



Jazz Beginnings

Presented by
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Rationale for Session: Every child needs to be introduced to Blues and Jazz, a style of music that had its origin in the United States. Blues and jazz contain important musical elements that can help reinforce understanding of form, rhythm, texture, harmony and melody.

Description of Session: This session is designed to enable students to perform 12-bar blues.

It will help teachers understand the blues sequence and introduce to them popular child-friendly songs, books, and instrumental pieces and listening examples that use this standard jazz form.

What is Jazz?

Jazz is Freedom!

Jazz is Fun!

Jazz has something for everyone!

You get to clap some rhythms!

You get to move in time!

Instruments will talk to you.

In syncopated time!

Steppin' Into Jazz

Boyer

Hump - ty Dump - ty was good look - in' _____ Hump - ty Dump - ty had it all. _____
All the King's men came to help him. _____ There was lit - tle they could do. _____
There's a les - son we should learn here. _____ There is some - thing you should know. _____

5
Yeah!

5
Hump - ty Dump - ty tried to text me, _____ Then - ol' Hump - ty had a fall. _____
Tried to put him back to - geth - er. _____ Us - ing dif - ferent kinds of glue. _____
5 Stop the text - ing when you're walk - in' _____ or you'll fall deep down be - low. _____

Ostinati

Hel - lo child - ren Boog - ie Woog - ie Rum - ble of a dream de - ferred.

) 4

That boog - ie

Good
Morning
Children by
Langston
Hughes

Good Mornin' Children,
Haven't you heard? (I said. . .)

Good Mornin' Children,
Haven't you heard?

The Boogie Woogie Rumble,
of a dream deferred.

12- Bar Blues Chord Progression

Using Orff barred instruments, add 12-bar blues progression in "C" as accompaniment to poem.

I I I I

IV IV I I

V7 IV I I

I-IV-V7

A musical staff in 4/4 time showing three chords: I, IV, and V7. The I chord is a C major triad (C4, E4, G4). The IV chord is an F major triad (F4, A4, C5). The V7 chord is a G7 triad (G4, B4, D5, F5). The notes are represented by whole notes on a treble clef staff.

Measure	Chord	Notes (Pitch Bends)
1	I	C4, E4, G4
2	IV	F4, A4, C5
3	V7	G4, B4, D5, F5

Blues Lyrics

- The lyrics of the blues mirrored the painful experiences of many African Americans. Many were very poor after slavery and they were uneducated. (Notice the language used in the blues lyrics below.) It was at this time that the misery and desperation of living conditions following the Civil War, was vented through their blues songs.
- In the following example, notice the rhyming scheme at the end of each phrase. This is common to the 12-bar blues.

Good Mornin' Blues

- A. Good mornin' blues; Blues, how do you **do**?
- A. Good mornin' blues; Blues, how do you **do**?
- B. I'm doing all right, good mornin', how are **you**?

- A. I lay down last night, turnin' from side to **side**.
- A. I lay down last night, turnin' from side to **side**.
- B. I was not asleep, but I was **dissatisfied**.

Backwater Blues by Bessie Smith

A When it rained five days and the skies turned dark as **night**.

A When it rained five days and the skies turned dark as **night**.

B There was trouble taking place in the lowlands at **night**

A When they rowed a little boat 'bout five miles cross the **farm**.

A When they rowed a little boat 'bout five miles cross the **farm**.

B I packed up all my clothing, throwed it in and they rowed me **along**.

A Then I went out and stood on some high old lonesome **hill**.

A Then I went out and stood on some high old lonesome **hill**.

B Then looked down on the old house, where I used to **live**.

A Backwater blues done caused me to pack my things and **go**.

A Backwater blues done caused me to pack my things and **go**.

B 'Cause my house fell down and I can't live there no **more**.

Classroom Blues



We're here to make some music, We won't be very long.



We're here to make some music, We won't be very long.



Sit up in your seat now and listen to our song!



My name is _____ and I'm only _____ years old.



My name is _____ and I'm only _____ years old.



I love to sing the blues, even when the weather gets cold.

Joe Turner Blues

- They tell me, Joe Turner's come and gone
- They tell be Joe Turner's come and gone.
- He left me hear to sing this song.

Blue Suede Shoes by Elvis Presley

- Well its, one for the money, two for the show,
- three to get ready and go cat go!

- But don't you, step on my blue suede shoes.
- You can do anything but lay off my blue suede shoes.

- Well you can knock me down, step in my face; slander my name, all over the place,

- But don't you, step on my blue suede shoes,
- You can do anything but lay off my blue suede shoes.

One, Two, Three O'Clock Rock

- One, two, three o'clock, four o'clock rock
- Five, six, seven o'clock, eight o'clock rock
- Nine, ten, eleven o'clock, twelve o'clock rock
- We're gonna rock around the clock tonight!
-
- Put your glad rags on, join me, Hon
- We'll have some fun when the clock strikes one
- We're gonna rock around the clock tonight
- We're gonna rock, rock, rock, 'til broad daylight
- We're gonna rock, gonna rock around the clock tonight.
-
- When the clock strikes two, three and four
- If the band slows down we'll yell for more
- We're gonna rock around the clock tonight
- We're gonna rock, rock, rock, 'til broad daylight
- We're gonna rock, gonna rock around the clock tonight.

Scat Singing

Using **scat singing**, improvise over the 12-bar blues sequence. Partner students and engage in question/answer, a form that is important in jazz.

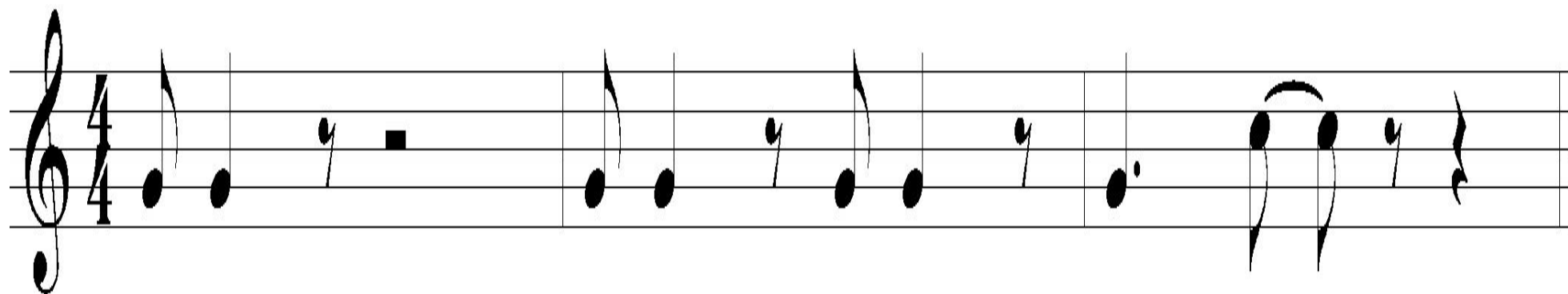
Entries to Scatting

- A. Discuss some of the various languages that people throughout our world use to communicate. Ask children to show physical ways of communicating with one another. The Hi sign, waving, nodding heads, etc. Discuss the possibility of language not existing as we know it today. What are other possibilities? Perhaps making up our own language. Let's use scat syllables, or no nonsense syllables as our springboard.
- Scat singing can be defined as, “the alter ego of what instrumentalist play—a tenor sax, a trumpet player—when they improvise on their horns.
- Fred Flintstone and Scooby Doo are two cartoon characters. Both these characters had interesting ways of communicating, especially Fred.

Abersold

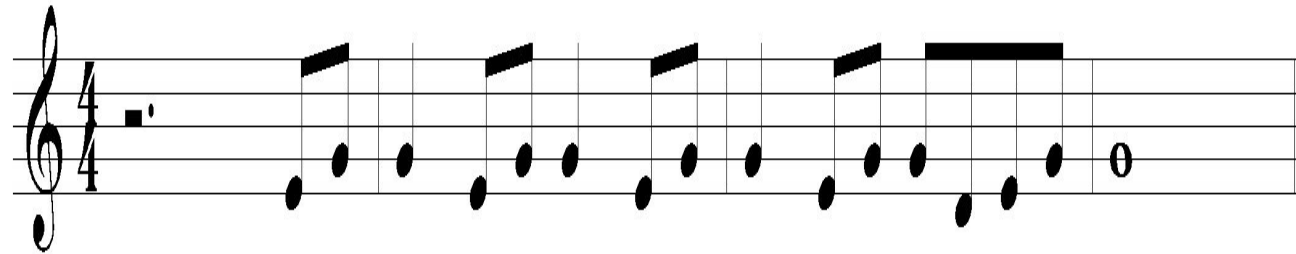
- Use recordings from Abersold's 12-bar blues collections to use as background music for students to improvise. (These are the same recordings jazz musicians use to improvise over when they are not with the group.)

C-Jam Blues by Duke Ellington



- Everyday I Have the Blues

Using two notes, play 12-bar blues tune on the recorder. *“Everyday I Have the Blues”* is a perfect



The Midnight Special

**The "Midnight Special" is a passenger train from Houston.

D

e/g

D

Recorded by Leadbelly 1934

Transcribed by Rene Boyer



Let the Mid - night Spe - cial, _____ shine a light on me. _____ Let the Mid-night

D

A

D

e/g



Spe - cial _____ shine its light on me. _____ Let the Mid-night Spe - cial, _____ shine a light on

D

D

A



me. _____ Let the Mid-night Spe - cial _____ Shine its ev-er lov-ing light on _____

Well, you wake up in the mornin'.
You hear the work bell ring.
And they march you to the table,
You see the same old thing.
Ain't no food up on the table,
Ain't no pork up in the pan.
But you better not complain now,
Just sit and fold yo' hands..