

MARTHA'S NEW MOMENT

(as heard on "INTRODUCING THE SOUL TRIO")

written by:
Jukka Eskola

Style: Groove Swing ♩ = 84

(drum groove)

G7 A^b7 G7 A^b7 G7 A^b7 G7

A G7 A^b7 G7 A^b7 G7 A^b7 C7 D^b7 C7 D^b7 C7 D^b7

1. C7 D^b7 D7 D^b7 2. C7 D^b7 D7 D^b7

B C7 E^b C7 A^b7 G7

C7 G7 E^b D7 C7 B^b A^b7 G7 E^b

D7 C7 B^b A^b7 G7 A^b G7 solo pick-up

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6

A

10

1. 2.

16

Martha's New Moment - Jukka Eskola - Teaching Guidelines

Genre: JAZZ

Style: SOUL JAZZ

World Region: Northern Europe

Country: Finland

Overview: "Martha's New Moment" is a joyous, funky composition with a strong melody and rhythmic accompaniment. It is an engaging tune for most ensemble levels, and offers the rhythm section and melodic instruments musical challenges that will push their understanding of lyricism and "pocket." Composed using the blues as its foundation, the melody and accompanying rhythm section hits provide students of all levels many opportunities for musical growth and exploration. "Martha's New Moment" was written by Finnish composer and trumpeter Jukka Eskola, and recorded on flugelhorn. His recording is a prime example of lyrical melodic improvisation with a strong foundation in groove. This homage to 60s soul jazz is an inspiring and fun vehicle for student improvisors, and can be played in a wide variety of instrumentations.

Unique Teaching Elements: This song is particularly good to emphasize the following:

- Introduce the AAB song form
- Juxtaposing swing feel with straight-16th melody
- Unusual structure, section, and turnarounds, but based on blues changes
- Building unique textures with instrument combinations

Style: The song is a funky swing groove based on the 12-bar blues. The rhythmic foundation of this tune is based on a pocket created by the interlocking drums, organ, and bass parts that make a groove for the melody to float over. The simple, repetitive bass line locks in with the syncopated organ stabs that can be played by any assortment or combination of instruments, keyboards, or guitar. While the melody is an AAB form, it's basis on the 12-bar blues transcends a few styles to give it its distinctive sound.

Structure: AA'B (31 bars in melody, 10 bar solo sections)

Intro: Drum pickup and groove: m1 – m9. Bass and rhythm section hits are added in m6-9. This can be opened up for an extended intro. A break on beat 1 of m9 creates space for a pickup into the first statement of the melody.

A – m10 – m18 – "A" melody begins with a pickup on beat 3 of bar 9. Players should keep the energy high and pay attention to phrasing. 9 bars total.

A' – m10 – m20 – "A'" melody is played similarly. 8 bars total. Try adding different instruments to build different textures in your ensemble's arrangement.

B – m21 – m34 – Contrasting "B" melody is stated, which leads into a solo break on beat 1 of m34 and on into the solo section. Keep an eye out for the 2/4 bar in m30 leading into a 4-bar vamp and on into the solo section!

C-D – m35 – m48 – Solo section - open, last soloist cues Coda and keeps soloing.

E – m53 – m56 – "B" melody is simply re-stated as solo continues (optional).

F-end – m57 – m66 – "B" is stated in a bigger way leading to the ending.

While based on blues changes, the structure of this tune is unusual. The A section is 9 bars, followed by an 8 bar A' section. The B section is 14 bars total, and includes a measure of 2/4. Ensuring that the melody plays the breaks accurately along with the rhythm section will help the groove and pocket of this tune.

Melody: The melody of this tune requires particular attention to phrasing, making sure that musicians play staccatos and legatos accurately and in line with the reference recording. This is key to interlocking the melody with the rhythm section groove to create that pocket that is so indicative of 60s soul jazz and boogaloo. Make sure to point out accents and attacks to your students to draw their attention to these critical details.

Have everyone learn the melody to this tune in unison. The ensemble can create new and exciting textures simply by playing with adding & subtracting instrumentation on this unison line, and playing with various mutes in the brass section.

Harmony: This is essentially a blues tune in G with an extended form on the melody. The A and A' sections have a simple chromatic half step motion from G7-Ab7 and C7-Db7 over the I and IV chords. The tonal centers of these sections are G7 (G mixolydian) and C7 (C mixolydian), but more advanced students can be encouraged to explore the chromaticism happening in the bass and chordal parts.

The B section is based on the IV chord-I chord relationship, or C7-G7. It is a variant on the 12-bar blues progression. Again, soloists can explore C and G mixolydian, but can also dig several layers deeper into the chromatic chords played in the bass and chordal instruments (ex. Ab7 on beat 4 of m23).

Rhythm: The rhythms in this chart can be more challenging to read than to play. Have students play with the recording while focusing on the basic pulse of the quarter note groove, adding in the 8th and 16th note subdivisions when ready. Students can use verbalizations along with a steady beat to feel the 8th and 16th note subdivisions (ex: say the word "watermelon" while clapping or tapping quarter notes). Also have students move their bodies, nod their heads, and have fun with the physical aspect of playing. Auxiliary percussion is greatly encouraged in this tune.

Improvisation/Theory: The solo section is a straight 12-bar blues form based on the I-IV-V chord progression. Start by learning the first few measures of the flugelhorn solo. It is quite accessible with repeated listening. Be able to sing it first, then move to the instrument and "find" the notes. Encourage students to continue soloing on their own in the same manner. Students should learn the mixolydian scale (major scale with a b7 scale degree), and specifically G mixolydian, C mixolydian, and D mixolydian for use in this tune (played over G7, C7, and D7 respectively). The melody also offers strong material for students to explore and mine for use in their own solos.