

BASIC MUSICAL TERMS

associated with melody

pitch: a measure of how high or low a note is.

tonic: the note we perceive as the "home" note, or resting place, of a song.

step: the basic unit of melodic motion "up" or "down."
Motions of 1 or 2 steps usually feel like an incremental and graduate change in pitch height.

leap: a motion of more than two steps. Leaps in a song melody often correspond with dramatic feelings in the lyrics.

octave: the likely distance between high and low voices singing the same tune.

The Way You Look Tonight (Jerome Kern / Dorothy Fields: 1936)

Someday,
When I'm awfully low
And the world is cold,
I will feel a glow just thinking of you
And the way you look tonight. **(A)**
Yes, you're lovely
With your smile so warm
And your cheek so soft.
There is nothing for me but to love you
Just the way you look tonight. **(A)**
With each word your tenderness grows,
Tearing my fear apart.
And that smile that wrinkles your nose,
Touches my foolish heart. **(B)**
Lovely, never, never change.
Keep that breathless charm.
Won't you please arrange it, 'cause I love you
Just the way you look tonight--
Just the way you look tonight. **(A)**

TERMS

associated with jazz and swing

- **Arrangement:** A musical score that represents a particular way of playing a pre-existing *tune* or composition.
 - the textural and rhythmic character
 - changes in harmonic 'color' or harmonic 'inflection'
 - changing instrumental timbres, harmony, or rhythm to help articulate the form

MORE TERMS

associated with jazz and swing

- **Arrangement:** A musical score that represents a particular way of playing a pre-existing *tune* or composition.
- **Collaboration:** Compositions and arrangements are often accomplished collaboratively, usually with innovations from two or more band members.

Sound Recording 1877-1925

key dates

- (REVIEW) 1921: The **triumph of independent record companies** finally allows widespread commercial distribution of jazz records; W.C. Handy's "St. Louis Blues" then far outsells any previous recording, and establishes jazz as an internationally known style.
- 1925: New technologies in microphones (named "**Der Bingle**" technology, after Bing Crosby), and recording (**electric recording** vs. acoustic), enable singers to create new sounds:
 - greater intimacy, including a natural or everyday quality of voice
 - more range of intensity
 - easier to control pitch and rhythm, since loud, operatic technique is no longer necessary
- 1929: Stock market crashes, record sales/manufacturing crash too; radio rises from the ashes.

Components of the Big Band

Winds

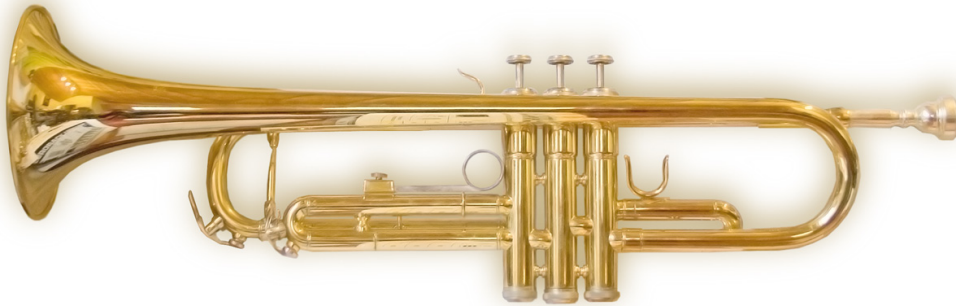
- ▶ 5 trumpets: "1st trumpet" = high notes; "2nd trumpet" = soloist.
- ▶ 4 trombones (one darker "bass trombone")
- ▶ 5 saxaphones (2 altos, 2 tenors, and 1 baritone)
 - some saxophonists play clarinet and flute solos

"Rhythm" section

- ▶ piano, guitar, stand-up bass, and drum set

Brass

- Include **trumpets** (and **coronets** and **flugelhorns** which are difficult to distinguish from regular trumpets).
 - Buddy Bolden, King Oliver, and Louis Armstrong
 - most important solo instrument of early jazz,
 - most **versatile** instrument in the swing era.



Brass



- **Trombones** provide the the backbone of the wind instruments, and help to blend the bright trumpet sound with other parts of the band.
- **Brass** = loudest instruments: often used for accents and emphasis

Reed instruments

Saxophones:

- ▶ many varieties; most common = **alto**, **tenor**, and **baritone**.
- ▶ more agile than brass, sound good with long, "legato" (smooth, flowing) lines
- ▶ sound together like a multi-voiced choir



SWING

**Definition adapted from the
"Thelonious Monk Institute of Jazz"**

- swing (v) 1.** To swing is when an individual player or ensemble performs in such a rhythmically coordinated way as to command a visceral response from the listener (to cause feet to tap and heads to nod); an irresistible gravitational buoyancy that defies mere verbal definition.
- 2.** To modify "eighth notes" (usually $1/2$ a beat) so that they last about $3/5$ and $2/5$ of the beat, respectively, providing a rhythmic lilt to the music.
- (n) 1.** A stylistic term to designate a jazz form that originated in the 1930s with the advent of the big bands.

Rhythms in traditional notation: "straight" eighths and "straight" triplets.

Groups of Two 8th Notes



ratio of strong-to-weak: 1:1

Do no- thin' 'til you hear from me

Groups of Three "Triplet 8th" (12th) Notes



ratio of strong-to-weak: 2:1

Do no- thin' 'til you hear from me

More accurate notation of "swing" rhythms: somewhere between 1:1 and 2:1

Groups of Five "Quintuplet 16th" (20th) Notes

A musical staff in 4/4 time showing a quintuplet of 16th notes. The first measure contains a quarter note followed by a dotted quarter note. The second measure contains a quintuplet of 16th notes, indicated by a bracket with the number 5 below it. The third measure contains a dotted quarter note followed by an eighth note. The fourth measure contains a quintuplet of 16th notes, indicated by a bracket with the number 5 below it. The fifth measure contains a dotted quarter note followed by an eighth note. The sixth measure contains a quintuplet of 16th notes, indicated by a bracket with the number 5 below it. The seventh measure contains a dotted quarter note followed by an eighth note. The eighth measure contains a quintuplet of 16th notes, indicated by a bracket with the number 5 below it.

ratio of strong-to-weak: 1.5:1 (3:2)

Groups of Seven "Septuplet 16th" (28th) Notes

A musical staff in 4/4 time showing a septuplet of 16th notes. The first measure contains a quarter note followed by a dotted quarter note. The second measure contains a septuplet of 16th notes, indicated by a bracket with the number 7 below it. The third measure contains a dotted quarter note followed by an eighth note. The fourth measure contains a septuplet of 16th notes, indicated by a bracket with the number 7 below it. The fifth measure contains a dotted quarter note followed by an eighth note. The sixth measure contains a septuplet of 16th notes, indicated by a bracket with the number 7 below it. The seventh measure contains a dotted quarter note followed by an eighth note. The eighth measure contains a septuplet of 16th notes, indicated by a bracket with the number 7 below it.

ratio of strong-to-weak: 1.25:1 (4:3)

3x5 only! Please help us by making your last name is legible (for alphabetization).

- Your Name (neatly written is nice!)
- Student I.D. #

QUIZ: Name two songwriters
in the “Tin Pan Alley
Tradition”

Jazz: Developments in the late 1920s

- The meaning of "Jazz" was transformed in the late 1920s:
 - ▶ **In the early 1900s**, "Jazz" referred to performance practices of mostly mid-western black musicians, and their imitators
 - ▶ **In the late 1920s**, jazz is "internationalized"
 - radio shows and dance-hall concerts are "canned" (i.e. recorded) and broadcast to a larger public.
 - heard in clubs throughout Western and western-imperialist societies.
 - African-American musicians often found profoundly warmer welcomes overseas.

Billie Holiday(1915-1959)



- Early life is controversial, the subject of many (partially true) “myths” of urban jazz authenticity:
 - recruited prostitution, struggled with alcohol, jailed for solicitation or theft?
- Victim of assault and rape at a young age, and imprisoned at a Catholic reform school for 2 yrs.
 - autobiography discusses the role of personal experience in the interpretation of songs
 - Tin-pan Alley lyrics “universalize”, but Holiday’s experience, and her attitude, is particular and personal

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- Your Name (neatly written is nice!)
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QUIZ: which instrument in the swing band is the most capable of agile choir-like harmonization?

All the Things You Are (Jerome Kern / Oscar
Hammerstein: 1939)

Time and again I've longed for adventure,
Something to make my heart beat the faster.
What did I long for? I never really knew.
Finding your love I've found my adventure,
Touching your hand, my heart beats the faster,
All that I want in all of this world is you.) [<-- *verse*]

You are the promised kiss of springtime
That makes the lonely winter seem long. **A**
You are the breathless hush of evening
That trembles on the brink of a lovely song. **A'** (transposed)
You are the angel glow that lights a star,
The dearest things I know are what you are. **B**
Some day my happy arms will hold you,
And some day I'll know that moment divine,
When all the things you are, are mine! **A''** (varied, extended)

All the Things You Are (Jerome Kern / Oscar Hammerstein: 1939)

Verse*: harmony is colorful, but stays in the same “family”:

G A- G/B A-/C(9-8)

Time and again I've longed for adventure,

D79 A- F-M7/G-F A0/7 D

Something to make my heart beat the faster.

G F07 E-74 -3 A A- D

What did I long for? I never really knew.

G A- G/B A-/C(9-8)

Finding your love I've found my adventure,

E- A- D-b9

Touching your hand, my heart beats the faster,

G A0/9 D ---

All that I want in all of this world is you.

NOTE: Tin-pan Alley “verses” (before the main form) are often omitted

All the Things You Are (Jerome Kern / Oscar Hammerstein: 1939)

First half of the form: travels from one family (**F minor**) to another (**G**)

F- Bb-7

You are

Eb7 AbM7

the promised kiss of springtime,

Db7 G#5 CM9

That makes the lonely winter seem long.

C-7 F-7

You are

Bb7 EbM7

the breathless hush of evening

A09 D7 G69

That trembles on the brink of a lovely song.

All the Things You Are (Jerome Kern / Oscar Hammerstein: 1939)

Second half of the form: a bridge (B section) leading back to the home key of the AABA form

A- D G69
You are the angel glow that lights a star,
F#0/7 B7 EM7 C#5-79
The dearest things I know are what you aaaaaaaare.

F-7 Bb7
Some day
Eb7 AbM7
my happy arms will hold you,
DbM7 Db--79
And some day
C-7? F07
I'll know that moment divine,
Bb-7 Eb? C-7 F7
When all the things you (are), are mine!
Bb-7 Eb B - Bb#57 - A6 - GM7 -
When all the things you are, are mine!
Ab