

About this Book

When I walked into my new school, I found a few sets of multi-colored tubes stashed in one of the closets. I'd never seen instruments like these before, but I quickly learned they were Boomwhackers® Musical Tubes. I asked my music colleagues what they do with them. "I use them for learning to read notation and doing flash cards," said one. "I use them to play melodies," said another. "There are books of songs for them," said a third.

I tried all these suggestions, and they worked just as my colleagues said they would, but I still felt like something was missing, like there was something that would work better. So, I started writing little pieces similar to the ones I had written for my marimbas and Orff instruments, but I kept each part to two notes so that the children could easily manipulate the tubes. I experimented with different ways to make sounds with tubes, including using Octavator™ Tube Caps. I really started having fun and, more importantly, so did my students.

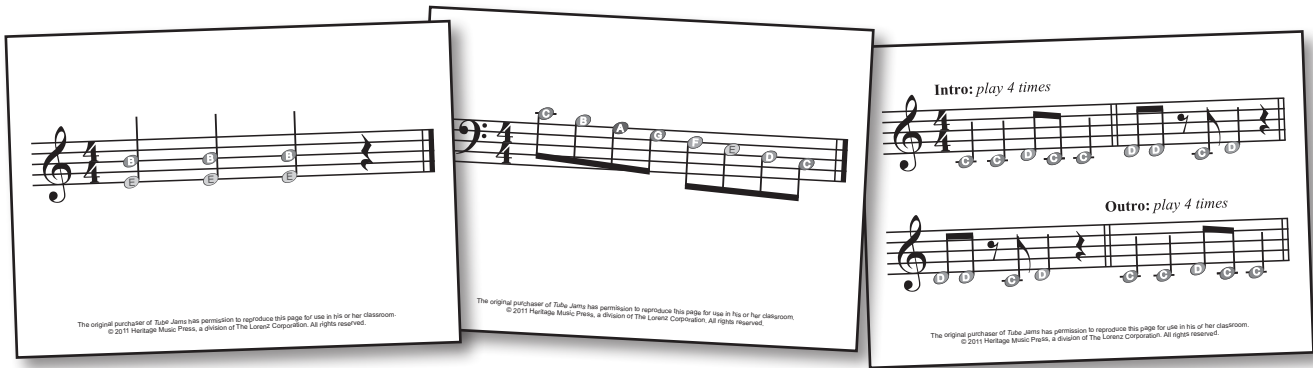
This collection of jams is intended to give your students the experience of playing in a jazz combo where musicians use the jam as a launch pad to feed off each other, improvise, and enjoy making music together. The pieces in this book can be played as written, but they are quite short. To lengthen them, challenge your students to create an intro/outro (see *Tube Jam 4* for an example), add parts in layers, add an improvised B section, trade fours, and/or add dynamics—let the kids' minds go, and they will astound you.

—Mari Schay



Supplemental Materials

The original purchaser of *Tube Jams* can download FREE audio clips and reproducible, color-coded visuals.



Recordings

The recordings are available online, and they are intended to let the teacher hear short versions of each piece. The recorded forms are written out under each piece of music, but these are just one performance option among many. In actual performance, you would probably extend the pieces and include improvisation or other percussion.

Visuals

Depending on your goals, the jams can be taught either by rote, by score, or by using the downloadable visuals. The visuals are essentially individual parts for each jam. Some ways the visuals might be used include:

- Give a visual to each group as a reference for remembering their part, which was taught by rote.
- Give a visual to each group and challenge them to use their knowledge of music notation to figure out their part.
- Give every student a visual for their part and instruct them to use their knowledge of music notation to figure out their part. Then, ask them to either find others with the same visual and check to see if they came up with the same riff, or to find others with different parts so that they form a complete ensemble.

Worksheets

I often place my students in small groups and have them improvise/compose their own arrangements of a jam. I have found that they are more successful when provided with clear directions and guidelines to follow. The *Tube Jam Complements Worksheet* (page 17) helps students break down the improvisation/composition process. When we listen to each group perform, each student fills out a *Tube Jam Rubric* (page 18) for every other group. I find the rubrics focus the students' attention and allow me to check listening skills.

Tube Jam 1

The musical score consists of five staves, labeled 1, 2, 3, 4, and Bass. All staves are in 4/4 time. Staff 1 (treble clef) has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, with accents on the final two notes. Staff 2 (treble clef) has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, with accents on the final two notes. Staff 3 (treble clef) has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, with accents on the final two notes. Staff 4 (treble clef) has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, with accents on the final two notes. Staff 5 (bass clef) has a melody of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, with accents on the final two notes.

Recorded Form

Bass and Part 4 play two cycles.

Part 3 enters starting on the pickups* to the third cycle.

Part 2 enters starting on the pickups to the fourth cycle.

Part 1 enters starting on the pickups to the fifth cycle.

All parts play together for two more cycles.

All parts end on beat one of the first measure.

*The pickups are the two accented notes in the fourth measure.

