



LESSON 1

UNIVERSITY OF NORTH FLORIDA JAZZ ENSEMBLE 1
J.B. SCOTT, DIRECTOR
PHOTO CREDIT - LIGHT MOODS PHOTOGRAPHY

BIG BANDS AND SWING

NATIONAL STANDARDS

Developing a vocabulary; analyzing a performance; developing listening skills

Objective:

The student will learn about the early history of jazz, and the big band.

Vocabulary

Big Band - a large jazz ensemble that typically includes 5 saxophones, 4 trumpets, 4 trombones, and a rhythm section of piano, bass, drums, guitar and sometimes vibes.

Swing Style - in jazz music a rhythmic “feel” where the pulse or beat along with the melody and harmony creates a feeling of rocking back and forth.

Jazz - music developed in the United States from the musical and rhythmical roots of Africa, blended with American and western European influences at the start of the twentieth century in New Orleans.

Sub-divide - the dividing of the pulse or beat into smaller units

Groove – the sense of propulsive rhythmic "feel" or sense of "swing." In jazz, it can be felt as a repeated pattern.

Form - the structure of a piece of music. An example of two common jazz forms are the "blues" and the "32-bar song form, AABA."

LESSON DEVELOPMENT

Born in New Orleans at the turn of the century, jazz owes its beginnings to the blending of several elements present at that time including military music, classical music, piano music, vocal music, and small ensembles. These elements combined with the infusion of music the slaves brought from the churches via their African and American heritage, and the boogie-woogie of the piano in blues form. All blended into a new music, *jazz*.

The *big band* is a music ensemble that originated in the United States. Through the years various names have been applied to the big band including; jazz band, jazz ensemble, dance band, jazz orchestra, and stage band.

Listening is an essential part of the approach to successfully developing a big band. Directed listening tips will inform the students in the way the jazz masters learned their craft.

Jazz became the popular music of the day in the 20's and 30's. One of the classic recordings of the day was "West End Blues" featuring Louis Armstrong (trumpet and vocal), and Trummy Young (trombone).

Listen to Louis Armstrong playing and singing "West End Blues." Snap your fingers or clap on beats 2 and 4 for a jazzy feeling following his famous trumpet solo. Avoid snapping on 1 and 3 as that does not work well with the music.

ON LINE LISTENING - LOUIS ARMSTRONG PERFORMING "West End Blues" - 3:20

<https://www.youtube.com/watch?v=W232OsTAMo8>



Other examples of Louis Armstrong include , "St. Louis Blues," and "When the Saints Go Marching In." Encourage the students to listen to these and others.

Big bands evolved from smaller ensembles during the 1920's "Jazz Age". Another important early jazz performer and arranger was Fletcher Henderson.

Listen to another of the prominent early jazz performers and arrangers Fletcher Henderson. You will again hear the blues form which is typical of early jazz. The music is "Sugar Foot Stomp." Tap your foot on the strong down beats (2 and 4.)

ON LINE LISTENING - FLETCHER HENDERSON PERFORMING "Sugar Foot Stomp" - 2.59

<https://www.youtube.com/watch?v=CU0ybjKEuX8>

ASSESSMENT - Questions for students

Where did jazz originate?	United States, New Orleans
Name two of the early jazz masters?	Louis Armstrong and Fletcher Henderson
What is the form of the two pieces we heard?	Blues

What is Swing?

Swing is defined by professional drummer Jonathan Joseph as drawing the audience into the pulse of your rhythm. He says swing is a feel and the only way to understand the feeling is to understand how the rhythm moves.

Let's take a look at what people look like when they are having fun and dancing to swingin' music.

<https://www.youtube.com/watch?v=tCc6ft3xmPs>

How Can We Swing?

Now that we have seen what the rhythm looks like in terms of dance, let's learn how to generate that feeling or emotion.

In order to help us generate a swing feel, let's look at another rhythm called the blues shuffle. This rhythm can be described as the mother of the swing feel.

Listen to this recording of "Sweet Home Chicago."

<https://www.youtube.com/watch?v=79vCiXg3njY>

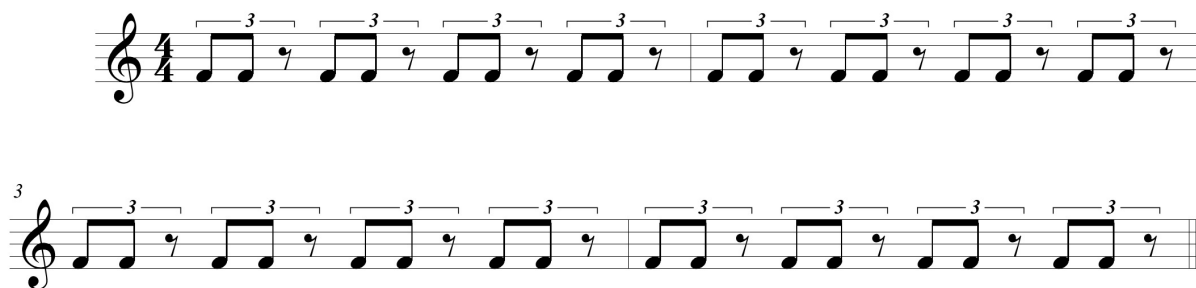
Following are a series of exercises that the entire band will play on concert F using eighth note triplets. An eighth note triplet is a quarter note divided into three equal eighth notes. Think of the bounce that the shuffle had and apply that to each exercise.

This sub-division of the beat will help us to create a groove. A *groove* is the sense of propulsive rhythmic "feel" or sense of "swing". Let's play these sub-divisions.

Exercise 1.1- Track 1.1 uses the 1st and 2nd partials of the eighth note triplet. Let's think of these eighth notes as partials - part of the whole beat in this case.

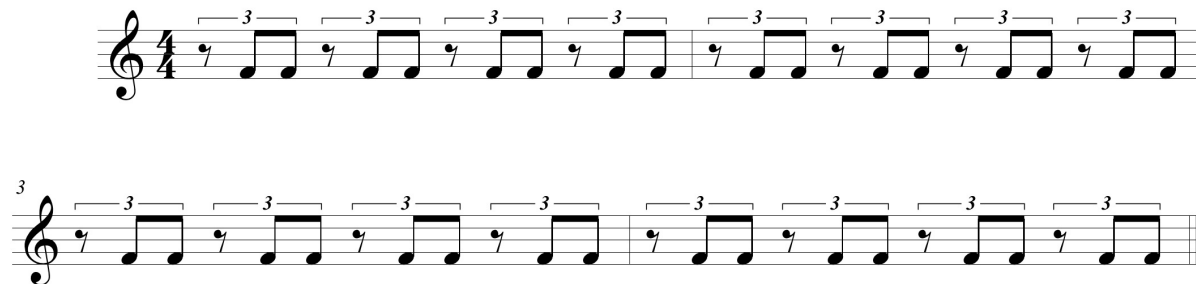
All exercises in this lesson are quarter note = 120 beats per minute.

Exercise 1.1 - swing



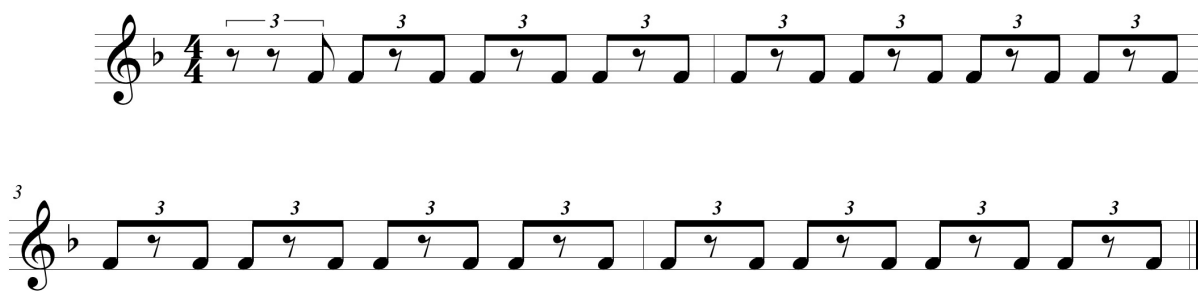
Exercise 1.2 - Track 1.2 uses the 2nd and 3rd partials

Exercise 1.2 - swing



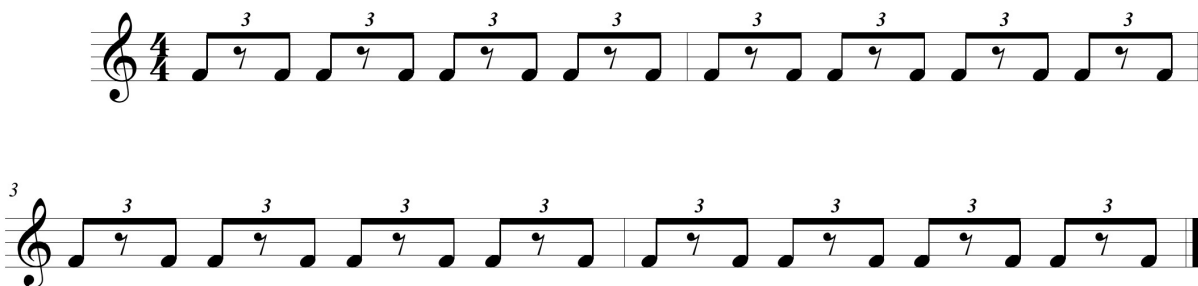
Exercise 1.3 - Track 1.3 uses the 3rd and 1st partials.

Exercise 1.3 - swing



Exercise 1.4 - Track 1.4 uses the 1st and 3rd partials.

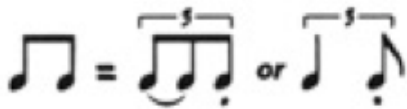
Exercise 1.4 - swing





These 4 exercises will create the foundation for the students to understand and perform in the swing style. Be sure everyone is able to perform them precisely.

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



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

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

We have created a warm-up exercise for your big band. As we listen to it follow along with the music. Then we will play it.

“Not Quite Moten” - rhythm and chord versions

Our first piece “Not Quite Moten” is composed by Jose Antonio Diaz and arranged by Samuel Jackson, Sr., in a medium tempo with a swing feel. There will be four versions - rhythm, chord, melody and the chart. It is patterned after “Moten Swing.”

In this rhythm version you will hear only rhythm section. In the chord version we will hear winds playing long notes in a medium tempo with a swing feel. along with very basic rhythm section parts. Music typically has a form (structure) of sections. The "Not Quite Moten" arrangement has an AABA form. Meaning two 8-measure A sections that

are the same, a contrasting B section, then another A section, therefore AABA form. In this lesson we will only play the AA section, so stop at measure 17.

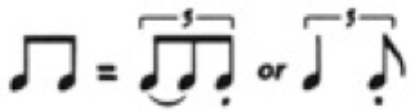


Introduce each rhythm section instrument and what they will be playing. Do so in a layering manner, adding one instrument at a time, in the following order, until all are playing together.

Identify each rhythm section instrument (bass, drums, guitar and piano) as they play in a jazz style, then we will all play.

Bass - quarter note pattern on chord roots (play first 16 measures only). If the bass player is a capable reader go directly to the bass part in the score of the chord version of “Not Quite Moten.” Lesson 5 will provide more details for the bassist.

Drums - play quarter notes on the ride cymbal until secure then swing eighths notes on the ride cymbal - after that is secure continue and add the hi-hat on beats 2 and 4 . Lesson 6 will provide more details for the drummer.



Guitar - simple 3 note chords on each beat shows notes and tablature. Lesson 7 will provide more detailed information for the guitarist.

Slash notation represents beats of the measure to help the improviser keep their place in the music and the chord progression.

Guitar Exercise 1.5 - (No Track) - in all exercises the tempo is quarter note = 120 bpm.

For as long as needed, the guitarist can simply play the the single note root of each chord. Follow along with the form and use the slash notation to help keep time with the music. Slash notation represents beats of the measure to help the improvisor keep their place in the music and the chord progression.

Exercise 1.5 - guitar

The image displays four staves of guitar notation for Exercise 1.5. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The notation consists of four measures per staff, with slash notation indicating the rhythm. The chords for each measure are as follows:

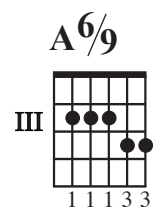
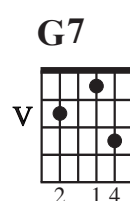
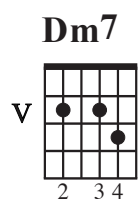
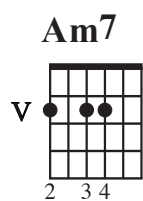
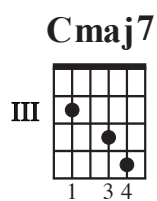
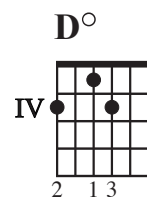
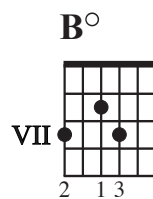
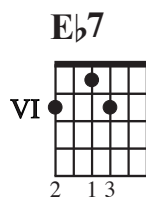
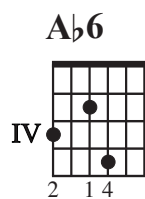
- Staff 1 (Measures 1-4): A \flat 6, B \flat m7, E \flat 7, B \flat m7.
- Staff 2 (Measures 5-8): E \flat 7, A \flat 6, B \flat m7, E \flat 7.
- Staff 3 (Measures 9-12): A \flat 6, B \flat m7, E \flat 7, B \flat m7.
- Staff 4 (Measures 13-16): E \flat 7, A \flat 6, D \flat 7, G \flat 7b9.

The staves are labeled 'Guitar' on the left. The first staff is labeled 'Guitar', the second 'Gtr.', the third 'Gtr.', and the fourth 'Gtr.'. The measures are numbered 1, 5, 9, and 13 at the beginning of each staff.

For now use only the chords played in the first 16 measures. The roman numerals indicate the guitar fret, the 5th fret would be represented by the roman numeral, V. As you learn more of the piece refer to all of the chord voicings here.

Exercise I.6 - (No Track) - a guitar chord chart for “Not Quite Moten.”.

Not Quite Moten



Piano Exercise 1.7 - (No Track) right hand only - 4 note chords . Lesson 8 will provide more detailed information for the pianist.

Exercise 1.7 - Piano 4 note chords

Piano

5

Pno.

9

Pno.

13

Pno.

Chords: A \flat 6, A \flat 6, B \flat m7, E \flat 7, B \flat m7, E \flat 7, A \flat 6, B \flat m7, E \flat 7, A \flat 6, B \flat m7, E \flat 7, A \flat 6, B \flat m7, E \flat 7, A \flat 6, D07, G7 \flat 9

Track 1.5 - “Not Quite Moten” *rhythm version* - this has the entire rhythm section playing - listen to it and then play.

We have created a warm-up exercise for your big band. As we listen to it follow along with the music. Then we will play it.

Track 1.6 - “Not Quite Moten” - *chord version* - score shown in Director book, student books show their individual parts.

Winds - whole notes, work on balance, and clarity of sound, - (play first 16 measures only - the AA sections).

The sound file includes entire tune - today you could stop at m. 17.



This warm-up exercise (the first 16 measures - the AA section of our first arrangement) is created to use as a teaching tool.

CLOSURE

Play Track 1.6 - “Not Quite Moten” - *chord version* again. Have the students continually listen for balance, clarity and groove. If time allows review the lesson and listen again to the Louis Armstrong and Fletcher Henderson recordings.



The YouTube is a free source of listening to jazz music. You will find all recommended recordings online. Play “Not Quite Moten” *chord version* along with the recording.

Everyone look ahead at the individual lesson (lessons 5 through 11) for their instrument. They will provide valuable information.

END OF LESSON 1

(CHORDS VERSION)

COMPOSED BY JOSE ANTONIO DIAZ
ARRANGED AND ORCHESTRATED BY SAMUEL JACKSON, JR.

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

9 17 3

ALTO SAX.1 *mf*

ALTO SAX.2 *mf*

TEN. SAX.1 *mf*

TEN. SAX.2 *mf*

BARI. SAX. *mf*

TPT.1 *mp*

TPT.2 *mp*

TPT.3 *mp*

TPT.4 *mp*

TBN.1 *mp*

TBN.2 *mp*

TBN.3 *mp*

B. TBN. *mp*

FL. *mp*

VIB. *mf*

J. GTR. *mp*

PNO. *mp*

A. BASS *mp*

DR. *mp*

Chord progression for J. GTR. and PNO.:

- Ab⁶ Bbm⁷ Eb⁷ Bbm⁷ Eb⁷ B^o7 Eb⁷ Ab⁶ D^o7 G7(b9) Cmaj⁷ Am⁹

