8th Grade Junior High Music

**JAZZ UNIT**

**What is Jazz?**

I. **Jazz is America’s Music**

A. Jazz was born in the \_\_\_\_\_\_United \_\_\_\_\_\_ \_\_\_\_\_\_States\_\_\_\_\_.

1. Jazz was born out of the \_\_\_\_African \_\_\_\_\_\_ \_\_\_\_\_American\_\_\_\_\_\_ experience in America.

Combining \_\_\_\_\_African\_\_\_\_\_ & \_\_\_European\_\_\_\_\_\_\_ musical traditions.

2. Jazz evolved from \_\_\_\_work songs\_\_\_\_\_\_\_, \_\_\_\_\_spirituals\_\_\_\_\_\_\_\_\_\_\_\_\_,

\_\_blues\_\_\_\_\_\_\_, \_\_\_\_brass band music\_\_\_\_\_, and \_\_\_ragtime\_\_\_\_\_.

3. Jazz first appeared in the city of \_\_\_New Orleans\_\_\_\_\_\_ in the early\_\_1900s\_\_\_.

4. \_\_\_\_African\_\_\_\_\_\_ \_\_\_Americans\_\_\_\_\_\_\_\_ created the major elements of jazz and were

the ones who led the changes for many decades.

B. Jazz is American music, because it is a perfect example of \_\_\_\_democracy\_\_\_\_\_\_\_\_\_.

1. Individual \_\_\_\_freedom\_\_\_\_\_ but with responsibility to the \_\_\_group\_\_\_\_.

II. **Improvisation**

A. \_\_\_\_\_Improvisation\_\_\_\_\_\_\_\_\_ is the key element of jazz.

1. Outside of music, it is \_\_inventing\_\_\_\_ something on the spur of the moment to

a certain \_\_situation\_\_\_.

2. In music, it is when \_\_\_musicans\_\_\_\_\_ perform a different

\_\_\_interpretation\_\_\_\_\_ each time they \_\_\_play\_\_\_\_\_ the same tune.

3. An example of improvisation in everyday life is regular conversation. Jazz musicians do the

same with their \_\_instruments\_\_\_\_\_\_. It is a \_\_\_musical \_\_\_\_\_

\_\_\_conversation\_\_\_\_\_\_.

Show the Jazz Improvisation/Conversation analogy sheet from Lesson Plan 2, Section II (p. 2/2 of teacher packet)

B. Jazz is like a \_\_\_\_\_languge\_\_\_\_\_\_\_\_\_\_.

1. Language communicates \_\_\_\_\_thoughts\_\_\_\_\_\_\_\_ and \_\_\_\_ideas\_\_\_\_\_\_\_.

2. Language cannot express \_\_\_emotions\_\_\_\_ like music.

3. Jazz musicians, through \_\_\_improvisation\_\_\_\_\_\_\_, create “\_\_\_\_emotion\_\_\_\_\_ of

the \_\_\_moment\_\_\_\_\_\_”.

4. Jazz is different than \_\_classicl\_\_\_\_\_\_ \_\_\_music \_\_\_ in how it is written.

Classical music: \_written down ahead of time & played the way the composer wrote it\_

Jazz: \_most of the music is “spontaneously composed” – depends on how the musicians feel at that given moment\_

Requires the listener\_\_to be alert at all times\_.

A piece of jazz music is \_\_never\_\_\_\_ \_\_played\_\_\_\_ the same way twice.

C. In jazz, it is more about the \_way\_\_ a song (tune) is played instead of \_\_what\_\_ tune is played.

1. Jazz musicians can create new \_elements\_\_ and \_moods\_\_ to any song.

2. Jazz musicians have their own, unique way of \_\_playing\_\_ \_their\_\_ \_instruments\_.

3. You must \_\_listen\_\_ a lot to jazz to hear the difference. The more you listen, the more

you can recognize a particular player by his/her \_playing\_.

**Jazz Recordings**

Found on web site under Lesson Plan, Section III

1.*Chameleon* – Herbie Hancock 2. *The Entertainer* – John Arpin

3. *How High the Moon* – Ella Fitzgerald 4. *Lonely Woman* –Ornette Colman

5. *Take Five* – The Dave Brubeck Quarter 6. *Main Stem* – Duke Ellington

**Basic Jazz Musical Elements**

1. Note – a single \_pitch\_\_ of \_music\_\_

2. Melody – a group of \_notes\_\_ played in \_succession\_

3. Chord – two or more different \_notes\_ produced at the same time

Chords produce \_harmony\_.

Chords create \_emotion\_\_.

Jazz chords are made up of \_3\_\_ to \_6\_ notes.

Chords played in succession are called a \_chord\_\_ \_progression\_.

Play the explanation from web site under Lesson Plan 2, Section I (p. 3/3 in teacher packet.

4. Accompaniment – the \_background\_ music

5. Improvisation – playing something that is not \_written\_ ahead of time.

6. Syncopation – accenting or \_emnphasizing\_ the \_weak\_ beat – the \_”upbeats”\_\_ beat.

(When your foot is in the air when you are tapping the beat.)

Syncopation = \_natural\_ for jazz musicians/No syncopation = \_boring\_

7. Instruments

a. \_saxophone\_ e. \_bass\_

b . \_trumpet\_ f. \_guitar\_

c. \_trombone\_ g. \_drums\_

d. \_piano\_ h. \_voice\_

Use notes from teacher packet under Lesson Plan 2, Section IV (p. 2/2) to talk about the sound of different players and to play examples of different people playing the same instrument.

8. Tempo – the \_speed\_ of the \_music\_

Slow = \_ballad\_ Fast = \_”burning”\_

9. Swing

2 meanings:

* When everyone in the band is in \_sync\_.
* Way of playing \_eighth\_ \_notes\_: \_long\_-\_short\_, lilting feel

Play audio snippets of non-swinging and swinging tunes in Lesson Plan 2, Section V (p. 3/3) in teacher packet.

This is the way most jazz is played.

Big bands in the 1930s and early 1940s period played in the style called \_Swing\_ \_Era\_.

Play audio snippets of Swing Era in Lesson Plan 2, Section V (p. 3/3) in teacher packet.

10. Form

a. Every jazz tune is built on a set of predetermined \_chord\_ \_changes\_ that accompanies the

\_melody\_. The chord changes are in a \_sequence\_ such as \_AAB\_, \_AABA\_, \_ABAC\_, etc.

b. Playing through the chord changes 1 time is called the \_chorus\_.

c. Playing a jazz tune is playing through the \_chorus\_ many times – one right after the other.

d. The first time the tune (melody) is played it is called the \_head\_.

e. The next time the \_chorus\_ is played, a jazz musician improvises a \_solo\_ over

the chord changes. The \_solo\_ can last for more than one \_chorus\_.

The \_solo\_ is finished when the player \_nods\_ to the next soloist.

The \_audience\_ usually \_applauds\_ at the end of each solo.

f. When the last soloist \_finished\_, the band plays the \_head\_\_ again – making it the end

of the tune.

g. An \_introduction\_ is often before the first chorus and after the last chorus there is an

\_ending\_.

h. The form of a jazz tune is like a sandwich:

C:\Users\Michelle\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\68J1AHR2\MC900013328[1].wmf INTRODUCTION

ENDING

i. Who does what is called an \_arrangement\_. Arrangements can be \_predetermined\_ ahead of

time by talking through how the piece will be played or they are \_written\_ \_out\_. This is

usually the case for \_bigger\_ \_bands\_\_.

Play and show the form for “Song for My Father” under Lesson Plan 2, Section V (p. 4/4).

**Each Instrument’s Responsibility**

**I. Horns**

1. Saxophone, trumpet, & trombone are responsible for playing written or improvised \_melodies\_.

**II. Rhythm Section**

1. Job is to \_accompany\_ & \_provide\_ \_support\_ for the horn players. (Can play solos as well.)
2. The following instruments make up the rhythm section:
3. \_Piano\_

Main job is to play \_chords\_. This is called \_comping\_ NOT “accompany”.

Play the Comping and Syncopation audio snippet from teacher packet of Lesson Plan 3, Section I (p. 2/3)

1. \_Bass\_

Main job is to play the \_roots\_ of the chords and “\_lay\_ \_down\_ the \_groove\_”.

It is the \_”glue”\_ that holds everyone together.

1. \_Drums\_

Main job is to keep the \_beat\_ \_steady\_.

Lays down the \_groove\_ with the bassist.

Play the Rhythm Section Roles audio snippet from teacher packet of Lesson Plan 3, Section I (p. 2/3).

**III. Guitar**

1. Double duty: like a horn player playing \_melody\_ or like a \_pianist\_ comping chords.

**Where Did Jazz Come From?**

**I. New Orleans via Africa and Europe**

A. Jazz is a combination of \_African\_ and \_European\_ music.

1. African music, jazz got its:

a. \_rhythm\_ and \_”feel”\_

b. \_”blues”\_ quality

c. \_expressing\_ of oneself

2. European music (\_classical\_ \_music\_), jazz got its:

a. \_Harmony\_

b. \_Instruments\_

3. African & European

a. \_Improvising\_

**II. Why New Orleans?**

A. It is a \_port\_ city.

B. It is \_meeting\_ \_place\_.

1. It is a \_nightlife\_ city.

**III. African American Experience**

A. Jazz came out of \_slave\_ \_songs\_and spirituals (\_religious\_ African

American folk songs)

B. Jazz’s originators and most important innovators were primarily \_African\_ \_American\_.

C. Louis Armstrong

 1. Most important jazz \_originator\_ and first truly great jazz \_soloist\_.

2. Played \_trumpet\_ and \_sang\_.

**Ragtime**

**I. Piano Style**

A. Ragtime is primarily a \_solo\_ \_piano\_ \_style\_ and was the \_precursor\_ to jazz.

1. It started in the late \_1800s\_ and early \_1900s\_.

2. Each hand of the piano player does something \_different\_:

a. \_Left\_ hand plays a \_steady\_\_, almost \_march\_-\_like\_

of alternating \_bass\_ notes and chords creating “\_oom\_-\_pah\_”.

b. \_Right\_ hand plays \_syncopated\_ melodies in a “\_”ragged”\_” fashion.

3. Ragtime is primarily an \_African\_ \_Americna\_ invention and was a source

of pride to African American \_composers\_,

\_musicians\_, and \_listeners\_.

4. Ragtime’s inventor and most important pianist and composer was \_Scott Joplin\_.



5. \_Records\_ were not invented when ragtime started. Instead, it was recorded on

 \_player\_ \_piano\_.

6. Pieces of ragtime music is called \_rags\_.

7. Ragtime really isn’t jazz, because it rarely uses \_improvisation\_.

Jazz did come from this music as bands tried to imitate the \_ragtime\_ \_style\_.

\_Improvisation\_ was added and, thus, \_jazz\_ was born.

Play “The Entertainer” from teacher packet Lesson 4, Section II (p. 2/4).

**II. European and African Traits within Ragtime**

1. European

1. \_Piano\_ is an European instrument.

2. \_Left \_ \_hand\_\_ (bass line) came from European \_classical\_ \_music\_ and

\_marches\_.

3. The \_chord\_ \_progressions\_ were from European classical music.

4. Ragtime uses standard European \_musical\_ \_notation\_ .

1. Africa
2. The right hand’s syncopated melodies came from \_polyrhythms\_ (many different

rhythms played at the \_same\_ \_time\_).

**III. Reflects American Attitude in the late 1800s & early 1900s**

1. American Traditions (conservatism, motherhood, rural life) - \_piano\_

\_left hand rhythms\_

1. New Traditions - \_fasst\_- \_paced\_ \_living\_ = right-hand syncopation

C. Conservative & Liberal Attitudes

a. Conservative - \_performed on the piano\_ = \_white middle class\_

b. Liberal – \_ragtime’s syncopation\_ = \_exciting pace of modern industrial life\_

**Dixieland**

**I. The Music**

A. Dixieland developed between \_1900\_ - \_1928\_.

B. 4 main influences:

1. \_ragtime\_

2. \_military brass bands\_

3. \_blues\_

4. \_gospel music\_

C. Instrumentation of Dixieland Band:

\_trumpet\_ - plays the \_melody\_ (jazzed up)

\_clarinet\_ - adds to the melody (\_embellishes\_)

\_trombone\_ - embellishes the \_bass\_ \_line\_, but sometimes plays

the \_melody\_; plays \_”afterbeats”\_ and does \_sound\_ \_effects\_ (“smears” and “slides”)

\_piano\_ and \_banjo\_ - play \_chords\_

\_string\_ \_bass\_ or \_tuba\_ - plays the \_bass\_ \_line\_

\_drums\_ - keeps the \_beat\_ steady and \_swinging\_

D. General Information

1. Dixieland jazz is “\_collective\_ \_improvisation\_”. All of the musicians

\_improvise\_ at the same time.

2. Originally Dixieland bands were small \_marching\_ \_bands\_.

3. Dixieland bands played for \_dances\_, \_parties\_ and in the early 1900s they also

played for \_funerals\_ to celebrate the life of the one departed.

4. Most famous Dixieland musician is \_Louis Armstrong\_.

a. Considered the first great jazz \_soloist\_ (improviser) and one of the most

important \_figures\_ in jazz \_history\_. Without him there would be no jazz!

b. He played long \_solos\_.

5. Almost all Dixieland jazz musicians were \_African\_ \_American\_. However,

the first jazz recording was made by an all \_white\_ group known as the

\_Original\_ \_Dixieland\_ \_Jass\_ \_Band\_.

Play the video of Louis Armstrong:

<http://www.youtube.com/watch?v=wyLjbMBpGDA>

E. Cultural Implications

1. The collective \_improvisation\_ of Dixieland jazz represented, in part, African

American’s new found \_freedom\_.

2. Early jazz made it way from New Orleans, to \_Chicago\_, to \_New York, to the \_rest of the

country\_.

2. Dixieland was the musical backdrop of city life during the \_Roaring\_

\_Twenties\_ (AKA the Jazz Age) and the early years of \_Harlem\_

\_Renaissance\_.

**Swing Era**

**I. Music**

A. Big band swing developed and grew from \_1930\_ - \_1945\_.

1. The Swing Era is also known as the \_Big\_ \_Band\_ \_Era\_ since there were

a larger number of \_instruments\_ used in the bands of this era compared to the

\_Dixieland\_ era.

2. An ensemble with 10 or more instruments is called a \_Big\_ \_Band\_.

*Baritone Sax*

 3. The most common number of instruments in a big band is \_17\_.



\_5\_ saxophones (2 alto, 2 tenor, 1 baritone saxophone)

*Tenor Sax*

\_4\_ trumpets

 \_4\_ trombones

*Tenor Trombone*

*Bass Trombone*

\_4\_ rhythm: piano, bass, drums, guitar

4. Most of the music is written/arranged by an \_arranger\_.

a. The music of the swing era is more \_complex\_ than in the \_Dixieland\_

\_Era\_.

b. A lot more \_organization\_ is required ahead of time than in Dixieland. Room

has to be made for \_improvisation\_ and the solos are much \_shorter\_.

5. The swing music is primarily for \_dancing\_. Swing bands were called

\_dance\_ \_bands\_.

6. \_Call\_ and \_Response\_ was a common form.

a. The first phrase is called the \_call\_. It is played by one \_section\_.

b. The second phrase is called the \_response\_. It is played by a \_different\_ \_section\_.

Play <http://www.youtube.com/watch?v=4zk41mOMf9o> for call & response (introduction only)

Count Basie

Duke Ellington



7. The most important figures in the Swing Era were:

a. \_Duke Ellington\_ - pianist

Benny Goodman



b. \_Count Basie\_ - pianist

c. \_Benny Goodman\_ - clarinetist. He was known as the “\_King\_ of \_Swing\_”.

8. There were a few \_small groups\_ as well that dominated the Swing Era.

One was \_Benny\_ \_Goodman\_ \_Trio\_,

\_Quartet\_, and \_Sextet\_.

Play audio snippets of swing music from teacher packet Lesson Plan5, Section II (p. 3/4).

**II. Cultural Implications**

A. After the \_Stock\_ \_Market\_ \_Crash\_ of \_1929\_, swing helped the country

through the \_Great\_ \_Depression\_.

B. Jazz reached new levels of sophistication in the Swing Era as an outgrowth of

\_America’s\_ need for self-esteem following the Great Depression.

C. Swing served as a major \_morale\_ booster during \_World\_\_ \_War\_ \_II\_.

D. Race Relations

1. Swing allowed for \_racial\_ \_integration\_. It didn’t matter what \_color\_ you were, just how

well you could \_play\_.

2. \_Benny\_ \_Goodman\_ led the way to interracial groups in \_1935\_.

(Prior to this date, jazz groups were either all \_white\_ or all \_black\_.)

3. \_Duke\_ \_Ellington’s\_\_ music of the early \_1930s\_ was the musical

backdrop during the later years of the \_Harlem\_ \_Renaissance\_.

4. Jazz was (and remains) a symbol of \_urban\_ \_American\_ energy, optimism, and

resilience.