

Jazz



A Swingin' Celebration
by Teresa Jennings

Jazz

UP-TEMPO SWING (♩=200; ♪=100) (♩ = ♪³)

Teresa Jennings
arr. Paul Jennings

DRUMS SET-UP

9 *f*

Jazz. Jazz.

Jazz. Play - in', — sing - in', swing - in'.

17 3 21

Jazz. Born in A - mer - i - ca, —
Down in New Or - leans,* —

oh so long a - go, jazz is mu - sic
peo - ple heard the sound. Jazz was happ - 'nin'

1. 2.

ev' - ry - one should know.
all a - round the town.

*pronounce "leans" as "lnz"

Jazz

30

It was a blend - ing, it was an ev - o - lu - tion.
It spread a - round, — this mu - sic rev - o - lu - tion,

1.

It was a style that sim - ply came to be.
till it was played from

2. 39

sea to jazz - y sea. ————— Oh!

43

Jazz. Jazz.

Jazz. Play - in', — sing - in', swing - in'.

51 DECRESC. 3 55 SUBDUED mp

Jazz. Jazz. Jazz.

Rhy - thm. — Jazz.
Blue notes. — Jazz.

Jazz

1. 2.
Swing. Im - prov - i - sa - tion.

65 BUILD CRES.
Im - prov - i - sa - tion.

69 f
Im - prov - i - sa - tion. Oh!

73
Jazz. Jazz.

1. Jazz. Play - in', — sing - in', swing - in'.

2. mp mf
Play - in', — sing - in', swing - in'. Play - in', — sing - in', swing - in'.

85 f
Play - in', — sing - in', swing - in'. Oh!

Jazz! J - A - Z Z. Jazz!

The Blues

Teresa Jennings
arr. Paul Jennings

DOWN-TEMPO SWING/BLUES (♩=BB) (♩ = $\frac{3}{4}$)

+SNAP ON 2 AND 4, OPTIONAL 3

mf

DRUMS
SET-UP

The first line of music features a drum set-up diagram with a snare drum on the second and fourth beats, and a bass drum on the third beat. The first staff of music begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note G4, followed by a quarter rest, and then a quarter note A4.

Oh, when you're

The second line of music starts with a circled measure number 5. The melody continues with quarter notes G4, A4, B4, and C5, each followed by a quarter rest. The lyrics are: "down and feel-in' sad; oh, when you're low and feel-in' bad; oh, when you

down and feel-in' sad; oh, when you're low and feel-in' bad; oh, when you

The third line of music starts with a circled measure number 9. The melody continues with quarter notes D5, C5, B4, and A4, each followed by a quarter rest. The lyrics are: "feel so crum-my, you don't know what to do; if crum-my was a col-or, that

feel so crum-my, you don't know what to do; if crum-my was a col-or, that

The fourth line of music starts with a circled measure number 13. The melody continues with quarter notes G4, A4, B4, and C5, each followed by a quarter rest. The lyrics are: "col-or would be blue; here's what you do: you sing the blues, the blues, the

col-or would be blue; here's what you do: you sing the blues, the blues, the

TO CODA
(AFTER D.S.)

The fifth line of music starts with a circled measure number 17. The melody continues with quarter notes D5, C5, B4, and A4, each followed by a quarter rest. The lyrics are: "blues. Wah wah wah."

blues. Wah wah wah.

(LIKE CRYING)

The sixth line of music starts with a circled measure number 21. The melody continues with quarter notes G4, A4, B4, and C5, each followed by a quarter rest. The lyrics are: "Boo hoo hoo. Woe is me. Woe is you."

Boo hoo hoo. Woe is me. Woe is you.

The Blues

(25) (D.S. AL CODA)

Whim-per whim-per. Sigh sigh sigh. Snif-fle sniff-fle. Cry cry cry. Oh, when you're

CODA (30)

blues. Here's what you do: you sing the

(34)

blues, the blues, the blues. Here's what you do: you sing the

(END SNAPS) RIT.

blues. You sing the blues.

Jazz Is On Its Way

Teresa Jennings
arr. Paul Jennings

DIXIELAND SWING (♩=92; ♩=184) (♩ = $\overset{3}{\text{J}}$)

DRUM ROLL-OFF

9 3 TIMES
f SING 1ST + 3RD TIMES

Mov - in' up the riv - er, — lis - ten to that sound.

*PATSCH 2ND TIME (ALL)

BODY PERC.

13

Jazz is on its way.

BODY PERC.

GROUP 1: GROUP 2:

*PATSCH = SLAP THIGHS

Jazz Is On Its Way

17

Go - in' to Chi - ca - go, — go - in' to New York.

(ALL)

BODY PERC.

21

Jazz is here to stay. —

GROUP 1: GROUP 2:

BODY PERC.

25

From Lou - i - si - an - a, — spread - ing through the land.

(ALL)

f

BODY PERC.

29

Hear that mu - sic play. — From

GROUP 1: GROUP 2:

BODY PERC.

Jazz Is On Its Way

33

Kan - sas Cit - y to Saint Lou - ie, 'cross the U. S. A., — oh!

(ALL)

BODY PERC.

37

Jazz is on its way!

1, 2.

BODY PERC.

3.

(N.B.)

43

DIVISI, OPTIONAL

way! Oh! Jazz is on its

BODY PERC.

way! —

BODY PERC.

49

Jazz is on its way! Yeah!

(PATSCHE)

BODY PERC.

SPOKEN

To Swing Or Not To Swing

Teresa Jennings
arr. Paul Jennings

SWING (♩=144) (♪ = $\frac{3}{4}$)

3

f SING 1ST TIME ONLY

To

5

swing or not to swing; that is the

f SING 2ND TIME ONLY

This swings. — This swings. —

9

thing, that is the thing. To

This swings. — Ba da — ba da — ba da. —

13 LATIN (STRAIGHT BTHS, SAME TEMPO)

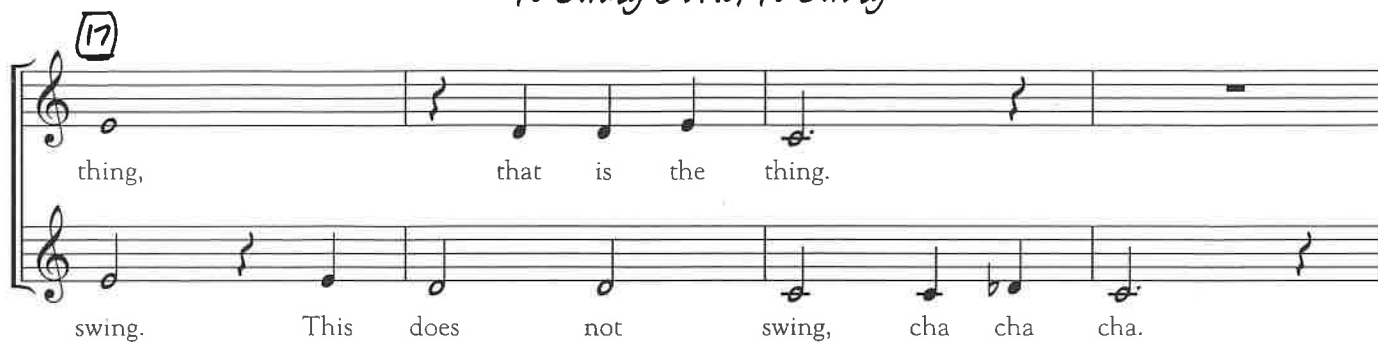
swing or not to swing; that is the

(2ND TIME)

This does not swing. This does not

To Swing Or Not To Swing

17



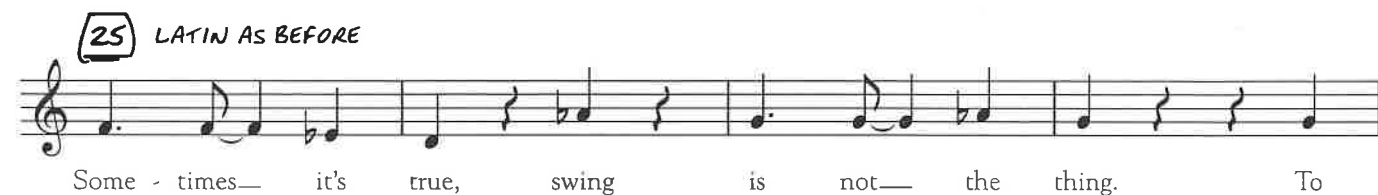
thing, that is the thing.
swing. This does not swing, cha cha cha.

21 SWING (♩ = $\frac{3}{4}$)
SING BOTH TIMES



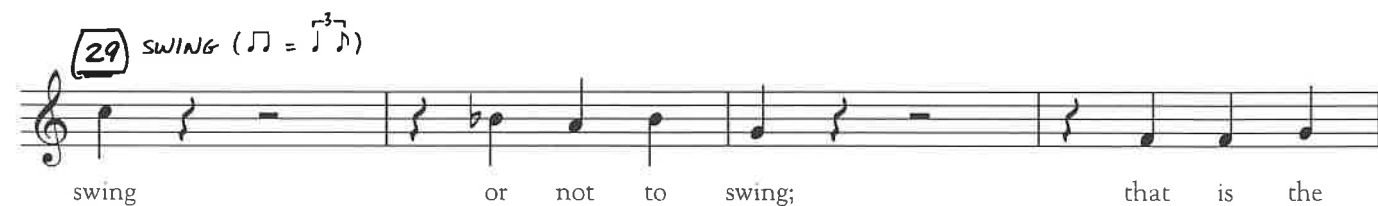
Jazz does - n't nec - es - sar - i - ly have to swing.

25 LATIN AS BEFORE



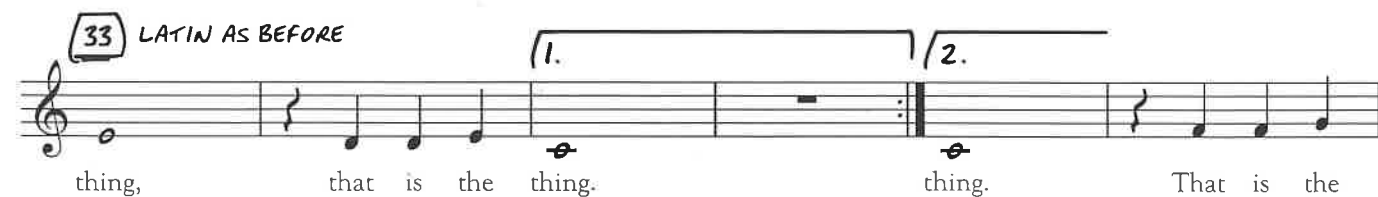
Some - times - it's true, swing is not - the thing. To
swing.

29 SWING (♩ = $\frac{3}{4}$)



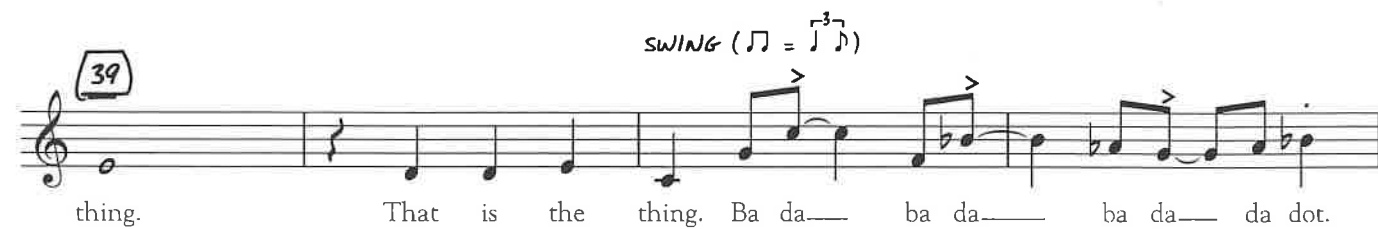
swing or not to swing; that is the

33 LATIN AS BEFORE



thing, that is the thing. thing. That is the

39 SWING (♩ = $\frac{3}{4}$)



thing. That is the thing. Ba da - ba da - ba da - da dot.

43



To swing or not to swing! Swing!



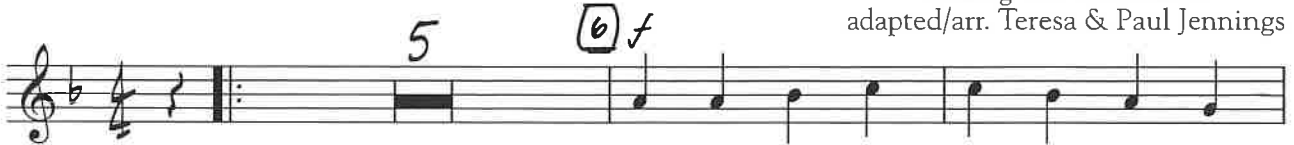
Includes web extras

Ode To Jazzers

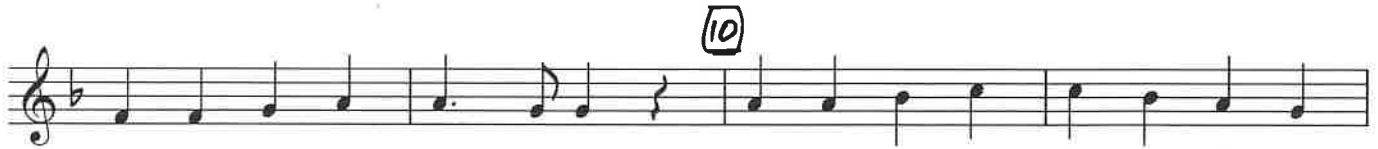
JOYOUSLY JAZZY DOUBLE-TIME FEEL (♩=126; ♪=252)

Ludwig van Beethoven
adapted/arr. Teresa & Paul Jennings

DRUMS
SET-UP



Arm - strong, Ba - sie, Par - ker, Bla - key,
Hamp - ton, Her - man, Ev - ans, Bur - ton,



Da - vis, Good - man, El - ling - ton. Hen - der - son, Gil - les - pie, Col - trane,
Haw - kins, El - lis, Ta - tum, Monk. Farm - er, Rich, Grap - pell - i, Gor - don,



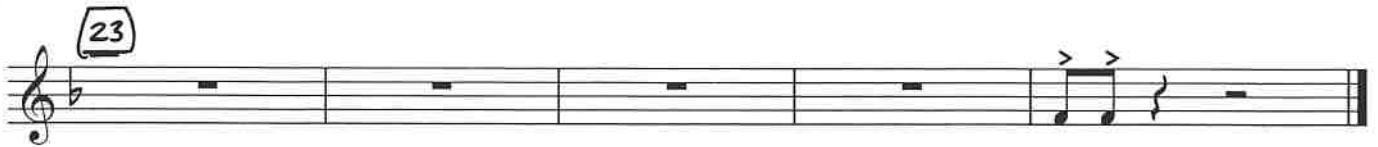
Min - gus, Han - cock, Pe - ter - son. Bru - beck, Des - mond, Smith, Mar - sal - is,
Mo - ten, Cole - man, Ad - der - ley. Mil - ler, Good - win, Dan - iels, — Jar - rett,



Hol - li - day, Co - re - a, Hines, Ken - ton, Ol - i - ver, Fitz - ger - ald,
Rol - lins, — Pow - ell, Bie - der - becke, Gar - ner, Za - win - ul, Mc - Con - nell,



Mor - ton, Wal - ler, Brown, Be - chet. Mul - li - gan.
Dor - sey, Ba - ker,



Jazz-ers!



Rehearsal extras for this work can be found on the recording for this revue as well as under "Downloads" at MusicK8.com

Sir Duke by Stevie Wonder

Verse 1:

1. Music is a world within itself

With a language we all understand

With an equal opportunity

For all to sing, dance and clap their hands

2. Just because a record has a groove

Don't make it hit the groove

But you can tell by the dance that let's you in

When the people start to move

They can feel it all over

They can feel it all over, people

They can feel it all over

They can feel it all over, people

Verse 2

3. Music knows it is and always will

Be one of the things that life just won't quit

But here are some of music's pioneers

That time will not allow us to forget, no

4. For there's Basie, Miller, Satchmo

And the king of all, Sir Duke

And with a voice like Ella's ringing out

There's no way the band can lose

You can feel it all over

You can feel it all over, people

You can feel it all over

You can feel it all over, people

3rd Grade Speaking Parts (After “Jazz” is sung)

1. Jazz is a unique and exciting kind of music that was born in the United States around the turn of the 20th Century.
2. The city of New Orleans, Louisiana played an important role in the development of early Jazz.
3. Way back then, the people of New Orleans came from many different cultures.
4. All of these different cultures and people had their own musical traditions.
5. Jazz began to emerge when those different people and their music began to blend together.
6. Early Jazz featured syncopation, blue notes and improvisation.
7. But Jazz is not just one genre of music. It includes many styles like Dixieland, bebop, swing or the blues.
8. The blues was used to express sadness or challenges through music.
9. Not all jazz tunes are blues and not all blues songs are jazz.
10. In fact, the blues has found its way into every genre of music from folk to rock, country, pop and of course, jazz.
11. The word “blue” has also become another way of saying “sad”.
12. So if you find yourself feeling sad, at least you know you can always sing the blues.

3rd Grade Speaking Parts (after "The Blues" is sung)

13. One of the earliest styles of jazz is Dixieland.
14. It came from a blending of African rhythms and improvisation with European instruments, like the trumpet, clarinet, or trombone.
15. Dixieland musicians combined musical ideas from brass band marches, ragtime, or blues, over a steady rhythm played by a rhythm section.
16. A rhythm section usually had a piano, guitar or banjo, bass or tuba, and drums.
17. Some of the instruments in the group played a melody while others improvised or created their own melody on the spot.
18. With New Orleans being on the Mississippi river, it was easy for musicians to travel north, bringing their music with them.
19. Kansas City, St. Louis, Chicago, and New York were then some of the cities that quickly became known for jazz.
20. Radios and record players were also becoming more widely available, which helped spread the popularity of jazz.
21. This also meant that almost anyone could listen to it through the radio and in their homes.
22. Because of this, young Americans of that time really liked this new style of music.
23. With all of these new musical pathways, Jazz truly was spreading across the land.

24. As jazz spread across the country and even around the world, it also continued to evolve.
25. In the 1930s a new kind of jazz emerged, and the Big band or Swing Era became popular.
26. Swing music was energetic and fun to dance to.
27. Jazz bands grew to include four trumpets, four trombones, five woodwinds and a rhythm section.
28. Later on, in the 1950s and 60s, Latin-influenced jazz became popular.
29. Latin Jazz has a very unique sound. It uses syncopation, but does not necessarily swing.
30. Clearly, not all jazz music swings.
31. And if you ever wondered what it means to swing or not to swing, listen close and we will show you!

_____parts continue after "To Swing or Not to Swing"

Speaking Parts (After "To Swing or Not to Swing")

32. Of course, jazz continues to evolve and blend with other types of music.
33. Whether its jazz-rock, fusion, contemporary jazz or some other new style, jazz is still growing and changing constantly.
34. Jazz is about personal expression, emotion, and communication.
35. We decided to share with you some of the most influential jazz musicians and composers who helped develop and spread this amazing genre!
36. See if you can count how many names we sing! There are A LOT.
37. Thanks for being a wonderful audience and letting us share our jazzy learning with you! Please enjoy this final song!

Master Mind Groups

Jazz

Abdul, Shaurya, Jatin, Advith, Ava, Sreeha

Blues

Arianna, Ari, Rohit, Tavishi, Tony

Jazz Is on It's Way

Evelyn, Xavier, Violet, Angela, Komali, Elisa

To Swing or Not to Swing

Hunter, Elarya, Tamara, Arya, Manaswini

We are in charge of mastering and leading learning for the song : _____

1. Listening to the song, what about it sounds challenging- be specific about where in the song. Rhythm? Melody? Tempo? Timing? Lyrics?
2. Looking at the sheet music, circle anything you need help figuring out what it is. You will bring your questions to your group meeting with Mrs. Pyzik.
3. These are the things we plan to do to master and memorize our song.

Musician's Workshop Song Practice Game Sheet!



Musical Tennis-Half sings and then other half back and forth



Game of Catch and Pass- Each person sing 1 phrase and throw to neighbor



Popcorn: One word per person around the circle



Pantomime: Act out the words of the song while singing



Radio Game- One person turns it up and down for players to sing or think the part of the song. Take turns with different leaders.



Sing Off!
Form teams or in solo sing as far thru the song as you can make it without forgetting!



Reflecting on Rehearsal

Bring this to your next music class after each rehearsal...



Rehearsal 1

I noticed a musical problem we need to fix: _

I have a question/I'm confused/I'm worried about:

Rehearsal 2

I noticed a musical problem we need to fix: _

I have a question/I'm confused/I'm worried about:

Rehearsal 3

I noticed a musical problem we need to fix: _

I have a question/I'm confused/I'm worried about:
