

April in Paris - Count and His Orchestra
April in Paris - Tito Puente

Feelin' a Groove - Intermediate level, grades 3-6

Objectives:

1. The student will contrast two versions of *April in Paris*, identifying similar and different elements.
2. The student will identify the importance of a groove in both recordings.

Time: One 30-minute class period.

Materials Required for Objectives:

Computer access to recording on the Internet and speakers for playback to class. "Comparing Two Songs" worksheet.

Procedure:

Activity 1 - "Who can tell me what they think a groove might be? How do you know when a groove is happening in music? What are some examples of music you know that has a good groove? Today we are going to listen to two different versions of a song called *April in Paris*. Both will have a groove but you will identify what is the same and what is different about the two versions." Play Count Basie's version first. Play Tito Puente's version next. "What did you hear in both recordings that was the same? Different?"

Activity 2 - Pass out the "Comparing Two Songs" worksheets. "This time we will listen to the two recordings again and I would like you to list things you hear that are different and things that you hear that are the same, and write them in the spaces on the worksheet." Play Basie first, then Puente. Ask students to list things they heard in both recordings that are the same. Write answers down on a large worksheet on the board or on an overhead. "Now what things did you hear that are different?" Write these down on the worksheet.

Activity 3 - Listen again for more same and different items and direct students to continue to list more on their worksheets. Discuss which things students added to their worksheets.

Activity 4 - "On the back of your worksheets write anything you hear in the two recordings about the groove of the recording. Do they both groove? What makes them groove? The groove in the Basie recording is called swing feel. The groove in the Puente version is called Afro-Cuban feel. Even though Tito Puente is from Puerto Rico, his style of groove is from nearby Cuba.

Extension:

Watch the Count Basie rhythm section groove on the Rutgers web site listed below (second of the two listed). Look for the last menu item, which is video from the Montreux Jazz Festival in 1977. What makes them groove? It is the rhythm section of the Count Basie

Orchestra (piano, guitar, bass and drums). Go to the Tito Puente site and listen to additional recordings and think about what makes them groove. Again, it is the rhythm section but the rhythm section is different in Puente's band (piano, bass, drums, *timbales*, congas, bongos, and other percussion instruments).

Indicators of Success:

Students identify a groove in music as a feel of musicians locked into a rhythmic style. Students recognize that grooves are different depending on the style of music. The instruments responsible for groove are usually instruments in the rhythm section, piano, guitar, bass, drums, and Afro-Cuban percussion.

Learn more about Count Basie:

http://www.pbs.org/jazz/biography/artist_id_basie_count.htm

<http://newarkwww.rutgers.edu/ijs/cb/index.html>

Learn more about Tito Puente:

http://www.musicofpuertorico.com/en/tito_puente.html

http://www.drummerworld.com/drummers/Tito_Puente.html