

JAZZ AND BLUES FOR KIDS

BY SUSIE DAVIES-SPLITTER AND PHIL SPLITTER

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Themes & Variations

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1. WET DAY BLUES (CD 1-2)

Teaching Purpose/Suggestions:

This song is in the form of the 12-bar blues. The students will have the opportunity to make music in this style by singing the song, playing instruments, and improvising. Teach the song by rote.

Playing Suggestions:

Teach the instrumental parts by having the students speech echo the sounds the instruments make, or teach the patterns by rote. In the early stages of learning the song, have the students play some of the main rhythms on untuned percussion instruments. Adapt the extras you do with this song to the particular grade level. Have the students play the xylophone parts as written. Add in the untuned percussion parts as written. Have the students play the chords on a piano or guitar, the bass part on a bass guitar or piano, and the melody lines on recorder or any other appropriate melodic instrument. Use notes from the C blues scale to improvise. Adapt the extras you do with this song to the grade level that you teach.

Musical Features:

Harmonic progression - 12 bar repeated progression:

I II II II IV IV II II V IV II II :||

Form - 12 bar blues.

A series of 12 bars following a set chord sequence (see above) that is repeated several times. The blues are in three lines of four bars each, the second line exactly or nearly repeating the first line. The lyrics are usually about things that make you 'blue'.

Melodic Elements - 'Blues notes' are used, which are notes from the major scale that are flattened (especially the third and the seventh) to sound 'blue' or sad.

Melodic Improvisation - Use notes from the C blues scale.

Movement Suggestions:

Make up a simple, repetitive dance using the actions in the chorus. Have students play repetitive notes as seen below to accompany the movements.

Words:

All soaked through
Splish splish splash
Shake shake shake
Drip drip drip

Actions:

Clap rhythm
Twisting action with feet together moving side to side
Arms in front outstretched, shake them up and down
Grab hold of your shirt/top and shake clothing

Notes to Play:

CCC CCC
CCC
FFF
GGG

Listening Suggestions:

Explain what the blues scale is and suggest that the students listen for the blues notes. Listen to the blues band playing in this song. What instruments do you hear? (piano, bass, guitar, drums, horns and baritone saxophone solo) Use this opportunity to listen to other recorded examples of the blues. Encourage students to research the roots of the blues.

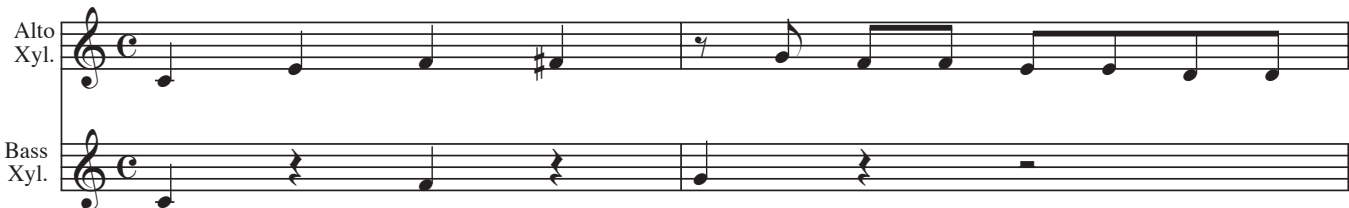
1. WET DAY BLUES - PERCUSSION/VOCAL

Introduction

Susie Davies-Splitter
and Phil Splitter

Swing $\text{♩} = \text{♩}_3$

Alto Xyl.
Bass Xyl.



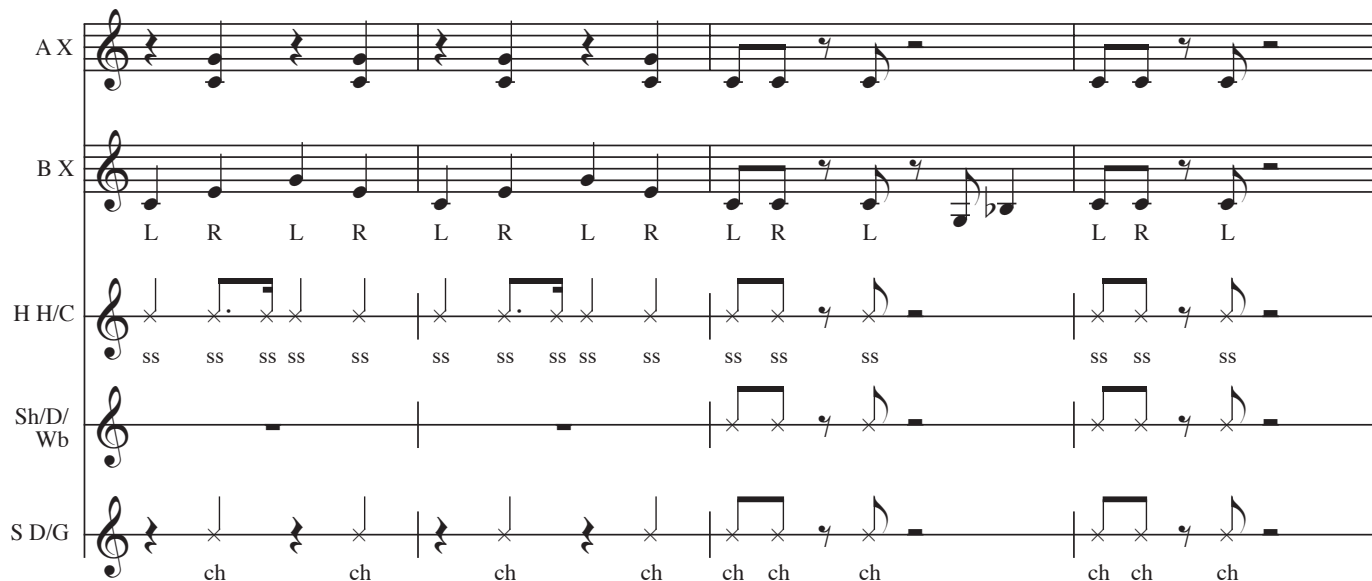
Verse & Chorus

A X
B X
H H/C
Sh/D/
Wb
S D/G

L R L R L R L R L R L L R L

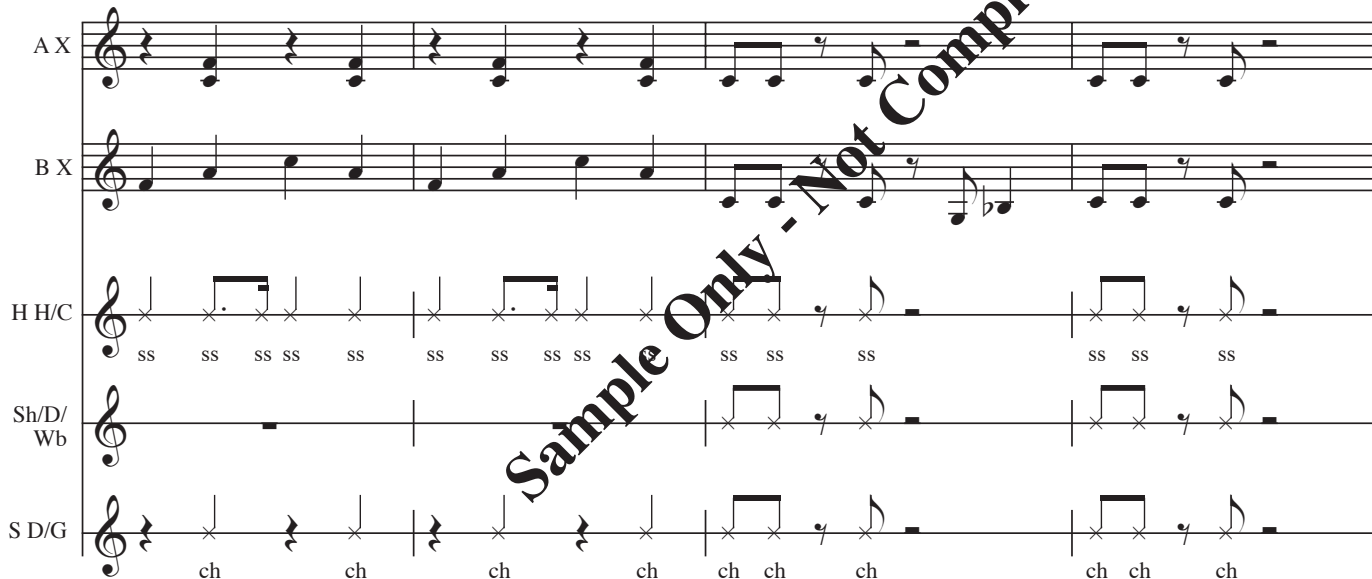
ss ss ss ss ss ss ss ss ss ss ss ss ss ss ss

ch ch ch ch ch ch ch ch ch



A X
B X
H H/C
Sh/D/
Wb
S D/G

ch ch ch ch ch ch ch ch ch



Sample Only - Not Complete

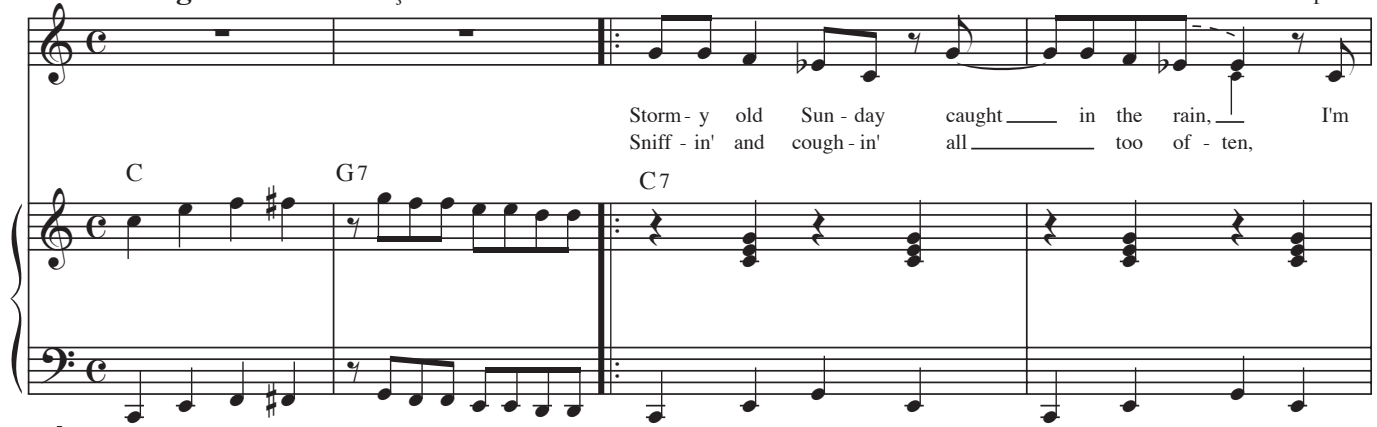
1. WET DAY BLUES - PIANO/VOCAL

Swing ♩ = 138 ♩ = ♩₃

Susie Davies-Splitter
and Phil Splitter

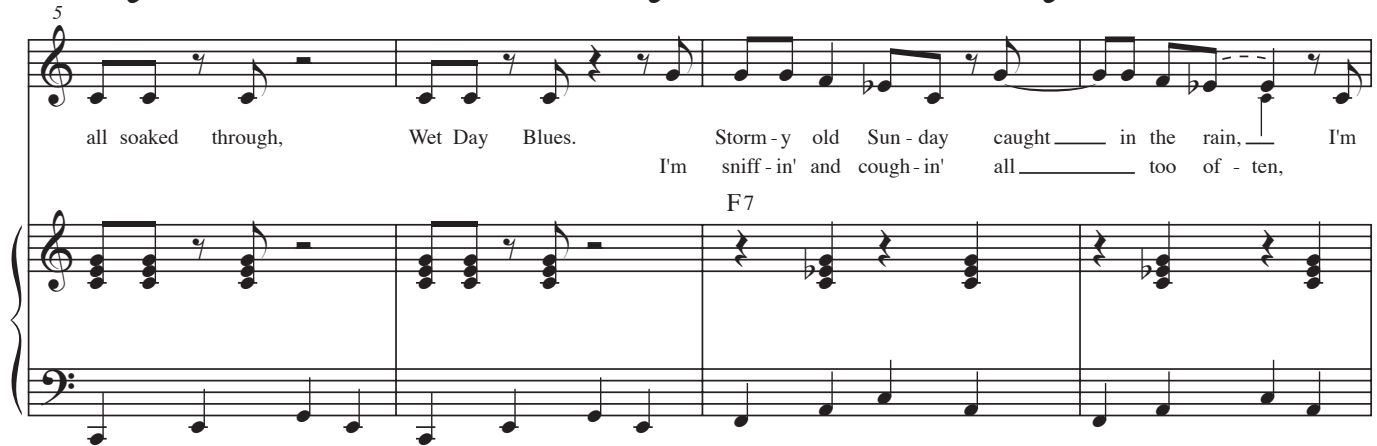
Storm - y old Sun - day caught _____ in the rain, I'm
Sniff - in' and cough - in' all _____ too of - ten,

C G7 C7



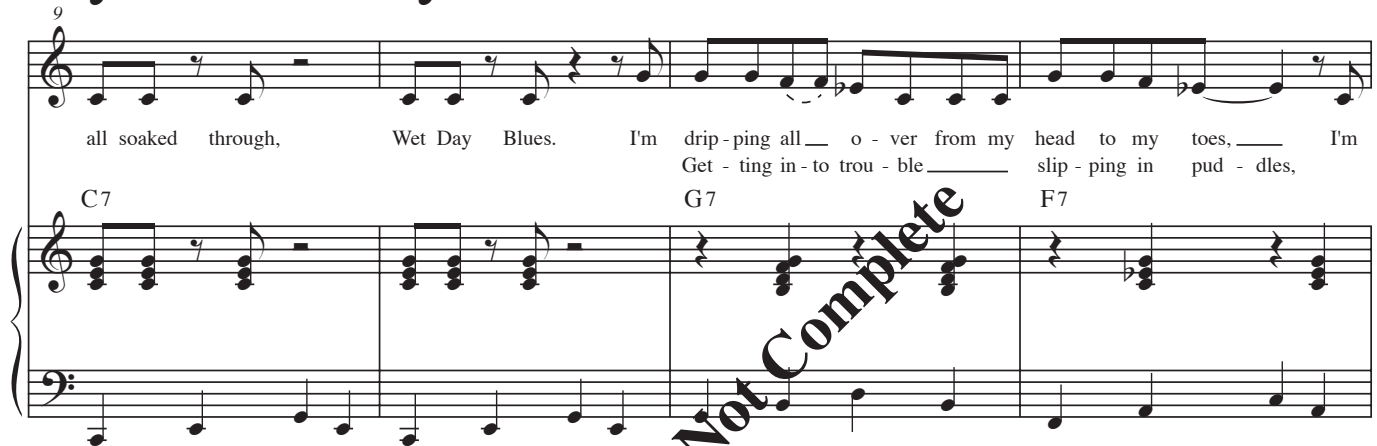
5 all soaked through, Wet Day Blues. Storm - y old Sun - day caught _____ in the rain, I'm
I'm sniff - in' and cough - in' all _____ too of - ten,

F7




9 all soaked through, Wet Day Blues. I'm drip - ping all _____ o - ver from my head to my toes, _____ I'm
Get - ting in - to trou - ble _____ slip - ping in pud - dles,

C7 G7 F7



13 all soaked through, Wet Day Blues. I'm feel - ing sor - ry 'cause I
Now I've made it home, _____

C7 C7



Sample Only - Not Complete

2. FIVE FOUR GROOVE-VOCAL

Introduction

Susie Davies-Splitter

A m D7 A m D7 A m D7 E sus4 E

Verse 1

5

Im-pro-vis-ing with a jaz - zy sound. Shoo be doo ar wee bop all 'round town.

9

Sax-o-phones are jam-ming all day, trum-pets, trom-bones, clar-i-nets. Doo-dle dee-dle chi-cka doo-dle dette.

Verse 2

13

Im-pro-vis-ing with a jaz - zy sound. Shoo be doo ar wee bop all 'round town.

17

Pia-no players are jam-ming all night, string bass, drums and vo-cals too. Sho-ting up a storm of syl-la - bles.

Chorus

21

Five four, five four rhy-thm, syn-co - pa - ta groove Five four, five four rhy-thm, it makes you want to move.

25

*1st time go on
2nd time to m. 45*

Five four, five four rhy-thm, syn-co - pa - ta feel. Five four, five four rhy-thm, it's real-ly quite un-real.

Sample Only - Not Complete

2. FIVE FOUR GROOVE-PIANO/VOCAL

Susie Davies-Splitter
Phil Splitter

$\text{♩} = 148$

A m D7 A m D7 A m D7 E sus4 E

mf

The piano introduction consists of two staves in 5/4 time. The right hand features a series of chords: Am, D7, Am, D7, Am, D7, E sus4, and E. The left hand plays a simple bass line with eighth notes.

Verse 1

5 *mf*

Im - pro - vis - ing with a jaz - zy sound. Shoo be doo ar wee bop all 'round town.

A m D7 A m D7 A m D7 E sus4 E

Verse 1 begins at measure 5. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Im - pro - vis - ing with a jaz - zy sound. Shoo be doo ar wee bop all 'round town." The piano accompaniment features chords: Am, D7, Am, D7, Am, D7, E sus4, and E.

9

Sax - o - phones are jam - ming all day, tum - pets, trom - bones, clar - i - nets. Doo - dle dee - dle chi - cka doo - dle

F Maj7 G F Maj7 G F Maj7 G

The second line of Verse 1 continues from measure 9. The lyrics are: "Sax - o - phones are jam - ming all day, tum - pets, trom - bones, clar - i - nets. Doo - dle dee - dle chi - cka doo - dle". The piano accompaniment features chords: FMaj7, G, FMaj7, G, FMaj7, G.

Verse 2

12

dette. Im - pro - vis - ing with a jaz - zy sound. Shoo be doo ar wee bop all 'round

E sus4 E A m D7 A m D7 A m D7

Verse 2 begins at measure 12. The lyrics are: "dette. Im - pro - vis - ing with a jaz - zy sound. Shoo be doo ar wee bop all 'round". The piano accompaniment features chords: E sus4, E, Am, D7, Am, D7, Am, D7.

4. SYNCOPATION - VOCAL

Introduction Ostinato 1

Susie Davies-Splitter

AG or Vocal

Ba ba shoo ba ba ba shoo Ba ba shoo ba Ba ba shoo ba ba ba shoo Ba ba shoo ba

Ostinato 2

BX or Vocal

Sing sing syn-co - co - pa - tion, Sing sing syn-co - co - pa - tion.

Ostinato 3

AM or Vocal

Har - mo - ny Har - mo - ny

Ostinato 4

Egg Shaker or Vocal

sh sh sh sh sh sh sh sh sh sh sh sh

Don't think it sync it. Don't think it sync it.

Sample Only - Not Complete

4. SYNCOPATION - PIANO/VOCAL

Susie Davies-Splitter
and Phil Splitter

C F G C F G

f

5 *f*

Sing sing syn-co - co - pa - tion, Sing sing syn-co - co - pa - tion.

C F G C F G

f

9

Sing sing syn-co - co - pa - tion, Sing sing syn-co - co - pa - tion.

C F G C F G

f

13

Sing sing syn-co - co - pa - tion, Sing sing syn-co - co - pa - tion.

C F G C F G

f

Sample Only Not Complete

5. SEVEN (CD 9-10)

Teaching Purpose/Suggestions:

Seven refers to the uneven 7/8 metre in this song. It is similar to a lot of Greek or Macedonian pieces with an uneven metre. In working with this song, students will be using ostinati, canon, instruments, improvisation, and movement. To introduce the concept of 7/8 metre, listen to the recorded music and accompany with simple body percussion ostinatos such as: Pat 4x alternating hands then clap 3x, etc. Try two or three different ostinatis. Move around the room to the 'sevens' broken up into groups of three steps (1-2, 1-2, 1-2-3) during the vocal parts, and do a body percussion ostinato during the instrumental parts. Teach the song by rote. Divide into two groups. One group begins section A with the actions only. The second group begins section A when the first group is at section B and so on.

Playing Suggestions:

Transfer the actions above to appropriate untuned percussion instruments.

Movement Suggestions:

Words to Verse 2:

Section A

Seven
tap your knees
Seven
shake your hands
Seven
swing your hips
now

Suggested Actions:

Section A

Clap hands twice
Tap knees (3x) alternating L, R, L quickly
Clap hands twice
Shake hands (3x) alternating L, R, L quickly
Clap hands twice
Swing hips (3x) alternating L, R, L quickly
Stamp feet alternating L, R, L

Instruments:

Section A

Seven
tap the sticks
Seven
ring the bells
Seven
guiro scrapes
now

Clap hands twice
Tap knees (3x) alternating L, R, L quickly
Clap hands twice
Shake hands (3x) alternating L, R, L quickly
Clap hands twice
Swing hips (3x) alternating L, R, L quickly
Stamp feet (3x) alternating L, R, L

Play drum twice
Tap sticks (3x) quickly
Play drum twice
Ring bells (3x) quickly
Play drum twice
Scrape guiro (3x) quickly
Play different drum (3x)

Section B

Tap your knees and
shake your hands and
swing your hips right
Now

Section B

Tap knees (3x)
Shake hands (3x)
Swing your hips (3x)
Stamp feet (3x)

Section B

Tap the sticks and
ring the bells and
scrape the guiro
now

Tap knees (3x)
Shake hands (3x)
Swing your hips (3x)
Stamp feet (3x)

Tap sticks (3x)
Ring bells (3x)
Scrape guiro (3x)
Play drum (3x)

6. SWING THOSE BLUES AWAY (CD 11-12)

Teaching Purpose/Suggestions:

This song is a great reminder to focus on the positive and good things in your life and to go with the flow of life, rather than trying to fight it. In other words, don't sweat the small stuff. Don't look at what's wrong around you, find the good things. Be grateful. Move and groove to the music to help lift your spirits and energy levels. Teach the song by rote.

Movement Suggestions:

- Bars 1-2 Step forwards, click, step forwards, click and repeat
- Bars 3-4 Step on spot, clap left, step on spot, clap right and repeat
- Bars 5-6 Step backwards, click, step backwards, click and repeat
- Bars 7-8 Step on spot, clap left, step on spot, clap right and repeat
- Bars 9-10 Make a huge arc in the air with both arms up above head and out to the sides
- Bar 11 Lift left arm up above head and out to side
- Bar 12 Lift right arm up above head and out to side

Playing Suggestions:

Teach the bass xylophone/marimba part. Play the melody on the recorder, or other instruments, with accompaniment on a piano or guitar.

Creative Suggestions:

Improvise on tuned instruments such as chime bars, xylophone or glockenspiel. Set up the 'E lah' pentatonic scale and take off the bars/notes that are not needed. Have a leader vocally improvise a melody in solfa or scat over one bar and the group echo, or the leader improvises a melody and group answers with a different melody. On the recorder have individuals or the whole group improvise over the 8 bars.

Related Suggestions:

1. Have the students make a 'gratitude' list of all the things they can be grateful for. Share and discuss the results.
2. Role-play a conflict situation that is beyond their control. What happens if you allow the situation to affect you? What difference does it make if you accept the situation and move on?
3. Have students think about how they react to things when something doesn't go their way. Share and discuss these findings.
4. Think about how music makes them feel. Can music lift your spirits and help you feel good?

Listening Suggestions:

Have the students relax by laying on the floor and listening to the recording. Discuss with them what the music sounded like. Was it happy/sad, soft/loud, fast/slow, etc. What is a round? What is a choir? Did you hear a recorder and guitar? Listen to the voices singing the round in five parts. Listen to other Latin/Bossa Nova styles of music and the instrumentation.

6. SWING THOSE BLUES AWAY - PIANO/VOCAL

♩ = 140 *Swing* ♩ = ♩ ³
Recorder

Susie Davies-Splitter
& Phil Splitter

Em D6 Cmaj7 B7 Em

Em D6 Cmaj7 B7(9) Em

Form Note: Vocals (2x)
Piano Solo (2x)
Vocals (1x)
Improvised Scat (2x)
Recorder/Flute Solo (2x)
Vocals (1x)

Sample Only - Not Complete

9

Let's get set eve-ry bod-y, we're gon-na swing those blues away.

Em D6 Cmaj7 B7(#5) Em

13

Come on now move your bod-y, left and right your hips can sway.

Em D6 Cmaj7 B7(#5) Em

7. BOSSA BEAT - VOCAL

Form Note:

*Whole song in unison

*16 beat improvisation over A lah pentatonic scale

*Vocal Canon - Second group begins after group one completes part one
- Continue to add a group every 8 bars until group one has completed all five parts

*Ending - Repeat part one in unison

Susie Davies-Splitter
& Phil Splitter

Part 1

A m F E 7(#9) A m F E 7(#9)

Bos - sa beat it's so neat, Bos - sa beat it's so neat,

A m F E 7(#9) F G A m G A m

Bos - sa beat it's so neat, Bos - sa beat it's so neat.

Part 2

A m F E 7(#9) A m F E 7(#9)

Face your part-ner, hands on hips. Move your bod - y, do the twist.

A m E 7(#9) F G A m G A m

Clap your hands and stamp your feet. Feel the Bos - sa beat.

Part 3

A m F E 7(#9) A m F E 7(#9)

Hold - ing hands now let's ___ turn a - round. Shim - my down right down, ___ to the ground.

A m F E 7(#9) F G A m G A m

Up we go and wave ___ side to side. You can - not beat the Bos - sa beat.

8. CALYPSO (CD 15-16)

Teaching Purpose/Suggestions:

This song teaches the calypso style, which originated with the West Africans who came to the Caribbean (Jamaica and West Indies) in the mid 1800s. The music emphasises the off beats. This very syncopated style is an important part of Latin American music. In the 1960s, Bob Marley made reggae music popular in Jamaica. Reggae is a mix of ethnic and pop music, similar to Calypso, but slower. Teach the song by rote. Teach the ostinato parts. Teach the simple dance, or the advanced dance, depending on the grade level.

Musical Features:

Ostinatos - Five ostinato parts.

Canon - This piece can be sung and danced in 2 parts.

Harmonic progression - 8 bar repeated progression - I II V II IV II IV II V II II

Form - Verse and chorus, each 8 bars.

Melodic Improvisation - Use notes from the G major scale. For every verse and chorus, begin and end on G. See music for notation.

Movement Suggestions:

1. Simple Dance Formation

Children are in lines, scattered formation, a circle or with partners.

Verse

Bar No.	Words	Actions & Movements
Bar 1	Calypso left	Swing arms to the left twice
Bar 2	Calypso right	Swing arms to the right twice
Bar 3	Calypso party	Hammer hands twice
Bar 4	Into the night	Roll hands around each other
Bar 5	Calypso up	Swing arms up twice
Bar 6	Calypso down	Swing arms down twice
Bar 7	Calypso turn	Turn around
Bar 8	Around	

Chorus

Bar No.	Words	Actions & Movements
Bar 1 & 2	Oh, oh, Calypso	
Bar 3 & 4	Oh, oh, Calypso	Take 2 steps forward and bob down on Calypso
Bar 5 & 6	Oh, oh, Calypso	Take 2 steps back and bob down on Calypso
Bar 7 & 8	Calypso, oh, oh	Stamp twice on the spot and bob down on Calypso Turn around

2. Advanced Dance Formation

Children are in circle dance formation - outer and inner circle facing a partner.

Verse - Section A

Calypso left	clap, clap, clap partner's left (2x) (or both arms out to the left)
Calypso right	clap, clap, clap partner's right (2x) (or both arms out to the right)
Calypso party	clap, clap, clap both partner's hands (2x)
Into the night	roll hands around each other
Calypso up	clap, clap, both arms up twice

8. CALYPSO - PIANO/VOCAL

Susie Davies-Splitter

Musical notation for the first system, measures 1-4. Chords: G, C, G, D.

Musical notation for the second system, measures 5-8. Chords: G, C, G, D, G. Includes the vocal line starting with "Ca -".

Musical notation for the third system, measures 9-12. Includes the instruction "3rd time instrumental" and "*use lower notes unless shown". Chords: G, C, G, D. Includes the vocal line: "lyp - so left, ca-lyp - so right, ca - lyp - so par - ty in - to the night. Ca -".

Musical notation for the fourth system, measures 13-16. Includes the instruction "3rd time continue vocals". Chords: G, C, G, D, G. Includes the vocal line: "lyp - so up, ca-lyp - so down, ca - lyp - so turn a - round."

Sample Only - Not Complete

9. BACKYARD BLUES (CD 17-18)

Teaching Purpose/Suggestions:

This song is in a blues/rock style. Traditionally, blues is a type of slow, mournful music that became widely known around the beginning of the 20th century. When combined with the popular rock music of the 50s and 60s, it results in a catchy, up tempo style of music. Teach about how this is an example of a song using chords I, IV, V. Teach the song by rote.

Musical Features:

Verse - 12 bar blues

Melodic Improvisation - Use notes from the D Blues scale over the verses only. This includes the flattened 3rd, 5th and 7th notes of the major scale. See music for notation.

Try any or all the following ideas for teaching about the three chord progression:

1. Listen to the song and say the chord numbers (I, IV, or V) on the first beat of every new bar.
2. Do a different body percussion pattern for each chord change. For example, stamp on I, pat on IV, and clap on V.
3. Divide into three groups I's, IV's, and V's. Have the students play different untuned percussion instruments with short sounds on the beat for each of the three chords. For example, use skins for I, wooden instruments for IV, and metal instruments for V. Each group can stand up when it's their turn to play.
4. Divide into three groups I's - D, IV's - G, and V's - A. Play a different instrument on the beat for each of the three chords. For example, use bass xylophone - D, alto xylophone - G, and glockenspiel - A. Chime bars are also good for this exercise.
5. In three groups play the first note of each chord D, G, and A on the first and third beat of each bar. Play the melody line. Use the kazoo to improvise over the blues scale.

Movement Suggestions:

Make up actions to go along with the words in the song.

Creative Suggestions:

For improvisation, use notes from the D blues scale over the verses only. This includes the flattened 3rd, 5th and 7th notes of the major scale. See music for notation.

Role-play the different characters in the story, including the narrator, the cat who scats, the dog who improvises on a kazoo, three ducks who get down, one boppin' budgie, one waltzing spider, one crazy caterpillar, and a farmyard troupe.

9. BACKYARD BLUES - VOCAL

Susie Davies-Splitter
& Phil Splitter

Introduction

Swing $\text{♩} = \text{♩}$ ♩ ♩ ♩

Dm C Bb7 A+7 Dm C Bb7 A+7

I got a

Verse 1, 3 & 5

Dm

sto-ry to tell ___ and it won't take long. ___ If it's all the same to you, I'll do it in a song. ___ I was

G Dm

hang-ing out the wash-ing just the oth-er day when a cat came a-long, ___ it must have been a stray. ___ This

A G7 A7

cat start-ed cud-dling up a - gainst my I stopped what I was do-ing and this is what I said: I said, "Can't

Verse 2, 4, 6, 7 & 8

(D7) (Scat & Kazoo V. 4 & 6) (D7)
Dm (Stops V. 2, 7 & 8) Dm

you see I'm bus-y, I've got chores to do. ___ The clothes need a hang-in' and I'm cook-ing up a stew. I'm

(G7) (Scat & Kazoo V. 4 & 6) (D7)
G (Stops V. 2, 7 & 8) Dm

not a king or queen sit-ting on a throne. There's mice you should be chas-ing won't you leave me a-lone. ___ The

A7 G7 D7 A7

next thing you know ___ you'll be sit-tin' in ___ my lap. I'm on-ly gon-na tell you this once cat 'SCAT!'" It was

Chorus

G7 D7 A

scin-til-lat-ing, dev-as-tat-ing, mo-ti-vat-ing jive, ___ a funk-y kind of sound that made you