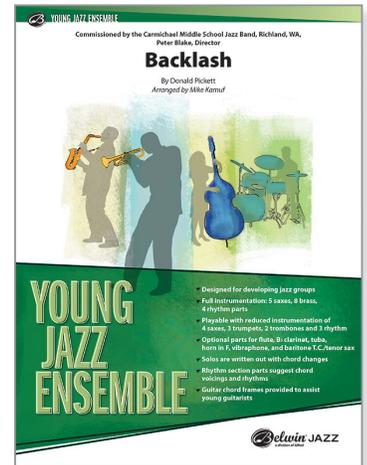


# Guided Listening

## Backlash

Accessing this piece in [smartmusic](#) will allow you to see **your individual part**. It is really interesting to explore the parts of the other instruments in the band or orchestra as well! Follow [this link](#) to see the score as you listen, which is what the director sees when conducting your ensemble.



### Before you listen:

This piece was first recorded by jazz trumpeter Freddie Hubbard in 1967. In jazz music, form plays an important role as the ensemble generally states a song's melody and then the players use both the form and chords of the melody as the basis for improvisation.

Take a look at the score and your individual part and go on a scavenger hunt. Think about the following questions as you explore the music. If your teacher asks you to, write your answers on a separate piece of paper!

- What words can you find throughout the music? How do those words help you understand how the music should be performed? (For example, the title, the tempo and/or style marking, etc.)
- What markings can you find throughout the music (dynamics, articulations, etc.)? How do those markings help you understand how the music should be performed?
- Can you tell what key this piece is in?
- What other genre is combined with jazz in the piece?

### While you listen:

Understanding form is incredibly important when listening and performing any genre of music but particularly in jazz music. This song form is 24 measures in length and follows an A-B-A form of 8 measures per section. A completed cycle of the form is often referred to as a chorus. In this arrangement, the form or first chorus begins at measure 9. Using your imagination, think about some of the following:

- Is this piece in a major key? Minor key? Can you tell by listening?
- The A section occurs at measure 9 and again at measure 25. How long are the phrase lengths of the melody? How long are the phrase lengths in the B section beginning at measure 17?
- Measure 33 begins the second chorus and a saxophone solo. When saxophones, trumpets, and trombones enter at measure 41 during this solo, why is the text abbreviation "bkgrnds" (for the word backgrounds) important? What musical element is this text abbreviation addressing for the musicians?
- The passage from measures 57-60 acts as a transition to another solo. Where was this material used prior to this and how is it different from the previous statement?
- What happens to the time feel at measure 61? Which instrument plays a pivotal role in making this change happen?
- At measure 77, a countermelody is introduced in the saxophones as a background figure. Where is this countermelody employed again?
- What does the music make you think of?
- Take special note of the phrasing in this piece and how this can affect the overall sound. How do you think phrasing could influence your own writing of a piece of music?