



LESSON 4

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PHOTO CREDIT SUZETTE NIESS*

PLAYING LIKE BASIE

NATIONAL STANDARDS

Learning about swing style articulation and continuing to develop the jazz language.

Objective:

The student will discover an understanding of the auditory approach to jazz by listening and imitating the syllables.

Vocabulary

Jazz Rhythm Dialect – the musical pronunciation of the jazz genre. The pronunciation of the jazz language is acquired through the use of syllables that help create the natural rhythmic feel of swing.

AABA form - form is the overall structure of the music. AABA describes the sections of the form. A 32-measure form in which the melody A is stated twice, followed by a contrasting melody B referred to as the bridge, followed by a restatement of the first melody A section.

Bridge – a contrasting 8-measure segment.

Nuance - a subtle difference in expression or sound.

Scoop - a jazz nuance primarily for wind instruments that begins below the written pitch and ascends to the pitch.

REVIEW

In Lesson 3 we continued to review and develop the jazz language. We listened to the Count Basie Orchestra rhythm section perform in a swing style. We were introduced to the melody version of what will be our first full arrangement *“Not Quite Moten.”*

WARM-UP

Play *melody version of “Not Quite Moten”* from Lesson 3. This will create the foundation for the current lesson.

LESSON DEVELOPMENT

Jazz like all other music genre gets its momentum from the interpretation of its rhythm. Rhythm is fundamental to creating the feeling for swing. Developing a jazz rhythm dialect naturally creates a rhythmic understanding through feeling the pulse of the music.



Teaching jazz is an aural tradition and players must become comfortable with all the nuances of the performance that is being imitated. Repetition during the learning phase of the dialect is key to successful performance.

To play like Basie swing and groove are essential. Listen to both in “Moten Swing.” Snap your fingers on beats 2 and 4 to help you get into the music and experience the groove and the swing feel.

In “*Not Quite Moten*” most eighth notes in a group will be played long and legato unless marked otherwise. Generally speaking an eighth note at the end of a phrase or before a rest is played short. A long note after a rest is typically accented.

The conceptual approach of the jazz rhythm dialect is rooted in the feel of the rhythm of spoken syllables. This approach can help develop a natural feel to swing and help young players understand the concept of swing.

Many different syllables can be used to imitate the appropriate feel of jazz. The ones we have chosen are but one example. Encourage all students to sing the syllables along with the next track.

In our book the following syllables will apply:

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Du full value eighth and quarter notes

Dot short eighth and quarter notes

Du, Da connector eighth note

Dah sustained note

Daht strong, detached accent

Exercise 4.1 - Track 4.1 - “Not Quite Moten” melody version

Listen to Track 4.1 following the line as written with the appropriate jazz inflections, including long and short notes, accents, and swing eighths. Listen carefully!

As we listen to “Not Quite Moten” look at Exercise 4.1. Follow the first 16 bars as played with jazz inflections.

Exercise 4.1 - Not Quite Moten - Articulations

The image displays the first 16 bars of the melody for "Not Quite Moten" in 4/4 time, written in the key of B-flat major (two flats). The notation is presented in four staves, each containing four measures. The melody is characterized by various articulations, including accents, slurs, and swing eighths. The first staff (measures 1-4) begins with a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter note B4. The second staff (measures 5-8) starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The third staff (measures 9-12) begins with a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter note B4. The fourth staff (measures 13-16) starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The notation includes various articulations such as accents, slurs, and swing eighths.

Exercise 4.2 - Track 4.2 - “Not Quite Moten” melody version

Look and listen to Exercise 4.2 then we will sing along with it.

Exercise 4.2 - Syllables - A Section

dot du du dot dot dot dah dot dot du dot dah

5 dah dot dot du da du da du dot dot 1. du du da

9 2. dah du da du dot

ASSESSMENT

Observe the students as they sing the syllables in Exercise 4.2. It is important to stress the swing feel. Review the syllables with the students.

After the students successfully perform the above, have them play it on their instruments.

Next we will learn the remainder of “*Not Quite Moten*,” The piece is written in AABA form. That is a 32-measure form in which the melody A is stated twice, followed by a contrasting melody B referred to as the bridge, followed by a restatement of the first melody A section.



Notice that “Not Quite Moten” (melody version) has articulations that make it sound more jazzy. Discuss this with the students and suggest they mark their music.

Listen to Exercise 4.3 - the AAB section of the melody. We will then sing along with it.

Exercise 4.3 - Track 4.3 - “*Not Quite Moten*” melody version AAB

Notice that the second and fourth measures of the B section have scoops into the first two notes of each measure. A scoop is a jazz nuance that begins below the written pitch and ascends to the pitch. Practice this first without the scoops and then without.

Exercise 4.3 - Syllables - B Section

dah du dot du du du da dot dah du dot du du du da dot

dah dot du dah dah dot du dah

After the A and B sections are completed, we are ready to play the entire AABA melody of “Not Quite Moten.” All of the winds will play the melody and the rhythm section will play their parts. Let’s first listen to the recording and then play it. Follow along with “Not Quite Moten” melody version

play “Not Quite Moten” - melody version AABAA, notice that the tune has an additional A section at the end.

CLOSURE

Review the entire lesson to be sure all understand the content. Play the melody version of “Not Quite Moten.”



Review the entire lesson at home. Practice the melody version of “Not Quite Moten.”

END OF LESSON 4

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
REWRITTEN AND REORCHESTRATED BY BRADLEY JACKSON, SR.

$\text{♩} = 120 \text{ SWING}$

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

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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

S. TBN.

FL.

VIB.

QTR.

PNO.

BASS

DR.

6

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

S. TBN.

FL.

VIB.

QTR.

PNO.

BASS

DR.

