



NGĀ TOI

MUSIC - VISUAL ART - DRAMA

Te Kāreti Tamatāne o Te Whanganui-a-Tara
Wellington College

Year 11 Music

STUDY OF MUSIC WORKS

STUDENT WORKBOOK



Moose the Mooche

Charlie Parker

Student Name	
--------------	--



NGĀ TOI

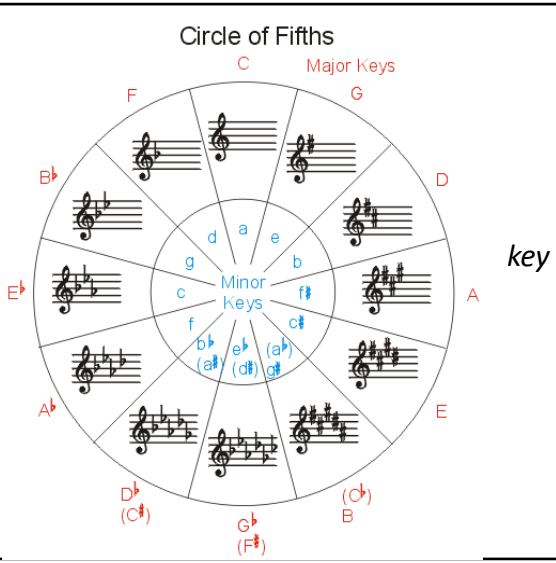
MUSIC - VISUAL ART - DRAMA

Te Kāreti Tamatāne o Te Whanganui-a-Tara
Wellington College

Curriculum Strands and Key Skills used in this Course:

(UC) Understanding Music in Context, (PK) Developing Practical Knowledge, (DI) Developing Ideas, (CI) Communicating and Interpreting

Pre-structural 	Structural 	Relational 	Extended Abstract 
<i>I struggle to describe contexts relating to music</i>	<i>I have a basic understanding of the historical context that music comes from</i>	<i>I have an understanding of a range of contexts that music comes from</i>	<i>I detailed understand a range of contexts and how this affects the elements within music</i>
<i>I cannot recognise the general style music is from</i>	<i>I can recognise the general style a piece is from</i>	<i>I can recognise sub genres/specific styles a piece is from</i>	<i>I play with appropriate musical feel and am highly rhythmically accurate.</i>
<i>I cannot describe basic music concepts and elements</i>	<i>I can describe basic music concepts and elements</i>	<i>I can describe in detail the concepts and elements of music with some reference to style</i>	<i>I can describe accurately and in detail how concepts and elements of music relate to stylistic conventions of music.</i>

ELEMENTS AND FEATURES: KEY TERMS	
Melody	<u>Describing a melody</u> <i>Scales, arpeggios, stepwise, leaps. sequences, phrase lengths, ascending, descending, repetition, imitation, augmentation, diminution, improvised, embellished, motifs, riffs, range / tessitura, articulation (staccato, legato)</i> You can also describe the <i>mood</i> of a melody: <i>e.g. happy, sad, tense majestic, gentle, relentless, etc..</i>
Rhythm	<u>Describing a rhythm</u> <i>Beat, syncopation, short notes, long notes, motifs, riffs, development, imitation, repetition, augmentation, diminution, hemiola, duplets, triplets,</i> You can also describe the <i>mood</i> of a rhythm: <i>e.g. relaxed, energetic, jerky, stately, etc.</i>
Texture	<u>Technical terms for texture</u> <i>Monophonic (single line), Homophonic (harmony, melody and accompaniment), Polyphonic (independent musical lines happening simultaneously)</i> <u>Descriptive terms for texture</u> <i>Thick / thin, rich, sparse, resonant, full, busy, hollow, open, etc...</i>
Timbre	This is a difficult term, and is often also referred to as tone colour. It is essentially the description of the sound – which is not always easy to do in words. Some examples are: <i>Mellow, vibrant, dark, strident, brassy, nasal, breathy, harsh, bell-like, mellifluous, etc....</i> Some technical terms can also be used as they create a certain timbre: <i>Pizzicato, tremolo, flutter tonguing, etc.....</i>
Harmony	Triads, chords (I, II, IV, V, VI), dissonance, cadences, tierce de picardie, block chords, broken chords, circle of fifths, descant
Style	Symphony, Opera, Musical, Mass, Lied, Oratorio, Programme Music Baroque (1600 – 1750), Classical (1750 – c.1820), Romantic (c.1820 – c.1900), 20th Century, Rock, Popular, Jazz etc...
Tonality	Major keys Minor keys Modes (natural scales) <i>Aeolian, Dorian etc....</i> <i>Modulation: changing</i> 
Instrumentation	What are the instruments used? What type of ensemble is it?

	Orchestra, Jazz Band, Concert / Symphonic / Military Band, Brass Band, Rock Band, Quartet, Quintet, Choir, a cappella, etc....
Tempo	<i>Allegro (fast), Allegretto (rather fast), moderato (moderately), andante (at a walking pace), Adagio, Lento (slow) accelerando (getting gradually faster) ritardando (rit., getting gradually slower), meno mosso (less movement), piu mosso (more movement)</i> Metronome marking: a speed of beats per minute e.g. ♩ = 100 means 100 crotchet beats per minute
Dynamics	pp = pianissimo = very soft p = piano = soft, mp = mezzo piano = moderately soft mf = mezzo forte = moderately loud, f = forte = loud ff = fortissimo = very loud <i>crescendo (cresc.) = < = getting gradually louder diminuendo /decrescendo (decresc.) = > = getting gradually softer</i>
Form	Binary: AB Ternary: ABA Rondo: ABACA <i>Through composed</i>: different music is composed for each verse of a song <i>Strophic</i>: The same music is essentially repeated for each verse
Context	Who composed the music? When did they write it? Where did they write it? What era of music does the piece belong to? How was the piece inspired? (e.g. commission, personal etc.) <i>Historical, Social Context, Cultural Context, Religious context</i>
*Compositional Devices	Augmentation: <i>making a musical idea longer / bigger,</i> Diminution: <i>making a musical idea smaller / shorter</i> Fragmentation: <i>using a small portion of a musical idea</i> Repetition: <i>repeating a musical idea</i> Imitation: <i>imitating a musical idea in different parts</i> Inversion: <i>inverting the intervals of a musical idea (a mirror image)</i> Retrograde: <i>using the musical idea backwards</i> Motif: <i>using a small idea (or building block)</i> Contrary motion

* Compositional devices are often covered in the discussion of the way the melodies and rhythms are put together

The Origins of Jazz

Watch the beginning of the first episode of 'Jazz' (2001) by Ken Burns and answer the following questions:

Where was Jazz 'born'?

What were slaves allowed to do each Sunday evening?

The video mentions a range of musical influences that were present in New Orleans that ultimately lead to jazz. What were these?

What was important about Minstrel Shows?

Using reputable online sources and or/reference books answer the following:

We will be focusing on Bebop, however there are many different styles of jazz music. Choose three others and define the major characteristics of them.

1.

2.

3.

Bebop

In your own words, define **improvisation** in a musical context.

Make notes under the following headings:

Key musical elements of Bebop:	Differences from earlier styles of jazz:	Important musicians:

Bebop is often thought of as being the first time jazz was truly considered 'art'. In your own words, explain why this might be.

Jazz Vocabulary

Word/phrase	Definition	Example (if applicable)
Head		
Lead sheet		
Solo break		
Swing feel		
Lick		
'Running the changes'		
Turnarounds		
Chord Substitution		

Two other important figures of Bebop were Dizzy Gillespie and Bud Powell. Use the following space to briefly note important aspects of their lives and music.

Dizzy Gillespie	Bud Powell

The Saxophone

Label the following parts of the saxophone:

Mouthpiece, neck, octave key, bell, palm keys, left hand keys, right hand keys, 'pinky' keys, neck strap hook, ligature



Type of Saxophone	Key	Description	Example Artist

Briefly explain how sound is produced on a saxophone:

Charlie Parker

Use this page to summarise key elements in Charlie Parker's life. Think about important moments, people, places, relationships etc.

You may do this however you would like. (timeline, bullet points, mind map, paragraphs, etc.).

(<https://www.youtube.com/watch?v=kXjRAypNCBs>)

(<https://www.youtube.com/watch?v=W1LBGTBjf9k>)

(https://www.youtube.com/watch?v=q6_kbDGIBdc)

Rhythm Changes

Explain what 'Rhythm Changes' are:

A B♭M⁷ Gm⁷ Cm⁷ F⁷ B♭M⁷ Gm⁷ Cm⁷ F⁷

5 B♭M⁷ B♭⁷ E♭M⁷ E♭m⁷ Dm⁷ G⁷ Cm⁷ F⁷

9 **B** D⁷ G⁷

13 C⁷ F⁷

How could we describe the overall form of 'Rhythm Changes'?

Charlie Parker based his tune 'Moose the Mooche' (1946) on rhythm changes. The chord progression had become a favourite of jazz musicians for soloing over and provided the basis for a number of jazz compositions.

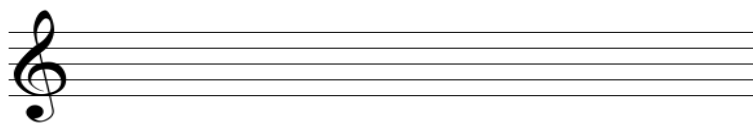
An important aspect of this progression is known as the 'ii-V-I' resolution.

The ii is often played as a minor 7th chord, and the I can be played as a major 7th chord (though it can also be played as a major 6th chord). The ii⁷-V⁷-I^{maj7} progression provides smooth voice leading between the thirds and sevenths of these chords; the third of one chord becomes the seventh of the next chord, and the seventh of one chord moves down a half-step to become the third of the next chord. For example, in the key of C, the standard jazz ii-V-I progression is Dm7-G7-Cmaj7, and the thirds and sevenths of these chords are F-C, B-F, E-B; inverted for smoother voice leading, these become F-C, F-B, E-B.

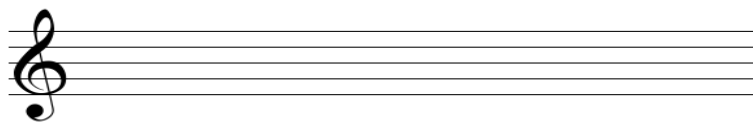
On the staves below, write out ii-V-I progressions in the following keys using jazz/rock notation:

Dmin7 G7 Cmaj7

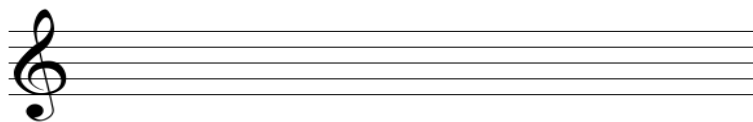
C Major



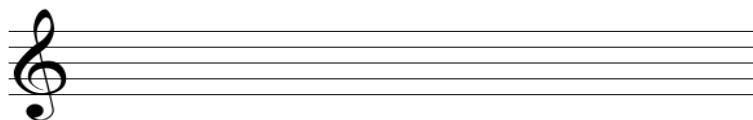
F Major



G Major



D Major



Highlight and annotate examples of the ii-V-I progression on the score excerpt below:

A

B♭M⁷ Gm⁷ Cm⁷ F⁷ B♭M⁷ Gm⁷ Cm⁷ F⁷

5 B♭M⁷ B♭⁷ E♭M⁷ E♭m⁷ Dm⁷ G⁷ Cm⁷ F⁷



Moose the Mooche – Charlie Parker

A Head - Alto sax and trumpet in unison

4

Full Band

$\text{♩} = 208$ (♩ - ♩³)

1 G Am7 D7 G Am7 D7

5 G7 C C[°]7 G Am7 D7

A

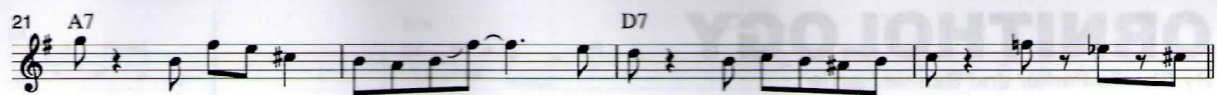
9 G Am7 D7 G Am7 D7

13 G7 C C[°]7 G

B

17 B7 E7

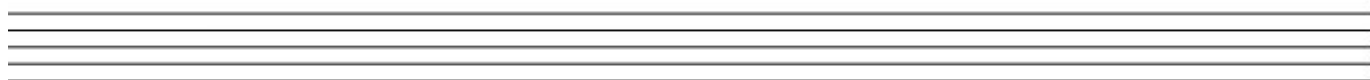
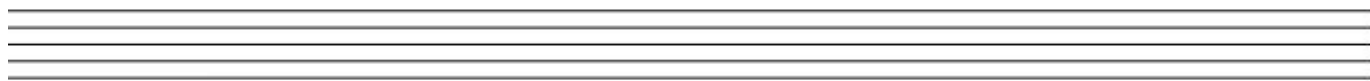
Copyright © 1946 (Renewed 1974) Atlantic Music Corp.
Copyright © 1978 and 1998 Atlantic Music Corp.



Score and Listening Analysis

Use the above head and transcribed solo to answer the following questions.

1. On the blank sheet manuscript below, write out the chord progression of the A section of *Moose the Mooche* using roman numerals. Take note of the key signature of the piece.



2. Listen to the 1946 recording of *Moose the Mooche* and list the instruments playing and define the musical role of each instrument within the group.

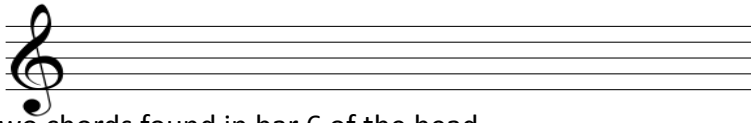
Instrument	Musical role

3. Name and explain the instrumental technique is used in bar 3 of the A section by the alto sax and trumpet:

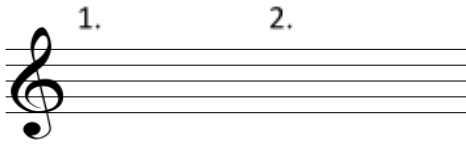
4. What is the rhythmic device used in the second half of bar 4 of the A section of the head?

Extension Analysis Tasks

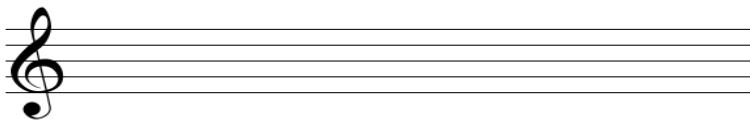
1. Bars 53 – 54 contain the notes of the A Mixolydian Mode. Write this mode out ascending on the stave below.



2. Spell the two chords found in bar 6 of the head.



3. A hallmark of Parker's playing was his ability to imply upper extensions to chords. An example of this can be found in bar 34 (bar 2 of the alto solo). This bar implies a D13(b9). Spell all the notes of this chord as an arpeggio on the stave below.



4. Name the chord Parker substitutes over the first half of the B7 in the B section of his solo.

Chord: _____



<i>Moose the Mooche</i> by Charlie Parker ANALYSIS SUMMARY	
MELODY	TONALITY
RHYTHM	INSTRUMENTATION
TEXTURE	TEMPO
TIMBRE	DYNAMICS
HARMONY	FORM
STYLE	COMPOSITIONAL DEVICES
CONTEXT	

Final Summary Activity

Your assessment for this piece will consist of two main aspects.

1. An outline of Charlie Parker's life and the jazz scene he was a part of. You should consider his influences, evolution of his playing style, lifestyle, important musical contemporaries, etc.
2. A detailed explanation of Bebop as a musical style using the *Moose the Mooche* as an example. This description should look at a range of musical elements and features, identifying them, describing them, and their effect on the music.

Elements and features may include:

<i>Melody</i>	<i>Tempo</i>
<i>Rhythm</i>	<i>Metre</i>
<i>Texture</i>	<i>Dynamics</i>
<i>Timbre</i>	<i>Form</i>
<i>Tonality</i>	<i>Compositional devices</i>
<i>Instrumentation</i>	

Extra Notes!!!