

Introduction

Rhythms sync together. Chords align. Dynamic changes happen precisely. Multiple musicians are interacting in real time. When musicians successfully combine their efforts and skills in an ensemble setting—Wow! What a feeling!

Whether you're performing in the Berlin Philharmonic, the local community chorus, or Ms. Vermeer's Fourth Grade Semi-advanced Orff Ensemble, there's a special thrill that comes from making music together as a team.

Making music successfully in any group setting requires ensemble skills. It's difficult to learn those skills without playing in an actual ensemble. While most elementary music classes provide students with the opportunity to sing together, many teachers encounter hurdles when they want to assemble an instrumental ensemble. Perhaps you have faced a challenge due to a lack of instruments or difficulty finding suitable repertoire to fit your classroom's particular collection of instruments.

Boom! Here's your solution. This book is flexible.

Flexible Instrumentation: All of the multi-part rhythm patterns can be played with various combinations of instruments. If conventional classroom instruments are not available, there are options such as body percussion, found sounds, and buckets.

Flexible Uses: Employ the repertoire here to teach proper tone and technique, ensemble skills, rhythm-reading, or incorporate them into student arranging projects.

Flexible Arrangements: The rhythm patterns can easily be arranged into performance pieces of any length you desire, with any form you choose, and using any orchestration you want. There's also a sample ensemble at the end of the book that will give you ideas on how to assemble a performance piece.

Flexible Tempos: There are no specific tempo markings, so feel free to experiment with different speeds to accommodate the abilities of your students. You will discover that some of the rhythm patterns will groove harder within certain tempo ranges, and you can listen to the recordings for a sample of a tempo where each one really cooks.



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Dino-Q

Rock

The musical score for 'Dino-Q' is written in 4/4 time and consists of three parts. Part 1 (top staff) features a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. Part 2 (middle staff) features a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Part 3 (bottom staff) features a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. All parts are aligned horizontally. The score includes a key signature of one sharp (F#) and a common time signature of 4/4. The piece concludes with a double bar line and repeat dots.

You don't need an abundance of notes for a groove to rock. Just make sure everything lines up horizontally. But don't make it too pretty—play with some attitude and let it rock. Experiment to find a tempo that will incite some head-bobbing and fist-pumping.

Recording Instrumentation

Boomwhackers[®]

Part 1: G4

Part 2: E4

Part 3: C3

See page 44 to access the recordings for this book.

Kinda Krupa

Swing

The musical score is written for three parts, labeled 1, 2, and 3, in 4/4 time. Part 1 (top staff) consists of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The notes A4, B4, and C5 are grouped as a triplet. This sequence is repeated in the second measure. Part 2 (middle staff) consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The notes A4, B4, and C5 are marked with a 'z' symbol, indicating a rim shot. Part 3 (bottom staff) consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The score is divided into two measures by a vertical bar line, and ends with a repeat sign.

The Swing Era (mid 1930s to late 1940s) produced many talented musicians who influenced the direction of jazz music. One of the most important Swing Era drum set players was Gene Krupa. Listen to "Birdhouse" on the album *Gene Krupa Plays Gerry Mulligan Arrangements* and you will hear Gene play the classic swing groove very clearly.

Recording Instrumentation

Buckets

Part 1: side

Part 2: rim

Part 3: head

See page 44 to access the recordings for this book.