat sign, the second ending ends with a thin double line. This indicates you play straight through to section B.

Note that the arranger has bracketed B with two repeat signs. When you reach B's eighth bar, the left-facing repeat sign (⌋) tells you to go back to the right-facing repeat sign (⌊) and play that section again, moving on to C after the second time through. Repeat signs also bracket section C, but this time the arranger has written three endings. This does not mean you get to play only the ending you like best! Instead, play up to and through the first ending, where the left-facing repeat sign tells you to go back to the right-facing repeat sign that begins the section. On the second time through, skip the bar under the first-ending line and go directly to the second ending. Since the second ending also contains a repeat sign, go once again back to the repeat sign under letter C. This time, play the section through, skip the first and second endings, and go on to the third ending, where the thick double bar line plus *fine* tell you the

tune is over. Even though it looks like a comment on your playing, *fine* (FEE-nay) is actually Italian for "that's all, Ace."

You may be wondering why there wasn't a right-facing repeat sign at the beginning of section A, as there were at the beginning of the other repeated sections. The reason is a matter of arranger preference. Many arrangers omit that initial sign—as we have—when a section repeats back to the chart's beginning. Some use the initial repeat sign; both methods mean the same thing.

Before you start to perform any chart, take time to study its road map. Look for repeat signs and various endings. It also helps to mentally "fast forward" through the form, taking all the repeats and endings as though you were playing it. Take your time on this month's chart, follow the form, and—while you're at it—play the right notes! Next time we'll cover more road map signposts. ♪

Ed Friedland seldom stops to ask directions, but he always folds his maps right. An upcoming book will compile gather many of his BASS PLAYER instructional stories; in the meantime you can find several at www.bassplayer.com/trenches.

Ex. 1

Swing 16ths

A B \flat 7

1

E \flat 7 D \flat 7 B \flat 7

1. | 2.

5

10 **B** Eb7 Bb7 Eb7 Bb7

14 Eb7 Bb7 G7 C7 F7

18 **C** Eb7 Edim7 Eb7 1. Db7

2. 3. 2. Db7 3. Fine



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Road Maps, Part 2

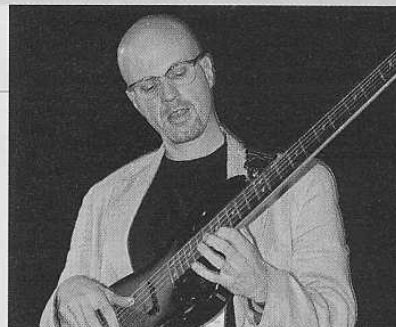
Last time we started looking at chart-reading “road maps,” and we learned about repeat signs and first and second endings.

Here are some more road signs you’ll see: *DS*, *DC*, and coda signs all indicate “shortcuts” you need to make through a chart in order to follow the form. *DC* is short for *da capo*, Italian for “from the head.” It means go back to the chart’s beginning. *DS* stands for *dal segno*, “from the sign.” It tells you to jump back to a spot indicated by a special symbol; in this month’s chart (Ex. 1) you’ll find it at the beginning of bar 5 (under the rehearsal letter). The coda sign indicates a jump to a new section, most often the ending. In our chart there’s a coda sign at the end of bar 10. In more complex forms, the coda sometimes returns to the top of the chart, with the ending marked by a double coda sign.

Here’s the rundown on this month’s chart. Start at the intro and play through the first

ending, and then repeat from letter A through the second ending (skipping the first ending). Play through letter B. At the end of B’s eight bars, observe the *D.S. al coda*. It tells you to go back to the sign at A and then play through to the coda sign just before the first ending. At that point, skip down to the coda sign near the end of the chart. After the coda’s four bars, there’s a *D.C. al dbl coda*. This tells you to play from the beginning (*DC*) until you see the double coda sign; then skip down to the bottom of the form and play the one-bar double coda. Beneath that bar you’ll see the word *Fine*, “the end.”

This chart contains a few more new road signs. These are all shortcuts copyists use to save time and ink—the less ink on the page, the easier it is to read. In the intro, bars 3 and 4 are marked with a double slash below the number “2.” That’s a two-bar repeat, telling you bars 3 and 4 are exactly the same as the previous two bars. The last four bars of B are marked with a



four-bar rest, telling you to lay out for four bars. The coda’s second and third bars contain one-bar repeats, so those bars are played exactly like the first bar of the coda.

When you read a chart, stay focused on the road map—it helps to review the form mentally before you play. Remember you can miss a note here or there, but if you blow the form you’ll create a big mess. If you get lost, look to a sympathetic bandmate to cue you with rehearsal letters.

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Ex. 1

Intro

1

5

9

13

17

23

DbI Coda

D.S. al Coda

DbI Coda

D.C. al dbl Coda

Fine

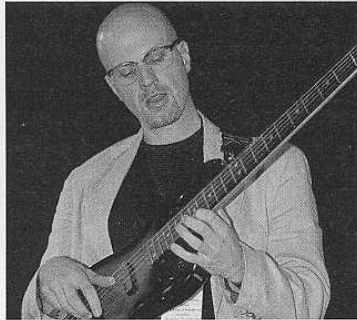


The Right Foot By Ed Friedland

Road Maps, Finale

With last month's Italian lesson fresh in your mind, here's an opportunity to use your newfound music-interpretation skills. Ex. 1 is the big finale of the hit Broadway show *Fuggedaboutit!*—the story of a bass player trying desperately to cope with the rigors of reading music. Since theater music tends to be dramatic, there are lots of expressive markings to help you interpret the score in the spirit the composer envisioned.

Pay attention to the tempo markings—you don't want to steamroll through a *ritard* or drag on an *accelerando*. The page includes several



fermatas followed by new tempos; usually the conductor gives one or two beats during the hold to cue the new tempo. In bar 6 of letter A, a *ritard* occurs while you hold a dotted half-note. Watching the conductor and listening to the drummer will help you catch the pickup note on the “and” of four and nail the down-beat of the next bar, marked *grandioso*. How do you make a whole note *grandioso*? It's all in the attitude—play it big, baby! The next bar contains a held note marked *fp* (*fortepiano*). This means start out loud and suddenly become soft. You may need to control this with a volume

Intro

♩ = 100 *Andante*

1

A *a tempo*

5

9 *Grandioso*

B *Presto*

13

17 *Agitato*

