

Teacher Resource Pack

Herman and Rosie



Adelaide Symphony Orchestra
Learning Program

Herman & Rosie

Book by Gus Gordon

Music & Lyrics by Mark Simeon Ferguson

Resource Kit by Mark Ferguson, Susan Ferguson & Ciara Ferguson

CONTENTS

Program Notes	2
Instrumentation	4
Song List	5
Resource Kit	6
Cross-Curricular Notes & Extension Activities	14

PROGRAM NOTES

The story is set in New York City (NYC). I have been fortunate to spend quite some time in that amazing city: about four weeks in 1996 having jazz piano lessons, five weeks in 2013 working on a musical and five days in 2014 rehearsing and performing the show again. There is an amazing energy in the city! I was there in July and the people are out at all hours. Not quite so much in winter, although it was still very busy. Each different district in the city is quite unique.

Every time I have stayed in NYC, I have walked very long distances, during the day and the night. It is full of sound, light, noise, and in summer, the smell...

I spent the majority of my time on Manhattan, which is the part of NYC where this book is set. (For context, there is a map of lower Manhattan inside the front cover.) NYC is an incredible city! It is, and has been, an incubator for many styles of music. While jazz was most likely born in the South of the USA, around the beginning of the 1900s, much of what we know as jazz now was perfected in NYC from the 1920s onwards. Jazz was a soundtrack to many movies in the 1960s, so at times I tried to write with that in mind. Jazz musicians across the world still flock there to be part of the history. A number of former jazz students from the University of Adelaide live there now, working and playing with some of the modern-day greats.

Disco was perfected in NYC during the 1970s. This dance music is full of over-the-top backing vocals, dramatic string lines, ridiculous drum fills and a really funky vibe. In the late 1970s, everyone added a disco beat to their music to help sell it.

Rap was developed in NYC in the late 1970s and early 1980s. While a lot of rap can be too explicit for young audiences, it can be a great way to get them thinking about language. Rhyme is an important part of rap, but the rhymes sometimes come out a little differently to 'normal' songs. Jazz musicians love good rappers, because they use interesting and unpredictable rhythms. One of the very first rap tunes, 'The Message' by Grand Master Flash, is used in the movie *Happy Feet*. Listen to rap artists such as Queen Latifah, DJ Jazzy Jeff and the Fresh Prince (Will Smith), De La Soul, Rakim, J Dilla and Lecrae.

'The Message' <https://bit.ly/3rVpeRv>

'Blessings' <https://bit.ly/3alzoot>

I have a bit of an obsession with pieces in odd-time signatures. One of the first jazz albums I remember hearing was *Time Out* by The Dave Brubeck Quartet, which featured the song 'Take Five'. Unsurprisingly the piece is in 5/4 – 5 beats in every bar. It was a pop hit when it was released in 1959, and is now considered a jazz 'standard' (a tune all jazz musicians are expected to know).

'Take Five' <https://bit.ly/2ZjKnZe>

Equally influential on my love of odd-time signatures was the prog-rock/classical group Sky who often used odd-time signatures. I was deeply into their music when I was a teenager and my parents bought books of their pieces for me as presents.

I was fascinated by the shifting feeling of the many odd time signatures they used in their compositions and arrangements.

'Connecting Room' from about 1 minute <https://bit.ly/3k1juDf>

Odd time signatures feature in the music of many Eastern European countries. Greek music has a lot of music in 7 and 5 and 11. Indian music often works on long cycles of 22 or more beats, although they are always divided up into smaller groupings. In the 70s, 'Money' by Pink Floyd was a big hit using a 7/4 time signature.

'Money' <https://bit.ly/2N92WNs>

In the 90s, Outkast had a massive hit with 'Hey Ya' which is in 11/4.

'Hey Ya' <https://bit.ly/3aolKQt>

Why do it? The flow of the music is really different — music can float beautifully over the top of an odd time piece.

The first time I read *Herman and Rosie* I noticed that Herman lived on the 7th floor and Rosie lived on the 5th floor. 7th floor sounds like 7/4, so I felt straight away that I would have a theme that the two characters would share: in 7/4 for Herman and in 5/4 for Rosie.

INSTRUMENTATION

Oboe
Trumpet
2 Violins

Viola
Cello
Double Bass

Percussion
Narrator

The ASO touring shows usually use a chamber ensemble with eight players whereas a typical symphony orchestra includes 55-75 players, so I had to choose my eight instruments very carefully.

Which instruments would you expect to hear in an adaptation of *Herman and Rosie*? Obviously the ones we see in the book – oboe, voice, double bass, drum kit and trumpet (in one image).

I then added two violins, viola and violoncello (cello) which, when together, create a string quartet.

As a result there are effectively two bands within the ensemble that work together and apart:

1. the **string quartet** which is usually found in a classical ensemble.
2. a **jazz trio** of double bass, drums and trumpet – this is pretty similar to the line-up of the famous 1950s group, the Chet Baker and Gerry Mulligan Quartet (the only difference is the addition of a baritone saxophone player). 'Bernie's Tune' <https://bit.ly/3pqIfuB>

The **trumpet** is also used in classical music, where it usually uses a pure, clean sound. The **double bass** is an important anchor for an orchestra. It will usually be played with a bow (arco), and you will pluck the strings (pizzicato) for effect every now and then. In jazz, the bass player plays pizzicato most of the time with two notes to the bar (a 2-feel) or four notes to the bar, which is known as a walking bass line.

Technically, there is no 'drum kit' in a standard orchestra, but there is a percussionist (or three) playing a variety of instruments. The drum kit was formed in the early part of the 20th Century by putting together a number of percussion instruments from the marching band.

The **oboe** is usually found in a classical orchestra or wind quintet. It doesn't get used in a jazz ensemble very often, but US jazz musician Yusef Lateef occasionally played the oboe.

'In the Evening' <https://bit.ly/3dikJN0>

Usually the role played by the oboe in this piece would have been played by clarinet or saxophone. Oboe certainly adds a quirky sound in a jazz piece. I have used oboe in this composition as both a jazz and a classical instrument.

The oboe is regularly used to represent Herman (unsurprisingly) while the trumpet is often used to represent Rosie.

SONG LIST

Setting the Scene

- Prelude
- Sounds of the City
- Lopey Walking Theme
- Cacophony!

Introduction to Herman & Rosie

- Groovy Little Jazz Number (GLJN)
- Ocean Theme
- Rosie's Theme

The Story & The Music

- All Nite Cheese
- Lonely Theme
- Things
- Fine Restaurant
- Singling Lessons
- Purple Sweet Potato
- Honey Straight from the Jar
- GLJN Reprise
- Lopey Walking Theme/Thing Reprise
- Sketchy Elevator
- Lonely Theme Reprise
- Pretzels, Pancakes & Jacques Cousteau
- The City Kept Moving On
- Something's Different
- Jazz Club Finale

RESOURCE KIT

Important Links

Interactive presentation, via Prezi <https://bit.ly/37dgWMM>

Audio Files <https://bit.ly/3rMkIVs>

1. Groovy Little Jazz Number (GLJN)

- o While walking past Mrs Schwarzman's Jazz Academy, Herman hears the sound of Rosie singing. That night, Herman is inspired to compose/improvise his Groovy Little Jazz Number (GLJN) on the rooftop. The motif Herman 'improvises' is drawn from the exercises that Rosie sings in her lesson. This melody crops up throughout the *Herman and Rosie* score.

a) Listen to the full instrumental version, track 15.

Groovy Little Jazz Number (GLJN)

Swing ♩ = 180

music and lyrics by M.S. Ferguson
based on concepts by Gus Gordon

1 2 3 4




b) Listen to GLJN track 24. Learn the tune and the words.
Sing along with this track (note that it is in a lower key than the instrumental

Groovy Little Jazz Number (GLJN)

Swing ♩ = 180

music and lyrics by M.S. Ferguson
based on concepts by Gus Gordon

1 2 3 4



mp Her - man, n' Ro - sie Bloom, roof-top ren-dez - vous.
laugh by chalk-y moon.

Now they're co - sy, o - cean flicks for two.
No long - er lone - ly, play - in' jaz - zy tunes.

versions).

c) Listen to the whole GLJN track.

Notice how the arrangement of the piece changes regularly (usually every eight bars). Different instruments take the melody (even the bass and drums). The melody is played with variations, it is played in a number of different styles (a waltz, a traditional jazz tune, a dark hip-hop feel) and it is played in a number of different time signatures (4/4 and 3/4 — and in another section, in 5/4 and 7/4).

- d) Improvise movements for each section. Move the way that the music ‘tells’ you to i.e. change your style of walking/dancing/moving to match the different sections.
- e) Now listen to the simplified version of GLJN and learn to play the melody on glockenspiels. The simplified version uses the same rhythm but uses less notes (only four).

2. All Nite Cheese

Glockenspiel

Groovy Little Jazz Number (GLJN) simplified

music and lyrics by M.S. Ferguson
based on concepts by Gus Gordon

1 2 3 4

Swing ♩=180

- o This piece shows the energy of a city that doesn't sleep. Have you been out in the East End of Adelaide during Festival season? New York City is like that all summer, and in some districts, all year!
- o This piece has a disco feel. Disco dance styles are well-known for being fun, dramatic and over-the-top.

Learn the song. There are three different four bar sections.

- o Learn each as a chant, then add the melody.
Use strong rhythm, but relaxed articulations.

Buzzin', Honkin', Hummin'

All Nite Cheese (Buzzin')

1 2 3 4 **disco** ♩=116 music and lyrics by M.S. Ferguson
based on text by Gus Gordon

mp Buzz-in' honk-in' hum-min' Buzz-in' honk-in' hum-min' like an-y-thing's possi-ble
Ci - ty liv - ing!

The musical notation is in 4/4 time, marked 'disco' with a tempo of 116. It consists of two staves. The first staff contains the melody with lyrics: 'Buzz-in' honk-in' hum-min' Buzz-in' honk-in' hum-min' like an-y-thing's possi-ble'. The second staff contains the lyrics 'Ci - ty liv - ing!' with a corresponding melodic line.

All Nite Cheese

All Nite Cheese (All Nite)

1 2 3 4 **disco** ♩=116 music and lyrics by M.S. Ferguson
based on text by Gus Gordon

mf All nite cheese! We're sell-ing All nite cheese

The musical notation is in 4/4 time, marked 'disco' with a tempo of 116. It consists of one staff with the melody and lyrics: 'All nite cheese! We're sell-ing All nite cheese'.

Dancing Hamsters

All Nite Cheese (Dancing Hamsters)

1 2 3 4 music and lyrics by M.S. Ferguson
based on text by Gus Gordon

mf with danc-ing ham-sters! danc-ing ham-sters just for you!

The musical notation is in 4/4 time. It consists of one staff with the melody and lyrics: 'with danc-ing ham-sters! danc-ing ham-sters just for you!'.

After learning each part, you could choose two parts to sing together (divide the class into groups).

All Nite Cheese (2 parts)

music and lyrics by M.S. Ferguson based on text by Gus Gordon

1 2 3 4

3. Lopey Walking Theme

- o Imagine you are walking through a big park – you can usually keep a steady pace with long strides. However, when you walk through the city, you need to stop for traffic lights, for crowds of people, for lots of different things! Your movement is not usually even.
- o Try walking along to the Lopey Walking theme.
It is cheerful and a bit quirky, but you might find that it is difficult to walk along to... Why? There are seven beats in every bar, unlike the usual four, two or three.

Since we humans only have two legs, walking along to seven beats in the bar will always end up feeling a little awkward! After 1:03 the tune also jumps into a fast jazz waltz.

Lopey Walking Theme

Cheery swing ♩=160

M.S. Ferguson

1 2 3 4 5 6 7

- a) Learn to say and clap the 'Lopey Walk' rhythm (Lo-pey, Walking)

- b) Transfer the rhythm to body percussion. Form a circle and experiment with different ways to express this rhythm.
- c) Stand and demonstrate the 'Lopey Walk'.
Forward, forward, baaaaack. Forward, forward, baaaaack.
- d) R (beats 1 & 2)
L (beats 3 & 4)
R (rock backwards as if in slow motion for beats 5, 6 & 7),
L (beats 1 & 2),
R (beats 3 & 4),
L (rock backwards as if in slow motion for beats 5, 6 & 7). The pattern takes 14 counts to reset, or two bars of seven.
- e) Try doing the 'Lopey Walk' to track 3.
- f) In pairs create your own version of the 'Lopey Walk' using the given rhythm (try adding arms, different levels e.g. bending knees, reaching up etc.)
- g) Write a chant to accompany your 'Lopey Walk' using a 'city' theme.

4. Things

This tune is based on the Lopey Walking Theme.

Herman loves to talk about things. The chorus and verse lyrics come straight from the book. Think about what sort of things are being described here by "those big wooden things with the pointy bit on the end" – what is he describing?

I added a section for Herman to rap in this tune, imagining he was on the phone trying to sell his 'things'.

- a) Listen to the fast moving A section. Learn the words and melody.

Things Fast Melody

Hip-Hop (swing 8's) ♩=180 music and lyrics by M.S. Ferguson
based on text by Gus Gordon

1 2 3 4 5 6

We've got Spark ly things, round things squish-y blue or red things those

big wood-en things with the point - y bit on the end (We've got)

- b) Listen to the slower, sustained B section.
Learn the words and melody.

Things Slow Melody

Hip-Hop (swing 8's) ♩=180

music and lyrics by M.S. Ferguson
based on text by Gus Gordon

1 2 3 4 5 6 7



- c) Learn the simple dance moves that accompany the Things Slow Melody section.

“Sparkly Things”

Hands begin in front of face in a fist and explode in a circle travelling outwards.

“Round Things”

Reverse arm direction to draw circle inwards.

“Squishy blue things”

Pretend you are ‘squishing’ a ball in your left hand.

“Squishy red things”

Now ‘squish’ with right hand.

- d) If you have any budding rappers, learn the Rap.

Things: Rap

Music and Lyrics by M.S. Ferguson
based on concepts by Gus Gordon

We got things, things, ev'ry sort of thing.
Red things, blue things, old things, new things.
Round things, square things, common, rare things.
So many implements to complement your instruments.

We got the tools, we got all the devices,
Like herbs and spices we got everything you desires-es.
No frustration, no hesitation,
every configuration, to match your situation.

Gadgets, objects, assignments, projects,
We got a mechanism, I feel your optimism!
We got something brewing, for anything you're doing.
Give us the details, we'll do it retail.

Year 3 and 4 Content Descriptions

Australian Curriculum – Music

ACAMUM084: Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns.

ACAMUM085: Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces.

ACAMUM086: Create, perform and record compositions by selecting and organising sounds, silence, tempi and volume.

ACAMUR087: Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons.

Australian Curriculum – Drama

ACADRM031: Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama.

ACADRM032: Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place.

ACADRM033: Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama

ACADRR034: Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons

Australian Curriculum — Dance

ACADAM005: Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices

ACADAM006: Practise technical skills safely in fundamental movements

ACADAM007: Perform dances using expressive skills to communicate ideas, including telling cultural or community stories

ACADAM008: Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance

CROSS-CURRICULAR NOTES & EXTENSION ACTIVITIES

#1. Prelude

ACTIVITY

- Listen to the first 20 seconds of Prelude.
- Can you sing this melody? (Probably not, as the range is very big, but string instruments are perfect for this type of melody.)
- On paper draw the 'arc' of the melody (the shape/contour/line). What do you notice? The down stroke/descent is much longer than the up stroke/ascent. There are three similar phrases, then it ends with long notes in the fourth bar.
- Listen to the first twelve bars of Prelude.
- Is the melody played by the same instrument all the time? Put up your hand each time you hear a different instrument play the melody (the melody begins with violin, then viola and lastly cello).

MORE ADVANCED

- How do the three string instruments sound different? (The violin plays the highest, the viola is in the middle with a richer tone and the cello plays the lowest with a deeper tone. Here the cello plays in the same octave as the viola, which gives it a very 'cutting' sound.) See below for the structure/form.
- How many times have we heard that opening theme so far? ANSWER: 3 times — A, A then A'. The third A section is more varied and there are more instruments playing here.

A section: violin 1



B section: violin 1

A violin melody

4 bars



A viola melody

4 bars

A cello melody 2 bars + viola melody 2 bars

(half each)

B contrasting melody from violin,
but oboe uses a bit of the A melody

4 bars

A viola melody

4 bars

A violin melody (sort of!)

3 bars

This segues (continues) straight onto the next piece.

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)

- *Considering viewpoints – forms and elements:
For example – How did the music change?
How many different sections are there in the music?*

#2. Sounds of the city: ‘where the stranger is lonely’

- If you lie awake at night in the city you can usually hear a gentle, constant rumble of traffic, air-conditioners, etc. However, we tune it out most of the time, unless something really loud starts up (for example, a noisy truck, or a siren).
- The theme used in Sounds of the City represents this quiet, constant and slightly unpredictable rumble of the city. It is played by the string quartet and is probably better understood as a ‘textural’ theme rather than a ‘melodic’ theme – the listener is not expected to remember the melody, but rather take on the texture. It is gentle, but quite busy, and it returns often throughout the composition.

MORE ADVANCED

- Each instrument plays a different melody, which is repeated, but with unpredictable variations. Notice in the excerpt below that the violin 2 and viola parts often follow a similar contour – they work together (you can see that many of their notes are being played at the same time). The melodies and rhythms in violin 1 and cello have ‘gone rogue’ and don’t relate to the other parts, but all four parts play together in time.
- This theme lasts for eight bars.

Sounds of the City

music by M.S. Ferguson

bright ♩=150

The musical score is for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Violoncello. The time signature is 6/4. The tempo is marked 'bright' with a quarter note equal to 150 beats per minute. The dynamics are marked 'p' (piano) for all parts. The Violin I part has a sparse, irregular rhythm. The Violin II part has a steady eighth-note pattern. The Viola part has a steady eighth-note pattern, often mirroring the Violin II part. The Violoncello part has a steady eighth-note pattern, often mirroring the Viola part.

Discuss the first illustration: the map of Manhattan.

Compare a map of Adelaide and a map of Manhattan. What do you notice?

- Adelaide is surrounded by parklands; Manhattan is surrounded by water.
- Manhattan has one big park in the middle; Adelaide is surrounded by parks.
- The grid of Manhattan is similar to the grid of the city of Adelaide (except in a few areas like Greenwich Village and Alphabet City).
- In Manhattan, the streets and avenues are numbered: the streets travel East to West with 1st Street near the bottom of Manhattan, and the avenues travel North and South with 1st Avenue on the Eastern side of Manhattan.

#3. Lopey Walking Theme: see the Prezi

Practise technical skills safely in fundamental movements (ACADAM006)

- *practising combinations of fundamental locomotor and non-locomotor movements to a range of musical accompaniment, for example, running and sliding; bending and stretching; running, swinging, walking and stretching*

#4. Cacophony!

This part could be revisited once you have explored the other pieces as it has many melodies from the entire composition within it.

- It starts relatively calmly, then moves into chaos. This section could be thought of as an overture, a 'medley' played at the beginning of an opera or musical where the important themes from the show are introduced, so that you know them before the show starts. However, it is a bit more intense here as they are not meant to sound good together, but rather uncomfortable and very busy.

Can you recognise which tunes from the show can be heard in this section?

ANSWER:

In order: Groovy Jazz Number, All Nite Cheese, Sketchy Elevator, Purple Sweet Potato, Lonely Theme [a bit hidden], and Scales.

ACTIVITY

- Listen to the tracks Lopey Walking Theme and Cacophony! in succession. Put up your hand when you feel that the music has changed. What has changed?

ANSWER: The strings are busy and the music feels faster. The metre, or time signature, has changed – three beats per bar now, instead of seven as in the Lopey Walk.

- Ask the students to walk around the room doing the Lopey Walk. When the music changes to 3/4, change their movement.
- The music then changes again to a whole mix of tunes played on top of each other. This is called Cacophony!

- Discuss the sorts of sounds that might be heard in a noisy city: people talking/yelling/crying/screaming, cars, machinery, shops, dogs barking, air conditioners, jackhammers, etc.
- Create a movement or moving style that could go with one of these 'noise-makers'.
- Listen to Cacophony! What other sounds do you hear?

ANSWER: Violin 1 sounds like a siren (the trumpet also sirens later), the cello plays the truck's horn (two notes at a time, called double-stops)

- But there are also a series of 'random' melodies, played over the top of each other.
What was the composer trying to do here?

ANSWER: He was recreating the sound of travelling through a busy street, passing shops, cars and taxis all blasting different music at the same time.

- Now get the students to move around the room freely doing the Lopey Walk. Change their movement when the music moves into 3/4. Then, when it moves to the Cacophony! section use their 'noise-maker' move. Choose another move as the music changes.

Practise technical skills safely in fundamental movements (ACADAM006)

- *practising combinations of fundamental locomotor and non-locomotor movements to a range of musical accompaniment, for example, running and sliding; bending and stretching; running, swinging, walking and stretching*

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)

- *using contrast and repetition to explore and generate new movement in response to stimuli such as stories, memories and the environment*

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)

- *using movement to demonstrate an understanding of musical form, changing actions as the music changes*

#5. Herman's Introduction

- Throughout the work, the oboe usually represents Herman, and the trumpet often represents Rosie.
- When we meet Herman for the first time, we learn that he lives on the 7th floor. This sounded to me like the time signature '7/4', so when we meet Herman the music is played in a 7/4 metre. The melody here is based on the Groovy Little Jazz Number.
- Herman likes pot plants, playing the oboe and wild boysenberry yoghurt. His character is usually represented by the oboe in this piece.

ACTIVITY

- Listen to Herman's Introduction.
- Tell the students that they are going to create a mime about Herman's favourite things and that they must freeze when the trumpet starts to play (about six bars). They then resume their mime until the ocean theme comes in (the last three bars of the track) when they must freeze in a final tableau, which may represent "watching films about the ocean" (Herman's fifth favourite thing).
- Number off the class into 1s, 2s, 3s, or 4s.
Number 1s are 'pot plants',
number 2s are 'playing the oboe',
number 3s are 'wild boysenberry yoghurt' and
number 4s are 'the smell of hotdogs in the winter'.

Get the groups to create a short mime about their topic, which should last about twenty seconds. Remind the students that there are two 'freezes' and the second freeze, at the end of the recording, is about the ocean.

- Perform to the class.

Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)

- *varying their facial expressions and movements to create roles and situations*

#6. Ocean Theme

- In the introductions, we discover that both Herman and Rosie like 'watching films about the ocean'. Later in the book, they both watch the documentaries of French filmmaker/undersea explorer Jacques Cousteau.
- I listened to the theme music of the television show Cousteau made in the USA from 1966-76 which was composed by Bernard Segall.
- I wrote a tiny theme inspired by Segall's music, using some of the instruments that he was using – trumpet, glockenspiel and oboe (with the oboe pretending to be a second trumpet).

Here is a link to one of Cousteau's TV shows, *The Undersea World of Jacques Cousteau - Search in the Deep of the Oceans*.

<https://bit.ly/3poOde8>

Ocean theme

M.S. Ferguson

Bright ♩=200

The musical score is for three instruments: Oboe, Trumpet in Bb, and Glockenspiel. It is in 4/4 time and marked 'Bright' with a tempo of ♩=200. The key signature has one sharp (F#). The Oboe part starts with a rest, then plays a melody starting on G4. The Trumpet in Bb part starts with a rest, then plays a melody starting on G4. The Glockenspiel part starts with a rest, then plays a melody starting on G4. The music is marked 'mf' (mezzo-forte).

#7. Rosie's Introduction

- Rosie lives on the fifth floor, so I made Rosie's theme in the time signature 5/4—5 beats in a bar. Rosie's theme is also based on the Groovy Little Jazz Number.

“Listening to old jazz records”:

- The strange, looping repeat in the music represents the sound of the record getting stuck. You could demonstrate this in GarageBand.

Rosie scats:

- Scatting (wordless vocals, often improvised) was introduced to the general public by Louis Armstrong in 1926 on the tune 'Heebie Jeebies' <https://bit.ly/3bdkcJi>
- The fun story is that he was recording the song and he dropped the sheet music, but he kept singing and made up nonsense sounds. This, however, is most likely not true, as he was probably singing scat solos on gigs already.

“Summertime Subway breeze”:

- We don't get this much in South Australia, but in really big cities with underground railway systems (called subways), the trains push the air in front of them at great speed. In summer this breeze is really hot, like a North wind on a 39 degree day. I think it is rather unpleasant, but Rosie liked it.
- The melody and words Rosie sings here are based on the very famous song 'Summertime' (from the opera *Porgy and Bess*) by the songwriting experts, brothers George and Ira Gershwin. It is a jazz standard (a tune that every jazz player must know).

ACTIVITY

Listen to all of Rosie's Introduction and mime all of the different activities that Rosie enjoys:

- making pancakes
- listening to old jazz records
- the summertime subway breeze
- toffees that stick to her teeth
- singing on the fire escape

Freeze on 'watching films about the ocean'.

You could do this as a small group activity or as a class improvisation.

Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)

- *varying their facial expressions and movements to create roles and situations*

#8. All Nite Cheese: See the Prezi

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)

- *rehearsing and presenting an appropriate dance to celebrate and appreciate diversity of cultures, based on research into dance tradition, in the school or at a local community event*

EXTENSION ACTIVITY

Explore disco dance moves and create some of your own moves using common daily activities – think of the 'Carwash', the 'Hitch-Hiker' etc. Give each move a fun title and share with the class. Make a dance sequence combining some of these moves (in pairs, small groups, or as a class).

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)

- *exploring known movements to find alternative ways of performing them, for example, waving hello or shaking hands and then doing the same action at a different level, in a different direction, bigger/smaller, using a different body part*

#9. Lonely Theme

- Have you ever been lonely? Have you ever been lonely in the school-yard? It is easy to be lonely even when you're surrounded by lots of people. Many people in cities like New York City feel lonely and isolated, even though they live so close to so many others.
- Notice how the cello starts playing while the happy music of All Nite Cheese continues – even when we are at our most happy, something can drag us down if we let it.
- The strings then play the ostinato that holds this piece together. Next, the oboe plays the very mournful melody. I chose the oboe to play this melody,

as it can be the saddest instrument of all, with its very human-like sound. Later in the show, when the theme returns, it is played by double bass and muted trumpet.

ACTIVITY

- Look at the faces of each character in the book on the 'lonely page' and create a story as to why these characters might be lonely, then suggest a way they could feel less lonely. Act out this scenario in pairs.

Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama (ACADRM031)

- *making improvisations that explore issues and ideas using empathy*

#10. Things: See the Prezi

Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume (ACAMUM086)

- *experimenting with ways of using voices and instruments, combining sounds, silence, tempo and volume to create and perform music*

Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community (ACAMUM085)

- *practising singing and playing a range of music from different cultures, including various cultures within their local community*

#11. Rosie works in a fine Restaurant

- What does 'fine' restaurant mean?
- Fancy might be a good describing word. Expensive, exclusive, with tiny portions, etc.
- To many people, Classical music is the most 'refined' or 'classy' music around. Fancy restaurants sometimes hire classical ensembles to play live music to accompany their diners. In this scene, the string quartet plays a 'classical' version of the Groovy Little Jazz Number.

#12. Rosie's singing lessons

- What do you do in singing lessons? Scales are most likely to be a part of any lesson. Singing and playing scales is one of the basic things that all musicians have to do. Scales help us to find our way around our instruments and once we know them, we can concentrate on tuning, rhythm, tone etc. Scales are especially important for jazz musicians as we use them as the basis for a lot of our improvisation.

MORE ADVANCED

- When Rosie sings in (and on her way to) her lessons, I have used a bebop Major scale – a normal major scale (the first scale most people learn) but with one extra note. Play a regular major scale then play a major bebop scale. Ask the students how these two scales are different. Where is the extra note? (Between the fifth and sixth notes) Learn to sing both scales.

Major scale



Major Bebop scale



Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)

- *singing learnt pitch and rhythm patterns and varying elements of music within them to create different effects, for example, singing softer or louder, faster or slower, repeating phrases*

#13 Purple Sweet Potato

- I wrote this song as a stand-alone piece for Rosie to sing in the Mangy Hound Jazz Club. I was at home doing the dishes, when I saw the purple sweet potato I had bought a few days earlier sitting on the kitchen bench. I love sweet potato, but this was the first purple one I had cooked with. These days, we can get food from across the world and foods come in all shapes, sizes and colours.
- Do you know someone who uses odd food combinations? When I was a kid I used to read about American children eating peanut butter and jelly sandwiches, which I thought was super weird.

ACTIVITY

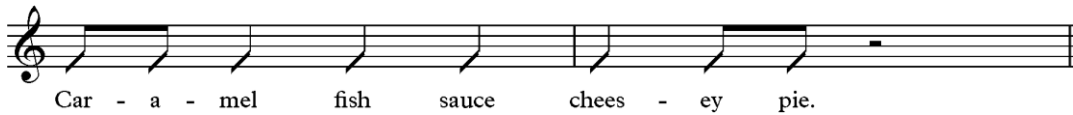
Listen to the song Purple Sweet Potato. Ask the children to listen out for some crazy food combinations.

Purple Sweet Potato



- a) In small groups or pairs, think of the strangest food combination you have tasted, or think of one that you would like to try (don't choose your favourite food). It must be edible; "dirt, gum leaves and chocolate" doesn't count! Fish sauce lemon chai is pretty disgusting (to me) but it would be edible; same with a cheese and bacon smoothie.

- b) Now put them in an order, like in a recipe, so that they fit into eight beats.
E.g. *Caramel fish sauce cheesy pie*



- c) Make sure you can clap the rhythms as you say the words. Then transfer the rhythm to a body percussion pattern and then to un-tuned percussion instruments.
d) Add a vocal ostinato pattern to accompany your chant. You could use the rhythm of *Purple Sweet Potato* for your ostinato, or create your own.
e) Practice and perform.

EXTENSION ACTIVITY

- a) Transfer your rhythm to one note on tuned percussion instruments.
b) Then experiment putting a melody to your rhythm using the pentatonic scale.
c) Notate (write down) the melody you like best and perform it.

SIDE NOTE: the audience in this image is very small – one lone duck. Gus Gordon has already hinted at the future for this venue.

Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume (ACAMUM086)

- *experimenting with ways of using voices and instruments, combining sounds, silence, tempo and volume to create and perform music.*
- *using notation to represent sound and record ideas, such as inventing a graphic score to represent sounds of the environment.*

#14. Honey Straight from the Jar

- Have you ever heard a sound that made you happy? Or tasted a food that made you happy?
- Discuss what tastes, sounds or sensations make you happy.
- Herman thinks that eating honey straight from the jar is great. Would you be in trouble for doing this? Do you have an older sibling who does something like this: drinks orange juice or milk from the bottle, or condensed milk or Nutella from the tin?

#15. Groovy Little Jazz Number (GLJN): See the Prezi

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)

- *using movement to demonstrate an understanding of musical form, changing actions as the music changes*

At the end of the GLJN section our student ensemble will join the ASO members to perform a simplified version of the tune.

VERY ADVANCED INFORMATION

- I have written some of this tune in a traditional jazz style. A traditional jazz ensemble grew out of a marching band and would usually have between five and seven members (as you see with the Louis Armstrong's Hot Five and Hot Seven, the Original Dixieland Jazz Band, the New Orleans Rhythm Kings etc).
- As we don't quite have the correct instruments for a traditional jazz ensemble, I have adapted them.
- The cornet is like a trumpet. It plays the melody and variations on the melody.
- The clarinet part plays fast moving arpeggios over the melody. Here this role is taken by the oboe.
- The trombone plays a slower-moving counter-line under the melody. Here it is played by cello.
- The tuba or double bass plays the bass line.
- Drums are used, but in early jazz recordings they used woodblocks and other light sounds as the recording equipment could not cope with real drums.
- The chords are played by banjo, or sometimes piano or guitar. I have used the two violins and viola as the banjo, so sometimes I am making them play very short notes to sound like a banjo.

EXTENSION

- You could revisit Herman and Rosie's introductions after learning the GLJN and note how the melody has been changed. The original melody is the GLJN in 4/4 but in the Introductions it is played in 7/4 and 5/4. Compare the three different versions.
- The original melody can be seen in two sets of eight beat sections. In 7/4, how many beats have been 'chopped off'?
ANSWER: One from every second bar. In 5/4 it has been stretched in some parts and the 3rd bar has been syncopated more heavily.

GLJN 1st phrase in different time signatures

M.S. Ferguson

Swing ♩=180

The image shows three staves of musical notation for the first phrase of GLJN. The first staff is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The second staff is in 3/4 time, with a key signature of one sharp (F#) and a common time signature (C). The third staff is in 2/4 time, also with a key signature of one sharp. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

#16. Lopey Walking Theme/Things Reprise (sad)

- This piece starts with the Lopey/Things groove, then suddenly becomes sad. Herman sings, or speak sings (also called Sprechstimme) the Things song.
- We have all lost something, like a sports game or a video game, or done badly on a test. It is interesting that Herman realises that he lost his job because he wasn't really doing it properly.

ACTIVITY

- Think of those times when you were sad that you did badly on a test, but you remember that you didn't actually study for that test.
- With a partner, express different moods using only facial expressions. Try covering up your face with a piece of paper leaving only your eyes on show and do the same exercise.
- Sing the Things song in a sad manner.

Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)

- *varying their facial expressions and movements to create roles and situations*

#17. Sketchy Elevator

- In this scene, Rosie sings her heart out at the Mangy Hound Jazz Club, so I wrote another song that was not really connected to the story. I researched what New Yorkers disliked about living in a big city.
- One topic I came across early was 'sketchy elevators'. What does this mean? In a city with lots of high rise buildings, many elevators (lifts) have been around for 100 or so years and are often quite a bit 'sketchy' (dodgy) – you get in and wonder about the safety...
- Another problem with big cities is the rubbish; there is rubbish everywhere and you often have to be careful not to trip on trashcans or plastic rubbish bags.

- The character in the song is thinking about how they would prefer to be somewhere with more trees and open spaces.

MUSICAL STYLE

- This is a contemporary jazz tune. It has the sorts of approaches used in many jazz clubs in NYC today. You hear the voice and trumpet ‘swapping 4s’ – trading four bar sections of improvisation. This is followed by a drum solo, then drum hits. This is a big part of modern jazz – the whole ensemble plays some set rhythms, and then the drummer improvises around them.

ACTIVITY

- Here are some examples of words that are different in Australia and the US:
sidewalk = footpath
trash can = rubbish bin
sketchy = dodgy
elevator = lift
Can you think of any others?

VERY ADVANCED

- This musical style has harmonies that don’t resolve in normal ways, which became common in the 1960s, but is a very 2010-and-later trend as well. Jazz artist Robert Glasper’s *Black Radio Experiment* won the Grammy for best R&B recording in 2013 and he uses this kind of harmony all the time.

#18. Lonely Theme Reprise

- The Lonely Theme returns when Rosie learns that the Mangy Hound Jazz Club is closing. She hears this news just after she finishes performing, so this time, the theme is performed using ‘jazz instruments’: trumpet and pizzicato double bass.
- The piece builds in intensity and volume, with the drums playing a swing rhythm and the double bass playing a walking bass line. The frustration of the scene is reflected in the music which speeds up and builds to a chaotic, cacophonous climax.

#19. Pretzels, Pancakes and Jacques Cousteau

ACTIVITY

- What do you do when you are sad? Herman and Rosie both eat a lot and watch documentaries about the ocean on TV (Jacques Cousteau documentaries to be precise).
- Listen to Pretzels, Pancakes and Jacques Cousteau. Can you hear anything that might remind you of the ‘Ocean’ theme from the Introduction piece?
ANSWER: the glockenspiel
- The piece starts slowly and mournfully but soon builds to a faster, more rhythmic feel – like a sea shanty.

#20. The City Kept Moving On

Pretzels, Pancakes and Jacques Cousteau morphs into a disco song, but with very dark sounds and more cacophony. It is like the Sounds of the City section, but much darker in attitude.

ACTIVITY

1. What tune from earlier in the show can you hear?

ANSWER: excerpts from All Nite Cheese.

- Hear how the music goes 'out of tune'? The melody and parts are played by different instruments, but in different keys – it is not technically 'out of tune', but the effect is similar.
2. Listen to the last section of The City Kept On Moving and compare it to The Sounds of the City, which it is based on.
 - How is it different? ANSWER: Each musician is playing their part in a different key (at times).
 - How does this make you feel?
Does it make you feel uncomfortable?
 - Look at the images where "Herman leaves his office for the last time" and "Rosie doesn't feel like singing" and discuss the connection between the images, the text and the music.

#21. Something's Different

ACTIVITY

- Listen to Something's Different.
Ask the students what the music tells them. Is it happy, excited, scary, suspenseful? Is there a sense of anticipation, of completion, or of sadness? If the students undertook The City Kept On Moving exercise and discussions, this will be particularly relevant.
- Rosie wakes up feeling happy, wanting toffee stuck to her teeth. Why? What happened?
- Ask the class if they have heard this melody before?
ANSWER: it is the Prelude music, with the melody played by double bass, then oboe.

#22. Lopey Walking Theme with Prelude

ACTIVITY

- Listen to Lopey Walking Theme with Prelude.
Herman and Rosie start walking and they both travel around Manhattan, ending up at the same the same hotdog stand in Central Park. They both order hotdogs, but they don't really meet.
Here the Lopey Walking theme returns, but with the Prelude theme superimposed over it.
- Stand and do your 'Lopey walk' while the music plays.
- Research activities that you can do in Central Park.
Draw a picture of the activity you would enjoy the most.

- How long would it take to walk from Rosie's place to a hotdog stand in Central Park?

#23. Hero Page

Here we have the **Prelude** melody played on oboe. The trumpet weaves a countermelody underneath the melody line, then the two instruments play in harmony. In this piece, the oboe and the trumpet represent the two characters, Herman and Rosie, finally meeting. This version of the **Prelude** has a more triumphant feeling than the original version and uses quite a different rhythmic approach.

#24. Jazz Club Finale GLJN: See the Prezi

ACTIVITY

- Learn the simple 1920s-style dance moves to accompany the song: "Herman, Rosie Bloom"
1920s-style dance: arms in front of body, palms facing forwards, beginning in front of chest.

Simultaneously:

Swish arms (in this position) in a sweeping half-circle (as if your hands are drawing a smile) from L, R, L, R.

Feet: L foot forward, feet together, R foot back, together.
(only add feet if the students are able.)

"Rooftop rendezvous"

Right arm bent at elbow, palm horizontal.

Left hand climbs up arm gradually three positions:

1. Rooftop 2. rendez- 3. vous – lands on top of right hand.

"Now they're cosy"

1920s-style dance

"Ocean flicks for two"

Ocean wave move with right hand, then hold up two fingers with left hand.

"Herman, Rosie Bloom"

1920s-style dance

"Laugh by chalky moon"

Arms, starting at sides, sweep outwards and meet above the head (in shape of moon). Sing with a big smile!

"No longer lonely"

1920s-style dance

"Playing jazzy tunes"

Mime playing the oboe in a jazzy style.

In repeat, do as for above.

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)

- *exploring the elements of dance to communicate ideas clearly, such as telling cultural stories in a dance with or without music; for example, travelling lightly using hands and feet to represent a bilby, or skipping vigorously and at a high level to express joy, or rolling softly on the floor using different body shapes to represent shells washed by the sea*

Adelaide Symphony Orchestra Learning Program

