

The Infusion of Jazz in Elementary Music

Workshop Presented by Matthew Stensrud

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From African-American play parties to American folk and Head and Shoulders, Baby to Take Five, jazz is an important aspect of the American idiom. This history, though, is occasionally lost in the elementary classroom. While the Orff approach did not include the typical rhythms and harmonies of jazz when first created by Carl Orff and Gunild Keetman, these qualities feel at home in the Schulwerk classroom. In this workshop, we will experience speech, song, movement, and instruments as we uncover exciting ways to bring jazz to the forefront of the elementary music classroom.

Volume 1, p. 95, no. 3, *Feathers for Lunch* by Lois Ehlert

- In the Body = Yoga Pretzels¹
 - Explore cards around the room
 - Choose a few to remember and find a partner
 - With your partner, how can you grow from a rock into a card?
 - With your partner, how can you grow from one card into another card?
 - Rock → First card → Second Card → Rock
- Read *Feathers for Lunch* by Lois Ehlert²

*Big cat is sneaking
Looking for a spicy munch
Big cat is sneaking
But couldn't find his lunch*

- Speech Piece
 - BP = Pat, clap, snap, clap
 - Layer in melody, echo-sing phrases
- Building Bricks = Types of Birds
 - Create four brick pattern, 8 beats
 - Play pattern on recorder, A → C' → D' → G → improvise melody

¹ *Yoga Pretzels: 50 Fun Yoga Activities for Kids and Grownups* by Tara Guber and Leah Kalish

² *Feathers for Lunch* by Lois Ehlert, 978-0-15-230550-5

Feathers for Lunch

arr. Matthew Stensrud

Volume I, p.95, no. 3

Orff/Keetman

Orff Soprano Xylophone

Orff Soprano Glockenspiel

Orff Alto Xylophone

Orff Bass Xylophone

- Xylophones³
 - Can you figure out the melody on the xylophone? It starts on C!
 - Drone: F-C' F-D' (single moving)
 - Ostinato: F-G-F-G
 - Color: C-C'-C (until last time, ending on F-F'!)
- Rondo
 - A: Song with Xylophone Accompaniment
 - B: Small Group Creations based on either Yoga Cards or Building Bricks (or both!)

One-Ry, Two-Ry

African-American Hand Clapping Game⁴

*One-ry two-ry dickery seven
Halibo crackibo ten eleven
Pee po must be done
Twinkle twinkle twenty-one*

- In the Body = Body Percussion
 - Pulsing with hands, palms away and palms facing
 - Clap, palms out
 - Add speech piece, join when able

³ Carl Orff and Gunild Keetman's *Music for Children, Volume I*

⁴ Can be found in *Step it Down* by Bessie Jones

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- Turn to neighbor's back, switch
- Partner
 - Explore various patterns
 - Clap, together
 - Right, Clap, Left, Clap
 - Both, Clap, Both, Clap
- Creation
 - What can you create with a group of four?

Head and Shoulders, Baby

African-American Hand Clapping Game⁵

*Head and shoulders, baby
One, two, three
Head and shoulders, baby
One, two, three
Head and shoulders, head and shoulders, head and shoulders, baby
One, two, three*

- In the Body = Body Percussion
 - Mirror leader
 - Mirroring becomes pattern of piece
 - Head, shoulders, clap, right, clap, left, clap, together
 - Add speech piece
 - Turn to partner, switch
- What else?
 - Knee and ankle
 - Other body parts?
 - Brush your teeth
 - What else do we do often?
- What could you create with a partner?
- What could you create with a group of four?

⁵ Can be found in many sources, including *Jump Jim Joe* by New England Dancing Masters and *Now's the Time* by Doug Goodkin

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Draw Me a Bucket of Water

African-American Play Party⁶

*Draw me a bucket of water
For my only daughter
There's none in the bunch*
We're all out the bunch*
You go under sister Sally*

*Frog in the bucket and I can't get 'em out
Frog in the bucket and I can't get 'em out
Frog in the bucket and I can't get 'em out
Frog in the bucket and I can't get 'em out*

- Second time: *One in, three out*
- Third time: *Two in, two out*
- Fourth time: *Three in, one out*

- In the Body = 'Juba' Body Percussion
 - Layer in pattern
 - Feel in 6/8
 - Quarter note, eighth note pattern in RH, then in LH
 - Add upward hit on palm of opposite hand on RH side
 - Switch to the other upward palm
 - Hand always stays on own side for patting legs
 - Try both!
 - Continue pattern, moving back to 4/4
 - Pulse quarter note with mouth ('ch' works just fine!)
 - Add text and melody → 'Frog in the bucket...'
- In the Body = 'Keith Terry' Body Percussion⁷
 - Layer in pattern
 - Clap-chest-chest
 - Clap-chest-chest-pat-pat
 - Clap-chest-chest-pat-pat-snap
 - Add text and melody → 'Draw me a bucket...'
- Put both together!

⁶ Can be found in *Step it Down* by Bessie Jones

⁷ More on Keith Terry and his body percussion can be found at <http://www.crosspulse.com> and connections between his body percussion and jazz can be found in Doug Goodkin's *Now's the Time*

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Great Big House in New Orleans

American Folk Song

- In the Body = Listening and Body Percussion
 - *Tiger Rag* by Bunk Johnson (New Orleans style big band)⁸
 - Steady beat mirroring
 - Include student leaders
- Read *This is Our House* by Hyewon Yum⁹
 - 1st Response: It's a great big house! (clap-clap)
 - 2nd Response: It's a great big house, it's a great big house! (clap-clap)
 - 3rd Response: It's a great big house, it's a great big house, it's a great big house! (clap-clap)¹⁰
- Movement
 - Walk, hold a shape after clap-clap
 - How else could we travel?
 - Add a friend!
 - Find a new friend!
 - With your partner, join another pair to make four
 - What if our shapes could become houses? What are some parts your house could have?
- Melody
 - During song, travel away and back to group
 - Add our speech and clapping pattern at the end!

⁸ From *New Orleans Mardi Gras Vol. I*, Bunk Johnson, 2010

⁹ *This is Our House* by Hyewon Yum, 978-0-374-37487-7

¹⁰ Rhythm adapted from *I've Got a Song in Baltimore* by Matt McCoy

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Great Big House in New Orleans

arr. Matthew Stensrud

Orff Style

Traditional

The musical score is arranged in two systems. The first system includes a Melody line with lyrics 'Great big house in New Or-leans For - ty stor - ies high', a Soprano Xylophone (SX) line, an Alto Xylophone (AX) line, and a Bass Xylophone (BX) line. The second system includes a Melody line with lyrics 'Ev - ry room that I've been in Filled with pump-kin pie.', an SX line, an AX line, and a BX line. The music is in 4/4 time and features a simple melody with a steady xylophone accompaniment.

- Xylophone
 - Drone: C-G C'-G' (level)
 - Ostinato: C-D-C-D
 - Color: G-A-C' (pumpkin pie, quick rhythm), two times at the end
 - Add melody – xylophone or recorder!
- Folk Dance Movement
 - Folk terms
 - How could you create a circle dance with your group of four that matches the length of the song?

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Great Big House in New Orleans

arr. Matthew Stensrud

Jazz Style

Traditional

Melody

Great - big house in New Or-leans For - ty stor - ies high

Alto Xylophone

Bass Xylophone

Melody

Ev - 'ry room that I've been in Filled with pump - kin pie

AX

BX

- Jazz Elements
 - Melody
 - Small changes to melody, phrases begin on offbeat
 - Xylophone
 - Drone: A-A-E-G
 - Ostinato: G-C' G-C' G-C' E-A
 - Melody → Improvisation

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When I Was a Baby

African-American Play Party

Adapted from *Jump Jim Joe* from NEDM¹¹

- Can we match the cards? Age groups match with activities/sounds!
- Can we put them in order?
- Movement
 - Refrain: step-snap (always snap on the offbeat!)
 - Verses: mirror teacher-created movement
- What if you could create your own activity and movement for an age?
 - Small groups, each assigned an age
 - Create what the age does, sounds-like, etc
- Unpitched Percussion
 - Ride cymbal, bongos, cabasa, bass xylophone
 - Only on refrain, small groups perform for verse

When I Was a Baby

arr. Matthew Stensrud

African-American Game

The musical score is written in 4/4 time and consists of four staves. The Bongos staff uses a treble clef and contains a sequence of eighth notes and rests. The Cabasa staff uses a treble clef and contains a sequence of quarter notes and rests. The Ride Cymbal staff uses a treble clef and contains a sequence of eighth notes and rests. The Orff Bass Xylophone staff uses a treble clef and contains a sequence of quarter notes and rests. The score is divided into two measures by a double bar line.

Take Five

Movement Exploration

- In the Body = Smooth and Sharp
 - Patterns in 3 → smooth movement
 - Patterns in 2 → sharp movement
 - What if we only moved during the smooth? The sharp?

¹¹ Song adapted from *Jump Jim Joe* by New England Dancing Masters

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- Pick sharp or smooth
- Switch between 3 and 2 more frequently until 5/4 meter occurs
- With a partner, one smooth and one sharp – how can you explore each other's negative space?
- Body Percussion
 - In 3 = Clap-chest-chest-pat-pat (swung)
 - In 2 = Stomp-stomp
 - Travel during the stomps
 - Create pose for when the music stops, teacher adds piano (Take Five progression)
 - Add a partner
 - Travel away from and back to partner
 - Instead of stomp-stomp (2 pattern) what if you could create something new that could travel?
 - Instead of clap-chest-chest-pat-pat (3 pattern) what if you could create something new that was stationary?
 - Half class watch and half perform, switch
- Take Five Performance
 - Remember our smooth/sharp positive and negative space?
 - What if we did our new BP patterns, then Smooth/Sharp, then back to BP? (ABA form!)
 - Let's put it to some music
 - Elaine Elias¹² version: 8 measures intro, A, 2 measures, A, 2 measures, B, 4 measures, A, 1 measure, B
 - Dave Brubeck¹³ version: 8 measures intro, A, B, A

Suggested Materials

Step it Down: Games, Plays, Songs and Stories from the Afro-American Heritage by Bessie Jones and Bess Lomax Hawes
Now's the Time by Doug Goodkin
All Blues by Doug Goodkin

¹² From *Light My Fire*, Elaine Elias, 2011

¹³ From *Take Five*, Dave Brubeck Quartet, 1959

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Jazzy Revisit of Volume I, p. 95, Feathers for Lunch

- Characteristics of creating a jazz arrangement of an Orff piece
 - Offbeat emphasis
 - Swing rhythm
 - Shorter phrasing instead of longer ostinati
 - Making a home in la-centered C pentatonic has closest relationship to jazz scale with flat third and seventh

Feathers for Lunch

arr. Matthew Stensrud

Jazz Style

The musical score is written in 4/4 time and consists of four staves. The SX staff (Soprano) has a melody with lyrics: "Looks for munch" (measures 8-11) and "Can't find lunch" (measures 12-15). The SG staff (Soprano) starts at measure 15 with a rhythmic accompaniment. The AX staff (Alto) has a rhythmic accompaniment. The BX staff (Bass) has a rhythmic accompaniment. The score is in a key with one flat (F major or D minor) and a pentatonic scale.

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