



# Twinkle, Twinkle Little Star

Traditional Arr. Rich DeRosa  
**Jazz for Young People Series**  
**Warner Brothers Publication**

## Music Selection

- Technically simple. Allows students to focus on swing style.
- Great melody that is easy for young students to play.
- Written out solos through out & parts for non-traditional instruments included.
- Part of the GREAT Jazz at Lincoln Center Education program – quality!!

## Musical Elements

**Form:** AABA 4 phrases consisting of four bars each. Original is just ABA.

<u>Measures</u>	<u>What?</u>
1-4	introduction
5-13	A theme twice -8 bars
13-16	B Theme - bars
17-21	A theme - 4 bars
22-30	Piano Solo - 8 bars (over A theme chords)
30-38	Horn Exchanges (over B theme and A theme) - 8 bars
38-55	Key to F Major (AABA form)
55-60	ending (similar to intro) - 6 bars

## Rhythm

- Original is 6 quarter notes then a half note. This arrangement places swung eighth notes in a repeated pattern. Students will need to learn and understand the triplet feel within the beat. Consider using the syllables - "Doo Dah Lah" to provide a natural emphasis on the upbeat.

## Melody

- Melody follows that of the original. It begins with the jump to the 5th and then stepwise motion back down. The familiar melody will make learning the piece easier and concentrating on the swing style.

## Harmony

- The basic harmony of the original is A sections—I IV I V<sup>7</sup> I B section—I V I V I IV I V
- The harmony here is A sections - I , ii<sup>7</sup> , iii<sup>7</sup> , VI<sup>7</sup> , ii<sup>7</sup> , iii<sup>7</sup> , iv<sup>7</sup> , VII<sup>b9</sup> B section - I V I V

## Texture/Timbre

- The texture of "Twinkle" is very thick. All of the voices in the ensemble are performing the same rhythms. Consequently, tension is found within the lush harmonies. All parts must be heard to balance the chord. The timbre is warm and dark. Wind players will need to match the dark sonorities of the rhythm section.

## Expression

- Expressive playing of this piece is based on the fundamental understanding of the legato eighth-note triplet feel within the beat. Correct placement of the upbeat with allow this chart to swing. Staccato notes should not be played too short, but rather in a "daht" approach.

## **The Heart**

The heart of this arrangement is the careful combination of this famous melody and a jazz swing pattern which yields a "perfect storm" of enthusiasm to perform and listen to this work.

### **Introducing the Piece:**

A video of Wynton Marsalis performing "Happy Birthday" on You Tube will be on the screen as students walk in. On the board will be written the following:

- 1) What song is Wynton performing?
- 2) What is he doing to the melody?
- 3) What does this have to do with jazz?

I want them to first be inspired and secondly to understand that you can take simple melodies and create new variations. They should be able to use the word improvisation and relate it to what we do in warm-ups. It will also lead me into introducing another famous melody "Twinkle". They will have the assignment of creating a new variation of this melody. The next day we would listen to variations and then introduce this arrangement. **On-Line Resources:** <http://www.jalc.org/jazzED/>

## **Objective 1 Psycho-Motor (Skill Focused)**

**The students will be able to accurately perform eighth note patterns in a jazz swing style.**

### **Strategies**

1. In warm-ups sing "Doo Dah Lah" pattern, while tapping heel, then clapping, then clapping and stomping.
2. Worksheet comparing normal rhythm of Twinkle to jazz rhythm with Twinkle
3. Perform Twinkle jazz arrangement singing subdivision.
4. Venn Diagram comparing Li'l Darlin to Twinkle

**Assessment** – Assessment of this skill will be done by observing the students as they perform. I will also assess them by looking at the worksheet examples and Venn Diagram that they will fill out. Students will also be assigned the task of selecting a familiar melody and performing it for the jazz ensemble in a swing style.

## **Objective #2 Cognitive (Knowledge Focused)**

**The students will identify and examine the importance of form within a piece of music.**

### **Strategies**

1. Students will hear the original version and label the form. They will work in pairs to find more examples of ABA form in the room.
2. Students will analyze our arrangement of Twinkle. What is different. Why?
3. Students will consider other tunes that do not have ABA. Why is returning to the A special?
4. Students will explore times when they have been away from home and have returned. Journal entries.

**Assessment-** I will assess the students progress through observation of their discussions about ABA in the room. The students will fill out a study sheet and journal in regards to this objective.

## **Objective #3 Affective (Feeling Focused)**

**The students will explore the concept and meaning of unity in both their lives and music making.**

### **Strategies**

1. Students will journal on the definition of unity.
2. Students will participate in the pencil breaking demonstration.
3. Students will reflect upon a time when they have been unified with others. What was the result? When were you not unified and what was the result?

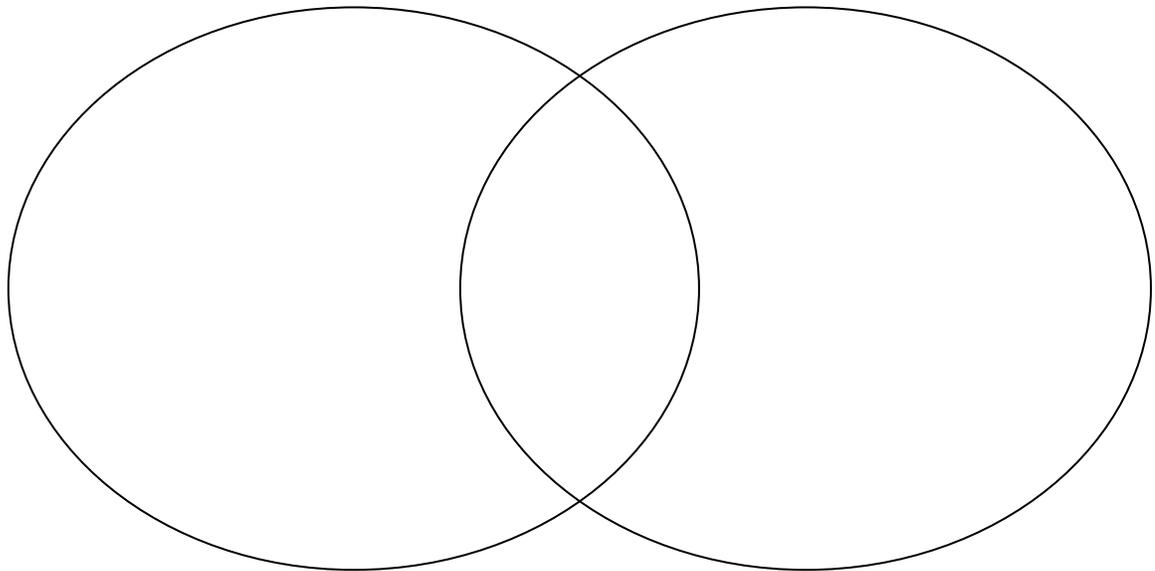
4. Students will mind-map the different ways we can display unity within our ensemble. How do we show unity as a country?
5. Students will gauge how well we are performing together by listening to recordings and voting using fist to five.
6. Students will create fun ways to support each other (foot clapping, power claps, etc). Little signs of support that are unique to the group.

**Assessment** – Assessment of this objective will primarily be done through observation of discussions and reading the students journals.

Name \_\_\_\_\_

## Student Study Guide

### Twinkle Twinkle Doo Dah Lah Star



Li'l Darlin'

Twinkle

ABA Hunt

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**Unity**