CALYPSO

Martin Norgaard

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Instrumentation

1 - Conductor's Full Score
8 - Violin 1/Violin Solo Sheet
8 - Violin 2/Violin Solo Sheet
5 - Violin 3 (Viola T.C.)/Violin Solo Sheet
5 - Viola/Viola Solo Sheet
5 - Violoncello/Violoncello Solo Sheet
5 - Double Bass/Double Bass Solo Sheet
1 - Piano
1 - Opt. Drum Set

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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The Composer

Martin Norgaard is the author of the groundbreaking methods *Jazz Fiddle Wizard, Jazz Fiddle Wizard Junior, Jazz Viola Wizard Junior,* and *Jazz Cello Wizard Junior.* He is currently a doctoral candidate in music and human learning at the University of Texas at Austin.

Norgaard taught jazz and commercial strings at Belmont University and Vanderbilt University for six years, and was director of the Belmont Jazz String Quartet and Jazz String Septet, which were featured at IAJE 2001, MENC 2002, and ASTA 2003.

Norgaard is a frequent clinician at state, national, and international conventions for Singapore International String Conference, ASTA, TMEA, OMEA, IMEA, GMEA, MENC, and IAJE, and has taught summer workshops with IAJE Teacher Training Institute, South Carolina Suzuki Institute, Santa Fe Suzuki Institute, Augusta Heritage Festival, and Vanderbilt's International Fiddle School.

About the Music

Calypso is inspired by the Calypso style originating in the French and British Islands of the Caribbean. Influential artists from the early 20th century include Roaring Lion and Lord Kitchener. Harry Belafonte popularized the style with his album *Calypso* from 1957, which included the hit *Banana Boat Song.*

The main rhythms in the current piece (measures 1, 5, and 45) should be taught by rote using call-and-response. Repeat these rhythms multiple times between teacher and students, using a consistent tempo without counts before individual performance trials. Once students can play the rhythms on an open string, rhythms may be used as an exercise on the G major scale. Once students have learned the rhythms, explain how the rhythms are notated.

The solo section should feature individual students. For ease of improvisation, an informational sheet is included for each instrument. Both easy and advanced approaches can be taught in a group setting. In performance, have students solo at the front of the stage. Microphones will allow them to be heard over the orchestra and optional rhythm section.

String Editing: Soon Hee Newbold

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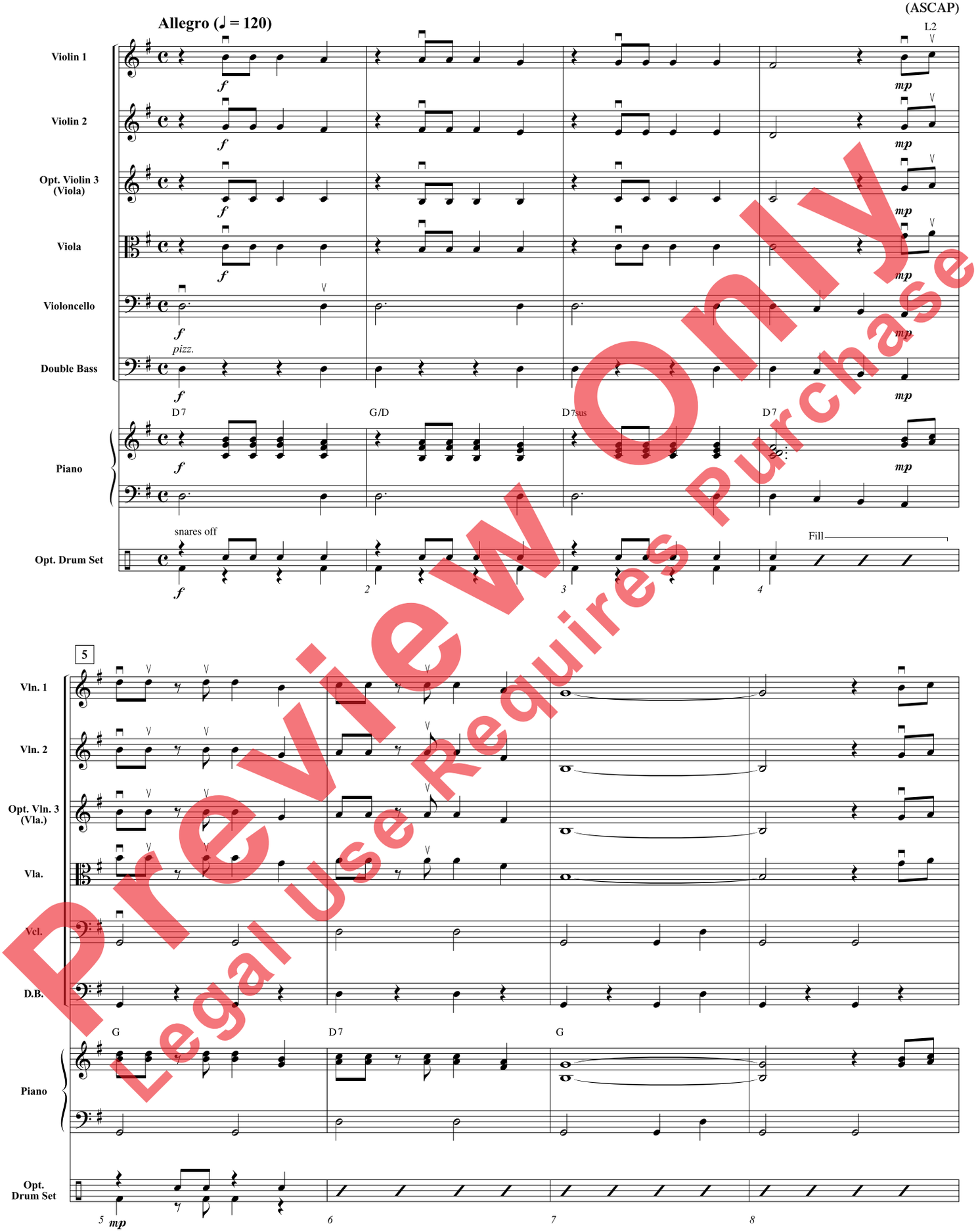
CONDUCTOR'S FULL SCORE

Approx. Performance Time = 2:35

CALYPSO

MARTIN NORGAARD
(ASCAP)



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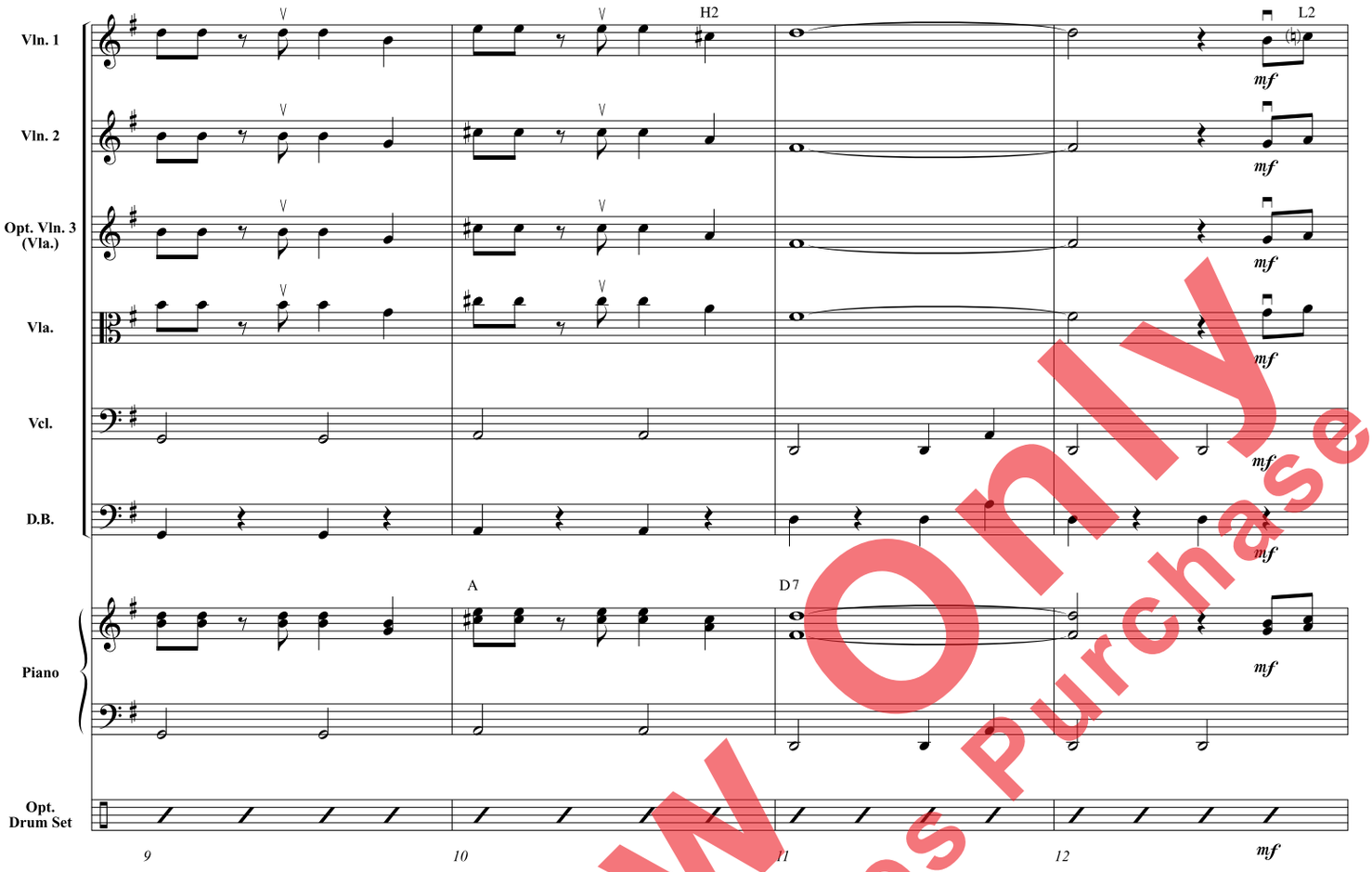

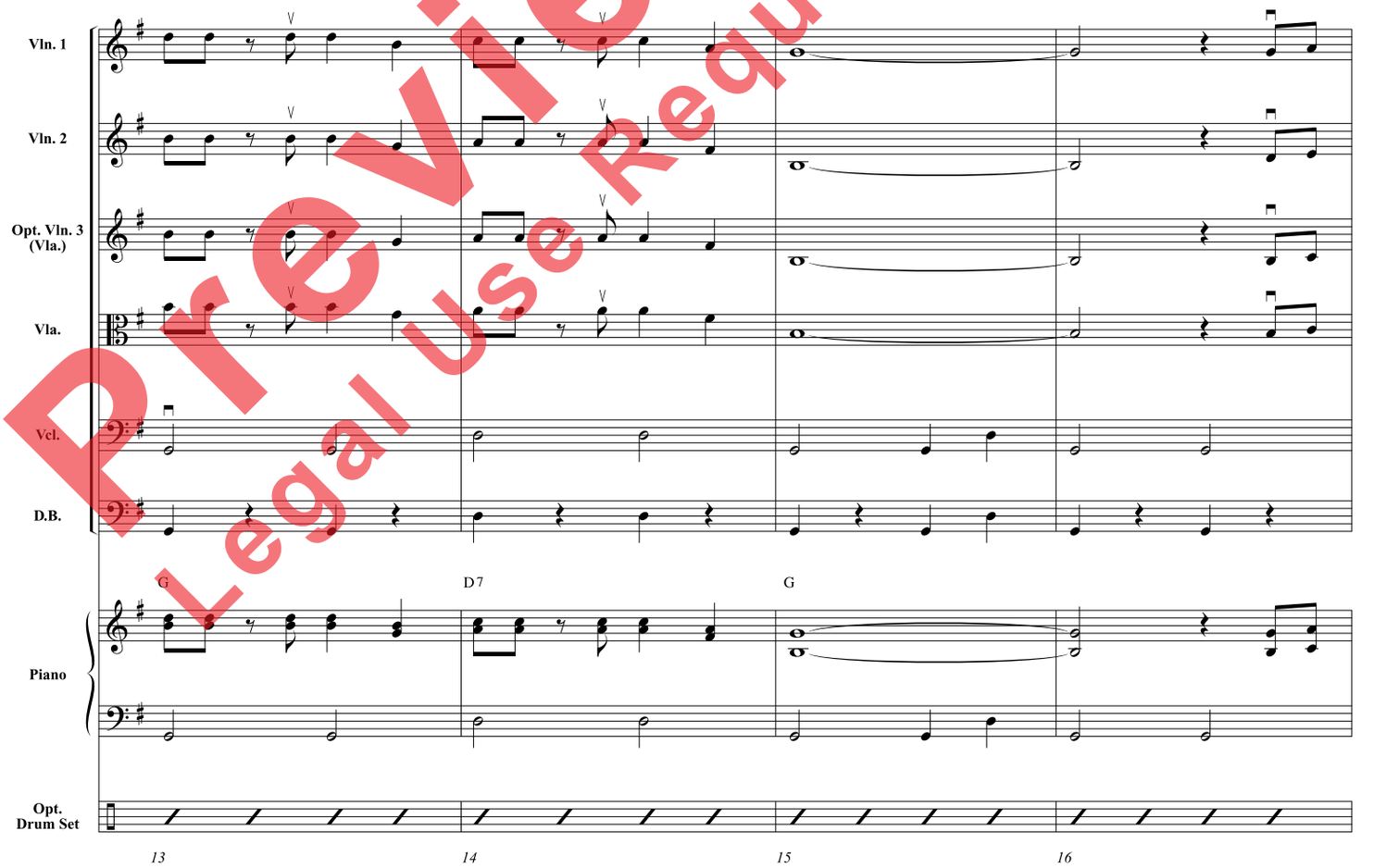

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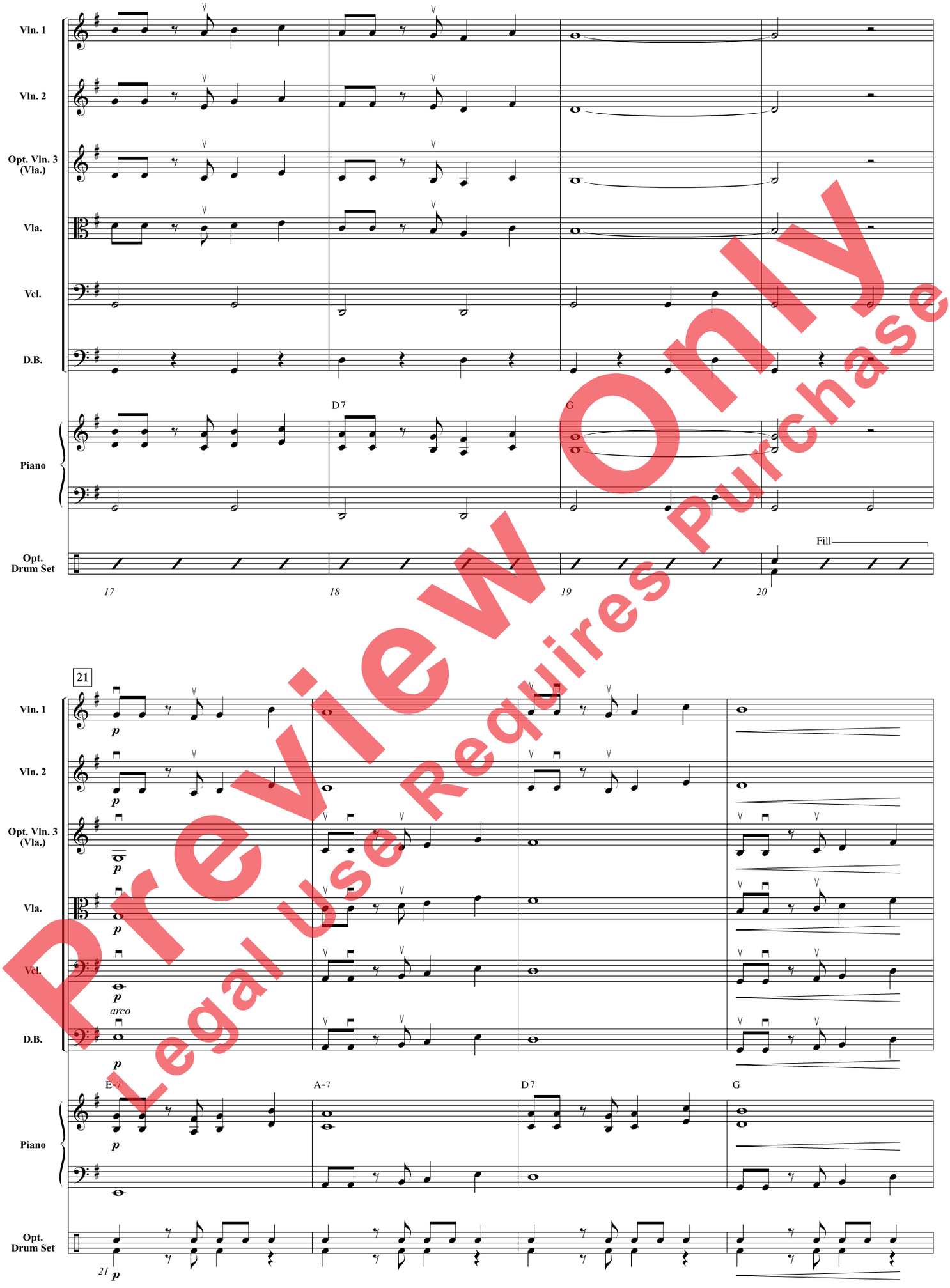

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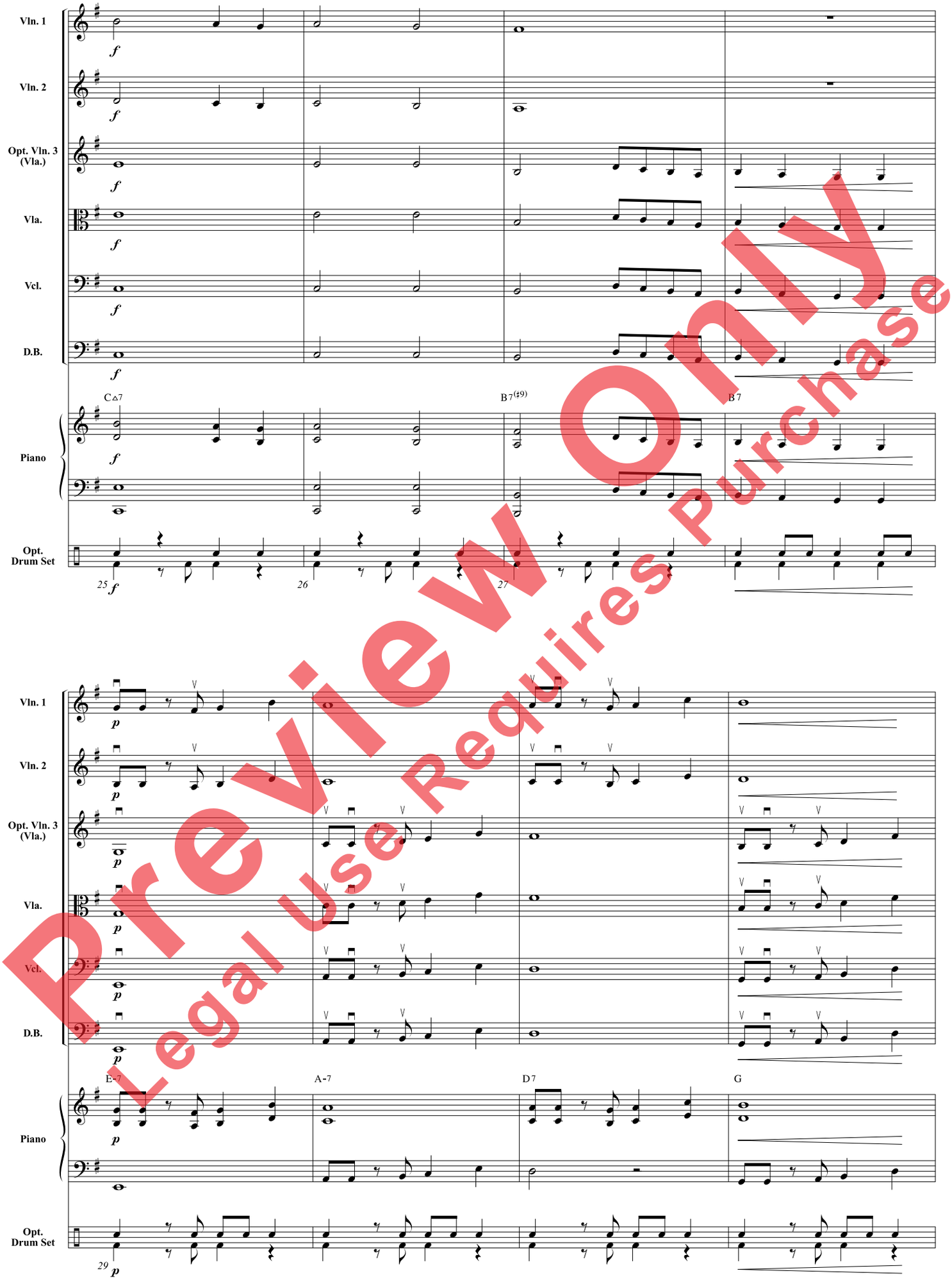

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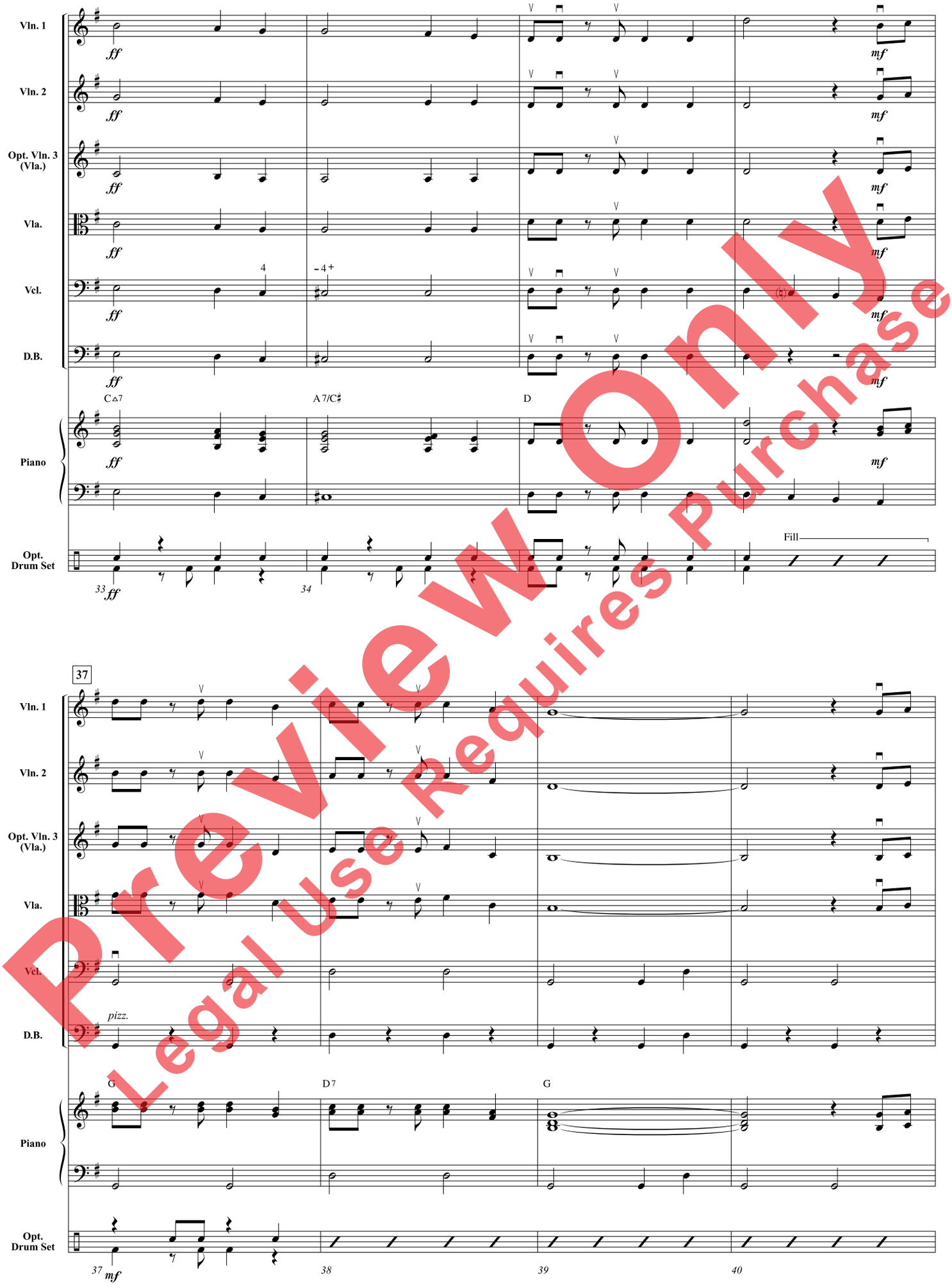

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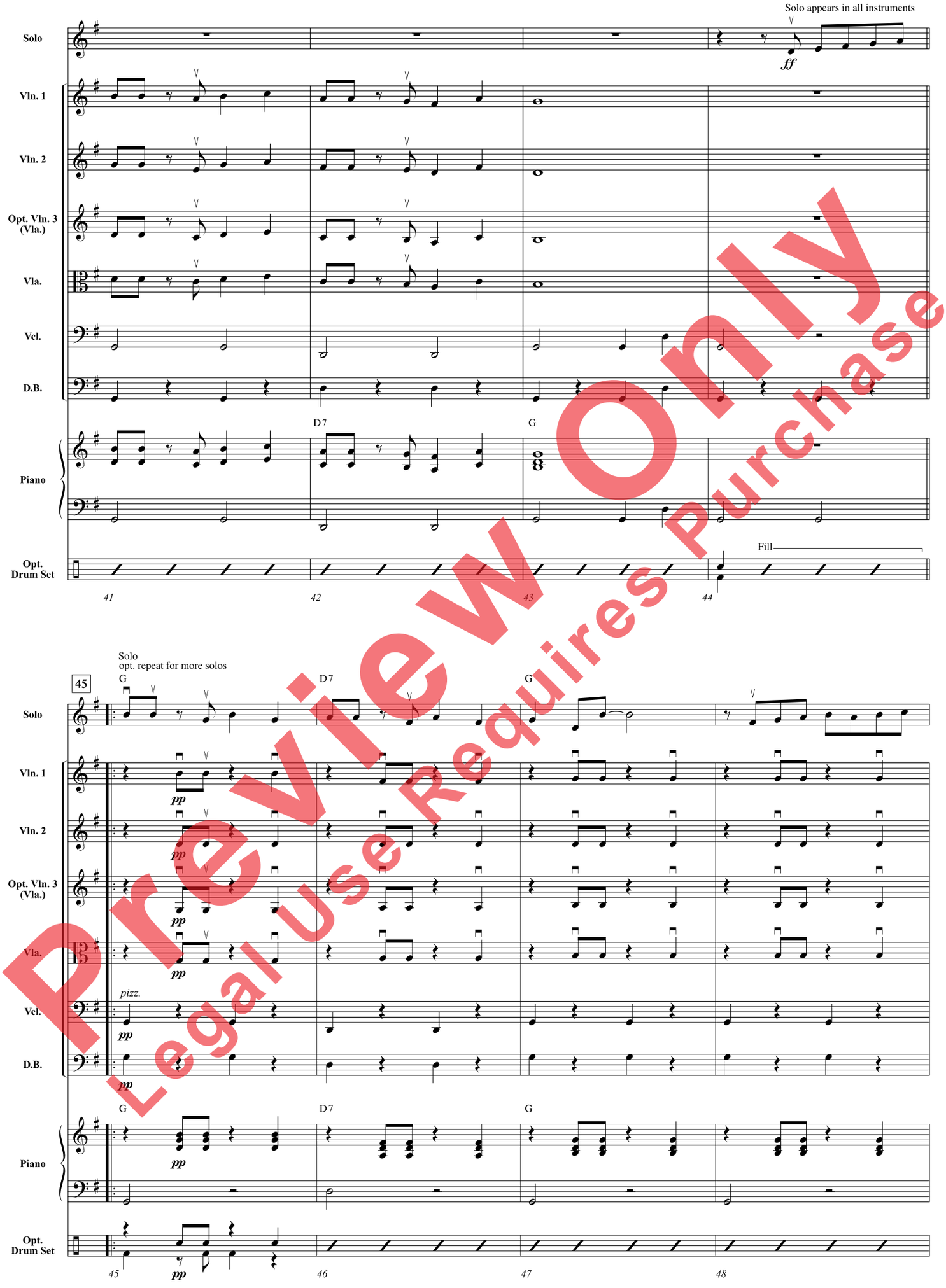

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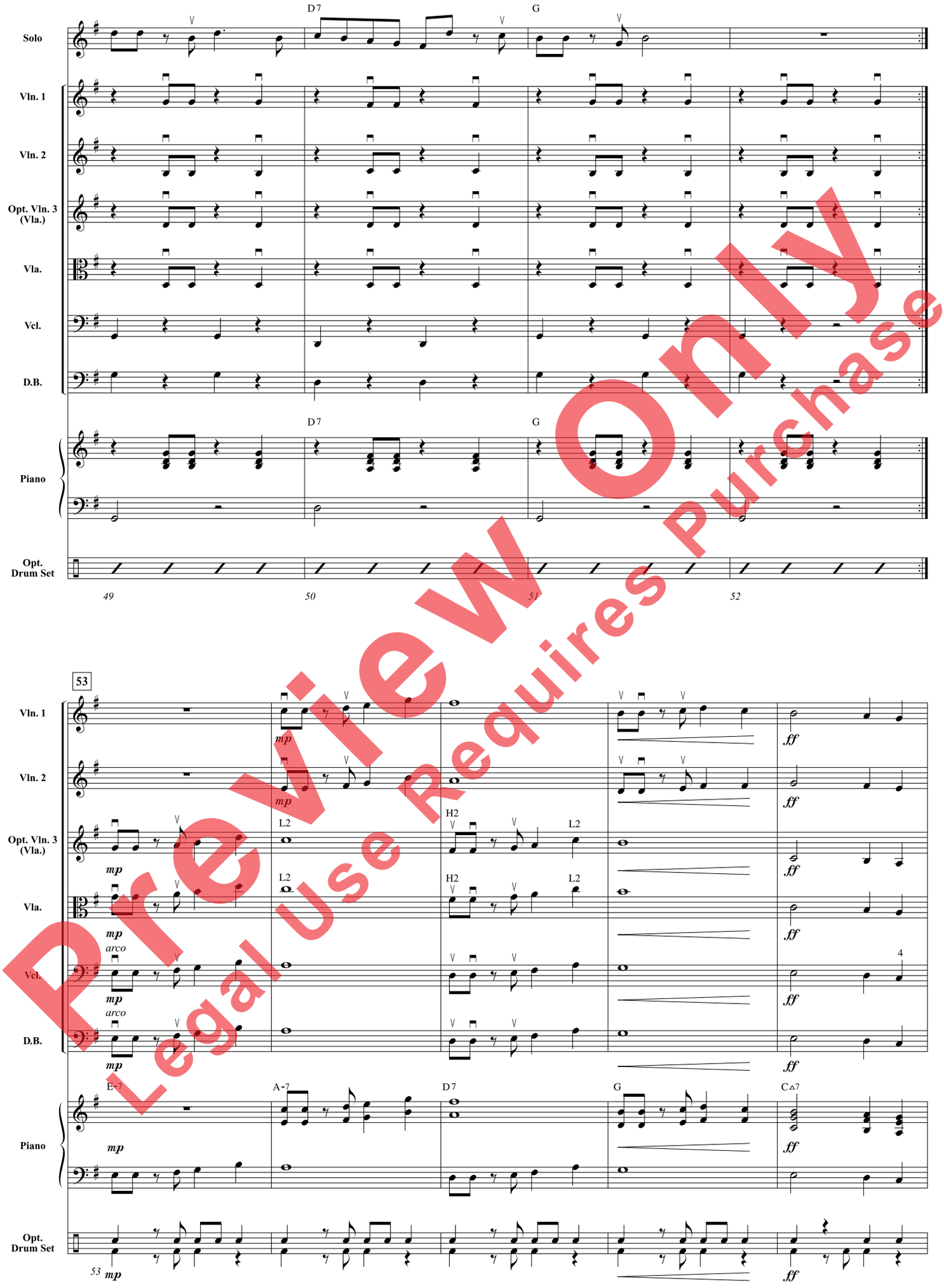

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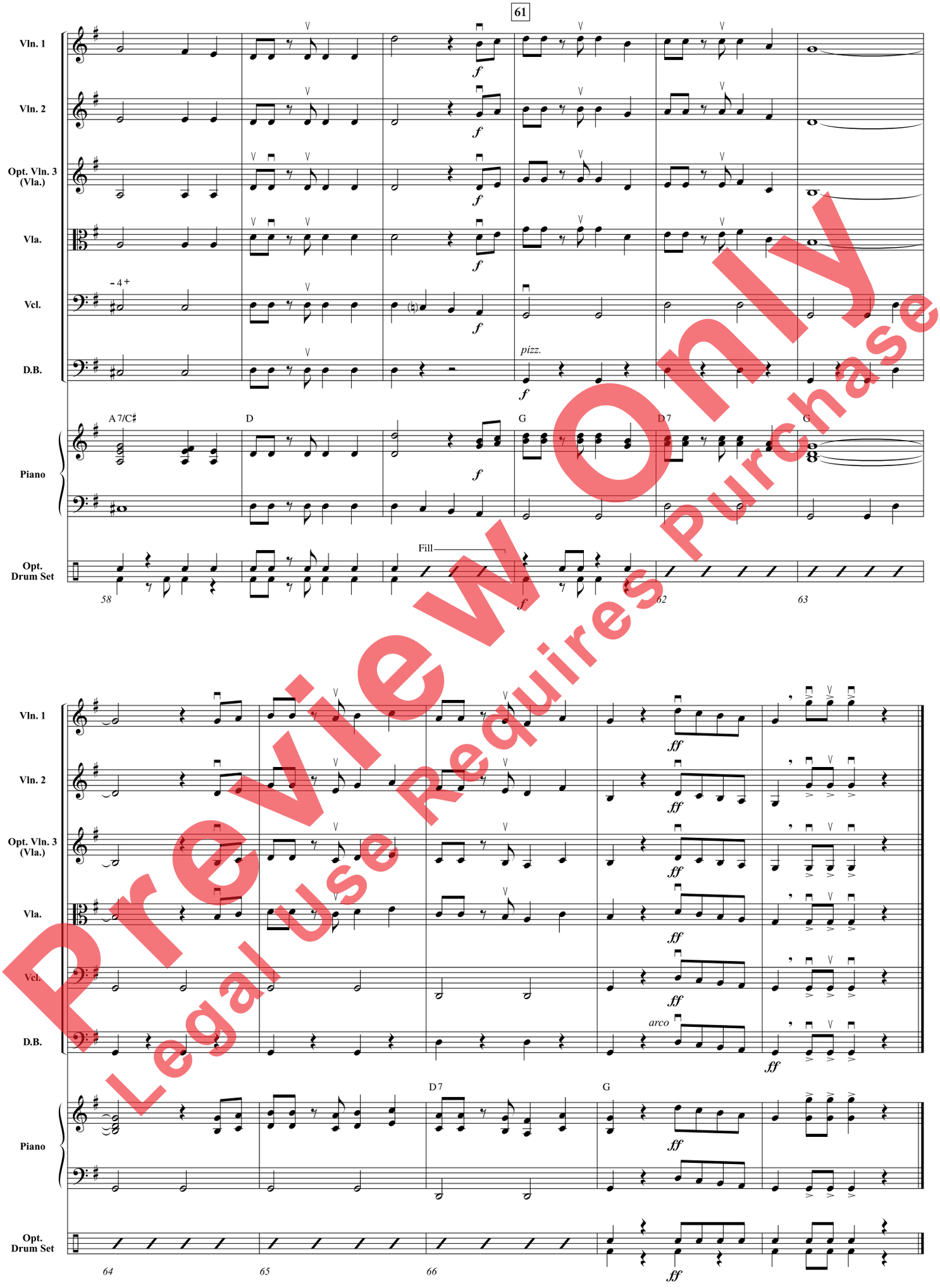

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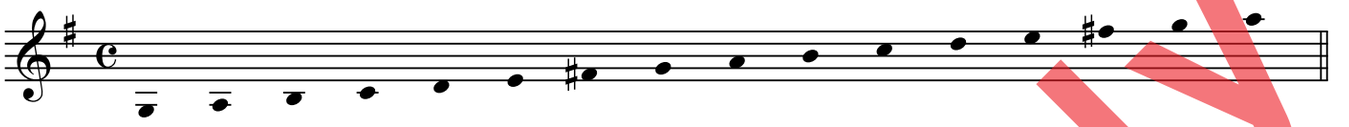
Techniques for Developing Improvised Solos

for measures 45–52

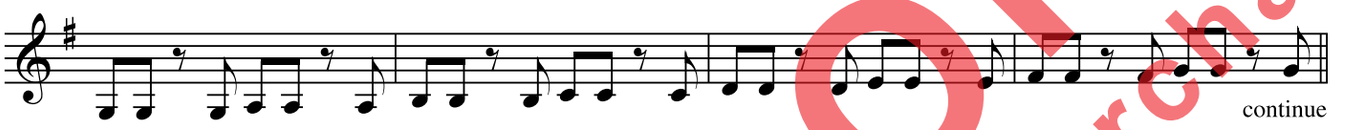
The basic scale for the entire solo is G major:



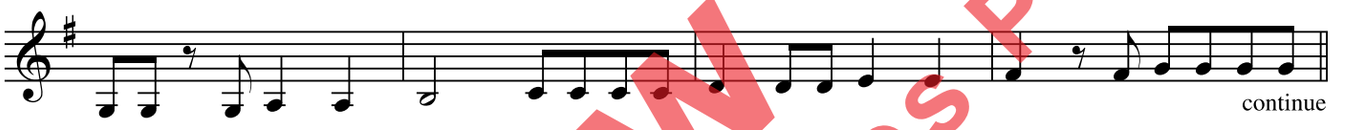
Easy:

1) Play the scale ascending and descending.

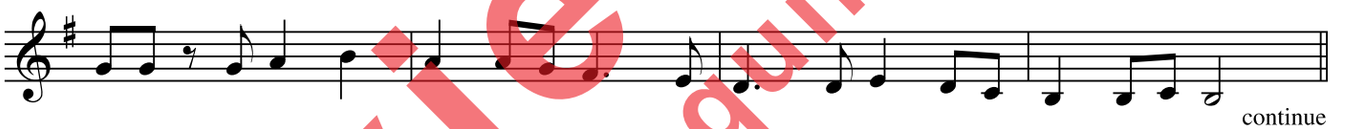
2) Play the scale ascending and descending with rhythms. Here is an example:



3) Play the scale with various improvised rhythms.



4) Improvise by playing up and down the scale with rhythms.

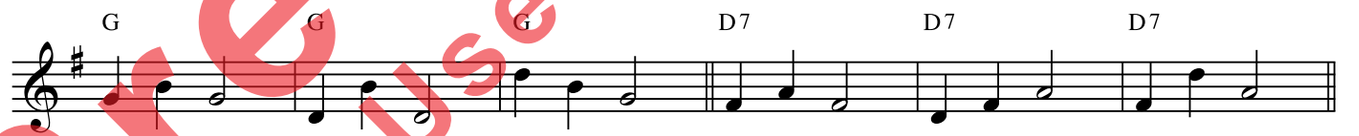


Advanced:

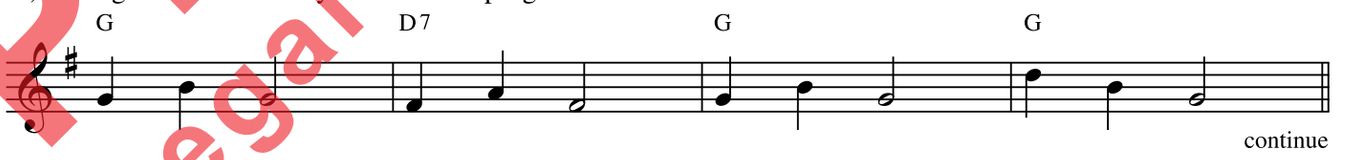
1) Learn triad licks that fit the G and D7 chords of the solo section.

Here are some G triad licks:

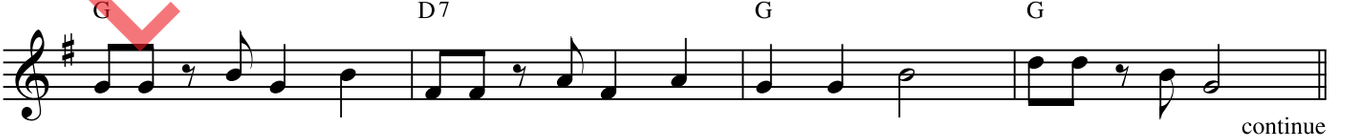
Here are some D triad licks:



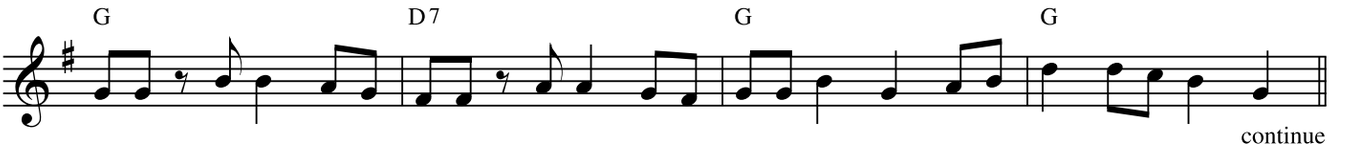
2) Arrange the licks so they fit the chord progression of the solo:



3) Add improvised rhythms to the licks:



4) Add passing tones to the licks:



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