

Western Michigan Chapter AOSA - September 30, 2017

Jump, Jive, and Jazz! - *Improvise with Confidence!*

Description

We'll start this session with a cool Body Percussion piece with some classic Question/Answer improvisation. We'll move to vocal improvisation with a happy welcome song and follow up with a play party game discovering how activities like this lead straight to Jazz. An original blues song is next and we'll learn an arrangement that can be played on the Orff instruments. A great finish will be a Marimba song with improvisation abounding! Warning! Dancing, singing and happiness will ensue!!



Focus: Orff process; improvisation; orchestration; singing, speech and 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, 2017. 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 <http://bppub.net/DNLDNotes>

This workshop has been presented by:



Find more free stuff at
<http://bppub.net/BPPFREE>

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



Download
the workshop notes
from Brent's website

Jump, Jive, and Jazz! Improvise with Confidence!

Presented for the Western Michigan Chapter of the AOSA September 30, 2017.

A Body Rondo

RONDO FOR BP

BRENT M. HOLL

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 "No Fault" method.

Learn how to improvise

- ☛ Hum a chord note while I improvise on the piano using the same chord.
- ☛ Hum the chord roots as the chords change. Try the thirds and fifths.
- ☛ Hum the chord notes and change to a new one every time the chords change.

- ☛ 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! Change notes a lot or a little, always listening to find the "good ones." Practice this until comfortable with the routine. (This is what is called "No Fault" improvisation! A good note is only one step away!)
- ☛ Change the humming to scat syllables adding some SIMPLE rhythms. Work one phrase at a time.

Expand the Lesson

- ☛ Make a Rondo. Use body percussion for one contrasting section, vocal scat for another, movement for another.
- ☛ Transfer the vocal scat to the Orff instruments. Get a bass player, add some chord notes, some percussion and make a jazz song!

Soup, Soup (*Step it Down, Bessie Jones, p. 102*)

Play the game

(Call) Way down yonder, (response) Soup, Soup.

(Call) Below the moon, (response) Soup, Soup.

(Call) I got a letter, (response) Soup, Soup.

(Call) From Alma Stone, (response) Soup, Soup.

(Call) They ain't but the one thing, (response) Soup, Soup.

(Call) That I dislike

(Call) That's putting on airs, (response) Soup, Soup.

(Call) And balling that jack, (response) Soup, Soup.

(Call) That buzzard soup, (response) Soup, Soup.

(Call) That rabbit soup, (response) Soup, Soup.

(Call) That monkey soup, (response) Soup, Soup.

(Call) That gopher soup, (response) Soup, Soup.

(Call) That elephant soup. (response) Soup, Soup.

Directions

- ☛ Stand in a circle, don't hold hands
- ☛ One is in the center walks/dances around the circle during first verse
- ☛ One picks partner during verse two and "ball the jack" together for verse three. (Balling the Jack; with knees together, bounce/wiggle them in a circle with style.)
- ☛ One takes partners place in the circle and partner becomes One and the game continues.

Expand the Lesson

- ☛ Substitute the soup in the third verse to some four beat scat singing. By the time you get to this point in the lesson the improvisations will be natural. Be sure to continue the "Soup, Soup" response.

Play the Blues

Corayluz Blues (Brent Holl)

The Blues mode in G - I-IV-V Harmony

From children's games, circle dances, play parties to Blues! The elemental music of America is rooted in these forms. Music for children that becomes as natural to them as running, walking, or breathing is *elemental music*. Music that is propelling, fulfilling, and essential is *elemental*. Near the earth, following the developmental stages of children, and following the evolution of the human spirit are also ways elemental music has been defined.

Jazz was born from the human need for spontaneous self expression, through the dance and the song. The rhythmic feeling of jazz was born in chants, stories, and songs and is as natural to us as the breath of life! The harmony of jazz was born in the blues, a reflection of the social and cultural conflicts of American civilization. Jazz! It's in all of us! It's Elemental!

Process

- Set up the Orff instruments for the Blues Mode: (From low to high on your diatonic instruments.) If you are fortunate enough to have some chromatic instruments, add a D flat after the C.



- Learn tune first!



- Use a visual to review blues form: I I I I - IV IV II - V IV II
- Learn "Soup, Soup" and tri-tone.
- Add a funky Blues bass line.
- Add Drums and words and.....

Play a Marimba Song

NOYCE

♩ = 120

BRENT M. HOLL AND STEVEN CASON

The musical score for 'NOYCE' is arranged for a marimba and a drum set. It consists of the following parts:

- SOPRANO XyLOPHONE:** Treble clef, 2/4 time, melodic line with eighth and quarter notes.
- ALTO XyLOPHONE 1:** Treble clef, 2/4 time, melodic line with eighth and quarter notes.
- ALTO XyLOPHONE 2:** Treble clef, 2/4 time, melodic line with eighth and quarter notes.
- BASS XyLOPHONE:** Bass clef, 2/4 time, melodic line with quarter and eighth notes.
- CONGA:** Percussion staff with notes labeled 'H' (head) and 'T' (tail).
- TUMBA:** Percussion staff with notes labeled 'H' (head) and 'T' (tail).
- RIDE CYMBAL:** Percussion staff with rhythmic patterns.
- HIGH HAT SNARE DRUM:** Percussion staff with rhythmic patterns.
- KICK BASS:** Percussion staff with rhythmic patterns.
- CONTRABASS XyLOPHONE:** Bass clef, 2/4 time, melodic line with quarter and eighth notes.

The score is in 2/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The piece consists of four measures, each ending with a double bar line and repeat dots.

FROM WOOD SONGS, © 2003 BRENT M. HOLL. ALL RIGHTS RESERVED. REPRINTED BY PERMISSION.

- ☛ Teach the bass xylophone part first. It sets the reggae groove of the piece.
- ☛ Teach the alto parts by changing the groups of 16th notes to 8th notes. When the students are secure, change back to the 16th notes. Let the basses play along on their own part to carry the groove.
- ☛ Add the contrabass and soprano xylophone parts. The soprano part parodies a children's singsong chant and was created by students as a response to my prompt, "I wonder if you can make up a soprano part that goes with all this stuff?" Click your sticks together on the rests for a snappy percussive touch.

Expand the Lesson

- ☛ A drum set adds a dynamic, rhythmic flavor. The parts shown here are playable for 6th - 8th graders with little or no experience required. With younger children, separate the parts.
- ☛ Borrow a drummer from the band to really get the groove going! The CD version gives you a taste of what a more advanced drummer can add to this piece.
- ☛ Add some vocal call and response improvisation when the whole thing gets going.
- ☛ Do some 4 or 8 beat instrumental improv while the band plays "stop" time.

The Arrangement

- ☛ Start with the congas and drum set along with the bass xylophone and play twice.
- ☛ Add Alto Xylophone 2 and play twice.
- ☛ Add Alto Xylophone 1 and play twice.
- ☛ Add the soprano xylophone and play twice.
- ☛ Add the contrabass xylophone and play twice.
- ☛ Each part gets a solo with conga and drum set accompaniment.
- ☛ Play all together two more times and then end on the first beat of the first measure.

CORAYLUZ BLUES

Brent Holl
SMS 7th Graders

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains four measures of music, with the first and third measures featuring a triplet of eighth notes. The middle staff is also in treble clef with the same key signature and time signature, containing four measures of music with accented eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing four measures of music with a steady eighth-note bass line.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature, starting at measure 5. It contains four measures of music, with the first and third measures featuring a triplet of eighth notes. The middle staff is also in treble clef with the same key signature and time signature, containing four measures of music with accented eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing four measures of music with a steady eighth-note bass line.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature, starting at measure 9. It contains four measures of music. The middle staff is also in treble clef with the same key signature and time signature, containing four measures of music with accented eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing four measures of music with a steady eighth-note bass line. The system concludes with a double bar line and repeat dots.