

Jazz Articulation for the Jazz Ensemble

**Gene Aitken, Director
UNC Jazz Press
University of Northern Colorado
Greeley, Colorado 80639**

**(970) 351-2253 VOX
(970) 351-2536 FAX**

GeneJazzØ@aol.com

Assisted by:

**T.J. Tsai, Cherry Creek High School, Tim Libby, Director
Craig Smith, Air Academy High School, Scott McGowan Director
Michael Bailey, Thunderidge High School, Mike Snell, Director
Chris Flynn, Thunderidge High School, Mike Snell, Director
Alex Baker, Denver School of the Arts, Dave Hammond, Director**

Demonstration Charts

**Soupbone by John Clayton
Second Thought by Steve Wiest**

UNC JAZZ PRESS

**Colorado Music Educators' Association Convention
Colorado Springs, Colorado**

January 25, 2002

Presentation Information In This Session

- 1) Why articulation?**
- 2) Purpose of good articulation**
- 3) Types of articulation**
- 4) Who Should Use What Kind of Articulation**
- 5) When to use articulation**
- 6) Why Publishers/Arrangers don't mark parts**
- 7) How to mark articulation**
- 8) How to teach articulation**

9) How to learn articulation

10) Demonstration

11) Questions

Why Articulation?

1) A way for musicians to express themselves

2) A way of proper enunciation

a. Using Swing/Bebop era articulation

**b. Using slurs, legato and staccato
tonguing, etc**

**3. A way to arrive at an individual style either
as an ensemble or as a soloist**

Purpose of Good Articulation

- 1) To facilitate TIME**
- 2) To make written notation sound improvised**
- 3) To develop a jazz style based on tradition**
- 4) To improve intonation**

Types of Articulation

- 1) Back-accent or off-beat tonguing (not back tonguing)**
- 2) Ghosting**
- 3) Doodle tonguing**

4) UDTTHH

Who Should Use What Kind of Articulation

- 1) Saxes - Back-accent tonguing (very little ghosting)**
- 2) Trombones - Ghosting (possibly some doodle tonguing)**
- 3) Trumpets - Back-accent tonguing or ghosting**
- 4) All can use UDTTHH**

When to Use Articulation

- 1) Usually when there are three**

eighth/sixteenth notes or more in a row

- 2) Turnaround points**
- 3) Usually more than one way to mark articulation**

Why Publishers/Arrangers Don't Mark Parts

- 1) It's too expensive**
- 2) It's too time consuming (thus parts usually slurred)**
- 3) Parts are left unmarked (vs. slurred) for the director to interpret**

How to Mark Articulation

- 1) Back-accent/Off-beat tonguing - Articulate the 'ands' then slur to the downbeats**
- 2) Ghosting - Parentheses around ghosted note**
- 3) Doodle tonguing - Not marked**
- 4) UDTTH - Usually not marked (sometimes an 'x' if the entire section is playing)**

How to Teach Articulation

- 1) Back-accent/Off-beat tonguing**
 - a. Scales - slow**
 - b. Teach it wrong - Tongue stop between each set**

- c. **Connect with heavy accent**
 - d. **Connect with no accent**
 - e. **Several options depending on tempo**
- 2) Ghosting**
- a. **Sing it - slow**
 - b. **Note prior to ghost is louder/longer**
 - c. **Ghosted note is shorter/softer**
 - d. **Note after ghost is louder/longer**
- 3) Doodle tonguing**
- a. **Doo-dle-oo-dle-oo-dle**
 - b. **Start slow and even**
- 4) UDTHH**
- a. **Place tongue between teeth**
 - b. **Has effect of a ghosted note**
 - c. **Usually used in solo vs. section playing**

How to Learn Good Articulation

- 1) Listen to good jazz players**
- 2) Listen to good jazz ensembles**

2) Constant teacher reinforcement

3) Practice

Demonstration of Articulation

Questions?

Thank You!