

A Workshop presented for the

Atlanta Chapter AOSA - October 27, 2018

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

Description

From clapping and singing games for children, right through the blues, improvisation is embedded in our American culture. It's our elemental music. We'll work our way through some games, songs and instrumentals, experimenting as we go with techniques to stimulate our creative juice. Warning! Dancing, singing and happiness may ensue!!



Focus: Orff process; improvisation; orchestration; singing, speech and movement;

Note to workshop participants:

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Jump, Jive, and Jazz!

Improvise with Confidence!

Down in the Valley (Fulton and Smith)

Aim

- ☛ Reinforcement of FOLKLORIC melody through movement and singing.

Process

- ☛ Learn the melody by rote with hand clapping accompaniment.
- ☛ When secure add the game:
 - » 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.

Rondo for BP

Rondo a la woop!

Four Times

BMH

Musical score for the first system of 'Rondo a la woop!'. It consists of three staves. The first staff is for Snap, Clap, Bass, Patsch R, and Patsch L. The second staff is for Bass, Clap, Patsch R, and Patsch L. The third staff is for Snap, Clap, Patsch, and Stomp. The music is in 7/8 time and features a melody with a repeat sign. The lyrics 'woop!' and 'uh huh!' are written below the third staff.

Musical score for the second system of 'Rondo a la woop!'. It consists of three staves. The first staff is for C, B, P, and Bk. The second staff is for B, C, Pr, and Pl. The third staff is for Sn, C, P, and St. The music continues the melody from the first system. The lyrics 'woop!' and 'uh huh!' are written below the third staff.

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.

A Good Morning Song! (Konnie Saliba)



Say hel - lo to the morn - ing, say hel - lo to the day, it's an -
oth - er Sat - ur - day morn - ing what more can I say? Put a smile on your face, put the
beat in your feet, Make a Sat - ur - 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 the chord roots while I play the full chords on the piano.
- ☛ Hum the thirds; then the fifths.
- ☛ Hum one of the chord notes, changing to a new one every time the chords change.

- ☛ Change the note when your ear tells you it's necessary. Discover that it is only necessary to move up or down a step whenever I change the chord. Sometimes you can stay on the same note.
- ☛ Change notes a lot or a little, always listening to find the "good ones." You can "glue" chord tones together using passing tones. Use "embroidery" to add a little spice.
- ☛ 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 (Jones and Hawes)

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, (response) Soup, Soup.
- (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 in the center walks/dances around the circle during verse.
- ☛ One picks partner by end of verse and "ball the jack" together for Call and Response. (Balling the Jack; with knees together, bounce/wiggle them in a circle with style.)
- ☛ One takes partner's place in the circle and partner becomes One and the game continues.

Expand the Lesson

- ☛ Sing the type of soup. Feel free to embellish ad. lib. By the time you get to this point in the lesson improvisations will be natural. Be sure to continue "Soup, Soup" response.

Continents and Oceans (Gaskins and Holl)

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

Use a word chain, a song, a visual, and the blues to teach Geography!

Continents and oceans cover the earth.
Land and water blankets the world.

North America, South America, Asia, Africa,
Europe and Australia, Antarctica.
The Arctic Ocean, The Indian Ocean,
Atlantic and Pacific, the Southern Ocean too!

Process

- Set up the Orff instruments for the Blues Mode: (From low to high on your diatonic instruments.)



- Learn song first! Ukuleles anyone?

Con - ti - nents and o - ceans, _____
Land _____ and _____ wa - ter, _____

5 con - ti - nents and o - ceans, _____ con - ti - nents and o - ceans, _____
land _____ and _____ wa - ter, _____ land _____ and _____ wa - ter, _____

9 con - ti - nents and o - ceans, _____ con - ti - nents and o - ceans cov - er the earth. _____
land _____ and _____ wa - ter, _____ land _____ and _____ wa - ter _____ blan - ket the world. _____

- Use a visual to review blues form:

I I I I - IV IV II - V IV II

- Review "Soup, Soup" and tri-tone on Orff instruments.

- Add a funky Blues bass line.

- Add Drums and words and.....

A First Experience with Jazz

C Jam Blues (Ellington)

Aim

- Active listening using Jazz improvisation in pentatonic Blues

Process:

- Learn the tune to "C Jam Blues."
 - » Show hand staff. Learn the lines and spaces. (eegibbidyeph and face)
 - » Transfer to Orff Instruments. Accompany on piano or guitar.
- Listen to "C Jam Blues" (Ellington).
- Play tune along with the band.
- Discuss form and improvisations.
- Play tune again with piano and solo improvisations.

Noyce (Holl)

The musical score for "Noyce (Holl)" is written in 2/4 time with a key signature of one flat (Bb). The score is divided into two systems. The first system includes four xylophone parts: Soprano, Alto 1, Alto 2, and Bass. The second system includes five percussion parts: Conga, Tumba, Ride Cymbal, High Hat Snare Drum, and Kick Bass. The final system includes a Contrabass Xylophone part. The score consists of four measures, each ending with a double bar line and repeat dots. The xylophone parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts provide a steady accompaniment with specific rhythmic motifs.

- ☛ Teach the bass xylophone part first. It sets the funky 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.
- ☛ Expand the arrangement with a 4-measure chaconne style B Section using the descending tetrachord from IV to I. One measure on IV, one measure on III, one on II, and one on I.
 - » Start with the just the chord roots.
 - » Try other chord tones.
 - » Experiment with one measure improvisations with a group assigned to each chord.
 - » Work into one or two soloists or one or two group soloists. (You'll find that you can do this with two groups in alternation. One group can do the IV and II using pretty much the same group of notes, likewise for I and III.

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.

Resources

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