

A GUIDE TO TEACHING JAZZ RHYTHMS
IN THE INSTRUMENTAL PROGRAM

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
MASTER OF ARTS IN MUSIC EDUCATION
IN THE GRADUATE SCHOOL OF THE
TEXAS WOMAN'S UNIVERSITY

COLLEGE OF
FINE ARTS

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DENTON, TEXAS

JULY, 1972

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CHAPTER I

INTRODUCTION

The problem of this thesis is to identify the most effective and accurate methods by which jazz rhythms may be taught to instrumental music students.

Traditionally, instrumental music taught in the public schools has failed to include the rhythmic study of jazz, a frequently neglected area of study for the music teacher. A review of the literature indicates that music educators should seek new and improved methods and materials for teaching jazz rhythms.

Professionals in music education must accept the fact that jazz is here to stay. They must learn to understand jazz and to use it in the classroom. After all, it is jazz rhythms that most attract the child at an early age. The teacher of young students, who will make up the audiences of the future, must be ready to help them to interpret the rhythms correctly.

Igor Stravinsky expressed his point of view toward the question of jazz rhythm in a conversation with Robert Craft. Stravinsky expressed an admiration tinged with affection for the virtuosity of jazz musicians. He also pointed out that jazz is by far the finest form of popular

musical culture in America today. One comment seemed to reveal his attitude toward jazz rhythm; he stated that jazz rhythm did not "really exist" since it possessed neither "proportion" nor "relaxation."¹

Martin Williams pointed out that the rhythmic capacities of a jazz musician are not directly dependent upon other aspects of technique in a traditional sense. Players either think rhythmically in a particular style, or they do not.² Therefore, students should be given an opportunity to learn about and to play different jazz styles.

Jazz knows of no absolutes: there is no one "best" way of performing a piece. Each day, each moment has its way, and hence its own meaning. Tomorrow's way is not today's; today's is not yesterday's.³

Many articles and books have been written on the subject of jazz rhythms, but very few have outlined any steps for teaching jazz to the instrumentalist. Through the proper study and teaching of jazz rhythms, musical satisfaction and growth can be achieved.

The purpose of this study is to develop in the young

¹Robert Craft and Igor Stravinsky, Conversations with Igor Stravinsky (Garden City, New York: Doubleday Company, 1959), p. 76.

²Wolfgang Kuhn, Instrumental Music: Principles and Methods of Instruction (Boston: Allyn and Bacon, 1962), p. 56.

³William Russo, Jazz Composition and Orchestration (Chicago: The University of Chicago Press, 1968), p. 54.

musicians a familiarity with jazz rhythms to aid in their efforts to understand the jazz art.

It is anticipated that this study will be of value:

1. To further the development of jazz in the public school curriculum.
2. To develop the numerous skills necessary to interpret and perform jazz rhythms accurately.
3. To provide a guide for future studies in jazz rhythm techniques.

Published criticisms regarding jazz rhythms and procedures for teaching jazz rhythms were reviewed. A tape recording was prepared to give examples of the jazz styles.

Chapter I includes the statement of the problem, the justification of the problem, the purpose of the study, the probable values, the procedures used in the study, and the organization of the thesis.

Review of the published criticisms of the literature on jazz rhythms and the teaching of jazz rhythms is presented in Chapter II.

Chapter III presents an outline for teaching jazz rhythms.

CHAPTER II

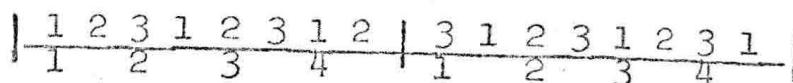
REVIEW OF THE PUBLISHED CRITICISMS

Various jazz styles, odd meters, and shifting meters, and their relationship to jazz rhythms will be discussed in this chapter. A list of method books is also included.

The development of jazz was directly influenced by a solo piano style known as Ragtime (1896-1917). Ragtime exhibits intricate syncopation patterns from start to finish, perhaps the reason for its being known as "Ragtime."

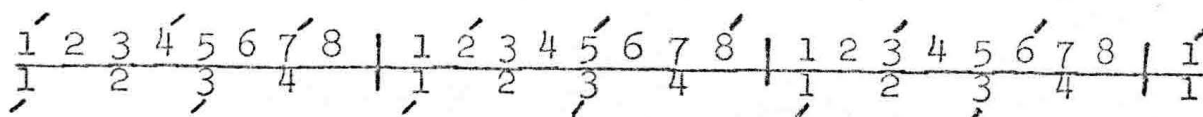
The rhythm of ragtime consists of a steady beat in the left hand and a syncopated beat in the right hand. Thus, the left hand plays a heavy 2/4 rhythm or a 1-2-3-4 bass, stressing the most obvious beats, the first and third. Over the ragtime bass, the right hand plays eight beats in the same interval but accents every third beat. This rhythm is known as "Secondary Rag." In his book Jazz: Hot and Hybrid, Winthrop Sargeant gives Example 1¹ to illustrate the placement of the accents in Secondary Rag.

¹Winthrop Sargeant, Jazz: Hot and Hybrid (New York: E. P. Dutton & Company, Inc., 1946), p. 60.






Example 1
Secondary Rag

Marshall Stearns further clarifies the Secondary Rag rhythm accents by the illustration shown as Example 2.¹



Example 2
Secondary Rag

Ragtime uses the "Cake Walk" rhythm, which is a polyrhythmic device. The figure  or  is used either on the first or on the second beat of the two-quarter bar. It was later to appear on the second eighth note or on the fourth eighth note .² Ernest Borneman shows the "Cake Walk" rhythm as illustrated in Example 3.³

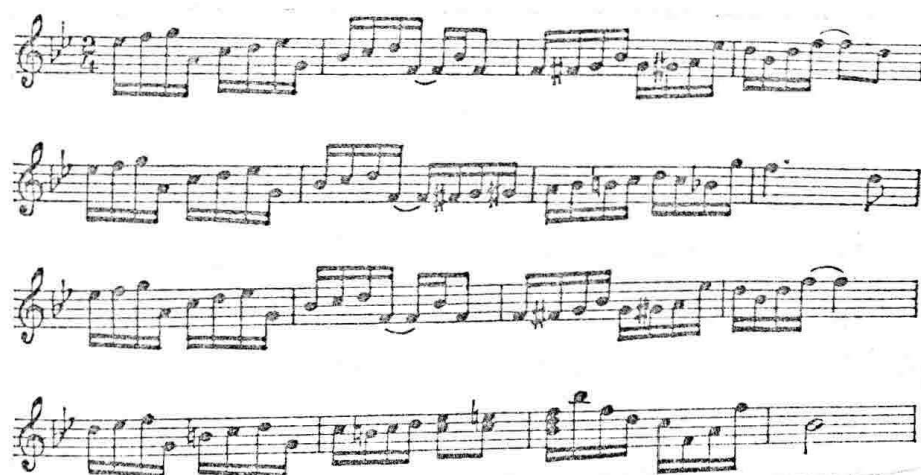
Example 4⁴ illustrates how Ragtime might be interpreted. In the accompaniment, the bass part is confined to the first and third beats and the chords are played on the

¹Marshall W. Stearns, The Story of Jazz (New York: Oxford University Press, 1956), p. 142.

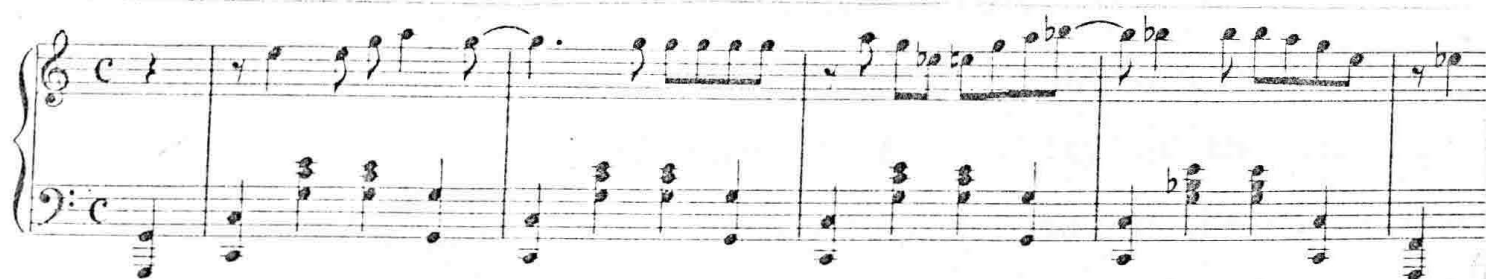
²Sargeant, op. cit., p. 132.

³Ernest Borneman, The Roots of Jazz, ed. by Nat Hentoff and Albert J. McCarthy (New York: Rinehart & Company, Inc., 1959), p. 47.

⁴Maurice Gerow and Paul O. Tanner, A Study of Jazz (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1970), p. 28.



Example 3
Cake Walk



Example 4
Ragtime

second and fourth beats or off-beats. Because of the actual physical action of the left hand, it became the practice for pianists to accent these off-beats.

Scott Joplin, James Scott, Charles Lamb, Tom Turpin, James P. Johnson, and Lucky Roberts were outstanding figures in the ragtime era.

Early New Orleans Dixieland was a reaction against the work songs, spirituals, and the blues of the preceding era. With a distinct character of its own, it influenced all of the American popular music. The usual Dixieland arrangement consists of an ensemble chorus, the solo choruses, and a return to the ensemble. With the exception of an occasional blues, Dixieland is largely orchestral ragtime which consists mainly of solo work. Each player, however, has a definite obligation to fulfill in ensemble playing.

The trumpet plays the melody, and the trumpet player decides how he will interpret the melody. The clarinet plays the harmony part above the melodic line carried by the trumpet and creates momentum because of the agility of the instrument.¹ The trombone plays the most important note in the chord change. The rhythm section plays in a "flat four" with no accents but four even beats to a measure just as the rhythm section had played in the marching bands. Example 5² illustrates the Dixieland Style.

¹Ibid., p. 22.

²Ibid., pp. 22-23.

Clarinet

Trumpet

Trombone

Rhythm

C C C C7

Clarinet

Trumpet

Trombone

Rhythm

F F C C

Clarinet

Trumpet

Trombone

Rhythm

G7 G7 C C

Example 5¹
Dixieland

¹Ibid., pp. 22-23.

"Collective Improvisation" brings about the rhythmic complexity which is one of the most important aspects of Dixieland music. In this type of improvisation, each player carries the responsibility of disciplining himself to become part of the whole and not to play in a way that is conspicuous. Example 6¹ illustrates the involved syncopation causing a constant shifting of the accents among the three lines being played by the trumpet, clarinet, and trombone.

Example 6
Collective Improvisation

¹Ibid., p. 24.

Outstanding musicians in New Orleans Dixieland are King Oliver (trumpet), Louis Armstrong (trumpet), Jelly Roll Morton (piano), and Kid Ory (trombone).

With the closing of Storyville, a district in New Orleans, many Dixieland musicians moved to Chicago. Thus, the beginning of Chicago Style Dixieland. The "Chicago Style" was derived from listening to the early New Orleans jazzmen. There were a few major differences between Chicago style and the early New Orleans Dixieland style:

1. a tenor saxophone was added
2. the guitar replaced the banjo
3. fairly elaborate (by comparison) introductions and endings became prevalent
4. ease and relaxation in the playing style were sacrificed for tension and drive
5. individual solos started to become more important
6. 2/4 rhythm replaced 4/4.¹

Maurice Gerow and Paul Tanner illustrate the differences as shown in Example 7.²

Some of the musicians of the Chicago Style Dixieland were Jack Teagarden, Bix Beiderbecke, and Earl Hines.

Like Ragtime, Boogie-Woogie was also a piano style. The ostinato in the bass is the most identifying feature of Boogie-Woogie. The ostinato bass line is a "walking" bass line which keeps recurring throughout the music. Against

¹Ibid., p. 30

²Ibid., p. 31

Clarinet

Tenor Sax

Trumpet

Trombone

Guitar

Piano

Bass

Drums

Clarinet

Tenor Sax

Trumpet

Trombone

Guitar

Piano

Bass

Drums

Example 7

Chicago Style Dixieland

the ostinato in the left hand is an endless variety of rhythmic punctuations and irregular accents.

It is not always easy to distinguish between dotted eighth and sixteenth notes and triplets. Example 8¹ which is taken from Jimmy Yancey's State Street Special should point out the difference. In the first bar the sixteenth note in the second and fourth beat groups comes after the last note of the right-hand triplets, but in the third bar the second note of the left-hand triplets comes with it.



Example 8
Jimmy Yancey's State Street Special

Cross rhythms are used extensively between the left and right hand. Example 9² illustrates the cross rhythm pattern.

¹Borneman, op. cit., p. 113.

²Ibid., p. 119.

Also known as polyrhythms, cross rhythms are the simultaneous use of strikingly contrasting rhythms in different parts of the musical fabric.¹



Example 9
Cross Rhythms

One of the most favored of the patterns is the triplet patterns. Example 10² illustrates the triplet pattern.

The triplet pattern is a group of three notes to be performed in the place of two of the same kind,³ indicated by a 3 and, usually, a slur.³

Outstanding musicians during this period were Jimmy Yancey, "Pine-Top" Smith, "Cow-Cow" Davenport, Albert Ammons, Pete Johnson, and Meade Lux Lewis.

¹Willi Apel, Harvard Dictionary of Music, (Cambridge, Mass.: Harvard University Press, 1966), p. 593.

²Borneman, op. cit., p. 118-119.

³Apel, op. cit., p. 764.



Example 10
Triplet Patterns

Swing, which began in New York in 1932 and lasted until 1942, refers to large dance bands which played written arrangements with an occasional use of improvised solos. The "riff," a short phrase repeated over the changing harmonies of the theme, was a favoured device for accompaniment during this era. Example 11¹ taken from Richard Delone's Music Patterns and Styles shows the relation of the riff to the changing harmonies.

The Swing Era bands produced a more intense sound than that of the Dixieland bands because they used two or three times as many players. Most of the orchestras of the Swing era returned to the use of a flat four rhythm to give their music a distinct change from that which immediately preceded it. Individual solos were confined to shorter passages, thus limiting the individual's expression to a minimum.

¹Richard P. Delone, Music Patterns and Style (Reading, Mass.: Addison-Wesley Publishing Company, 1971), p. 249.

Brightly

Example 11
Riff

In very fast tempos, eighth notes literally swing. In slower tempos, lazy, relaxed triplets prevail. Syncopation often involved accenting the first, fourth, and seventh or second, fifth, and eighth notes in a bar.

Outstanding musicians during this period included Duke Ellington, Art Tatum, Teddy Wilson, Benny Goodman, Harry

James, Guy Lombardo, Fletcher Henderson, the Dorsey Brothers, Artie Shaw, Count Basie, and Glenn Miller.

Bop, an eruption within jazz in 1940, is a fast, but logical, complication of melody, harmony, and rhythm. The tempos were faster and the rhythms were complex. Latin rhythms were a definite influence on Bop. The most common Latin rhythms which influenced Bop are shown in Example 12.¹

Mazurka	(Polish)	$\frac{3}{4}$ Moderato
Bolero	(Spanish)	$\frac{3}{4}$
Habañera	(Cuban)	$\frac{2}{4}$ Slow
Tango	(Afro-Spanish)	$\frac{4}{4}$
Samba	(Brazilian)	$\frac{2}{2}$
Conga	(Afro-American)	$\frac{2}{2}$
Rumba	(Afro-Spanish)	$\frac{4}{4}$
Charleston	(Afro-American)	$\frac{4}{4}$
Beguine	(West Indian)	$\frac{4}{4}$

Example 12
Latin Rhythms

In Bop, the quarter-note of the swing style was subdivided into an eighth-note pulse; thus, there was greater rhythmic variety. The drummer no longer played in a regular 4/4 steady rhythm but now used the bass and snare drums mainly for accents and emphasis. The over-all sound was maintained

¹Avril Dankworth, Jazz: An Introduction to its Musical Basis (New York: Oxford University Press, 1968), p. 54.

Alto Sax

Trumpet

Electric Guitar

Piano

Bass

Drums

Alto Sax

Trumpet

Electric Guitar

Piano

Bass

Drums

The musical score is written for a six-piece jazz ensemble. The first system (measures 1-4) shows the initial entry of the instruments. The Alto Sax and Trumpet play a melodic line in the right hand, while the Electric Guitar provides harmonic support in the left hand. The Piano, Bass, and Drums establish the rhythm. The second system (measures 5-8) continues the piece, with the instruments interacting in a more complex, improvisational manner. The score is divided into two systems, each with six staves. The key signature is one flat (Bb) and the time signature is common time (C).

Example 13¹
Bop Music

¹Gerow and Tanner, op. cit., p. 58.

by playing eighth note rhythms on the ride cymbal, while the left hand added accents on the snare drum, the left foot played the high-hat, and the right foot maintained the bass drum beat. As a result, the rhythmic center shifted from the right foot to the right hand.

The pianist concentrated on playing single-note melodies with the right hand, while the left hand played chords, often leaving the bass line entirely to the string bass. Thus, flexibility was inevitable in the string bass parts.

Miles Davis, Charlie Parker, Dizzy Gillespie, Theolonius Monk, J. J. Johnson, and Bud Powell were the outstanding musicians of the Bop Era.

Musicians of the Cool Jazz Era moved closer to "classical" music even to the point of adopting such forms as rondos and fugues. They did not confine themselves to 4/4 and 2/4 meters. Instead, new meter signatures were utilized, for example, 3/4, 5/4, 7/4, 9/4, and others. Thus, along with the new meter signatures came new rhythms. The rhythm of the Cool Jazz is one of a relaxed rhythm giving the effect of being almost behind the beat. Example 14¹ emphasizes this relaxed rhythm.

George Shearing, Gerry Mulligan, Stan Getz, and Paul Desmond were musicians of the Cool Jazz Era. Dave

¹Ibid., p. 64.

Flute

Flügelhorn

Guitar

Piano

Bass

Drums

Brushes

F

F7

Flute

Flügelhorn

Guitar

Piano

Bass

Drums

Bb7

F

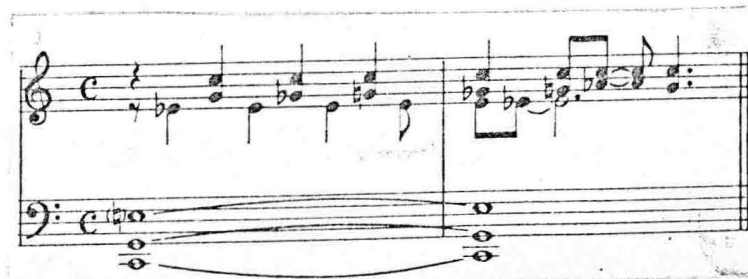
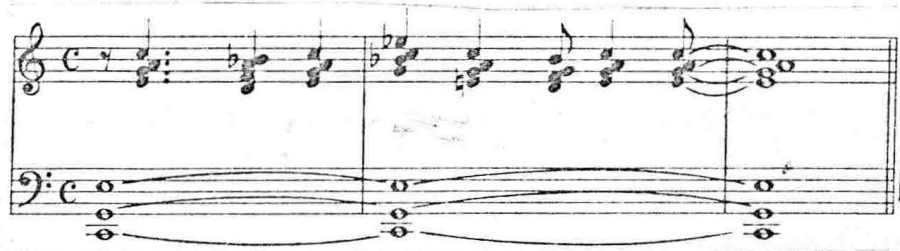
Example 14
Cool Jazz

Brubeck, who was one of the most outstanding musicians of the Cool Jazz Era, often laid one or more rhythms over another, creating both polyrhythms and polymeters.

Funky Hard Bop Regression refers to a more driving and not so relaxed as cool jazz and a return to the elements found in the Bop Style. In 2/4 time, the second and fourth beats are accented. In contrast to Chicago Dixieland, these accented off-beats had a lagging feeling.

In part, the funky idiom represented an attempt by the jazz man to rediscover his emotional roots at a time when cool jazz seemed to be jeopardizing them in favor of preciousness and contrivance.¹

Example 15² compares the vertical construction of



Example 15
Comparison of Swing to Funky

Borneman, op. cit., p. 297.

Gerow and Tanner, op. cit., p. 69.

the Swing Era to that of the Funky Era. The Funky players developed a more open and loose setting than did the Swing players.

Current trends in jazz are a combination of some seventy years of continuous development. Although contemporary experimentations are widespread, there appear to be three main directions, namely, "Third Stream Music," "Soul Jazz," and "Free Improvisation."¹

Third Stream Music is the label applied to that style of music which lies between the streams of jazz and "classical" music and which embodies musical elements of both.² The instrumentation of Third Stream Music is new to jazz except for the Cool Era. The French horn, oboes, bassoon, and cello are commonly heard instruments in the Third Stream idiom.

Because Third Stream Music often lacks a strong rhythmic pulse, the more classical-minded authors do not consider this music jazz. However, as pointed out by

¹Ibid., p. 77.

²Ibid.

Maurice Gerow and Paul Tanner, enough of the other jazz elements are present, and, therefore, this new trend must be considered jazz.¹

Third Stream Music is a synthesis of jazz and classical music. Examples include Vivaldi's Four Seasons in Jazz arranged by Raymond Fol, and Bach's Greatest Hits by the Swingle Singers.²

Soul Jazz is based largely on the Funky Style. It encompasses a feeling of early Gospel Music. The rhythm and emotional intensity are more prominently highlighted in Soul Jazz than in Third Stream Music.

Free Improvisation disregards all traditions. The restrictions normally imposed by rhythm or meter, chord progressions, or melodic continuity are no longer present. Innovators of this style include Ornette Coleman and John Coltrane. At present a leading musician in contemporary trends in rhythm is trumpeter Don Ellis. He works with such time signatures as 7/4, 5/4, 19/4 (3-3-2-2-2-1-2-2-2).

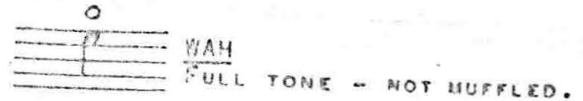
After the student is familiar with the different styles of jazz, he must also learn the various articulation markings. Articulation and interpretation of jazz notations are of utmost importance in playing jazz rhythms accurately.

¹Ibid., p. 79.

²Ibid.



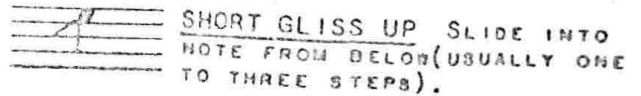
HEAVY ACCENT
HOLD FULL VALUE.



WAH
FULL TONE - NOT MUFFLED.



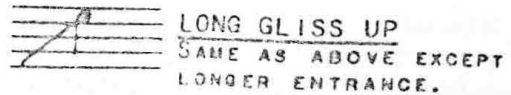
HEAVY ACCENT
HOLD LESS THAN FULL VALUE.



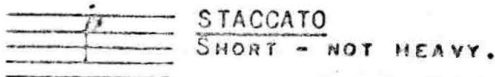
SHORT GLISS UP SLIDE INTO
NOTE FROM BELOW (USUALLY ONE
TO THREE STEPS).



HEAVY ACCENT
SHORT AS POSSIBLE.



LONG GLISS UP
SAME AS ABOVE EXCEPT
LONGER ENTRANCE.



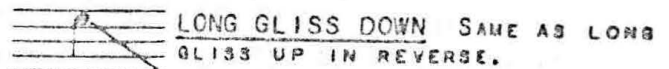
STACCATO
SHORT - NOT HEAVY.



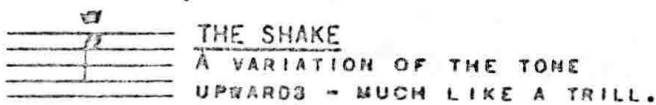
SHORT GLISS DOWN THE REVERSE
OF THE SHORT GLISS UP.



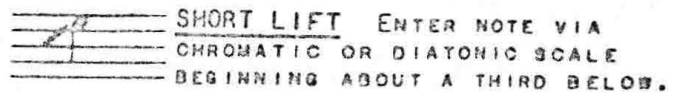
LEGATO TONGUE
HOLD FULL VALUE.



LONG GLISS DOWN SAME AS LONG
GLISS UP IN REVERSE.



THE SHAKE
A VARIATION OF THE TONE
UPWARDS - MUCH LIKE A TRILL.



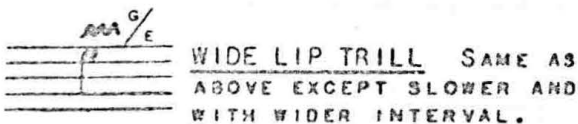
SHORT LIFT ENTER NOTE VIA
CHROMATIC OR DIATONIC SCALE
BEGINNING ABOUT A THIRD BELOW.



LIP TRILL SIMILAR TO SHAKE
BUT SLOWER AND WITH MORE
LIP CONTROL.



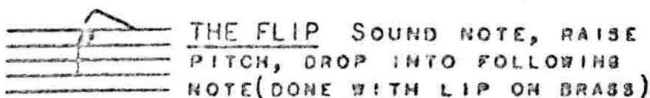
LONG LIFT
SAME AS ABOVE EXCEPT LONGER
ENTRANCE.



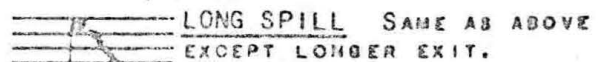
WIDE LIP TRILL SAME AS
ABOVE EXCEPT SLOWER AND
WITH WIDER INTERVAL.



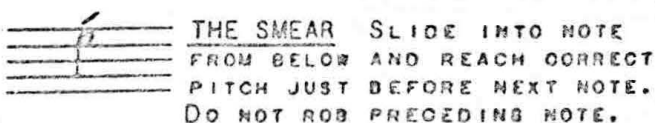
SHORT SPILL RAPID DIATONIC
OR CHROMATIC DROP. THE REVERSE
OF THE SHORT LIFT.



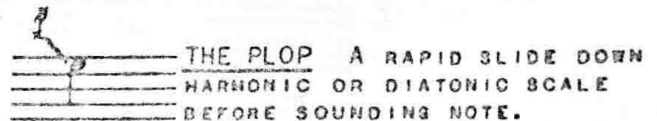
THE FLIP SOUND NOTE, RAISE
PITCH, DROP INTO FOLLOWING
NOTE (DONE WITH LIP ON BRASS)



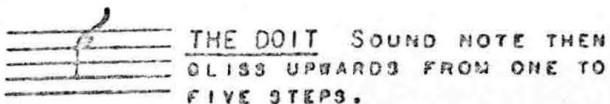
LONG SPILL SAME AS ABOVE
EXCEPT LONGER EXIT.



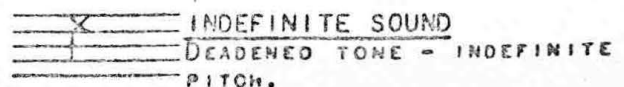
THE SMEAR SLIDE INTO NOTE
FROM BELOW AND REACH CORRECT
PITCH JUST BEFORE NEXT NOTE.
DO NOT ROB PRECEDING NOTE.



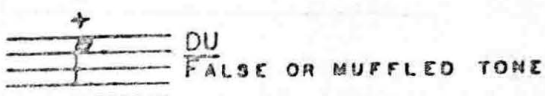
THE PLOP A RAPID SLIDE DOWN
HARMONIC OR DIATONIC SCALE
BEFORE SOUNDING NOTE.



THE DOIT SOUND NOTE THEN
GLISS UPWARDS FROM ONE TO
FIVE STEPS.



INDEFINITE SOUND
DEADENED TONE - INDEFINITE
PITCH.



DU
FALSE OR MUFFLED TONE

NOTE: NO INDIVIDUAL NOTES ARE HEARD
WHEN EXECUTING A GLISS.

Example 16 Standardized Stage Band Articulations

Example 16¹ is a standardized list of stage band articulations compiled by Matt Betton.

Groups of eighth notes are played exactly as written (evenly) in the following instances:

1. In all Latin American forms, eighth notes should have the feeling of eight beats to the measure of 4/4 meter. This is acquired by playing all eighth notes exactly equal in value as written.
2. In very slow tempos, such as ballads, the eighth note groups are phrased evenly with either a legato or marcato style.
3. In certain interpretations of fast tempos, the eighth note groups are given a strict "even" sound.²

In "Swing" style, the eighth note groups are given a triplet feeling, with the note which falls on the downbeat being given two-thirds of the beat, leaving the remaining one-third of the beat as an "up-beat."

It is written



but played



¹Matt Betton, "The Standardization of Stage Band Articulations" (Manhattan, Kansas: National Association of Jazz Educators, 1972).

²Art Dedrick and Al Polhamus, How the Dance Band Swings (Delevan, New York: Kendor Music, Inc., 1958), p. 5.

³Ibid.

Sometimes a varied style is more effective.



This could also be demonstrated in twelve-eight time, as:



Example 17² shows eighth note groups in the "Swing" style.


Moderato Dedr

Band

Piano E^b Fmi_7 E^b Fmi_7 B^b_7 E^b

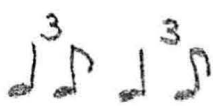
8

Example 17
Swing Style

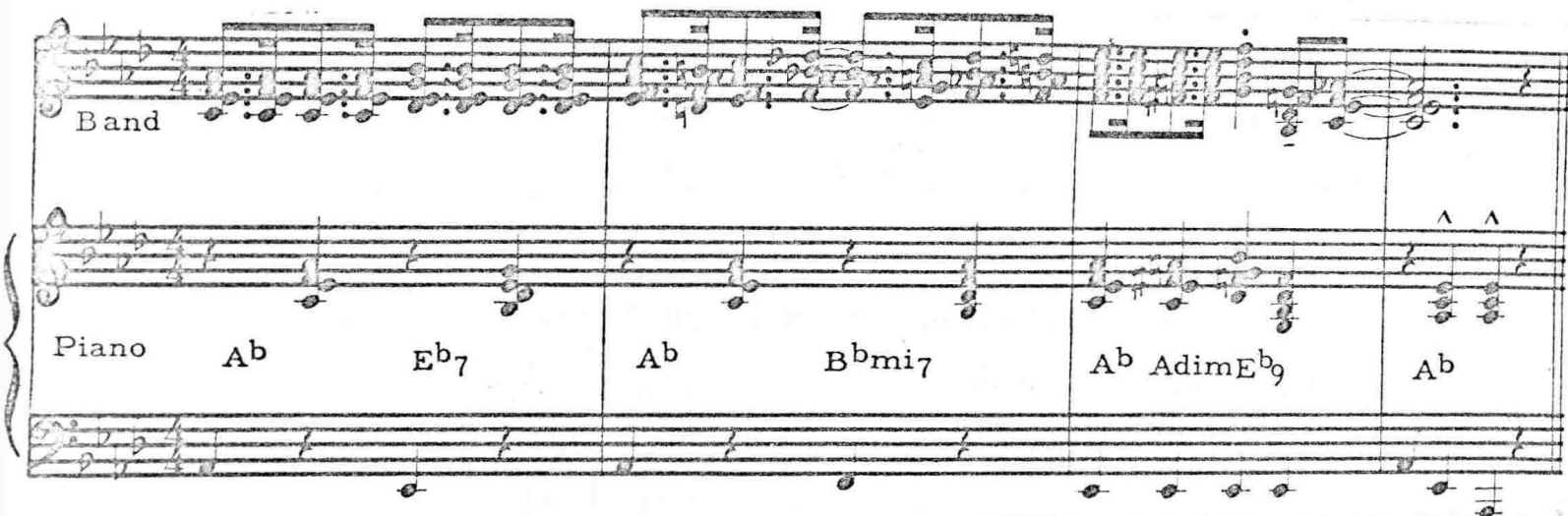
Groups of dotted eighth and sixteenth notes, as they are written in dance music, are seldom played as written. Instead, the phrasing gives a triplet effect. When the figure  is played as written, the dotted eighth note gets three times the value of the sixteenth note. In dance music,

¹Ibid.

²Ibid., p. 6

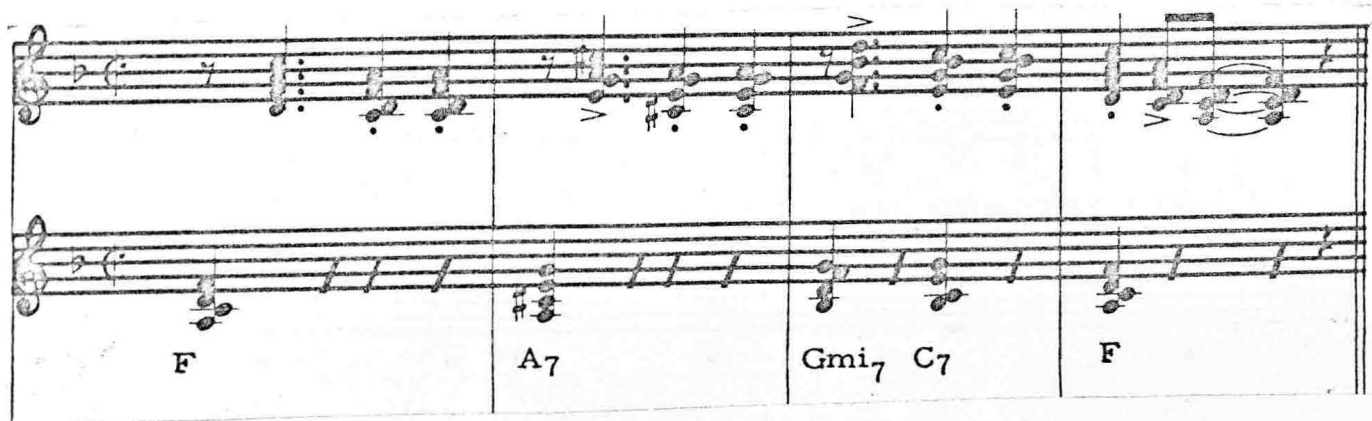
the rhythm should be interpreted as  so that the first is twice as long as the second in each beat.¹

Example 18² illustrates groups of dotted eighth and sixteenth notes in dance music.



Example 18
Dotted Eighth and Sixteenth

The dotted quarter note on the up-beat, as illustrated by Example 19³ gives an added effect of a "push" beat. The



Example 19
Dotted Quarter Note on the Up-Beat

¹Ibid., p. 7.

²Ibid.

³Ibid., p. 10.

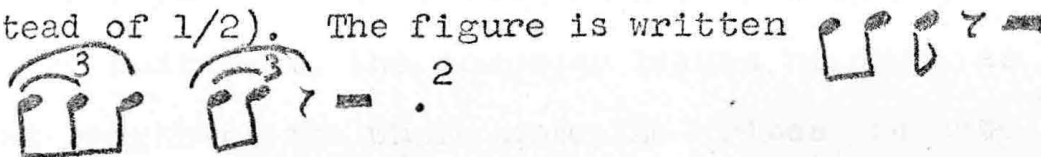
A dotted quarter note followed by an eighth note tied to another note is called the "Charleston" beat. Example 21¹ illustrates the "Charleston" rhythm.

Brightly Dedrick

Bb D7 Eb Cmi7 F7 Bb

Example 21
Charleston Rhythm

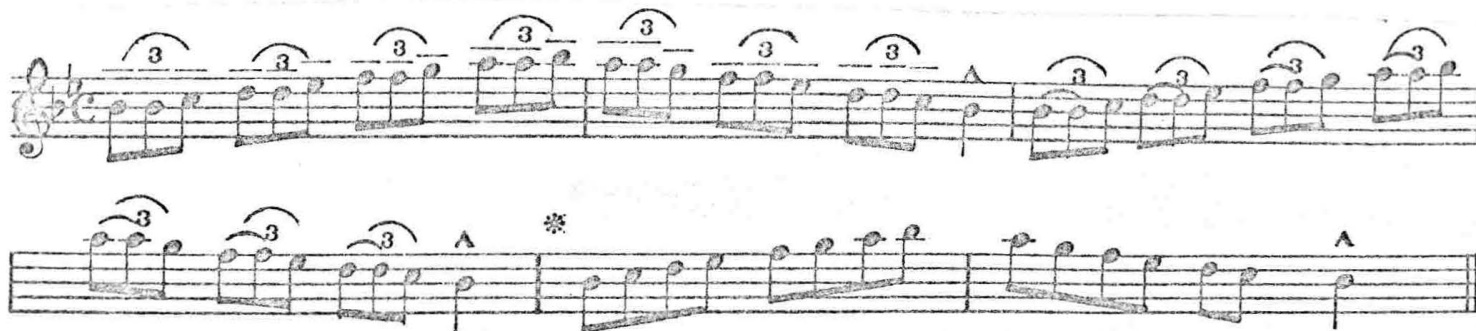
Uneven eighth notes most often receive special interpretation when played in slow to medium tempos. In other words, unless otherwise stated, eighth notes that occur on the 1st, 2nd, 3rd, or 4th beats of the measure have a duration of $\frac{2}{3}$ of a beat (instead of $\frac{1}{2}$) while the eighth notes in between the major beats have a duration of $\frac{1}{3}$ of a beat (instead of $\frac{1}{2}$). The figure is written but played



¹ Ibid., p. 9.

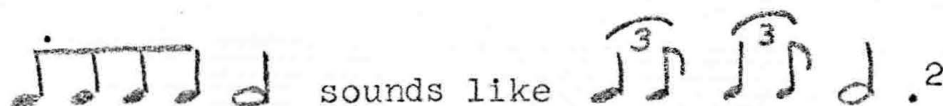
² John LaPorta, Developing the High School Stage Band--Tenor Sax I (Boston: Berklee Press Publications, 1965), p. 58.

Example 22¹ shows the grouping of uneven eighth note triplets.




* Play in the same manner as the 3rd and 4th measures.

Example 22 Uneven Eighth Note Triplets



This phrase usually calls for a slight "breathy" accent on the eighth notes falling on the and beat. The use of the legato tongue is important here; otherwise, the phrase will sound "square."



Is  cut off on 1 or 4? Here it is on count 1.

3

In general, all notes of one beat or less should be played shorter than written, while dotted quarter notes and other notes of higher duration are usually held longer than indicated. In many instances, the composer leaves no doubt as to the actual length of the whole note; he writes the note

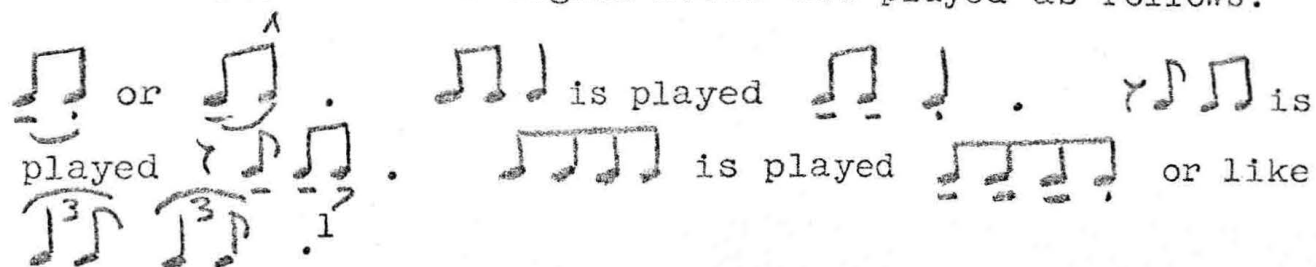
¹Ibid.

²Don Verne Joseph, "Stage Band Notation and its Interpretation," The School Musician, XXXVI (December, 1964), pp. 28-29.

³Ibid.

for its exact duration.

Two isolated eighth notes are played as follows:



The quarter note triplet pattern is another way of achieving syncopation. The notes are played equally in two beats as illustrated in Example 23.²

Slowly Dedrick

F Gmi7 C7 G^b9 FMaj. 7

Example 23
Quarter Note Triplet Pattern

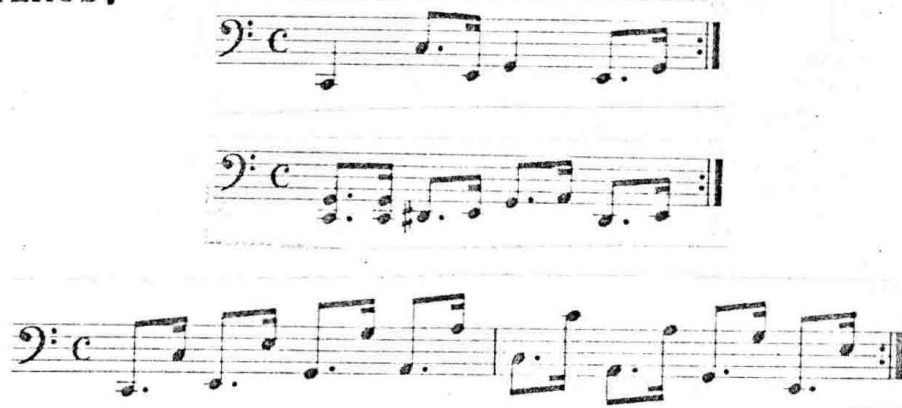
The ostinato bass assumes a number of rhythmic patterns:

¹Ibid.

²Dedrick and Polhamus, op. cit., p. 14.

1. the bass is in even eighth notes
2. in dotted eighth and sixteenth notes
3. in triplets. Here each group consists of a quarter note and an eighth note in triplet time, and there are four groups to a bar
4. in quarter notes and pairs of eighth notes
5. in quarter notes alternating with groups of dotted eighth and sixteenth notes
6. in quarter notes--Not really a boogie pattern.¹

Example 24² illustrates three of the most common ostinato bass lines.



Example 24
Ostinato Bass Lines




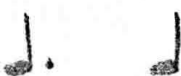
Odd meters are one of the complex characteristics found in modern jazz. Before jazz educators can begin to teach odd meters, the student must have previously acquired a reasonable degree of technical ability in reading traditional meters.

¹ Borneman, op. cit., p. 112.

² Gerow and Tanner, op. cit., p. 39.

Since odd meters in contemporary music occur so often with frequent indications for a bright tempo, and with the eighth note as the lower unit in time signatures, these should be stressed. Further, since rhythmic groupings of twos and threes occur in the literature in $5/8$, $5/4$, $7/8$, $7/4$, and others, each should constitute the primary meters for study.¹

The natural pulse occurs on the first pulse of each group, for example,

$5/8$  (3 + 2) $5/8$  (2 + 3)
 $5/8$  (2 + 3) $5/8$  (3 + 2)²

Example 25³ illustrates $5/8$ meter with a division of 3 + 2.



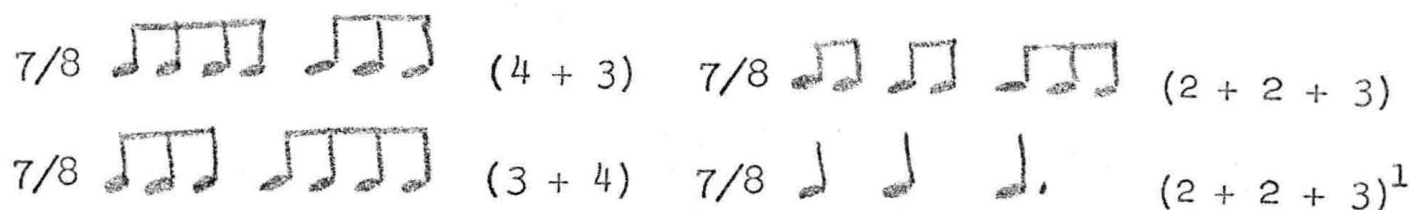
Example 25
 $5/8$ Meter with Division of 2 + 3

¹Abraham A. Schwadron, "Teaching Odd Meters: An Exemplary Approach," The Instrumentalist, XXVI (December, 1971), p. 26.

²Ibid., p. 27.

³Delone, op. cit., p. 66.

The basic pulses in 7/8 meter is grouped in twos, threes, and fours with concomitant stresses:



The rhythmic grouping in Example 28² is 3 + 2 + 2.



Example 28
7/8 Meter with Division of 3 + 2 + 2

7/8 meter and 7/4 meter contain the same number of beats in each measure. The difference in the two meters is that in 7/8 the eighth note is the smallest division of the beat, and in 7/4 the quarter note is the smallest division of the beat. Just as in 7/8 meter, 7/4 is divided into 4 + 3 and 3 + 4.


Some odd meters are compounds or multiples of shorter groupings, for example:

¹ Schwadron, op. cit., p. 27.

² Delone, op. cit., p. 67.

$$10/8 = 3 + 2 + 2 + 3 \text{ (or } 3 + 4 + 3, 5 + 5)$$

$$13/8 = 3 + 2 + 2 + 3 + 3 \text{ (or } 3 + 4 + 6, 5 + 5 + 3)$$

The figure  might be written in 10/8 time with dotted bar lines used to show certain subdivisions.¹

Shifting meters occur when the time signatures alternate within a given setting. The musician must be able to adjust to variable groupings and stresses in rhythmic continuation. Sometimes a consistently employed scheme of metrical change is used for an entire passage or composition, as in Example 29.² Far more often, however, shifting or mixed meters signal the use of asymmetrical rhythms, characterized by the absence of evenly spaced accentuations, as in Example 30.³

Changes of meter may involve a change in the number of beats per measure, as in Example 31;⁴ a change in the duration of the beat, as in Example 32;⁵ a change in the prevailing beat division, i. e., from duple to triple or from triple to duple, as in Example 33;⁶ or a combination of these, as in Example 34.⁷ Composers often use a common

¹Schwadron, op. cit., p. 27.

²DeLone, op. cit., p. 68.

³Ibid., p. 69.

⁴Ibid.

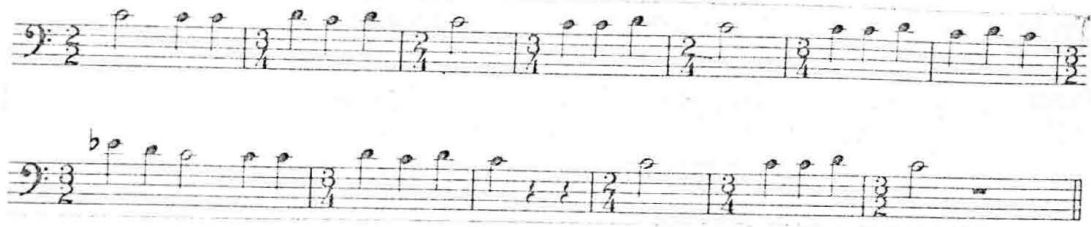
⁵Ibid.

⁶Ibid.

⁷Ibid.



Example 29



Example 30



Example 31



Example 32



Example 33



Example 34

Shifting Meters

duration, that is, a note value which has the same duration in both the meters used, as a link between the two meters. Examples 31 and 33 contain note values which have the same duration.

The need for, and approach to, study materials focusing on odd meters is evident. The intrinsic problems of change and adaptation on the student's part suggest this need for further methodical study.

Method books play an important role in the teaching of jazz. The following are those method books which the author has reviewed.

Correct ensemble playing is very important in jazz performances. Developing the Stage Band¹ is a programmed training method covering all phases of stage band performance. The director's manual contains complete scores and rehearsal instructions for the exercises and musical examples in each of the individual instrumental books. The individual volumes for each stage band musician serve as a workbook for personal practice, section rehearsal, and ensemble performance.

Designed to aid the student in all aspects of the jazz idiom, Developmental Techniques for the School Dance Band Musician² has a section specifically on jazz rhythmic

¹John LaPorta, Developing the Stage Band (Boston: Frank Distributing Company, 1965).

²Rev. George Wiskirchen, Developmental Techniques for the School Dance Band Musician (Boston: Berkley Press, 1964).

patterns. Information on phrasing, precision, balance, dynamics, saxophone techniques, vibrato and its variations, brass vibrato and tone, development of high register and endurance, use of mutes, brass techniques, drum techniques, basic improvisational techniques, and interpretation of chord chart for piano is also included in the book.

How the Dance Band Swings¹ is designed to approach one problem of rhythmic interpretation at a time, with specific directions for articulation and accents to produce the authentic style of phrasing. The problems encountered include how to interpret groups of eighth notes, dotted eighth and sixteenth notes, the "Charleston" figure, the dotted quarter note on the up-beat, eighth-quarter-eighth notes, and quarter note triplets. Excerpts from actual arrangements are used to illustrate specific patterns and problems. Unison scale studies use typical dance band rhythm patterns and cover all practical keys.

For Swingers Only² may be used for group instruction or individual study. It contains sections on rhythmic patterns and aids the student in learning contemporary jazz styles.

Modern concepts for stage band are emphasized in

¹ Art Dedrick and Al Polhamus, How the Dance Band Swings (Delewan, New York: Kendor Music, Inc., 1958).

² Bill Baker, For Swingers Only (Chicago: Educational Music Bureau, Inc., 1971).

Contemporary Concepts for Stage Band.¹ It includes the concepts of rhythm, phrasing, and balance. The book reinforces the concepts through various compositions.

Rhythm Etudes² deals primarily with all kinds of rhythms. It is a presentation of progressive supplementary material of unique construction designed for various levels of individual ability. The book progresses with exercises for ensemble warm-up periods, sectional rehearsals, and private instruction. By combining two or more rhythmic exercises, rhythmic independence is developed.

Complete Encyclopedia of Rhythms and Patterns for All Instruments³ includes Volumes I and II of the encyclopedias previously written by Dr. Colin and Mr. Bower. This encyclopedia is very concise and contains exercises on syncopation, rhythm development, interpretation, graded rhythms, original etudes, sight reading development, preparedness for special arrangements, and original melody development.

Ready for Rhythm⁴ emphasizes the learning of the important essentials of rhythm and syncopation through melodic patterns.

¹William Eisenhauer, Contemporary Concepts for Stage Band (New York: Bourne, Co., 1971).

²James "Red" McLeod and Norman Staska, Rhythm Etudes (Minneapolis, Minn.: Schmitt, Hall & McCreary Company, 1971).

³"Bugs" Bower and Dr. Charles Colin, Complete Encyclopedia of Rhythms and Patterns for All Instruments (New York: Charles Colin, 1971).

⁴John Caruso, Ready for Rhythm (Port Washington, New York: Alfred Music Co., Inc., 1971).

Although Essential Techniques for the Development of a Stage Band Program¹ does not go into great detail on the rhythmic aspect, it explains the ways to develop a high quality stage band program.

In Stage Band Techniques,² Dr. Hall uses a good set of jazz articulations and original tunes. His outstanding jazz background makes this a fine addition to any stage band library. The techniques are presented in a way so that the book can be used for individual study or class instruction.

Through a progressive system, How to Create Your Own Jazz Phrases for All Instruments³ teaches the jazz musician how to create his own jazz choruses. Major emphasis is placed on improvisation. The book begins with the explanation of the simple jazz progressions and proceeds to the more advanced progressions.

Jazz Phrasing and Interpretation⁴ emphasizes the aspects of jazz performance by analyzing the phrasing and interpretation of jazz styles.

¹Phillip W. Hewett, Essential Techniques for the Development of a Stage Band Program (Fort Worth, Texas: Harris Music Publications, 1971).

²M. E. Hall, Stage Band Techniques (San Antonio, Texas: Southern Music Company, 1961).

³Walter Stuart, How to Create Your Own Jazz Phrases for All Instruments (New York: Charles Colin Company, 1970).

⁴Jimmy Guiffre, Jazz Phrasing and Interpretation (New York: Associated Music Publishers, 1969).

Dance Band Reading and Interpretation--The Basic Concepts of Dance and Jazz Rhythms¹ is a complete but uncomplicated book in all phases of the jazz idiom. It is a value to the teacher and the student alike.

Thirty-Five Original Studies in Modern Rhythm² approaches jazz and modern rhythms through rhythmic exercises and etudes. Dr. Colin has written some excellent studies to aid in this approach.

Modern Jazz Passages³ consists of one-hundred-ninety jazz passages to illustrate today's style of jazz improvisation. Each passage is shown only once and should be adapted to various keys.

Developing Sight Reading Skills in the Jazz Idiom⁴ is designed to aid in developing sight reading ability, musical conception in the jazz idiom, and awareness of solo, duet, and group playing. This book can be used with any instrument or group of instruments.

Improvisation is an essential part of jazz performances. To aid in the development of improvisation

¹Alan Raph, Dance Band Reading and Interpretation--The Basic Concepts of Dance and Jazz Rhythms (New York: Sam Fox Publishing Company, 1962).

²Dr. Charles Colin, Thirty-Five Original Studies in Modern Rhythm (New York: Charles Colin Company, 1972).

³Walter Stuart, Modern Jazz Passages (New York: Charles Colin Company, 1972).

⁴John LaPorta, Developing Sight Reading Skills in the Jazz Idiom (Boston: Frank Distributing Corporation, 1968).

the following books are most helpful.

Improvising Jazz¹ is designed to equip the student with the understanding of the theoretical principles used in jazz, presented in logical sequence as they apply to the ultimate improvised performance. As a prerequisite to this study, the student must have some technical proficiency and should be reasonably acquainted with major and minor scales.

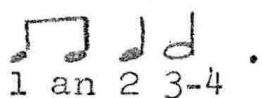
Improvisation in Music² offers a vocabulary of rhythms and melody-making, harmony, counterpoint, and form from which to move into improvisation and composition. The book includes chapters on unusual scales, listening, improvisation, forms, free counterpoint, harmony, and improvisation for the dance.

A Guide to Improvisation³ is a programmed study that contains over one hundred pages of musical examples and explanatory text. Three 7" LP records are also included. This approach gives the student an insight into the many facets of improvisation, including phrase construction and rhythmic and melodic development. Improvisational skill is acquired by progressing from single unison and imitative patterns to non-imitative responses to extended thematic and free improvisations.

¹Jerry Coker, Improvising Jazz (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964).

²Gertrude Price Wollner, Improvising in Music (Boston: Frank Distributing Corporation, 1972).

³John LaPorta, A Guide to Improvisation (Boston: Frank Distributing Corporation, 1968).

Take One¹ will develop correct skills on each band instrument within the perimeter of the ensemble band rehearsal. The student will learn correct jazz stylings as well as the formal or classical. "Rhythm Tracks" aids in guiding a strong rhythmic interpretive ability. "Rhythm Tracks" is rhythms which have been abstracted from the original exercises being used. To further clarify the rhythms and their placement within the measure, the count is placed below each note, for example .

Motivation is enhanced by providing specific opportunities and assignments. Improvisation is also a part of the course. In most instances, this complete band course combines all the basic fundamentals and techniques of teaching both traditional and jazz music into one ultimate class-tested sequence for the jazz student.

The drums are the core of the rhythm section in the jazz band. The following are method books which are useful in training a jazz drummer.

A Manual for the Modern Drummer² contains vital, up-to-date materials for jazz drumming. It is most effective when studied with a competent instructor though it may be used for self-study. It is designed to develop the creativeness and individuality of the student. This book is divided

¹Matt Betton and Charles Peters, Take One (Park Ridge, Illinois: Neil A. Kjos Music Co., 1972).

²Alan Dawson and Don Demichael, A Manual for the Modern Drummer (Boston: Frank Distributing Corporation, 1971).

into three parts: the fundamentals, dance band drumming, and jazz drumming.

Students' Guide to Dance and Stage Band Drumming¹ introduces the rhythms which are found in stage band music. The book shows various techniques for acquiring the understanding and ability to play these rhythms.

Designed for the contemporary drummer, Times Are Changing² is a method book featuring various jazz styles for the drummer.

Fun With Drumsticks³ is a book from the Music Minus One series. Simple, illustrated instruction booklets and an accompaniment LP record feature an All-Star Band minus one drummer.

Another Music Minus One book, Fun With Brushes,⁴ emphasizes the seven basic beats and shuffle rhythms. The student has a chance to play with a trio as it performs on an accompaniment album.

The guitar is also a member of the rhythm section.

¹Myron Collins and Charles Morey, Students' Guide to Dance and Stage Band Drumming, ed. by Art Dedrick (Delevan, New York: Kendor Music, Inc., 1971).

²Charles Morey, Times Are Changing (Delevan, New York: Kendor Music, Inc., 1971).

³Music Minus One Series. Fun With Drumsticks (Chicago: Educational Music Bureau, Inc., 1971).

⁴Music Minus One Series. Fun With Brushes (Chicago: Educational Music Bureau, Inc., 1971).

A Modern Method for Guitar¹ provides a practical approach to the development of melodic, harmonic, and rhythmic techniques for the serious guitar student. The book includes special sections on rhythm guitar playing.

Consisting of forty-two exercises and ninety-two harmonized studies, Melodic Rhythms for Guitar² presents the most common rhythmic figures found in modern music.

The Guitar Phase I³ develops the student's technical and reading skills. It includes special two-, three-, and four-part arrangements and permits the instructor to assign parts at appropriate levels of difficulty for each student.

Play the Guitar,⁴ a Music Minus One book, is a fifty-two lesson instruction book with a 12" demonstration record.

Play the Blues Guitar⁵ emphasizes all the blues stylings for guitar, including Boogie-Woogie. It is arranged in an easy-to-follow forty-eight page method book with illustrations and a 12" demonstration record.

¹William G. Leavitt, A Modern Method for Guitar (Boston: Frank Distributing Company, 1971).

²William G. Leavitt, Melodic Rhythms for Guitar (Boston: Frank Distributing Company, 1971).

³William G. Leavitt, The Guitar Phase I (Boston: Frank Distributing Company, 1971).

⁴Music Minus One Series. Play the Guitar (Chicago: Educational Music Bureau, Inc., 1971).

⁵Music Minus One Series. Play the Blues Guitar (Chicago: Educational Music Bureau, Inc., 1971).

The piano is also a member of the rhythm section. A Modern Method for Keyboard Study¹ provides progressive instruction in the fundamentals of keyboard techniques. All musical examples are original and are designed to lead the student to specific goals, i. e., the ability to read at sight; the development of facile keyboard technique; an understanding of effective chord voicing; and familiarity with patterns of contemporary chord progressions.

A Modern Method for String Bass² is representative of the string bass in the rhythm section. This book presents a modern method directed toward pizzicato playing which includes the practical application of chords and progressions in constructing bass lines and improvisational solo techniques. It is a preparation for the bass player to create a correct and musically interesting bass line from either a written part or chord symbols.

The jazz saxophonist can choose from such method books as The Technique of the Saxophone.³ This book offers the saxophonist an opportunity to read a variety of rhythmic styles and notational systems. Emphasis is placed on developing a familiarity with concepts necessary for proper

¹James Progris, A Modern Method for Keyboard Study (Boston: Frank Distributing Corporation, 1971).

²William H. Curtis, A Modern Method for String Bass (Boston: Frank Distributing Corporation, 1971).

³Joseph E. Viola, The Technique of the Saxophone (Boston: Frank Distributing Corporation, 1965).

rhythmic interpretation in both traditional and contemporary idioms. It contains over one hundred-twenty pages of exercises, duets, and solo etudes.

Patterns for Saxophone¹ emphasizes improvisation and includes exercises in odd time signatures. These patterns are exposed through exercises and etudes.

Basic Jazz Conception for Saxophone² consists of twelve jazz exercises and ten jazz tunes. The problems exposed in the exercises are repeated in the jazz tunes so that the student can have experience playing these rhythms other than in exercises.

Intermediate Jazz Conception for Saxophone³ includes twenty jazz exercises and twenty-five jazz etudes. The student has a chance to interpret jazz phrases and articulations. It is an invaluable aid for the serious young musician.

Using jazz etudes as a basis for study, the Advanced Jazz Conception for Saxophone⁴ is designed for the more advanced student. The student has the chance to put into effective use the learning of various jazz phrasings and

¹Oliver Nelson, Patterns for Saxophone (Hollywood, Calif.: Noslen Music, 1966).

²Lennie Niehaus, Basic Jazz Conception for Saxophone (Hollywood, Calif.: Try Publishing Company, 1966).

³Lennie Niehaus, Intermediate Jazz Conception for Saxophone (Hollywood, Calif.: Try Publishing Company, 1966).

⁴Lennie Niehaus, Advanced Jazz Conception for Saxophone (Hollywood, Calif.: Try Publishing Company, 1966).

articulation styles.

The brass section of the Stage Band includes the trumpet and the trombone. A Manual for the Stage Band or Dance Band Trumpet¹ consists of exercises in tone production, intonation, phrasing, articulation, and rhythm. Excerpts from eleven stage band arrangements with a detailed interpretation guide are included.

Chord Studies for the Trumpet² enables students to gain a practical working knowledge of improvisational patterns and techniques while developing technical proficiency. It includes modern exercises on all chord structures in all keys.

Chord Studies for Trombone³ is designed for intermediate and advanced trombonists. It includes practical developmental exercises on all chord structures in all keys. The study develops both technical proficiency and awareness of improvisational patterns and techniques.

¹Frank "Porky" Panico and Rev. George Wiskirchen, A Manual for the Stage Band or Dance Band Trumpet (Boston: Frank Distributing Corporation, 1966).

²Raymond S. Kotwica and Joseph E. Viola, Chord Studies for Trumpet (Boston: Frank Distributing Corporation, 1966).

³Joseph E. Viola and Phil Wilson, Chord Studies for Trombone (Boston: Frank Distributing Corporation, 1966).

CHAPTER III

OUTLINE FOR TEACHING JAZZ RHYTHMS

In order for instrumentalist music students to realize the primary importance of jazz rhythms, they should demonstrate their ability to recognize and perform syncopated figures, dotted eighth and sixteenth note patterns, triplet patterns, eighth-quarter-eighth patterns, cross rhythms, odd meters, and shifting meters. In this chapter an outline for the development of each of these concepts and skills is presented and includes behavioral objectives, materials, and presentation. The lessons, unified by the listening experiences, are not to be construed as daily lesson plans, nor are they to be taught in sequence. The amount of time devoted to the development of each concept and skill will depend upon the individual student's comprehension and performance.

These teaching outlines are intended only as a guide; other jazz recordings and method books may be used to develop the specific concept and skill. The desired behaviors are clearly defined in terms of observable results.

Suggested group activities and individual activities are listed under the heading Presentation. Each activity may be repeated as many times as necessary to reinforce the concept and skill. Materials for each presentation are

drawn from the list of method books reviewed in Chapter II. The tape recording, prepared with this thesis, contains some of the suggested listening examples.

Outline for Teaching Jazz Rhythms

- I. Syncopation
- II. Dotted Eighth and Sixteenth Note Patterns
- III. Triplet Patterns
- IV. Eighth-Quarter-Eighth Patterns
- V. Cross Rhythms
- VI. Odd Meters
- VII. Shifting Meters

Concept: Syncopation

I. Behavioral Objective

The instrumentalist through

listening to selected works

should show his understanding of

syncopation

and demonstrate a reasonable degree of

competency by clapping and

playing syncopated rhythms.

II. Materials

A. Recording: Piano Rags by Scott Joplin

B. Method Book: Take One

C. Personal Instrument

III. Presentation

A. Group Experience

1. Listening: Piano Rags by Scott Joplin

A Study of Jazz, Side I, Band 1B

2. Performing: Exercises from Take One--almost any exercise will contain syncopation.

B. Individual Experience

1. Play along with Music Minus One recording--for example Volume I-1024.

2. Create his own syncopated rhythms

3. Listen to "All the Things You Are"

Concept: Dotted Eighth and Sixteenth Note Patterns

I. Behavioral Objective

The instrumentalist through

listening to selected works

should show his understanding of

syncopation

and demonstrate a reasonable degree of

competency by clapping and

playing dotted eighth and six-

teenth note patterns.

II. Materials

A. Recording: "Boogie Improvisation"

B. Method Book: For Swingers Only

C. Personal Instrument

III. Presentation

A. Group Experience

1. Listening: "Boogie Improvisation" from The Origins and Development of Jazz

2. Performing: For Swingers' Only, p. 25

How the Dance Band Swings, p. 7

B. Individual Experience

1. Play along with Music Minus One recording

2. Create his own dotted eighth and sixteenth note patterns

3. Listen to "Boogie-Woogie," "Honky Tonk Train Blues"

I. Behavioral Objective

The instrumentalist through
listening to selected works
should show his understanding of
triplet patterns
and demonstrate a reasonable degree of
competency by clapping and
playing triplet patterns.

II. Materials

- A. Recording: "State Street Special"
- B. Method Book: How the Dance Band Swings
- C. Personal Instrument

III. Presentation

A. Group Experience

- 1. Listening: "State Street Special" by Jimmy Yancey
- 2. Performing: How the Dance Band Swings, p. 14
"West End Blues,"; "All or Nothing
at All"

B. Individual Experience

- 1. Play along with Music Minus One recording
- 2. Create his own triplet patterns
- 3. Listen to "Aunt Hagar's Blues" by Art Tatum

Concept: Eighth-Quarter-Eighth Pattern

I. Behavioral Objective

The instrumentalist through

listening to selected works

should show his understanding of

eighth-quarter-eighth patterns

and demonstrate a reasonable degree of

competency by clapping and playing

eighth-quarter-eighth patterns.

II. Materials

A. Recording: A Study of Jazz

B. Method Book: Rhythm Etudes

C. Personal Instrument

III. Presentation

A. Group Experience

1. Listening: A Study of Jazz, Side 1, Band 6

2. Performing: Rhythm Etudes, p. 19

"Watermelon Man"

B. Individual Experience

1. Play along with Music Minus One recording

2. Create his own eighth-quarter-eighth patterns

3. Listen to "Black Bottom Stomp"

Concept: Cross Rhythms

I. Behavioral Objective

The instrumentalist through

listening to selected works

should show his understanding

of cross rhythms

and demonstrate a reasonable degree of

competency by clapping and playing

in cross rhythms.

II. Materials

A. Recording: "Honky Tonk Train Blues"

B. Method Book: Complete Encyclopedia of Rhythms and
Patterns for All Instruments

C. Personal Instrument

III. Presentation

A. Group Experience

1. Listening: "Honky Tonk Train Blues,"

What is Jazz by Leonard Bernstein

2. Performing: "State Street Special"

B. Individual Experience

1. Play along with Music Minus One recording

2. Create his own cross rhythms

3. Listen to examples of cross rhythms

Concept: Odd Meters

I. Behavioral Objective

The instrumentalist through

listening to selected works

should show his understanding of

odd meters

and demonstrate a reasonable degree of

competency of clapping and playing

in odd meters

II. Materials

A. Recording: "Take Five"

B. Method Book: Complete Encyclopedia of Rhythms and
Patterns for All Instruments

C. Personal Instrument

III. Presentation

A. Group Experience

1. Listening: "7/4 Shout," "Take Five"

2. Performing: "Take Five"

B. Individual Experience

1. Play along with Music Minus One recording

2. Create his own odd meters

3. Listen to "Mission: Impossible" Theme

Concept: Shifting Meters

I. Behavioral Objective

The instrumentalist through

listening to selected works

should show his understanding of

shifting meters

and demonstrate a reasonable degree of

competency by clapping and playing

in shifting meters.

II. Materials

A. Recording: "Blue Rondo à la Turk"

B. Method Book: Complete Encyclopedia of Rhythms and
Patterns for All Instruments

C. Personal Instrument

III. Presentation

A. Group Experience

1. Listening: "My How the Times Do Change"

2. Performing: "MacArthur Park"

"Blue Rondo à la Turk"

B. Individual Experience

1. Play along with Music Minus One recording

2. Create his own shifting meters

3. Listen to various Don Ellis recordings, such as,
Time Out

APPENDIX

Tape Recording

Ragtime

Joshua Rifkin, "Maple Leaf Rag," Piano Rags by Scott Joplin, Nonesuch Records, H-71248.

New Orleans Dixieland

Maurice Gerow and Paul O. Tanner, "Early New Orleans Dixieland," A Study of Jazz, Radio Recorders, 03555.

Chicago Style Dixieland

Frank Teschemacher, "There'll Be Some Changes Made," The Origins and Development of Jazz, Follett Educational Corporation, Album L25.

Kansas City

"Sugar Foot Stomp," The Dorsey Brothers, Their Shining Hour, Design Records, DLP 20.

Boogie-Woogie

Ray Henderson, "Boogie Improvisation," The Origins and Development of Jazz, Follett Educational Corporation, Album L25.

Swing

Irving Berlin, "Marie," The Tommy Dorsey Years, ABC Records, S 72019.

Bop

Maurice Gerow and Paul O. Tanner, "Bop," A Study of Jazz, Radio Recorders, 03555.

Cool Jazz

"Over the Rainbow," Jazz Lab, Columbia, CL 998.

Funky Hard Bop

Maurice Gerow and Paul O. Tanner, "Funky Hard Bop," A Study of Jazz, Radio Recorders, 03555.

West Coast Jazz

Paul Desmond, "Take Five," Time Out, Columbia, CS 8192.

Third Stream

J. S. Bach, "Largo," (From the Harpsichord Concerto in F Minor) The Swingle Singers Going Baroque,
Philips, PHS 600-126.

Soul Jazz

E. R. Hawkins, "O Happy Day," Exploring Music 7,
Holt Rinehart and Winston, Inc., C 10371.

Free Improvisation

Don Ellis, "New Horizons," Electric Bath, Columbia,
CS 9585.

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