



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 diagram shows with the triplet feel.



; this is the closest way to visually describe swing eighth's when the music is written with a strong underlying 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.

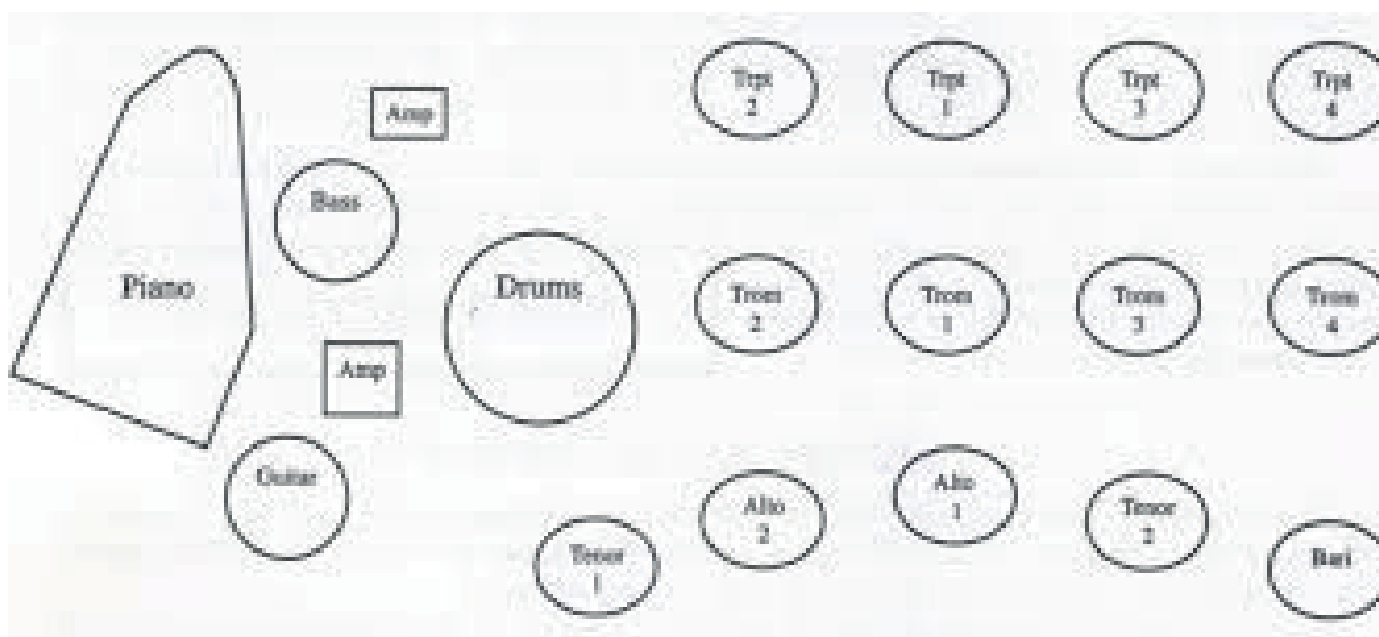
ON LINE LISTENING - COUNT BASIE ORCHESTRA "Moten Swing" - 4:51

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. Various additional instruments such as clarinet, F horn, baritone horn, vibes, and tuba can be placed on the sides or near similar instruments.

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, listen then play - 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.

HAS BEEN WITHDRAWN FROM JAZZ ZONE
AND IS BEING REPLACED
NOT QUITE MOTEN

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.



Practice the chord version and listen to and follow along the melody line of “Not Quite Moten.”

For fun explore other Basie tunes on YouTube in the swing style like “One O’Clock Jump” and “Jumpin’ at the Woodside.” Listen carefully for the sax section and the entire ensemble blend. Check out how the rhythm section swings together as a unit. Listen to hear how each of the other sections play so relaxed, tight, and clean.

END OF LESSON 2

RECORDED NOVEMBER 21, 2016 BY THE UNIVERSITY OF NORTH FLORIDA JAZZ BAND - J.B. SCOTT, DIRECTOR

NOT QUITE MOTEN

(MELODY VERSION)

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

BASS TROMBONE

FLUTE

VIBRAPHONE

GUITAR

PIANO

BASS

DRUMS

4/4

NOT QUITE MOTEN HAS BEEN WITHDRAWN FROM JAZZ ZONE AND IS BEING REPLACED

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NOT QUITE MOTEN (UPDATED 12/12/17)

3

9 17

ALTO SAX.1 *mf*

ALTO SAX.2 *mf*

TEN. SAX.1 *mf*

TEN. SAX.2 *mf*

BARI. SAX. *mf*

TPTR.1 *mf*

TPTR.2 *mf*

TPTR.3 *mf*

TPTR.4 *mf*

TBN.1 *mf*

TBN.2 *mf*

TBN.3 *mf*

S. TBN. *mf*

FL. *mf*

VIB. *mf*

GTR. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

HAS BEEN NOT QUITE MOTEN
AND IS BEING WITHDRAWN FROM JAZZ ZONE
REPLACED

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

mf

4

NOT QUITE MOTEN (UPDATED 12/12/17)

NOT QUITE MOTEN (UPDATED 12/12/17)

6

ALTO SAX.1

ALTO SAX.2

TEN. SAX.1

TEN. SAX.2

BARI. SAX.

TPT.1

TPT.2

TPT.3

TPT.4

TEN.1

TEN.2

TEN.3

B. TEN.

FL.

VIB.

GTR.

PNO.

BASS

DR.

HAS BEEN WITHDRAWN FROM JAZZ ZONE AND IS BEING REPLACED BY NOT QUITE MOTEN

8th 7 Eb7 8th 7 Eb7 8th 7 Ab6 Ab6

NOT QUITE MOTEN

(CHORDS VERSION)

COMPOSED BY JOSE ANTONIO DIAZ
ARRANGED AND ORCHESTRATED BY SAMUEL JACKSON, 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
BASS TROMBONE
FLUTE
VIBRAPHONE
GUITAR
PIANO
BASS
DRUMS

Has been withdrawn from Jazz Zone and is being replaced

Chords: Ab⁶, Bbm⁷, Eb⁷, Bbm⁷, Eb⁷, Bbm⁷, Eb⁷, Ab⁶, Bbm⁷, Eb⁷

Drums: 4

NOT QUITE MOTEN (UPDATED 12/12/17)

ALTO SAX.1

ALTO SAX.2

TEN. SAX.1

TEN. SAX.2

BARI. SAX.

TRP.1

TRP.2

TRP.3

TRP.4

TBN.1

TBN.2

TBN.3

B. TBN.

FL.

VIB.

J. GRE.

PNO.

A. BASS

DR.

HAS BEEN NOT QUITE MOTEN
AND IS BEING REPLACED

NOT QUITE MOTEN (UPDATED 12/12/17)

ALTO SAX.1

ALTO SAX.2

TEN. SAX.1

TEN. SAX.2

BARI. SAX.

TPTR.1

TPTR.2

TPTR.3

TPTR.4

TBN.1

TBN.2

TBN.3

B. TBN.

FL.

VIB.

J. QTR.

PNO.

A. BASS

DR.

HAS BEEN WITHDRAWN FROM JAZZ ZONE
NOT QUITE MOTEN
AND IS BEING REPLACED

ALTO SAX.1

ALTO SAX.2

TEN. SAX.1

TEN. SAX.2

BAR. SAX.

TPT.1

TPT.2

TPT.3

TPT.4

TBN.1

TBN.2

TBN.3

S. TBN.

FL.

VIB.

J. QTR.

PNO.

A. BASS

DR.

HAS BEEN WITHDRAWN FROM JAZZ ZONE
NOT QUITE MOTEN
AND IS BEING REPLACED

NOT QUITE MOTEN (UPDATED 12/12/17)