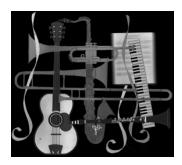
#### Western Michigan Chapter AOSA - September 30, 2017

## 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:**

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# 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



#### Aim:

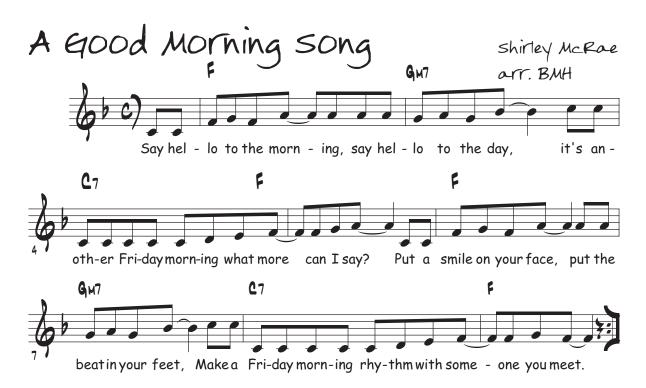
Reinforce phrase length, and Question/Answer improvisation using Body Percussion.

#### **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!



#### 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.

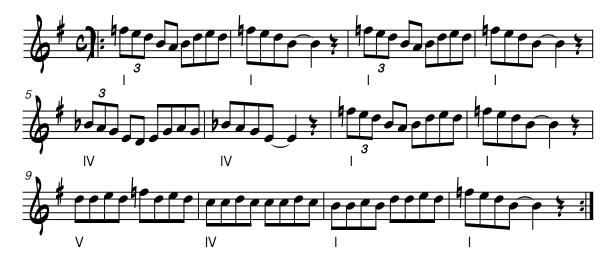
Jazz was born from the human need for spontaneous self expression, through the dance and the song. The rhythmic feeling of jazz was born in chants, stories, and songs and is as natural to us as the breath of life! The harmony of jazz was born in the blues, a reflection of the social and cultural conflicts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

## NOYCE



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- Teach the bass xylophone part first. It sets the reggae groove of the piece.
- Teach the alto parts by changing the groups of 16<sup>th</sup> notes to 8<sup>th</sup> notes. When the students are secure, change back to the 16<sup>th</sup> 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 6<sup>th</sup> 8<sup>th</sup> 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

