

## **Jazz in America Glossary for Lesson II - Elements of Jazz**

*arrangement:* The specific organization or performance order of a given composition (i.e., who plays what when).

*chord:* Two or more notes played simultaneously.

*chorus:* A single play-through of the structure (i.e., the entire chord progression) being used to organize the music in a composition; one time through the chords of a tune.

*comp, comping:* syncopated chording by the keyboardist or guitarist which provides improvised accompaniment for simultaneously performed melodies, ideally in a complimentary fashion that enhances the soloist (comes from the words to *compliment* and to *accompany*).

*embouchure:* The position of the mouth in the playing of wind instruments.

*ending:* The optional part of the tune which follows the last chorus, sometimes referred to as a *coda*; could be a vamp, repetition of the last phrase, a tag, etc.

*form:* Refers to a composition's internal structure; the repeated and contrasting sections in the design of a composition; common jazz forms include 32-bar standard forms (such as AABA and ABAC), 16-bar tune, and 12-bar blues.

*harmony:* Two or more notes played simultaneously and compatibly; the combination of notes into chords and chord progressions.

*head:* The melody statement of the tune; usually played as the first and last chorus.

*improvisation:* Spontaneous invention within the context of a given tune; spontaneous composition.

*intro:* The introductory section of a tune prior to the theme statement, or head.

*jam session:* An informal gathering and performance of musicians, stressing improvisation.

*out-head:* The last chorus of a tune when the music returns to the original theme, or head.

*rhythm:* The pulse or pattern of beats of a given piece of music; the element of music dealing with time.

*swing:* **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.** A way of performing eighth notes where downbeats and upbeats receive approximately 2/3 and 1/3 of the beat, respectively, providing a rhythmic lilt to the music. **3.** A stylistic term to designate a jazz form that originated in the 1930s with the advent of the big bands (as in Swing Era).

*syncopation:* The accenting of a normally weak beat or weak part of a beat; the accenting of "upbeats."

*tempo:* Refers to the speed of the underlying beat or pulse of a piece of music.

*vamp:* One chord or a brief chord progression which is insistently repeated numerous times in succession.

## A Few “SAT” Words

*autonomous*: Not controlled by others or by outside forces.

*autonomy*: The condition or quality of being autonomous; independence (e.g., *Jazz musicians have the **autonomy** to play chords any way they want.*).

*cognition*: The mental process or faculty of knowing, including aspects such as awareness, perception, reasoning, and judgment.

*cognitive; cognitively*: Of, characterized by, involving, or relating to cognition (e.g., *In the same way people converse, most jazz musicians improvise more **intuitively** than **cognitively**.*).

*extant*: Already in existence; still in existence (e.g., *A contrafact is a tune based on an **extant** set of chord changes.*).

*intuition*: The act or faculty of knowing or sensing without the use of rational processes.

*intuitive; intuitively*: Of, relating to, or arising from intuition; subconsciously; reflexively; (e.g., *In the same way people converse, most jazz musicians improvise more **intuitively** than **cognitively**.*).

## Conversation ~ Jazz Improvisation

### Conversation

- a. when people are conversing, they are thinking of the words they are saying *as* they are speaking; each word is not planned ahead of time
- b. people who speak well do not have to *cognitively* think of each word or sentence they are saying; it is seemingly an “automatic” process
- c. a conversation is not a “prepared” speech (as is, say, reciting an extant speech like the Gettysburg Address); what one actually says depends on what he/she is thinking, feeling, and, especially on what others involved in the conversation are saying; a good conversationalist reacts to what others are saying
- d. people learn how to speak by talking, listening to others talk, and studying pronunciation and grammar
- e. good conversationalists, who have command of their voice and vocabulary do not have to cognitively think of how to form each word; mouth shape, tongue position, air flow amount (e.g., more for talking loud or shouting), and pitch (e.g., pitch goes up at the end of a question and bends and becomes nasal when whining) become “automatic” with time and practice
- f. the more one speaks and listens to others, the more “automatic” and “natural” the conversation
- g. conversationalists use *language* vocabulary (i.e., words, expressions, etc.), especially vocabulary (slang, jargon, etc.) associated with their particular traditions

### Improvisation

- a. when jazz musicians improvise, they are thinking of the notes they are playing *as* they are playing; each note is not planned ahead of time
- b. jazz musicians who improvise well do not have to *cognitively* think of each note or phrase they are playing; it is seemingly an “automatic” process
- c. improvisation is not a “prepared” piece (as is, say, playing an extant classical piece like Beethoven’s Fifth Symphony); what one actually plays depends on what he/she is thinking, feeling, and, especially on what the others in the jazz group are playing; a good jazz musician reacts to what others in the band are playing
- d. musicians learn how to improvise by playing, listening to others play, and studying instrumental technique and music theory
- e. good jazz musicians, who have command of their instrument and jazz musical vocabulary do not have to cognitively think of how to play each note; instrument fingering, embouchure, air flow amount (e.g., more for louder passages), and expression (e.g., pitch bending for desired effects) become “automatic” with time and practice
- f. the more one improvises and listens to what his/her bandmates are playing, the more “automatic” and “natural” the improvisation
- g. jazz improvisers use *musical* vocabulary (i.e., notes, chords, ), especially *jazz* and *blues* vocabulary (i.e., music stylistically associated with the jazz and blues traditions)

## Conversation ~ Jazz Improvisation

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|---|---|
| h. conversation can convey cognitive thought and/or emotions  | h. jazz improvisation conveys only emotional thought; although it does not communicate cognitive thought as does spoken language, most feel that music can express much deeper emotions (those beyond wording) far better than any written or spoken language; perhaps that's why most societies place such a strong emphasis on music (in the United States alone, music is a multi-billion dollar industry) |
| i. the more one has listened to conversations of great speakers and thinkers (or read their writings), the more equipped he/she is to converse eloquently | i. the more one has listened to the improvisations of jazz masters (or listened to their recordings), the more equipped he/she is to improvise eloquently   |
| j. usually, the better one knows the subject matter of which he/she is speaking, the better the conversation can flow                                     | j. usually, the better a jazz musician knows the music (notes, chords, stylistic characteristics, etc.) that he/she is playing, the better the improvised music can flow  |
| k. usually, the better one knows those with whom he/she is conversing, the better the conversation can flow   | k. usually, the better a jazz musician knows those with whom he/she is performing, the better the improvised music can flow   |
| l. sometimes certain people will "just click" and have an amazing conversation (even if they just met)  | l. sometimes certain musicians will "just gel" and play amazing jazz (even if they just met)  |
| m. bottom line: English is a language   | m. bottom line: jazz is a language  |

# Common Forms

## A A B A

e.g., *Take the A Train*

A:	C		D7#5		D-	G7	C	D- G7	
A:	C		D7#5		D-	G7	C	G- C7	
B:	F				D7		D-	G7	
A:	C		D7#5		D-	G7	C	D- G7	

## A B A C

e.g., *On Green Dolphin Street*

A:	Eb		Eb-		F	E	Eb	Eb C7alt	
B:	F-	Bb7	Eb	Bb- Eb7	Ab-	Db7	Gb	F- Bb7	
A:	Eb		Eb-		F	E	Eb	Eb C7alt	
C:	F- F-/Eb	Dø G7alt	C- C-/Bb	Aø D7alt	G- C7alt	F- Bb7	Eb	(F- Bb7)	

## 16-Bar Tune

e.g., *Blue Bossa*

C-		F-		Dø	G7alt	C-	
Eb-	Ab7	Db		Dø	G7alt	C-	Dø G7alt

## 12-Bar Blues

e.g., *Billie's Bounce*, *Now's the Time*, *Straight No Chaser*, etc.

F7	Bb7	F7	C- F7	
Bb7	(Bo)	F7	(D7alt)	
G-	C7	F7 D7alt	G- C7	

# Uncommon Forms

## *Song for My Father*

Form: A A B (24-Bar Tune)

A:	F-		Eb7		Db7	C7 <sub>sus</sub>	F-		
A:	F-		Eb7		Db7	C7 <sub>sus</sub>	F-		
B:	Eb7		F-		Eb7 Db7	C7 <sub>sus</sub>	F-		

## *Peace*

Form: 10-Bar Tune

A <sup>∅</sup> D7 <sup>b9</sup>   G-	C7	B C <sup>∅</sup> F7 <sup>b9</sup> ° Bb	B-	E7	A F#-	Eb <sup>∅</sup> Ab7 <sup>b9</sup>   Db	
C7 <sup>alt</sup> B7 <sup>#4</sup>   Bb							

## *Stablemates*

Form: A B A (14 bars--8 bars--14 bars)

A:	E-	A7	Eb-	Ab7	Db	C7 <sup>alt</sup>	Ab-	Db7	Gb	G <sup>∅</sup> C7 <sup>alt</sup>
	F-		Bb7	Eb-	Ab7 <sup>b9</sup>	Db				
B:	F-		Gb7	G7 <sup>alt</sup>	C7	B7	Bb7	A7	Ab7	
A:	E-	A7	Eb-	Ab7	Db	C7 <sup>alt</sup>	Ab-	Db7	Gb	G <sup>∅</sup> C7 <sup>alt</sup>
	F-		Bb7	Eb-	Ab7 <sup>b9</sup>	Db				

## *Moments Notice*

Form: A B A B' (6 bars) 8-bar Vamp

A:	E-	A7	F-	Bb7	Eb	Ab-	Db7	D-	G7	Eb-	Ab7	Db	D <sup>∅</sup> G7 <sup>b9</sup>
B:	C-		Bb-	Eb7	Ab	Db7	G-	Ab-	Db7	Gb	F-	Bb7	
A:	E-	A7	F-	Bb7	Eb	Ab-	Db7	D-	G7	Eb-	Ab7	Db	D <sup>∅</sup> G7 <sup>b9</sup>
B':	C-		Bb-	Eb7	Ab	Db7	G-	C7	F-	Bb7			
V:	Eb		F-		G-	F-	Eb	F-	G-	F-	Eb		

---Bb Pedal-----

# ***Song for My Father***

**Form: AAB**

<b>introduction:</b>	<b>vamp for four measures</b>	CD counter: 0:01-0:08
<b>chorus 1 (AAB) head</b>	<b>(original written melody played by tenor sax and trumpet)</b>	CD counter: 0:09-0:53
1st A		CD counter: 0:09-0:23
2nd A		CD counter: 0:24-0:38
B		CD counter: 0:39-0:53
<b>chorus 2 (AAB) head repeated</b>		CD counter: 0:54-1:39
1st A		CD counter: 0:54-1:09
2nd A		CD counter: 1:10-1:24
B		CD counter: 1:25-1:39
<b>chorus 3 (AAB) piano solo</b>	<b>(Horace Silver)</b>	CD counter: 1:40-2:25
1st A		CD counter: 1:40-1:54
2nd A		CD counter: 1:55-2:10
B		CD counter: 2:11-2:25
<b>chorus 4 (AAB) piano solo cont.</b>		CD counter: 2:26-3:10
1st A		CD counter: 2:26-2:40
2nd A		CD counter: 2:41-2:55
B		CD counter: 2:56-3:10
<b>chorus 5 (AAB) piano solo cont.</b>		CD counter: 3:11-3:55
1st A		CD counter: 3:11-3:25
2nd A		CD counter: 3:26-3:40
B		CD counter: 3:41-3:55
<b>chorus 6 (AAB) tenor saxophone solo</b>	<b>(Joe Henderson)</b>	CD counter: 3:56-4:41
1st A		CD counter: 3:56-4:10
2nd A		CD counter: 4:11-4:26
B		CD counter: 4:27-4:41
<b>chorus 7 (AAB) tenor saxophone solo cont.</b>		CD counter: 4:42-5:26
1st A		CD counter: 4:42-4:56
2nd A		CD counter: 4:57-5:11
B		CD counter: 5:12-5:26
<b>interlude:</b>	<b>vamp for ten measures (as tenor saxophonist completes solo)</b>	CD counter: 5:27-5:44
<b>chorus 8 (AAB) out head</b>	<b>(original written melody played by tenor sax and trumpet)</b>	CD counter: 5:45-6:30
1st A		CD counter: 5:45-6:00
2nd A		CD counter: 6:01-6:15
B		CD counter: 6:16-6:30
<b>ending:</b>	<b>vamp (last measure determined by visual signal, e.g., head nod)</b>	CD counter: 6:31-7:14