

# 2018 CASMEC CONFERENCE

CLINICIAN: JIM SOLOMON WEBSITE: [CONGATOWN.COM](http://CONGATOWN.COM)

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*All sessions are appropriate for teachers with vocal, instrumental, and/or movement backgrounds.*

## **RECORDER FOR 4TH/5TH GRADES** . . . Perform several recorder pieces and learn a potent approach to recorder improvisation.

**Lighthouse Jam** - from "Hot Jams for Recorder" by Jim Solomon, used with permission by Alfred . . . pp 2-3

**Sunset** - by Jim Solomon . . . . . p 4

**Butterfly** - from "Hands On" by Jim Solomon, used with permission by Alfred: Dance . . . . . p 5

**Butterfly Dance:** Formation: Circle facing out, arms down and crossed with a scarf in each hand; while walking forward (out), dancers lift arms as if a butterfly opening its wings; while walking backward (back), dancers lower arms to original spots

**Measures 1-8:** mm 1-2: dancers walk half notes forward starting with Left foot: "out, two, three, touch toe"  
mm 3-4: dancers back up starting with Right foot: "back, two, three, touch toe"  
mm 5-8: repeat mm 1-4

**Measures 9-16:** skip CCW in circle "making moves" with the scarves, high and low, in circles, etc

## **CONGA/PERCUSSION ENSEMBLE FOR ELEMENTARY SCHOOL** . . . Perform ensembles targeting 3rd-5th grade students not used to playing in ensemble. Form and improvisation are addressed. Vocalize improvisation ideas before playing on instruments!

### **Conga Drum Technique for the Elementary School**

**"Bass"** = A powerful low pitched accent. Drive palm into center of the drum. Bass is played by either hand.

**"Tone"** = The drum should ring out with a full sound; hit rim of drum with top edge of palm. Hand should be flat and relaxed. This is done with either hand.

### **Suggestions for improving your own conga technique:**

Using "Tones" practice single stroke roll, double stroke roll and paradiddle.

Play a variety of rhythms placing the Bass in different locations, e.g. on beats

1 and 3, on 2 and 4, on 1 and 2, on 4, etc.

**"No drums, use 5 gallon water jugs!**

**Once I Caught A Fish Alive Updated** - from "Hands On" by Jim Solomon, used w/ perm. by Alfred. p 6

**A Mouse Is of a Tiny Size** - an easy 6/8 . . . . . p 7

**Peter Peter If You're Able** - from D.R.U.M. by Jim Solomon, used with permission by Alfred . . . . . p 8

## **IMPROVISATION WITH ORFF INSTRUMENTS** . . . Perform two songs for upper elementary with Orff accompaniment, and experience "free form" and Question/Answer improvisation. The emphasis is on steps that foster student improvisation skills.

\*\*\*Address reluctant improvisers by starting with simultaneous hands playing on the beat.

\*\*\*To make it musical, "like a song," go up the scale and /or down the scale, sometimes repeat notes.

\*\*\*Rhythmically, do addition . . . subtraction . . . repetition . . . then variation.

\*\*\*Practice each of these ideas with the rhyme Queen Queen Caroline:

Queen Queen Caroline, Washed her hair in turpentine, Turpentine made it shine, Queen Queen Caroline.

**Land of the Silver Birch** - Traditional Canadian; Question/Answer improvisation - include a fragment of each Question in the Answer . . . . . p 9

**Owlet** - Kiowa Indian - "Stream of consciousness" improv . . . . . p 10

# Lighthouse Jam 2 | 17

## A SECTION

Jim Solomon

Swing feel ♩ = c. 100

1 *Em7 Am7 etc.*

5

9 *B7*

13 *Em7 Am7 etc.* *Fine*

## B SECTION

17 *Em7 Am7 etc.* *4x*

*Improvise in G Pentatonic centered on E ("la") - use B-A-G-E-D, also upper octave for capable players.*

**Form** A B A B A1 (include improv. in last A Section)

## ACCOMPANYING PARTS:

Swing feel

Cymbal

Conga



## TEACHING PROCESS SUGGESTIONS

### Class 1

1. Echo-play low "D-E-E" (end of m. 3, beginning of m. 4).
2. Directed Listening: "Count how many times 'D-E-E' happens at the end of the phrases."  
Teacher plays guitar and sings melody, singing note names 'D-E-E' each time.  
Answer: Three times at end of phrases.
3. Students sing "D-E-E" while Teacher plays guitar, sings melody (may help for Teacher to sing "Wait, wait . . . D-E-E").
4. Students play "D-E-E" while Teacher plays guitar and sings melody.
5. Practice m. 1: B-G-E-D. Play as "ones" (B-G-E-D), then as "doubles" (BB-GG-EE-DD). Then play the doubles "swing style" (B-BG-GE-ED-D). Add E at the end of the doubles (m.3). Practice, then play mm. 1-4, 5-8, and 13-16.
6. Begin improvisation practice—B-A-G-E-D—start with one note improv on B, then two notes (B, A), then three, etc. Improvise first as a group, then individuals. Add D2, E2, G2, A2, B2 for your students who can play upper octave. The tonal center is E.

### Class 2

1. Review known parts.
2. Teach mm. 9-12. Sing tonguing syllables: "Daht daht daht daht dah dah dah dah," etc.  
Walk through those notes and play them.
3. "Can you sway while you play?" Play whole.
4. Add in swing style cymbal and conga and play whole again.
5. Continue improvisation practice.

### Class 3

1. Review known parts.
2. Continue improv practice, then perform.
3. Announce! "Performance at the "Music Lounge of \_\_\_\_\_ (your school's name)—stand and sway . . . soloists out front . . . it's time to get down!"

# Sunset

Jim Solomon

## A SECTION

♩ = 90

Em D C Em

SR1

SR2

Shaker

Conga

Bass Drum

B T T B T T etc.

## B SECTION

Em D Em Em D Em Em Em D Em

SR1

SR2

Shaker

Conga

Bass Drum

Conga: B = Bass T = Tone - the first measure pattern continues throughout

FORM: A

B

C: Improvisation: all notes of G pentatonic scale, but centering on E ("Ia" centered);  
for capable players, add upper octave; guitar stays on Em; percussion continues softly

A

B



# BUTTERFLY

From Hands On by Jim Solomon, Used by Permission from Alfred Publishing

Jim Solomon

**A Section**

♩ = 168-184

Soprano Recorder

G D C D G D C D

5 G D C D G D C D G

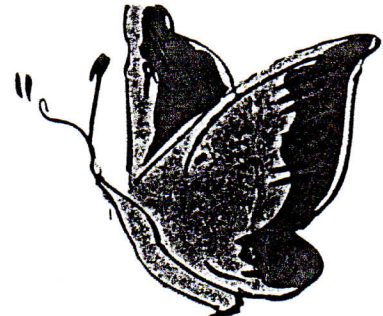
9 G D C D G D C D

13 G D C D G D C D G

Conga

Bass Drum

B B B B T T T



Descant Recorder

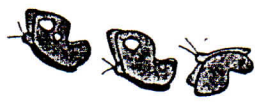
**FORM:**

- Additive
- A: recorder and guitar (simple "thumb-pluck" accompaniment)
  - A + conga/bass drum (guitar strums full chords vigorously!)
  - A + conga/bass drum + recorder descant
  - Interlude: conga/bass drum
  - A + conga/bass drum + recorder descant

**TEACHING SUGGESTIONS:**

1. As the rhythm is tricky, students should hear it numerous times before playing the whole song.
2. Ask: "How many times do you hear 'G G GA G G GG'?" Teacher plays song. (one time, last two measures)
3. Students sing that part.
4. Students play that part while you sing entirety.
5. Add D, G, D, G from first half of song.
6. Continue to build in this way.
7. Add descant part from notation.

Conga:  
T = Tone  
B = Bass



# Once I Caught A Fish Alive

3rd / 4th / 5th Grade

updated 2015

Traditional rhyme arr. by J. S.

**A SECTION**

♩ = 112 ~144

4x

Cowbell

Maracas

Congas

Bass Drum

T T B B B    T T T T B B B    T T T B B B T    B B B B B B B

One, two, three, four, five, once I caught a fish a-live. Six, sev-en, eight, nine ten, and then I let him go a-gain.

**INTERLUDE**

2X

Cowbell

Maracas

Congas

Bass Drum

T    T    T T    T T    T    etc.

Congas: B = Bass, T = Tone

FORM: A  
 INTERLUDE  
 A  
 INTERLUDE with IMPROVISATION  
 A

### Teaching Suggestions:

1. "Time to go fishing! Find out if the pattern of Basses stays the same or if it changes dramatically." Teacher plays A Section conga part..."Changes."
2. "Clap with me on Basses." Teacher plays again.
3. "What happened to the fish?" Teacher speaks rhyme.
4. Echo speak and learn. Do last half of rhyme first, paying close attention to the word "and."
5. Play rhythm with body percussion, then on drums.
6. Learn bass drum part by writing the numbers 1 2 3 4 1 2 3 4 and circling the numbers the bass drum plays on.
7. Add other parts and perform.

# 7 A Mouse Is of a Tiny Size

Traditional  
arr. by Jim Solomon

♩ ~ 110

Congas: T B T T T T T T T B T T T T T  
A mouse is of a ti - ny size, An el - e - phant's im - mense, And

Shakers

Flexitone

VibraSlap

Bass Drum

Congas: B T T T T T T B B B B B  
though an owl is ver - y wise, A skunk has all the scents.

Shakers

Flexitone

VibraSlap

Bass Drum

Congas: T = Tone, B = Bass

EXTENDED FORM: A Section: Play as written with the repeat

Interlude: Accompanying instruments (no congas) play as written with the repeat.  
Shaker players start to travel around the room in a conga line.

A Section: Play as written with the repeat - shaker players continue in conga line,  
then freeze at the end

Coda: Extended flexitone solo!



# PETER, PETER IF YOU'RE ABLE

Traditional  
 Arranged by Jim Solomon

Recommended grade level: 4th and older

♩ = 104 ~ 116

T = Tone (Open tone) B = Bass

4

Conga

Pe - ter, Pe - ter, if you're a - ble, get your el - bows off the ta - ble.

This is not a hors - e's sta - ble, but a ritz - y din - ing ta - ble.

## FORM

- Introduction - Layer instruments in 2-measure intervals: 1) Guiro 2) Cowbell 3) Maracas 4) Bass Drum
- A Section - Play 4x
- B Section - Improvise with accompanying parts
- A Section - Repeat
- B Section - Repeat
- A Section - Repeat with Cowbell pattern #2

## ACCOMPANYING PARTS:

Maracas

Cowbell

Guiro

Bass Drum

Cowbell pattern #2: or

## TEACHING SUGGESTIONS:

Rhythm of Rhyme: 1) Teach rhythm of 4th measure first. All instruments will play in unison on 4th measure.



# Land of the Silver Birch

Traditional Canadian  
arr. Jim Solomon

Musical score for the first system, measures 1-8. The score includes five staves: Voice, Glocks, Rattle, \*BX, and Bass Bar. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: "Land of the sil-ver birch, home of the bea-ver, Where still the might-y moose, wan-ders at will,"

Musical score for the second system, measures 9-16. The score includes five staves: Voice, Glocks, Rattle, BX, and Bass Bar. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: "Blue lake and rock-y shore, I will re-turn once more, Hy-a-yah, hy-ah, Hy-a-yah, hy-ah, Hy-a-yah, hy-ah Ah!"

Orff instruments: set up in F pentatonic to improvise; center on D ("la" centered)

\*Students develop words to match the two measure BX rhythm. Can start with the words "Silver Birch....." or "Canada...."

**FORM:**

- A: Song
- B: Question/ Answer improvisation between AX and AG, also SX and SG
- A: repeat song
- B: repeat improvisation
- A1: repeat song with one player improvising throughout

## Level Bordun

## My Owlet

Kiowa Indian  
arr. by Jim Solomon

Gently  $\text{♩} = 76$

The musical score is for the piece "My Owlet" and is arranged for a group of instruments and voices. It is in 2/4 time and marked "Gently" with a tempo of 76 beats per minute. The score consists of six staves:

- Voices:** The vocal line with lyrics: "Ow-let, my ow-let is sleep - ing. Wee stars are twink-ling in the sky. Moth - er is sing- ing lull - a - by." The melody is in a minor key.
- Soprano Metallophone:** A melodic line that follows the vocal line, primarily using quarter and eighth notes.
- Chimes:** A line with a few notes in the second half of the piece, marked with a slur and a fermata.
- Alto Metallophone:** A line with sustained notes, primarily using quarter notes.
- Low Hand Drum:** A line with a steady rhythmic pattern of eighth notes.
- Bass Metallophone:** A line with sustained notes, primarily using quarter notes.

My Owlet is found in Sail Away, Selected and Edited by Eleanor G. Locke.

Set up all Orff instruments in F pentatonic (remove all "Eggs and Bacon").  
Metallophones, chimes and low hand drum provide continuous accompaniment.  
Glockenspiels improvise in B Section, xylophones improvise in C Section.  
Improvisation should be very gentle and free form ("stream of consciousness").

FORM: Intro: all instruments (continue throughout)  
A: sing  
B: glockenspiels - gentle, free improvisation as a group  
A: sing  
C: xylophones - gentle, free improvisation as a group  
Coda: all instruments