

Jump, Jive, and Jazz!

Improvise with Confidence!

Presented for the Cleveland Chapter of the AOSA by Brent Holl
September 18, 2010

A Body Rondo

RONDO FOR BP

BRENT M. HOLL

The musical score is titled "Rondo for BP" and is composed by Brent M. Holl. It is written for three systems of body percussion instruments. The first system includes Clap, Bass, Patsch, and Back. The second system includes Bass, Clap, Patsch R, and Patsch L. The third system includes Snap, Clap, Patsch, and Stomp. The score is in 4/4 time and consists of three measures. The first measure is a question phrase, and the second and third measures are answer phrases. The score is written for three systems of body percussion instruments. The first system includes Clap, Bass, Patsch, and Back. The second system includes Bass, Clap, Patsch R, and Patsch L. The third system includes Snap, Clap, Patsch, and Stomp. The score is in 4/4 time and consists of three measures. The first measure is a question phrase, and the second and third measures are answer phrases.

Aim:

- ☛ Reinforce phrase length, and Question/ Answer improvisation using Body Percussion.

Process:

- ☛ Introduce body instruments and patterns:
 - » The Basics: Snap, Clap, Patsch, Stomp
 - » The Rest: Bass Tones, Leg slaps, Mouth tones, Hand Tones.

- » Try out some patterns starting with the basics and moving to the the rest.
- » Prepare the class with an introduction to the classic question/ answer technique.
 - » Give the class a question using body percussion; all answer.
 - » Make sure everyone ends at the strong beat of the last measure. "Final Point."
 - » Make sure the answers are not an exact imitation of the question.
 - » Make sure the answers are related to the question.
 - » Ask who wants to give the teacher a question?
 - » All get a partner, question answer with each other.
 - » Discover:
 - ◇ The cadence point (The Final Point) on the last strong beat of the answer.
 - ◇ The absence of a cadence point (Final Point) in the question.
 - ◇ The commonality or shared ideas between the question and answer.
 - ◇ The answer should have common elements with the question.
 - ◇ The question and answer phrases are the same length.

Good Morning!

A Good Morning Song

Shirley McRae, arr. BMH

Say hel - lo to the morn - ing, say hel - lo to the day, it's an -

oth-er Fri day morn ing what more can I say? Put a smile on your face, put the

beat in your feet, Make a Fri-day morn-ing rhy-thm with some - one you meet.

Aim: Use a good morning song to introduce melodic improvisation using the classic Question/ Answer technique.

Process:

- » Learn the song by rote.
- » Chart the Form. Antecedent (Question) = 4 measures; 16 quarter note beats; 8

- pulses. Consequent (Answer) = 4 measures; 16 quarter note beats; 8 pulses.
- ☛ Everyone show the question with a self space motion. Then show the answer.
 - ☛ Everyone try *speaking* a nonsense syllable question phrase. (The jazz term for this is “Scat.” ... then an Answer phrase.
 - ☛ Find a partner and try *singing* with nonsense syllables Q/ A for the length of the song.
 - ☛ Make a Form:
 - » Sing the song once through; Q/ A with a partner (trading 8’s); Sing the song again.
 - ☛ Move through shared space as you sing the song. End up with a new partner and sing to them. Expand the form making it a chain rondo.
 - ☛ Extension:
 - » Try “Trading 4’s”; With your partner, improvise half a question each and half an answer each.
 - » Try improvising a Q/ A all by yourself the way the pros do!

The Games: *Hambone* was collected during course work at the University of Memphis from Nancy Ferguson and expanded in workshops with David Holt. A version of it can be found in Beth Lomax Hawes book with Bessie Smith, *Step it Down*. *Introduce Yourself* is a game I learned from my baby sitter when I was 8 years old.

Aim

- ☛ Developing listening skills by performing a specific rhythmic patterns, songs and chants in unison.
- ☛ Developing the inner ear and the musical memory.
- ☛ Developing the ability to improvise while staying in the musical flow.
- ☛ Developing musicianship and confidence.

Introduce Yourself

- ☛ Class sits or stands in a large circle as beginning instructions are given.
- ☛ Learn the following pattern: (stems up, snap right; stems down, snap left)

The notation shows three staves: Snap, Clap, and Patch. The Snap staff has a 4/4 time signature and a repeat sign. The Clap and Patch staves have a 4/4 time signature and a repeat sign. The notation shows a sequence of notes and rests corresponding to the instructions: stems up, snap right; stems down, snap left.

- ☛ On the first snap, everyone in the circle says their first name in unison. Do this until secure.
- ☛ On the second snap, everyone says the name of the person on their left. Now add this routine until secure.
- ☛ Instead of all together, take turns. Start with a designated leader and each person says their own name and the name of the person on the left.

👂 Learn the following rhyme:



Let's play rhy-thm

Are you read-y?

If so,

let's go!

- 👂 Do not repeat the rhyme. It will be used as an introduction to the game.
- 👂 The designated leader begins the rhyme and players join in. The leader says the first two names and the game continues around the circle.
- 👂 The making of rules and variations commences with unbounded creativity.
 - » Replace names with numbers.
 - » If anyone forgets their name or number or isn't able to say it on time and in rhythm, the go to the end of the line [the chair on the right of the designated leader]. The rest of the folks in the circle then progress one chair to the right. The object is to ascend to the leader's position, sometimes called "boss apple-sauce."
 - » Leave out some of the body instruments or try the game without body instruments. [Great inner ear training]

Hambone

Hambone

Hambone, hambone have you heard? Papa's gonna buy you a mockingbird.

If that mockingbird don't sing, Papa's gonna buy you a diamond ring.

If that diamond ring don't shine, Papa's gonna buy you a bottle of wine.

If that bottle of wine gets broke, Papa's gonna buy you a billy goat.

If that billy goat runs away, Papa's gonna buy you a chevrolet.

If that chevrolet don't run, Papa's gonna say goodbye, I'm done!

- 👂 Say each phrase of the rhyme from the visual followed by a 7 beat count.
- 👂 After the last phrase, repeat the 7 beat count ad libitum... (Freestyle!)
- 👂 Now Fill the 7 beat count with some basic body percussion.
- 👂 Try a classic hambone body percussion technique: (see next page:)This basic pattern can continue throughout the rhyme.
- 👂 Of course, the real fun is creating variations and letting students do extended improvisations freestyle using the variations of the body percussion routine.

The image shows two systems of musical notation. The first system is for the lyrics "Ham-bone, Ham-bone have you heard?". It features a vocal line in 4/4 time with a melody of quarter notes and eighth notes, and a bass line labeled "Bass Brush Slap" with a rhythmic pattern of eighth notes and rests. The second system is for the lyrics "Pa-pa's gon-na buy you a mock-ing-bird." and includes a measure number "5" at the beginning of the vocal line. It also features a vocal line and a corresponding bass line.

Notes:

The elements of improvised rhythm and melody are now in place. We've had some experience with improvising movement and rhythm and creating variations of melody. We've discovered that by internalizing the phrase length, improvisation can occur with a high degree of confidence. Through repetition, joyous singing AND constant movement, hand clapping, and dancing, the rhythms are internalized. We have experienced the elements of jazz that we are now going to be asked to play!

Orange Juice

Aim:

- ☞ Expand improvisation to include melody with harmony.

Process:

- ☞ Sing the song from the visual.
- ☞ Play the song on an instrument of choice. This will become the soprano xylophone part.
- ☞ Analyze the melody to find that it follows the I, ii7, V, I chord pattern. In the first two measures, the chords are outlined.
- ☞ Learn the alto part. Try alto and soprano together.
- ☞ Add the bass part, then the Contrabass part
- ☞ Add in the percussion.
- ☞ Make a form and play it!

Learn how to improvise:

- ☛ Hum a chord note while I improvise on the piano using the same chord.
- ☛ Change the note if your ear tells you it's necessary by moving it up a step or down a step when I change the chord. Sometimes you won't have to change it! Practice this until comfortable with the routine. (The "No Fault" Improvisation Method.)
- ☛ Hum chord notes while I play the chord changes in Orange Juice. (I, ii7, V, I).
- ☛ Change the humming to scat syllables adding some SIMPLE rhythms. Work one phrase at a time.
- ☛ Add instrumental or melodic improvisation opportunities to the form.
- ☛ Play it again!

Notes:

Use the familiar principles of question/answer improvisation, especially including commonality or shared ideas between improvisation and the melody of the song. Try and take some rhythms and melody fragments or riffs from the song to include in your improvisation. Use the "no fault" improvisation technique outlined in the process on instruments or voice.

Final Song: Jazz Song for Fall: Fly, Fly, Fly. - Libana: A Circle is Cast

- ☛ Sing *Fly Fly Fly* from the visual.
- ☛ Sing unison a cappella; then in three part canon.
- ☛ Add Tree, Fall, Leaf, Autumn movements in self space
- ☛ Perform as a three part canon, singing with movement.

Note to workshop participants:

Please feel free to use anything in these notes written or arranged by Brent Holl for your own professional use in class or workshops. Simply make sure that the following notice is on each copy.

© Brent M. Holl, 2010. All rights reserved. Used by permission.

For all other materials permission must be obtained from the copyright holder. These notes are available online for download at www.brentholl.com.

This workshop has been presented by:

Brent M. Holl
302 East College Street
Bridgewater, Va. 22812
540-478-4833
brentholl@mac.com
www.brentholl.com

ORANGE JUICE

BRENT HOLL AND RYAN BUGAS

LYRICS BY JENNY BURRELL AND BRENT HOLL

$\text{♩} = 160$ **A**

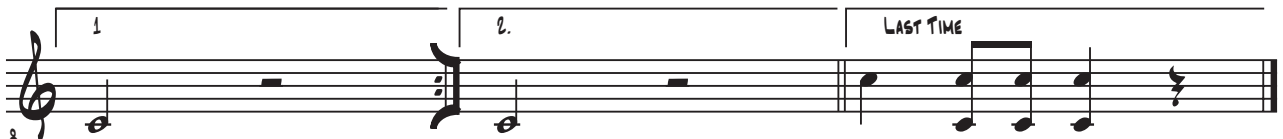


I like Or-ange Juice, we like Or-ange Juice Play it all the day
 I like Or-ange Juice, sweet, sweet Or-ange Juice Fresh-ly squeezed if you
 We play Or-ange Juice, we sing Or-ange Juice Made out in_____ the



4 long! It's a way to say, come and start the day Make it in - to a
 please! Not like Lem - on Juice, sour_____ Lem - on Juice Makes me sneeze to my
 sun. It's the way we say, come let's start to play, Till the day_____ is_

FINE



8 song!

 _____ knees!
 _____ done. _____



11 **B**
 Pick the Or - anges,_____ squish them up to, Make the juice to run free.



15 **(D.C. AL FINE)**
 Put it in - to a nice new box, Some squeez - y box - es for me!

ORANGE JUICE

BRENT M. HOLL AND RYAN BUGAS

$\text{♩} = 160$ (A)

SOPRANO XYLOPHONE

ALTO XYLOPHONE

CONGA

CLAVES

MARACAS

BASS XYLOPHONE

CONTRABASS XYLOPHONE

This system contains the first four measures of the piece. It features seven staves: Soprano Xylophone (treble clef), Alto Xylophone (treble clef), Conga (percussion clef with 'h' and 't' notes), Claves (percussion clef with slash notes), Maracas (percussion clef with slash notes), Bass Xylophone (bass clef), and Contrabass Xylophone (bass clef). The tempo is 160 bpm and the key signature has one flat (B-flat). The music is in 4/4 time. A first ending bracket is present at the end of the system, spanning measures 4 and 5.

5

SX

AX

C. DR.

CL.

MCA.

BX

CBX

1

2.

This system contains measures 5 through 8. It features seven staves: SX (Soprano Xylophone), AX (Alto Xylophone), C. DR. (Conga), CL. (Claves), MCA. (Maracas), BX (Bass Xylophone), and CBX (Contrabass Xylophone). The tempo is 160 bpm and the key signature has one flat (B-flat). The music is in 4/4 time. A first ending bracket is present at the end of the system, spanning measures 7 and 8, with two endings labeled '1' and '2.'. Measure numbers 5 and 8 are indicated at the beginning and end of the system respectively.

FINE

LAST TIME

B

Musical score for measures 10-14. The score includes staves for SX, AX, C. DR., CL., MCA., BX, and CBX. Measures 10-11 are marked with a repeat sign and a fermata. Measure 12 is marked with a circled 'B'. The music features a mix of eighth and sixteenth notes, with some rests in the SX and AX staves.

15

(D.C. AL FINE)

Musical score for measures 15-19. The score includes staves for SX, AX, C. DR., CL., MCA., BX, and CBX. Measures 15-19 are marked with a repeat sign and a fermata. The music continues with similar rhythmic patterns as the previous section, ending with a final cadence.

SOPRANO XYLOPHONE

ORANGE JUICE

BRENT M. HOLL AND RYAN BUGAS

$\text{♩} = 160$ **(A)**

FINE

6

1 2. LAST TIME

11 **(B)**

15 **(D.C. AL FINE)**

ORANGE JUICE

BRENT M. HOLL AND RYAN BUGAS

$\text{♩} = 160$

ALTO XYLOPHONE

FINE

AX

6

1 2. LAST TIME

11

15 **(D.C. AL FINE)**

ORANGE JUICE

BRENT M. HOLL AND RYAN BUGAS

$\bullet = 160$

BASS XYLOPHONE

BX

BX

BX

15

1

2.

LAST TIME FINE

(D.C. AL FINE)

ORANGE JUICE

BRENT M. HOLL AND RYAN BUGAS

$\bullet = 160$

CONTRABASS XYLOPHONE

CBX

CBX

CBX

11

1

1

LAST TIME FINE

(D.C. AL FINE)