Jump, Jive, and Jazz!
Tie it all together!

Presented for the Harlingen CISD on January 22, 2009 by Brent Holl

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!*

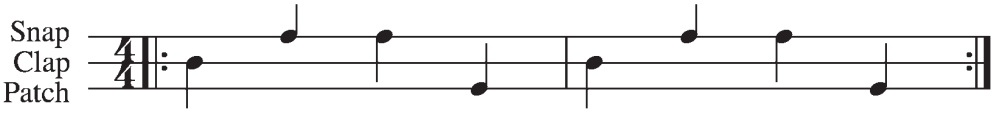
The Games: *(versions of most of these games are found in Step it Down by Bessie Jones and Let's Slice the Ice by Eleanor Fulton and Pat Smith.)* Hambone was collected during course work at the University of Memphis. All these versions were developed or collected in classes, workshops, and play parties over the years by the clinician.

Aim

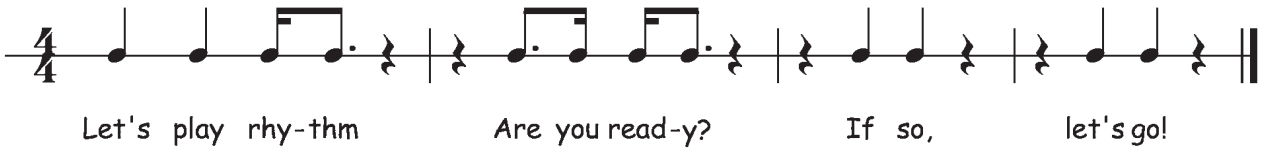
- Introducing beginning activities that can be developed and expanded.
- Developing listening skills by performing a specific rhythmic patterns, songs and chants in unison.
- Developing the inner ear and the musical memory.
- Developing the ability to stay in the musical flow.
- Developing musicianship and confidence.

"Introduce Yourself"

- Class sits in a large circle as beginning instructions are given.
- Learn the following pattern: (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:
- 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]

"Head and Shoulders"

(This version was "revised and adapted" by 5 years of repetition in elementary school music classes. The original is found in Step it Down by Bessie Jones and Bess Lomax Hawes.)

Head and Shoulders Baby 1 2 3
Head and Shoulders Baby 1 2 3
Head and Shoulders, Head and Shoulders,
Head and Shoulders Baby 1 2 3

Actions:

- Stand in a circle and touch the named body parts. On 1, 2, and 3, clap hands with persons on both sides of you in the circle. On the offbeat between the numbers clap your own hands in front. Of course, you may do some fancy clapping if you choose! The original version is with a partner. (Cross R on 1, Cross L on 2, Cross R on 3) Recite the following as a refrain:

Well I ain't been to 'Frisco,
I ain't been to school,
I ain't been to college,

But I ain't no fool,
To the front, to the back
To the side, side, side,
To the front, to the back,
To the side, side, side.

- Jump front on "front"; Jump back on "back"; jump right, left, right (both feet) on "side, side, side." Of course you may add your own "motion" to the basic suggestions.
- Someone names 2 more body parts to replace "head and shoulders" and the game continues ad libitum.
- Other verses: Milk the Cow, Throw the ball,

"Down in the Valley"

This play party is by Bessie Jones and can be found in Slice the Ice by Fulton and Smith.

> Students stand in a circle, 2 or 4 students in the center are kneeling; on the word "rise" they stand and "make a motion;" they can move individually or as partners; they change their motion on the second verse; each dancer picks a new dancer from the circle and the game continues.

"Hambone"

This Clapping Game is a variation I learned in Memphis. The original can also be found in Step it Down.

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.

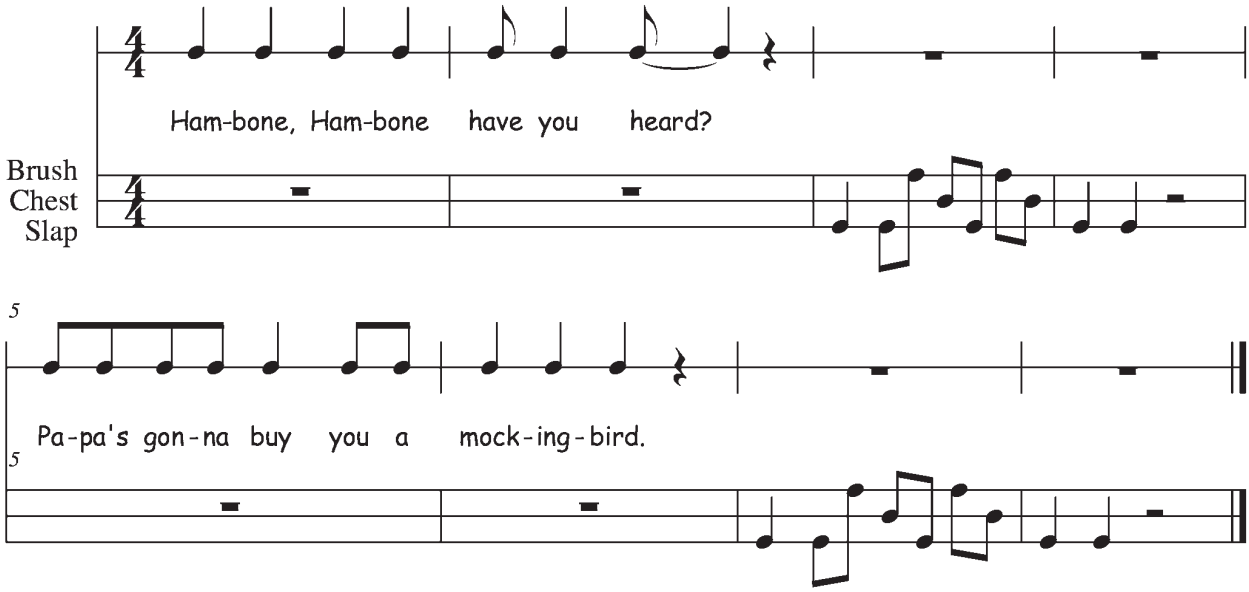
If that diamond ring don't shine,
Papa's gonna buy you a bottle of wine.

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!

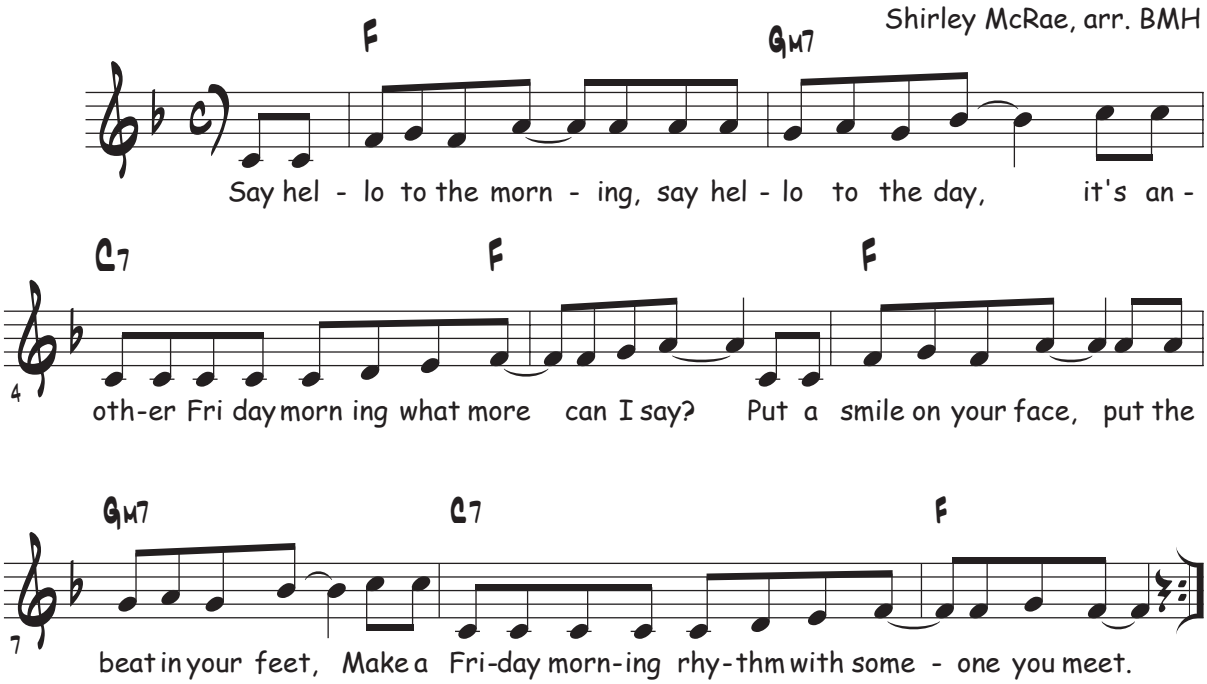
❧ Learn this body percussion pattern along with the chant:



❧ This basic pattern can continue throughout the rhyme. Of course, the real fun is creating variations and letting students do extended improvisations using the variations of the body percussion routine.

Aim:

A Good Morning Song



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

Process:

- 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 questio.
  - » 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.
- Now 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.
- Find a partner and try a body percussion Q/A for the length of the song. Then sing/play/sing.
- Move through shared space as you sing. End up with a new partner and Trade Fours with them.

Extension:

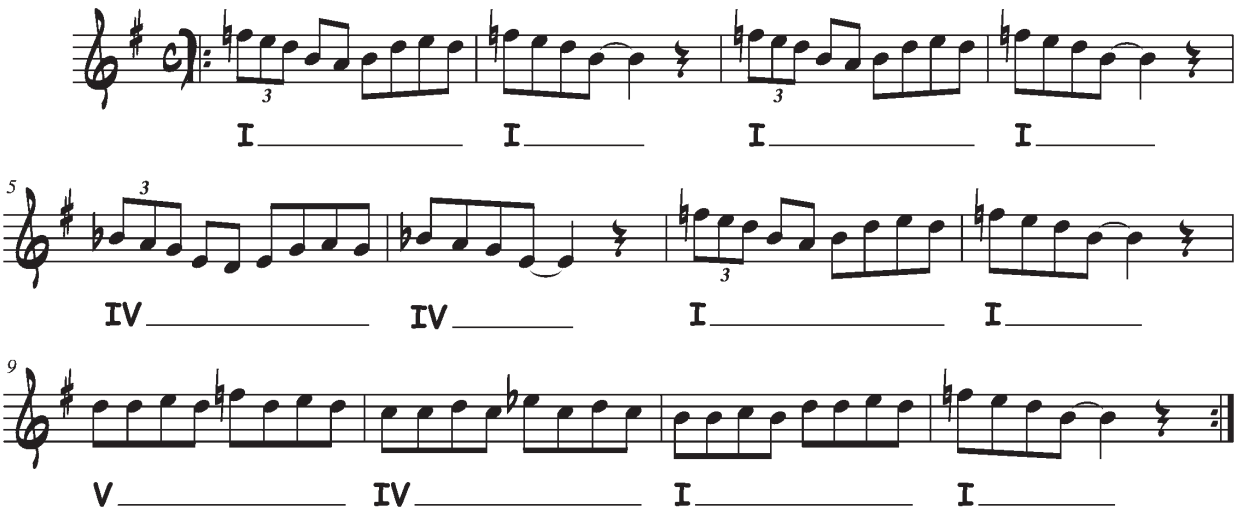
- Try Questions/Answer using vocal scat.
- Try Question/Answers on an instrument in F Pentatonic.

Notes:

The elements of "Jump" rhythm and "Swing" rhythm are now in place. We've also had a chance to improvise movement and rhythm and create variations of melody. Through constant repetition, joyous singing AND constant movement, hand clapping, and dancing, the rhythms are internalized. They have become ELEMENTAL.

Finally .... The Blues

- First Learn the tune: [Corayluz Blues] or make one up!



- Add the bass; Play cards.

The elemental Blues harmony in G:

I	I	I	I
IV	IV	I	I
V	IV	I	I

		Root	3	5	7
I	=	G,	B,	D,	F
IV	=	C,	E,	G,	Bb
V	=	D,	F#,	A,	C

- Add the chords; easy triads first using only root, 3, 5. Each player picks two notes from the chord to play.

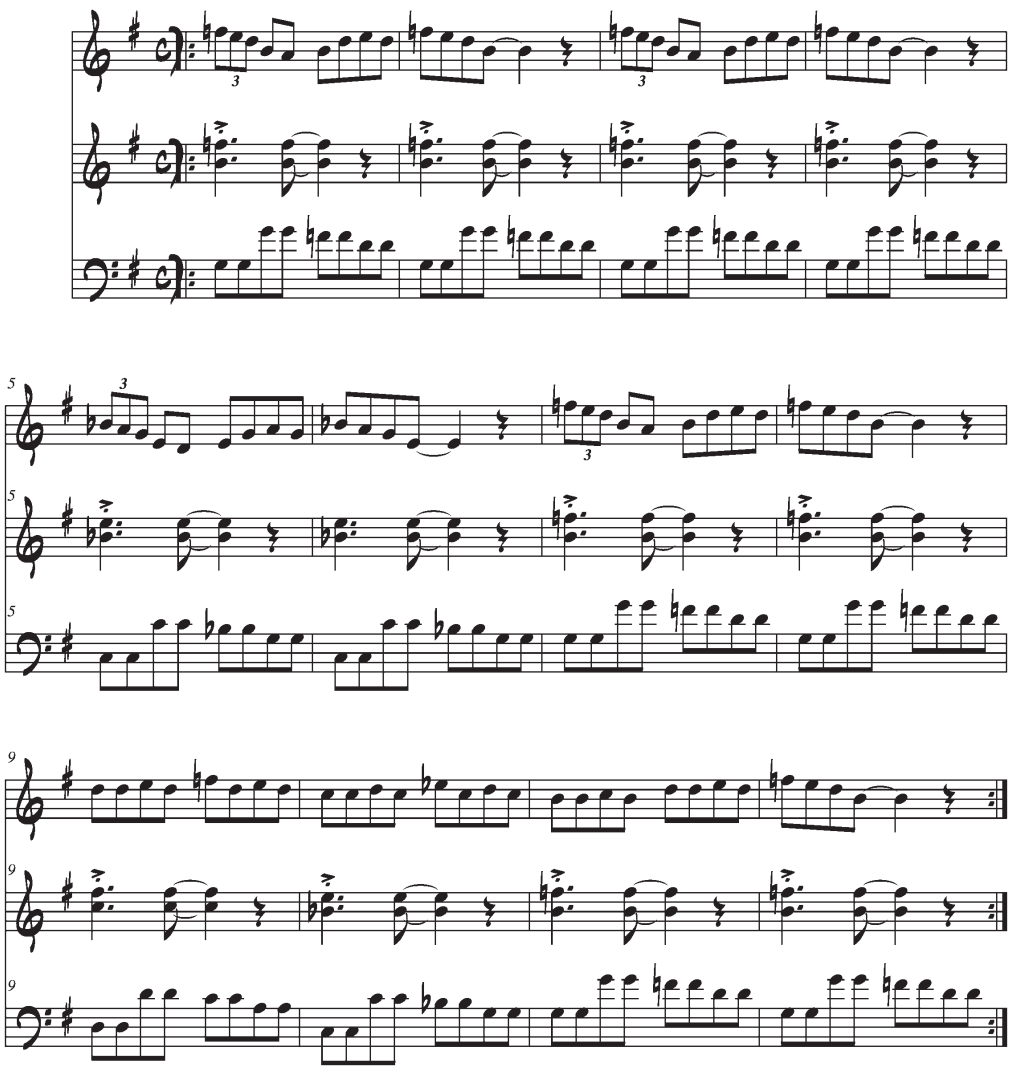
Extensions:

- Jazz up the bass. Walking blues (add passing tones); make a jazz riff on each chord.
- Spice up the chords; add tritones (Several players play 3rd and 7th of each chord while the rest play two chord notes from the simple triads)
- Make up some words or scat sing the tune.
- IMPROVISE:
  - » Trading 4's
  - » Trading 8's
  - » Play an entire chorus

- Experiment with various accompaniments including: Stops (band plays only first beat of each measure); Only one bass player and one chords player w tritones; piano only; other combinations
- Make an arrangement for performance.
  - » A typical Blues song will be introduced by playing all the way through twice, pretty much straight up. Then improvisations can follow. The piece usually ends with a "Shout" chorus or two, that include the tune, all the chords, and some high class improvising over the whole thing.

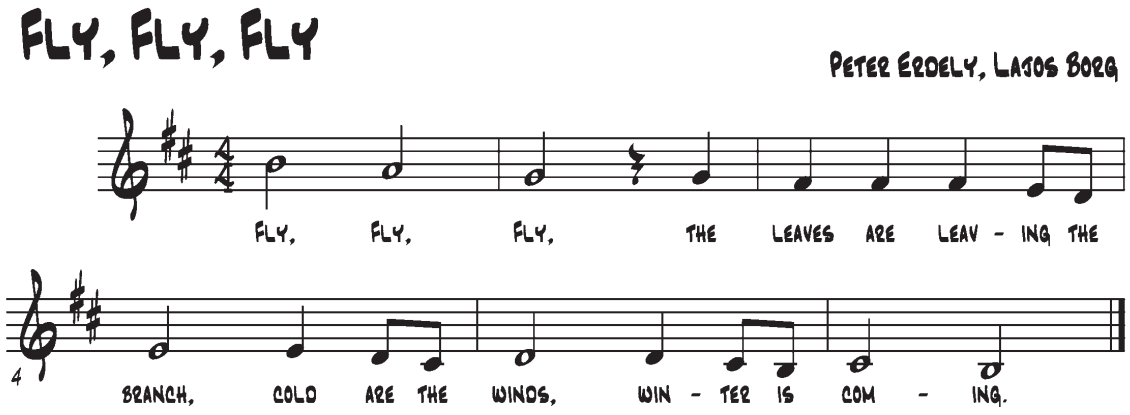
Corayluz Blues

Brent Holl
SMS 7th Graders



Final Song: Jazz Song for Winter:

- Sing Fly Fly Fly from the visual.
- Improvise a piano accompaniment:
- Use a neutral syllable to sing softly with the accompaniment
- Sing unison accapella; then in three part canon.



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