

CALYPSO

Martin Norgaard

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 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

CALYPSO

MARTIN NORGAARD
(ASCAP)

Allegro (♩ = 120)

The score is for the piece "Calypso" by Martin Norgaard. It is in 4/4 time with a tempo of Allegro (♩ = 120). The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 1 through 4. The second system starts at measure 5 and covers measures 5 through 8. The instruments are Violin 1, Violin 2, Opt. Violin 3 (Viola), Viola, Violoncello, Double Bass, Piano, and Opt. Drum Set. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Performance markings include "snare off" and "Fill". Chord symbols for the piano part are D7, G/D, D7sus, and D7. A rehearsal mark "5" is placed above the first measure of the second system.

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ST6140

Score for measures 9-12. Instruments: Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Piano, Opt. Drum Set. Chords: H2, L2, A, D7. Dynamics: *mf*.

Score for measures 13-16. Instruments: Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Piano, Opt. Drum Set. Chords: G, D7, G. Dynamics: *mf*.

Sheet music for measures 17-20. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Piano, and Opt. Drum Set. The key signature is one sharp (F#). Measure 17 starts with a treble clef and a key signature of one sharp. Measure 18 includes a D7 chord. Measure 19 includes a G chord. Measure 20 includes a 'Fill' instruction. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Sheet music for measures 21-24. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Piano, and Opt. Drum Set. The key signature is one sharp (F#). Measure 21 starts with a box containing the number 21 and a piano (*p*) dynamic marking. Measure 22 includes an *arco* instruction. Measure 23 includes E-7, A-7, and D7 chords. Measure 24 includes a G chord. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1 *f*

Vln. 2 *f*

Opt. Vln. 3 (Vla.) *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Piano *f*

Opt. Drum Set *f*

25 *f* 26 27

CΔ7 B7(9) B7

Vln. 1 *p*

Vln. 2 *p*

Opt. Vln. 3 (Vla.) *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Piano *p*

Opt. Drum Set *p*

29 *p*

E-7 A-7 D7 G

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Opt. Vln. 3 (Vla.) *ff* *mf*

Vla. *ff* *mf*

Vcl. *ff* *mf*

D.B. *ff* *mf*

Piano *ff* *mf*

Opt. Drum Set *ff* *mf*

33 34

CΔ7 A7/C# D

4 -4+ (4)

Fill

37

Vln. 1 *mf*

Vln. 2 *mf*

Opt. Vln. 3 (Vla.) *mf*

Vla. *mf*

Vcl. *mf*

D.B. *pizz.*

Piano *mf*

Opt. Drum Set *mf*

37 38 39 40

G D7 G

Solo appears in all instruments

Score for measures 41-44. Instruments include Solo, Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Piano, and Opt. Drum Set. The Solo part features a melodic line starting at measure 43 with a *ff* dynamic. The strings play a rhythmic pattern with accents. The piano accompaniment includes chords D7 and G. The drum set has a 'Fill' indicated at the end of measure 44.

Score for measures 45-48. Instruments include Solo, Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Piano, and Opt. Drum Set. The Solo part is marked 'Solo opt. repeat for more solos' and features a melodic line with a *pp* dynamic. The strings play a rhythmic pattern with *pp* dynamics. The piano accompaniment includes chords G, D7, and G. The drum set has a *pp* dynamic.

Solo

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

Opt. Drum Set

D7 G

49 50 51 52

53

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

Opt. Drum Set

mp *ff*

L2 H2 L2

mp arco *ff*

mp *ff*

E-7 A-7 D7 G CΔ7

53 *mp* *ff*

61

Vln. 1
 Vln. 2
 Opt. Vln. 3 (Vla.)
 Vla.
 Vcl. -4+
 D.B.
 Piano
 Opt. Drum Set

58 62 63

f, *pizz.*, *f*

A7/C# D G D7 C

Fill

Vln. 1
 Vln. 2
 Opt. Vln. 3 (Vla.)
 Vla.
 Vcl.
 D.B.
 Piano
 Opt. Drum Set

64 65 66

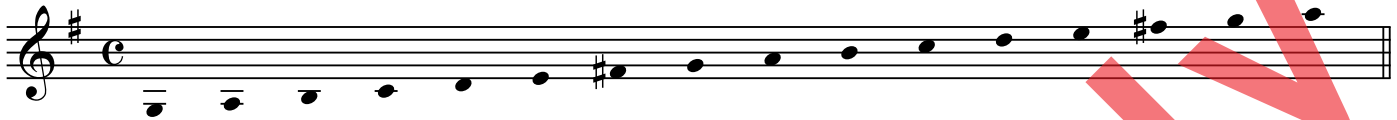
ff, *arco*, *ff*

D7 G

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:

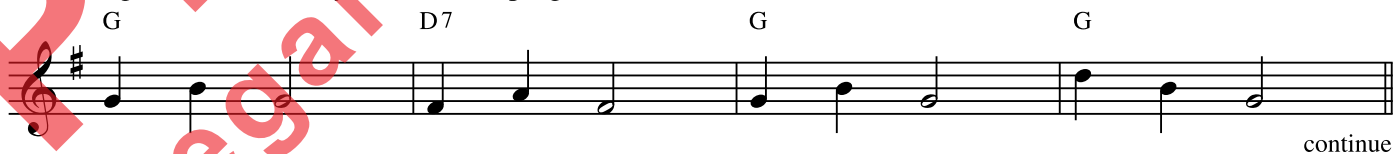
- 1) Learn triad licks that fit the G and D7 chords of the solo section.

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:

