



## LESSON 2

*HARLINGEN HIGH SCHOOL, RONNIE RIOS, DIRECTOR  
PHOTO CREDIT - MARIA CORONADO*

# MEET COUNT BASIE

### NATIONAL STANDARDS

Developing a vocabulary; Learning about swing style; Critically reviewing a performance.

#### **Objective:**

The student will learn more about the big band through listening and performance.

## Vocabulary

**Call-and-Response** - A musical phrase in which the first part of the phrase is sung or performed and is responded to or echoed by one or more performers.

## REVIEW

In Lesson 1 the students were exposed to the early history of jazz music, the blues, form, swing and how and when big bands began.

## WARM - UP

In Lesson 1 we were introduced to a warm-up exercise. Play it now! (First 16 measures only - *“Not Quite Moten” - chord version.* )

## LESSON DEVELOPMENT

In this lesson we will learn more about the history of big bands and are introduced to the Basie style of swing.

The big band became the main jazz ensemble during the “Swing Era” from the 1930s to mid 1940s. The music of this era creates the foundation of big band music in the swing style.

Important big band leaders during the swing era included Chick Webb, Jimmie Lunceford, Fletcher Henderson, Cab Calloway, Joe “King” Oliver, Benny Moten, Jay McShann, Count Basie, Duke Ellington, and Benny Goodman.

## ***COUNT BASIE AND HIS ORCHESTRA***

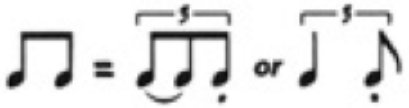
Count Basie was a part of the new music that was born in Kansas City in the late 30s. The Count Basie Orchestra (big bands were frequently called "orchestras" even though it was a band) became the most popular big band in KC using head arrangements, riffs, 12-bar blues, call-and-response, and improvisation. The band was certainly built on the concept of swing.

The Basie band had fabulous musicians, among them were Lester Young, tenor sax; Buck Clayton, trumpet; Sweets Edison, trumpet; Jimmy Rushing, vocalist; and an incredible rhythm section called the “All-American Rhythm Section.”



*The Basie band always played with precision and emotion. We will use the Basie band as a model to teach swing and build the foundation for the big band.*

One of the most important concepts of swing style is the proper interpretation of swing eighth notes. Many people interpret swing eighth's as



; this is the closest way to visually describe swing eighth's when the music is written with a strong underlining triplet pulse as we learned in the previous lesson. In this way learning to sub-divide is essential to defining and performing styles correctly.

Swing music is *sub-divided* into a triplet feel. The slower the tempo the more predominate swing eighth notes become, the faster the tempo, the less so.



*To develop a true sense of swing the player must listen to exemplars of the style. Listening and imitating are two of the most important tools in learning the jazz style.*

*Let's listen to "Moten Swing" a swing tune as performed by the Count Basie Orchestra  
Snap your fingers on beats 2 and 4.*

<https://www.youtube.com/watch?v=88bZ8fbS3bk>

**ON LINE LISTENING - COUNT BASIE ORCHESTRA (1959) "Moten Swing" 4:51**

## ASSESSMENT

What section of the band was the first you heard?	rhythm section
What other sections did you hear?"	brass (trumpet, trombone), sax
What solo instruments did you hear?	piano, tenor sax, trumpet

Listening to a piece one time is good, but to really understand it repeated listening is necessary. Help the students to hear; style, form, swing, articulation, balance, blend, sound, intonation, tempo, jazz nuances, dynamics, and much more.

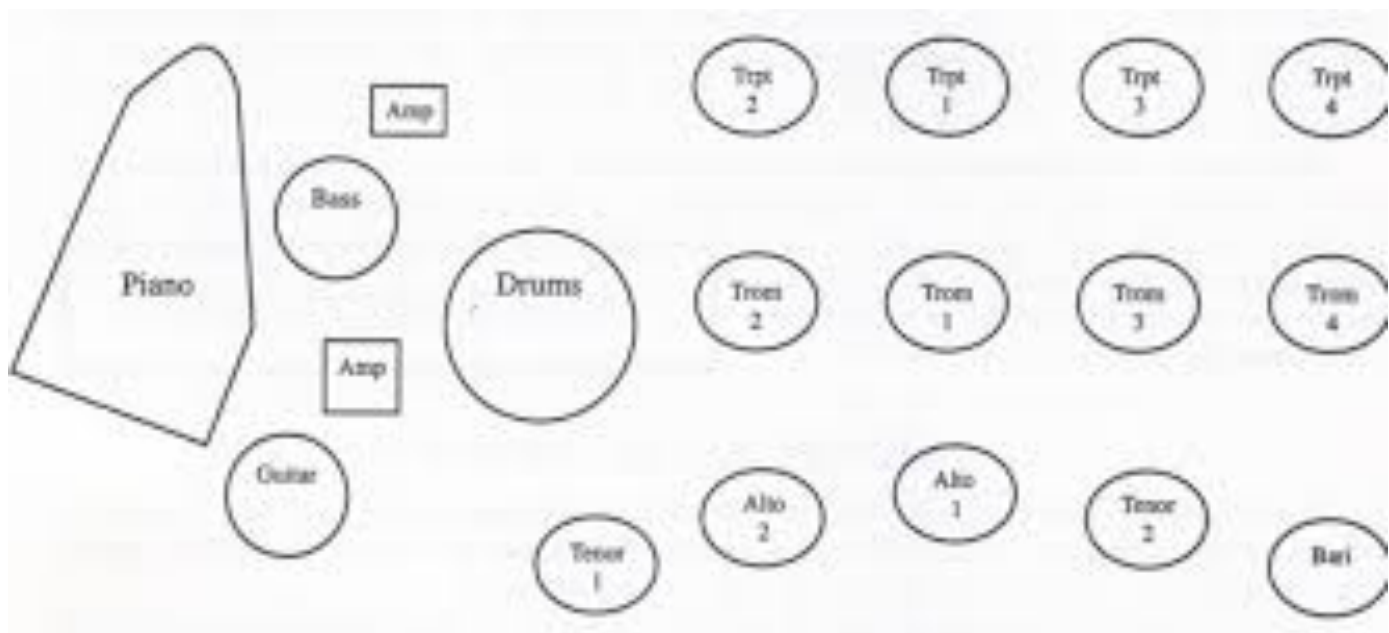
## ON LINE LISTENING - COUNT BASIE ORCHESTRA "Moten Swing" - 4:51

How can we look like the Basie band?

First we need to have the proper set-up for the Big Band.

The diagram shown is the standard big band set-up that has evolved over the years. The set-up is important to the sound of the band. You will see in the set-up chart the proper placement for all musicians.

Example 2.1 - illustrates the standard set up for a big band.





*Notice how close together the rhythm section and the wind players are to each other. Take a photo of your band, then show it to them and point out improvements that can be made.*

Today's big bands typically consist of a standard instrumentation of five saxophones (2 alto saxophones, 2 tenor saxophones, 1 baritone saxophone,) 4 trumpets, 4 trombones, piano, bass, drums, and sometimes guitar. It is traditional to have only one player on a part.

### How can we begin to sound like the Basie Band?

We can begin to sound like the Basie Band by:

1. having the rhythm section focus on listening and swinging together.
2. having the horn section listening carefully to each other and blend.

The sound of the Basie Band and others like it playing swing style have common elements. Swing style music is basically acoustic music. Therefore appropriate sounding instruments are a good start.

Let's learn more now about playing in the swing style. We will listen to and then play the chord version of "Not Quite Moten."

Track 2.1 - "Not Quite Moten" chord version - score at end of lesson

*Let's listen to each instrument in the rhythm section as they play together. Then we add winds and play the entire chord version.*

## CLOSURE

As a prelude to the next lesson listen to and follow along the melody of *“Not Quite Moten” - Melody Version.* The form will be AABA plus an extra A section to end the chart.

Track 2.2 - *“Not Quite Moten” melody version - score at end of lesson - listen to it and then play it - all winds are now playing the melody.*



YouTube is a free source of listening to jazz music. For sure listen again to *“Moten Swing” by Count Basie.*

Listen to and follow along the melody line of *“Not Quite Moten” - melody version.* Then play it.

For fun explore other Basie tunes in the swing style like *“One O’Clock Jump,”* and *“Jumpin’ at the Woodside.”*

**END OF LESSON 2**

# NOT QUITE MOTEN

(MELODY VERSION)

COMPOSED BY JOSE ANTONIO DIAZ  
ARRANGED AND ORCHESTRATED BY SAMUEL TUCKER, Sr.

♩ = 120 SWING!

1ST ALTO SAXOPHONE  
2ND ALTO SAXOPHONE  
1ST TENOR SAXOPHONE  
2ND TENOR SAXOPHONE  
BARITONE SAXOPHONE  
1ST TRUMPET  
2ND TRUMPET  
3RD TRUMPET  
4TH TRUMPET  
1ST TROMBONE  
2ND TROMBONE  
3RD TROMBONE  
4TH TROMBONE  
FLUTE  
VIBRAPHONE  
GUITAR  
PIANO  
BASS  
DRUMS

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NOT QUITE MOTEN (UPDATED 12/12/17)

3

9 17

ALTO SAX.1  
ALTO SAX.2  
TEN. SAX.1  
TEN. SAX.2  
BAR. SAX.

TRP.1  
TRP.2  
TRP.3  
TRP.4

TBN.1  
TBN.2  
TBN.3  
S. TBN.

FL.

VIB.

GTR.

PNO.

BASS

DR.



25 4

ALTO SAX.1  
ALTO SAX.2  
TEN. SAX.1  
TEN. SAX.2  
BAR. SAX.  
TRP.1  
TRP.2  
TRP.3  
TRP.4  
TBN.1  
TBN.2  
TBN.3  
E. TBN.  
FL.  
VIB.  
GTR.  
PNO.  
BASS  
DR.

Chord progression for GTR and PNO:

- Dm7 G7(b9) Cmaj7 Am9
- Dm7 G7(b9) Cmaj7 Am9
- Bbm7 Eb7 Ab6

ALTO SAX.1  
ALTO SAX.2  
TEN. SAX.1  
TEN. SAX.2  
BAR. SAX.

TRP.1  
TRP.2  
TRP.3  
TRP.4

TEN.1  
TEN.2  
TEN.3  
B. TEN.

FL.  
VIB.  
GTR.  
PNO.  
BASS  
DR.

Chord progression for GTR and PNO:  
 8<sup>th</sup>m7 Eb7 8<sup>th</sup>m7 Eb7 8<sup>o</sup>7 Eb7 Ab<sup>6</sup> 8<sup>th</sup>m7 Eb7 Ab<sup>6</sup>

Drum notation includes a 4-measure rest and a *mf* dynamic marking.

6

ALTO SAX.1

ALTO SAX.2

TEN. SAX.1

TEN. SAX.2

BAR. SAX.

TPT.1

TPT.2

TPT.3

TPT.4

TEN.1

TEN.2

TEN.3

B. TEN.

FL.

VIB.

GTR.

PNO.

BASS

DR.

Chords:  $Bbm7$ ,  $Eb7$ ,  $Bbm7$ ,  $Eb7$ ,  $Bb7$ ,  $Eb7$ ,  $Ab6$ ,  $Ab7$

# NOT QUITE MOTEN

(CHORDS VERSION)

COMPOSED BY JOSE ANTONIO DIAZ  
ARRANGED AND ORCHESTRATED BY SANGIL TEJEDA, SR.

$\text{♩} = 120$  SWING!

Musical score for 'Not Quite Moten' (Chords Version). The score is arranged for a jazz band and includes parts for the following instruments:

- 1ST ALTO SAXOPHONE
- 2ND ALTO SAXOPHONE
- 1ST TENOR SAXOPHONE
- 2ND TENOR SAXOPHONE
- BARITONE SAXOPHONE
- 1ST TRUMPET
- 2ND TRUMPET
- 3RD TRUMPET
- 4TH TRUMPET
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- BASS TROMBONE
- FLUTE
- VIBRAPHONE
- GUITAR
- PIANO
- BASS
- DRUMS

The score is written in 4/4 time with a swing feel. The key signature is B-flat major. The tempo is 120 beats per minute. The score is marked with dynamics such as *mf* and *f*. The guitar and piano parts include chord diagrams and chord names:  $A\flat^6$ ,  $B\flat m^7$ ,  $E\flat 7$ ,  $B\flat m^7$ ,  $E\flat 7$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat^6$ ,  $B\flat m^7$ , and  $E\flat 7$ . The drums part includes a 4-measure rest in the final measure.

9 17

ALTO SAX.1 *mf*

ALTO SAX.2 *mf*

TEN. SAX.1 *mf*

TEN. SAX.2 *mf*

BAR. SAX. *mf*

TPT.1 *mp*

TPT.2 *mp*

TPT.3 *mp*

TPT.4 *mp*

TBN.1 *mp*

TBN.2 *mp*

TBN.3 *mp*

8. TBN. *mp*

FL. *mp*

VIB. *mf*

J. GTR. *mp*

PNO. *mp*

A. BASS *mp*

DR. *mp*

Chord symbols:  $A\flat^6$ ,  $B\flat m^7$ ,  $E\flat 7$ ,  $B\flat m^7$ ,  $E\flat 7$ ,  $B^{\circ} 7$ ,  $E\flat 7$ ,  $A\flat^6$ ,  $D^{\circ} 7$ ,  $G^7(b9)$ ,  $C^{maj} 7$ ,  $A m^{\circ}$

ALTO SAX.1  
ALTO SAX.2  
TEN. SAX.1  
TEN. SAX.2  
BAR. SAX.

TRP.1  
TRP.2  
TRP.3  
TRP.4  
TEN.1  
TEN.2  
TEN.3  
B. TEN.

FL.

VIOL.

J. GRE.

*Dm7 G7(b9) Cm(b9) Am9 Dm7 G7(b9) Cm(b9) Am9 Eb7 Ab6 Bbm7*

PNO.

*Dm7 G7(b9) Cm(b9) Am9 Dm7 G7(b9) Cm(b9) Am9 Eb7 Ab6 Bbm7*

A. BASS

DR.

The musical score is arranged in a standard orchestral layout. The top section contains the saxophone section (Alto Sax. 1 & 2, Tenor Sax. 1 & 2, Baritone Sax.), followed by the brass section (Trumpets 1-4, Trombones 1-4). Below the brass are the Flute, Vibraphone, and Drums. The piano and double bass parts are at the bottom. The score includes dynamic markings such as *mf* and *f*. The piano part includes a sequence of chords: Eb7, Bbm7, Eb7, Gb7, Ab6, Bbm7, Eb7, Ab6. The drum part features a solo section starting at measure 33, marked with a '4' above the staff.

ALTO SAX.1  
ALTO SAX.2  
TEN. SAX.1  
TEN. SAX.2  
BAR. SAX.

TRP.1  
TRP.2  
TRP.3  
TRP.4

TBN.1  
TBN.2  
TBN.3  
B. TBN.

FL.

VIB.

T. GTR.

PNO.

A. BASS

DR.

Detailed description of the musical score: This page contains the musical notation for measures 1 through 6 of a jazz ensemble piece. The score is arranged in a standard orchestral format with staves for various instruments. The saxophone section (Alto, Tenor, Baritone) and trumpet section (four players) have melodic lines, with some players playing sustained notes. The trombone section (four players) provides harmonic support with sustained notes. The flute and vibraphone have melodic lines. The guitar and piano parts are primarily chordal, with the piano part showing chord voicings. The bass line is a walking bass line, and the drums provide a steady rhythmic accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score concludes with a double bar line at the end of measure 6.