

A Jazz Collection for the Orff Classroom Grades 4-8

HERE'S TWO

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PATRICK WARE

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Here's Two is the result of collaborations with students and some great suggestions from my colleagues. When teaching these pieces we found that initially placing rhythms in the body brought students more success. I purposely constructed these songs with the Orff-Schulwerk process in mind. Most of the pieces are layered ostinati with a melody. You and your students should decide when to layer in parts, how many times to repeat a given section, and when to begin improvised solos.

To get the jazz sound, each piece calls for a slightly different set up of the bars. I have labeled a suggested instrumentation for each piece; however, you should use whatever instrumentation you have. To get the jazz feel, students also benefitted from listening to jazz phrasing, then striving to emulate the style.

Each piece has a six-point lesson guide.

Take A Listen = A listening sample with commentary.

Take A Look = A brief theoretical analysis of the composition.

Take Time = A process for teaching the composition.

Take A Chance = An extension activity.

Add Rhythm = A suggestion for adding unpitched percussion to accompany the composition.

Improvise! = A process for adding improvisation to the performance of the composition.

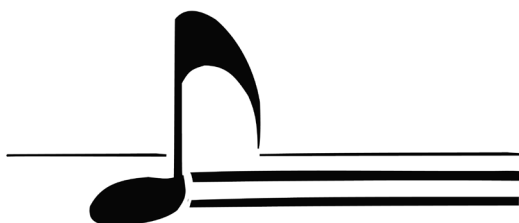
Downloadable digital files include visual aids to help with ensemble and solo instrument set ups, MP3 audio files for each piece, and full scores and student parts. Each visual is in .pdf, .tif, and .jpg format and so can be easily imported into your presentation software for use on your interactive whiteboard. The .pdf files can easily be printed and distributed for use in your classes. The audio files are MP3 (lower quality, smaller files) and MP4a (higher quality, larger files) and can be easily imported into your computer or music player for class or individual listening.

Here's Two gives students the exciting opportunity to connect to their own musical heritage. Jazz is America's classical music. Born of cross-cultural connections, improvisation and unprecedented creativity, Jazz music is much like your classroom. Use these pieces as a vehicle to take your students to a wonderful place they may never have gone. As Cab Calloway said "Get in the groove and go."



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'ROUND FOUR

P.L. WARE

(A) SHUFFLE (♩ = ♩ ♩) ♩ = 100

GLOCKENSPIEL

SOPRANO METALLOPHONE

ALTO METALLOPHONE

BASS METALLOPHONE

GL

SM

AM

BM

(B)

GL

SM

AM

BM

1 2

Take a Listen

- ☞ "Mood Indigo" has a feel of being "on top of the **beat**," (see glossary) not dragging, not rushing, but right on top.

Take a Look

- ✓ The Alto Metallophone line primarily consists of two triads, G and F major. If needed, teach triads and arpeggios.

Take Time

- ✓ Use both voice and body percussion to teach this piece.
- ✓ Teach the Soprano Metallophone line using **tonic sol-fa** (see glossary), pitch names, or numbers.
- ✓ Teach the rhythm of each part.
- ✓ Use a body instrument pattern (clap, pat chest with one hand, pat chest with the other hand, pat thigh, pat other thigh) to teach the combination of the Bass Metallophone, Alto Metallophone, and Glockenspiel lines.
- ✓ Make two groups and combine the Soprano Metallophone part with the body percussion. Switch parts.
- ✓ Transfer body percussion to the appropriate instrument parts.
- ✓ Add the interlude, then the first and second endings.

Take a Chance

- ✓ Introduce students to **scat singing** (see glossary). Have students listen to Ella Fitzgerald or Cab Calloway to understand the technique. Manhattan Transfer's rendition of "Another Night in Tunisia" demonstrates group vocalise that forms the backgrounds for the solo section.

Add Rhythm

- ✓ Add riff #5, p. 30.

Improvise!

- ✓ Return to body percussion to support improvisation.
- ✓ Ask students to sing their parts using scat syllables.
- ✓ Invite soloists to improvise using scat syllables.
- ✓ Sing only the Bass Metallophone and Alto Metallophone lines under each soloist.
- ✓ Use the Soprano Metallophone melody as a transition between soloists.
- ✓ End the piece with the singing, or return to the top and play it on instruments again.

WORCESTER I

♩ SHUFFLE (♩ = ♩ ♩) ♩ = 100

A

P.L.WARE

GLOCKENSPIEL

SOPRANO
XYLOPHONE

ALTO
XYLOPHONE

BASS
XYLOPHONE

GL

SX

AX

BX

GL

SX

AX

BX

Worcester 1

Take A Listen

- ✓ Use "Mood Indigo" to listen to the very deliberate **shuffle** (see glossary) of the guitar and piano.

Take A Look

- ✓ Note the music concepts: unison, arpeggio, octave, and third.
- ✓ Discover the simplicity of the chord structure and the repetition of the riffs. Correlate the note names and the numbered scale degrees.
- ✓ Discover the new voicings of the chords in the B section.

Take Time

- ✓ Teach everyone the Bass Xylophone part by singing numbers. Start with the triads, then add the 7th, and finally the 6th.
- ✓ Ask everyone to find and play the 1st and 3rd. Find, then play the 2nd and 4th. Make it a repeating pattern and transfer to the Soprano Xylophones.
- ✓ Play the Alto Xylophone part on recorder. Ask the students to find, then play the Alto Xylophone melody on their Orff instruments.
- ✓ Add the B section, the interlude, and introduction.

Take a chance

- ✓ Teach and perform this piece using a full set of musical tubes.

Add rhythm

R Add riffs 1, 2, 3, and 4, p. 30.

stop time

Improvise!

- ✓ Set up your improvising instrument for the (almost) C Blues (C F F# G Bb C). If you have an Eb, add it to complete the scale.
- ✓ Back up the soloists using **stop time** (see glossary). Play the two-measure pattern on the right.
- ✓ Use the introduction as a transition between soloists.
- ✓ After the last soloist, play from B Section to the end.

GLOSSARY

Beat - Classically defined as "dragging," "rushing," or "keeping the steady." In Jazz, a player or an ensemble can still drag or rush, but the steady beat is more fluid. The ensemble can be a little behind, on top, or a little ahead of the beat. If you think of yourself balancing on a unicycle, you can picture the concept.

Groove - A musical connection between members of the ensemble.

Keeping Time - A steady pulse or beat played by the drummer or other percussionist(s).

Latin - A feel characterized by straight eighth notes as opposed to swung eighths. The Bossa Nova and the Merengue are two popular Latin styles.

Ride Cymbal - A suspended cymbal used predominantly for keeping the beat.

Lick - A melodic motif in jazz style.

Riff - A lick repeated multiple times.

Scat - To improvise vocally using nonsense syllables.

Shuffle - A feel a little behind the beat. The classical beat is (say this out loud) "chick, chick, chick, chick, chick, chick, chick" whereas the shuffle is "shick, SHick, shick, SHick, shick, SHick, shick, SHick."

Swing - An easy flowing but vigorous rhythm, marked by a triplet feel with emphasis on the back beat. Swing creates a propulsive effect as notably performed by the stride piano players of the 20's and the swing bands of the 30's. Listen to the recordings of Count Basie, Duke Ellington, Chick Webb, or Tommy Dorsey.

Tonic Sol-fa - A system of musical notation utilizing moveable as opposed to fixed .

Stop Time - A brief rhythmic idea played by the entire ensemble as a background figure to the improvised solo.

LISTENING SUGGESTIONS

Benny Goodman, 1936. *The History of Jazz - The Big Band Years*. Prism Leisure Corporation 2001.

Duke Ellington, 1950. *Duke Ellington Masterpieces, Mood Indigo*. Proper Records 2001.

Oscar Peterson, 1962. *Verve Jazz Masters 16, Oscar Peterson*. Polygram Records 1994.

Dizzy Gillespie, 1962. *Compact Jazz, Dizzy Gillespie*. Mercury/Polygram Records 1987.

Duke Ellington, 1983. *The History of Jazz - The Big Band Years*. Prism Leisure Corporation 2001.

Dizzie Gillespie, 1942. *The Complete Savoy and Dial Masters" Charlie Parker*. Savoy Jazz 2002.

Bobby McFerrin with Jon Hendricks and The Manhattan Transfer, 1992. *The Manhattan Transfer Anthology: Down in Birdland*. Atlantic/Wea 1992.



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