

## **Teacher's Guide for *Wild About Harry! The Music of Harry Warren***

*The AJW's mission is to perform for and with public school students in order to encourage their participation in band, orchestra, and choir programs; to uphold and promote the American jazz tradition; and to enhance quality of life for all ages through live performances employing area musicians and collaborations with nonprofit organizations and student ensembles in central Texas.*

This year's season is dedicated to songwriter Harry Warren, who wrote many tunes that are still being played almost 100 years after their composition, including *At Last*, *42<sup>nd</sup> Street*, *Chattanooga Choo Choo*, *That's Amore*, and *I Only Have Eyes for You*, among many others. Classroom workshops and assembly performances are planned to take place live and in person on campuses during 2022-23.

### **Workshop Logistics:**

You will be contacted by your workshop clinician about two weeks prior to your scheduled assembly. Ideally, workshops should take place during the assembly week, on Monday, Tuesday, or Wednesday. Performances are Thursdays or Fridays.

**If you do not hear from your clinician in a timely enough manner, call or email Michael Melinger at 512-829-7255 or [ausjazz@gmail.com](mailto:ausjazz@gmail.com).**

Workshops are aimed at grade levels three and higher, with a budget of three class periods per campus. You are welcome to bring in classes from other special areas. Workshops are an opportunity for your students to get acquainted with jazz concepts and history before the assembly, but they are not required for students to enjoy the show.

### **Classroom Workshop Logistics:**

Our clinician will need a laptop or desktop with PowerPoint viewing capability from flash drive that we provide. Some clinicians may bring a personal laptop. Teachers need to provide a means of projecting video and audio.

### **Assembly Performance Logistics:**

This year's group is a sextet consisting of vocalist, sax, trumpet, keyboard, bass, and drums. From your campus, the band will need just four chairs and a means of projecting lyrics for the two singalongs this year: *We're Just Wild About Harry!* and *42<sup>nd</sup> Street*. There is no need to provide sound during the assembly performance; the band provides that.

For floor seating, students should be seated with a clear aisle down the center of the audience if possible. The AJW most often sets up on the floor, not onstage, to allow the stage to be used for a projection screen for song lyrics. There will also be some bringing up of kids, so that's another reason to have an aisle.

The following is intended to help you prepare your students for the Austin Jazz Workshop experience on your campus. It is divided into three parts: **Classroom Prep** (optional, done by you before the clinician's visit), **Workshop Experience** (done by the AJW clinician in your classroom), and **Performance Experience** (done by the full group during the assembly).

**Classroom Prep for *We're Just Wild About Harry!* and *42<sup>nd</sup> Street*. (optional):**

Sheet music and practice recordings for both tunes are available for download from our website here:

[https://357.4ae.myftpupload.com/?page\\_id=3607/#teachers](https://357.4ae.myftpupload.com/?page_id=3607/#teachers)

Students will sing both numbers, and may choose to play recorders on *Harry*.

**Workshop Experience for *We're Just Wild About Harry!* and *42<sup>nd</sup> Street*:**

The clinician will lead your classes in singing these songs from our PowerPoint recordings, with lyrics projected.

**Performance Experience for *We're Just Wild About Harry!* and *42<sup>nd</sup> Street*:**

*Wild About Harry* will be sung by the audience from their seats. For *42<sup>nd</sup> Street*, some students will be brought up to participate and be in on the action with the band.

Both numbers will have lyrics projected for the audience to sing along.

Workshop Sections are as follows.

**Terms for this year:** *Swing, Improvisation*. The two essential components of jazz will be defined and illustrated by the clinician.

**Demonstration** of the clinician's instrument and/or voice.

**Historical Context:** Harry Warren's songs will be discussed within the context of the 1930s/1940s, when many of them were composed.

**Video Selections:** Two contrasting YouTube examples of the song *Chattanooga Choo Choo* will be presented. YouTube access is required for this portion of the presentation.

**Question/Answer:** The clinician will leave some time for questions at the end of the presentation. During this section, the clinician will encourage students to become involved in band, orchestra, and choir programs in middle school.

## For Further Listening

Harry Warren's songs have been recorded thousands of times by a variety of artists working within many genres of music. Teachers should bear in mind that some of these songs, having been written close to a hundred years ago for a generally adult audience, may contain outdated slang and more mature thematic elements, so we do suggest you preview any songs you wish to play for your class. That being said, there are a lot of 'safe' examples that are more universal. The following list is NOT curated.

American Songbook Series: Harry Warren, Smithsonian (CD)

Susannah McCorkle: The Music of Harry Warren (CD)

[Harry Warren, songwriter - Cafe Songbook \(online\)](#)

Harry Warren Songbook: Apple Music Jazz (online)

**Warning:** We suggest avoiding the song *Jeepers Creepers*, which at first glance would appear to be a fun song for kids to sing. We thought so too, until we discovered that it had been co-opted by a slasher film franchise and is now the title of four horror movies.

**Questions? Contact Michael Melinger**

**512-829-7255 or [ausjazz@gmail.com](mailto:ausjazz@gmail.com)**