

# **You Know More Than You Think!**

## **Jazz Music in the General Music Classroom**

Presented by Steve Shanley (Coe College) and Jennifer Walker (Novak Elementary, Linn-Mar School District)

### **Iowa Music Educators Association**

State Conference-Friday, Nov. 16, 2018-11:00-11:50 am

Location: Rooms 260-262

### **WHAT IS JAZZ?**

- Uniquely American art form: blending of European instruments/harmony with African rhythm/improvisation
- Often used for dancing, especially during the first decades of its existence (1910s – 1940s)
- Defining style is “Swing,” which subdivides beat into 3 and emphasizes upbeats
- Accompanied by a rhythm section, consisting of drum set (bass drum, snare drum, and cymbals), acoustic/electric bass (or tuba), and chording instruments (piano, guitar, or banjo)
- Improvisation is vital: musicians often have freedom to ad lib written parts; most pieces feature a “solo section” in the middle, where individual musicians perform improvised solos with accompaniment from the other musicians.

### **TERMS**

- Improvising: As jazz became integrated into the educational system, people began to confuse improvising with “theory.” Remember that improvising in jazz (or any other music) is exactly what the word means: spontaneous creation. Think about a continuum where pure composition is on one side and pure improvisation is on the other. Where does one become the other? Mozart improvised many of his works; are these not compositions? Some of Charlie Parker’s (most famous and influential of the jazz bebop musicians in the 1940s) solos are made up of “licks” (short musical phrases) that he had planned out and practiced thousands of times in advance; were those not improvisations? In other words, worry less about the theory and rules, and focus more on being creative. These activities are specifically designed to sound good without worrying about rules!
- Solo: In jazz, this usually refers to something being improvised, not necessarily being played alone. So we can have lots of solos happening at the same time, which is especially helpful when students are first learning.
- Head: This refers to the main melody of the piece.
- Chorus: In jazz, this refers to one time through the full form. So in our “Swing!” example, a chorus is 12 measures long. Jazz musicians refer to the length of solo sections/songs/etc. in terms of “choruses.” So they might say, “Let’s play the head in (in = beginning) two times, each person gets two choruses to solo (improvise), and then we’ll play the head out (out = end) two times.”
- Call-and-Response: For these purposes, the “response” could be to mimic exactly what the teacher, recording, or student leader might be doing. “Response” could also be to copy the rhythm, or it could be brand new completely original material.

*Both selections presented today are in their entirety. Please modify to fit your instructional needs. As many parts or as little is ok! Start small and add what is feasible for your students. Both pieces presented today have pitched and non-pitched percussion sections. You may combine the two components or choose to concentrate on one.*

### **SWING!**

- Subdivides beat into triplets
- Emphasizes beats 2 & 4 (in 4/4) and off-beats/syncopations
- Much easier to learn aurally (don’t explain the above “rules” to students!)
- This particular example utilizes a 12-bar minor blues. The blues, especially the 12-bar version, is perhaps the most important and common form throughout the history of jazz music, and is found in the music of Duke Ellington, Count Basie, Miles Davis, and many others. It is identified by:
  - Three phrases of four bars each
  - The first phrase highlights tonic (I or i)
  - The second phrase highlights subdominant (IV or iv)
  - The third phrase highlights the dominant (V)

## Teaching Process

### Pitched Instrument Component

- \*step to the steady beat and internalize the 2 and 4. Lots of repetition!
- \*listen to recording-students echo teacher led barred instrument rhythm. (Clap, stamp, patsch and snap) Internalize rhythm before heading to instruments
- \* isolate barred instrument parts
  - hand out literacy cards to small groups (cards contain letter names and staff notation)
- \*small groups work on playing along with recording-teacher facilitate and assist as needed
- \*rotate parts
- \*optional addition of recorder and ukulele chords

### ANOTHER OPTION IS TO TEACH ALL NON-PITCHED COMPONENTS AND COMBINE WITH THE PITCHED INSTRUMENTS AND SAVE THE IMPROVISATION SECTION FOR DAY TWO.

- \*prepare for improvisation section
  - students use body percussion and “answer” the recorded call. All students can “answer” together during this first improvisational attempt. Encourage the answer to be spontaneous.
- \*move back to the barred instrument groups. Talk with the students about the “home base” tone. Encourage students to finish on “E”.
- \*teacher guided improvisational practice
- \*All students answer the call simultaneously until comfortable. Encourage and welcome duets or solos. Comfortability will come with time. Be patient, no need to pressure individuals to play before they are ready. . Allow for a variety of improvisational solos to occur -whole group, small groups, partners, individuals
- \*all melodic parts play along with recording-rotate frequently use the supplied “call”

### Non-Pitched Instrument Component

- \*introduce non-pitched percussion patterns
- \*present patterns aurally (Clap, stamp, patsch and snap)
- \*Use helping words to assist students.
  - Jingle Bells-“move to the beat”
  - Low Drum-“swing”
  - Large Hand Drum-“swing it...yea, yea”
  - Tambourine-“step/sway”
  - Small Hand Drum-“side/ to side”
- \*small group practice-combine helping words and rhythmic clapping. Teacher provide steady beat.
- \*move to non-pitched instruments and allow students to practice. Layer parts and provide assistance.
- \*students play rhythms along with the recording
- \*remind students of the improvisation component already introduced on the melodic instruments. Allow for a variety of “answers” to take place. (whole class, small groups, duets and solos)
- \*add non-pitched percussion parts to the entire recording.

### Play entire piece-both pitched and non-pitched percussion components-

**Have fun and play what is feasible for your students. Remember even a single part will give your students a sense of playing in a jazz ensemble!**

\*add melodic and non-pitched percussion with the recording. Use the call on the recording so that the teacher is free to assist as needed.

## CHA CHA CHA!

- Style from “Latin Jazz” genre; Latin Jazz emerged in 1940s and 1950s as jazz musicians incorporated rhythms, instruments, and dance styles from Central America (especially Cuba) and South America (especially Brazil)
- Cha cha evolved from earlier Cuban styles (*danzon*) and fueled a North American dance craze in 1950s and 1960s
- Often a medium tempo, which makes it appealing for dancers and listeners
- “Oye Como Va” (Tito Puente)

### Pitched Instrument Component

- \*step to the steady beat and internalize the steady beat.
- \*listen to recording-students echo teacher led barred instrument rhythm. (Clap, stamp, patsch and snap) Internalize rhythm before heading to instruments
- \*isolate barred instrument parts
  - hand out music literacy cards
- \*small groups work on playing along with recording-teacher facilitate and assist as needed
- \*rotate parts
- \*optional addition of recorder and ukulele chords

### ANOTHER OPTION IS TO TEACH ALL NON-PITCHED COMPONENTS AND COMBINE WITH THE PITCHED INSTRUMENTS AND SAVE THE IMPROVISATION SECTION FOR DAY TWO.

- \*all melodic parts play along with recording-use the supplied “call” and teacher models an improvised answer
- \*remind students that the “home base” tone is “A.”
- \*guided improvisation practice
- \*All students answer the call simultaneously until comfortable. Encourage and welcome duets or solos. Comfortability will come with time. Be patient, no need to pressure individuals to play before they are ready. Allow for a variety of improvisational solos to occur -whole group, small groups, partners, individuals
- \*all melodic parts play along with recording-rotate frequently use the supplied “call”

### Non-Pitched Instrument Component

- \*introduce non-pitched percussion patterns
- \*present patterns aurally (Clap, stamp, patsch and snap)
- \*Use helping words to assist students.
  - Cowbell- “move to the beat”
  - Low Drum-“step/cha cha”
  - Güiro-“right and the left and the”
  - Large Hand Drum-“dance part-ner”
  - Claves-“party, now let’s go”
- \*small group practice-combine helping words and rhythmic clapping. Teacher provide steady beat.
- \*move to non-pitched instruments and allow students to practice. Layer parts and provide assistance.
- \*students play rhythms along with the recording
- \*remind students of the improvisation component already introduced on the melodic instruments. Allow for a variety of “answers” to take place. (whole class, small groups, duets and solos)
- \*add non-pitched percussion parts to the entire recording.

### Play entire piece-both pitched and non-pitched percussion components

**Have fun and play what is feasible for your students. Remember even a single part will give your students a sense of playing in a jazz ensemble!**

- \*add melodic and non-pitched percussion with the recording. Use the call on the recording so that the teacher is free to assist as needed.

*Thank you Coe College for co-sponsoring our session. Thank you West Music for co-sponsoring our session and providing the instruments used today.*

### **Presenter Contact Information:**

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Find play-a-long recordings at <https://sites.google.com/view/elementaryjazz/home>

Score

# CHA-CHA-CHÁ!

**Cha Cha** ♩ = 120

The score is for a 4/4 piece in G major, 120 bpm. It features a variety of instruments including Piano, Drum Set, Bass, Soprano and Alto Glockenspiel, Soprano and Alto Xylophone, Bass Xylophone, Soprano and Alto Metal, Ukulele 1 and 2, Cowbell, Low Drum (Tubano), Guiro, Hand Drum (Large), and Claves. The piano part has a steady eighth-note accompaniment. The drum set features a classic cha-cha pattern. The bass line is a simple eighth-note groove. The woodwinds and metal parts provide harmonic support and melodic lines. The percussion instruments add to the rhythmic texture. The score is divided into four measures, with a repeat sign at the end of the first measure. A section for improvising notes is provided for the woodwinds and metal parts, with a note that 'A is home base'.

Piano

Drum Set

Bass

Sop. Glock.  
Sop. Xylo.  
Recorder

Alto. Glock.  
Alto. Xylo.  
Recorder

Bass Xylo.

Sop. Metal.

Alto Metal.

Ukulele 1

Ukulele 2

Cowbell

Low Drum  
(Tubano)

Guiro

Hand Drum  
(Large)

Claves

notes for improvising:  
(A is "home base")

Am D Am D

Am D Am D

Score

# SWING!

Swing ♩ = 120

The score is for a swing piece in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Piano:** Features a melody in the right hand and accompaniment in the left hand. Chords *Em6* and *Am7* are indicated above the staff.
- Drum Set:** Provides a steady swing rhythm with a consistent snare and bass drum pattern.
- Bass:** Plays a simple, rhythmic line in the bass register.
- Ukulele 1 & 2:** Both play a similar rhythmic melody. Chords *Em* and *Am* are indicated above the staff.
- Percussion:** Includes Jingle Bells, Low Drum (Tubano), Hand Drum (Large), Tambourine, and Hand Drum (Small), each with a specific rhythmic pattern.
- Melodic Instruments:** Soprano Glockenspiel, Soprano Xylophone (advanced), Alto Glockenspiel, Alto Xylophone, Recorder (basic), Bass Xylophone (advanced), Soprano Metal (advanced), and Alto Metal (basic) are listed but have no notation in this section.

SWING!

7

Pno. *Em6* *C9* *B7(9)* *Em6* *B7(9)*

D. S.

B.

S. G/X notes for improvising:  
(E is "home base")

Alto G/X Rec.

Bass X.

S. M.

A. M.

Uk. 1 *Em* *C* *Em*

Uk. 2 *Em* *C* *D* *Em* *D*

J.B.

L.D.

H.D. (Large)

Tamb.

H.D. (Small)