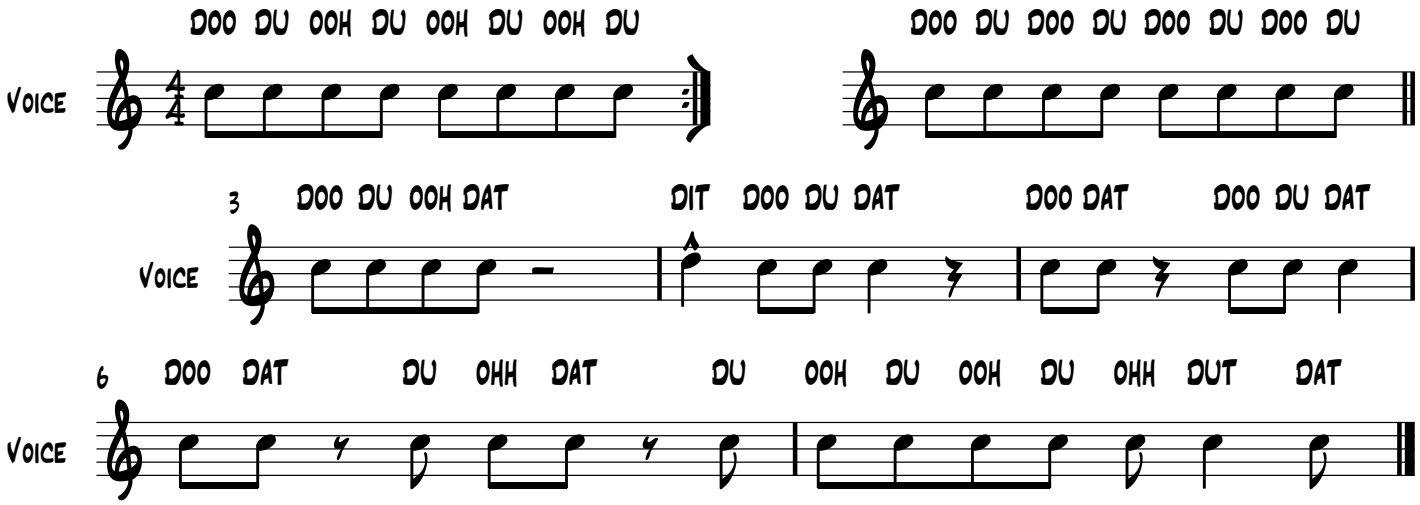
# EXAMPLES




The triplet/swing feel is tempo dependant. At slow swing tempos ( mm 60-72) the legato downbeats get about 2/3 of the time value. At fast tempi, the eighth note values are virtually the same and the swing feel comes entirely from articulation and phrasing. This is why it is important to get a smooth eighth note feel mastered. This can be practiced with even eights at medium and slow tempi as well.

Activities:

Call & Response (Vocal) -Rhythm only (1 pitch)
Call & Response (listen-sing-play) (1 pitch)
Call & Response ( vocal) set of pitches (see below)
Call & Response (listen-sing-play) set of pitches
Singing notated rhythms
singing & playing noted rhythms

Singing articulations from repertoire

**SOME LISTENING SUGGESTIONS FOR YOUNG MUSICIANS**

| | | |
|---|---|---|
| • Minnie the Moocher | Cab Calloway | swing |
| • Is You Is or Is you Ain't my Baby? | Louis Jordan | swing |
| • Choo Choo Ch'Boogie | Louis Jordan | swing |
| • Ain't Nobody Here But us Chickens | Louis Jordan | swing |
| • Jump, Jive & Wail | Louis Prima | swing/shuffle |
| • Just a Gigolo | Louis Prima | swing |

**R&R**

| | | |
|---|---|---|
| • Flip,Flop & Fly | Big Joe Turner | Early R&R/shuffle |
| • Lovin' Machine | Wynonnie Harris | Early R&R/shuffle |
| • Yakety Yak, Charlie Brown | The Coasters | Early R&R |
| • Wooly Bully | Sam the Sham & the Pharoes | Boogaloo/R&R |

**"gateway" to Afro-Cuban**

| | | |
|---|---|---|
| • Bang Bang | Joe Cuba | Boogaloo |
| • Watermelon Man | *Mongo Santamaria | Boogaloo |
| • I Like it Like That! | Pete Rodriguez | Boogaloo/Mambo |

**Brazil**

| | | |
|---|---|---|
| • Agua de Beber | Astrud Gilberto | Bossa Nova |
| • Aguas de Marco | Elis Regina & Tom Jobim | Bossa Nova |
| • Mas Que Nada | Sergio Mendes | MPB |

**These tunes are very accessible and timeless. Each demonstrates solid groove and phrasing in a given genre. Accessible vocal phrases and refrains also make these good picks for teaching phrasing and feel. Key fundamentals of African diaspora music are prevalent throughout ( call & response; tresillo, charleston and habanera rhythms, Blues language and inflection, individualized tone concept)**