

SchoolTime 05/06

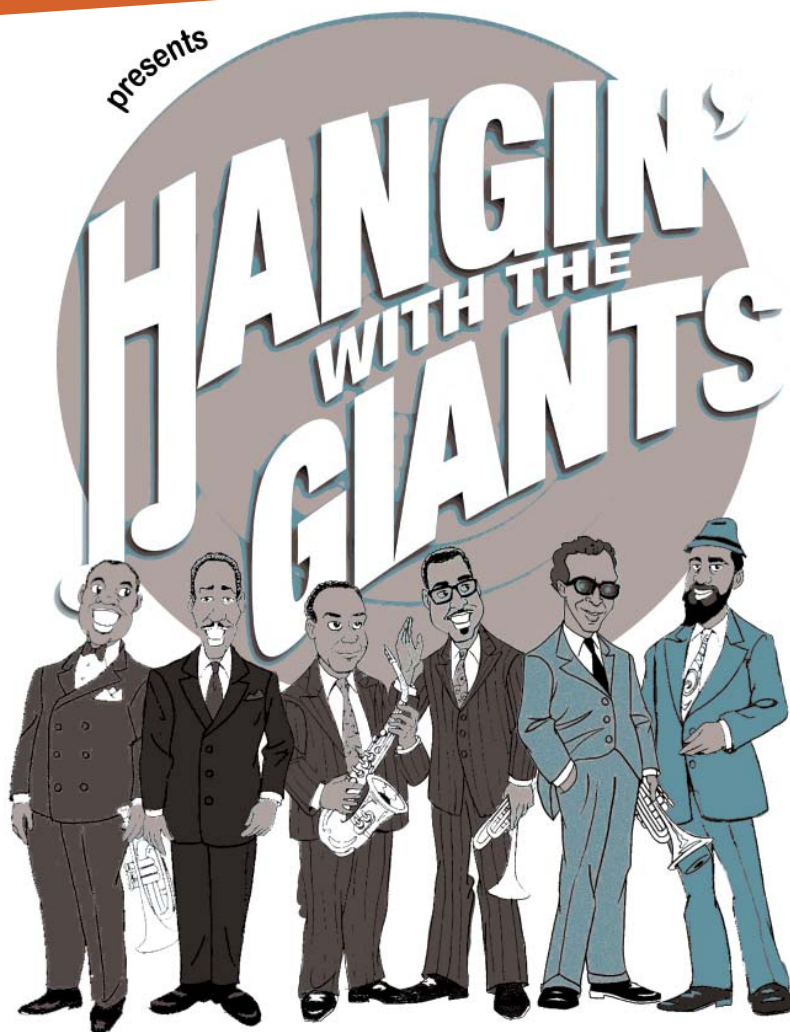


dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

1906
Centennial Season
2006



Study Guide JazzReach

Hangin' with the Giants

Wednesday, January 25, 2006 at 11:00 am

Zellerbach Hall

Welcome



January 9, 2006

Dear Educator and Students,

Welcome to *SchoolTime*! On **Wednesday, January 25, 2006 at 11:00 a.m.**, you will attend the *SchoolTime* performance of *Hangin' with the Giants* by JazzReach.

This study guide will help you prepare your students for their experience in the theater and give you a framework for how to integrate the performing arts into your curriculum. Targeted questions and activities will help students understand the history of jazz and will introduce them to some of the personalities who will be represented in the performance.

Please feel free to copy any portion of this study guide. Study guides are also available online at http://cpinfo.berkeley.edu/information/education/study_guides.php.

Your students can actively participate at the performance by:

- OBSERVING how the musicians play their instruments.
- LISTENING attentively to the music.
- THINKING ABOUT improvisation and how the instruments relate to one another.
- REFLECTING on what they have experienced at the theater after the performance.

We look forward to seeing you at the theater!

Sincerely,

Laura Abrams
Director
Education & Community Programs

Rachel Davidman
Education Programs Administrator



About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter and producer of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. A deep commitment to excellence in service, facilities, staff and volunteer leadership provides a unique environment where artists flourish and where the community is enriched through programs of innovation and diversity.

In 2005/06 Cal Performances celebrates 100 years on the UC Berkeley Campus. Our *SchoolTime* program cultivates an early appreciation and understanding for the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season.



Sponsors of Cal Performances Education and Community Programs

Cal Performances' Education and Community Programs are supported by California Arts Council, Walter & Elise Hass Fund, National Endowment for the Arts, The Wallace Foundation, The Zellerbach Family. Additional support is provided by Berkeley Community Fund, California Savings Bank, Citibank, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, McKesson Foundation, The San Francisco Foundation and Union Bank of California.

SchoolTime Study Guide

JazzReach

Hangin' with the Giants

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Thelonious Sphere Monk



Duke Ellington Orchestra, 1929



Charlie "Bird" Parker

1 Theater Etiquette



Be prepared and arrive early Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds like rustling papers and whispering can be heard throughout the theater — so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers Performers use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!

2 Setting the Stage

Learning Objectives

- Students will learn about the history of jazz music in the United States.
- Students will gain an understanding of improvisation as it relates to jazz.
- Students will know who's who among the jazz "Giants."

Pre-Performance Activities

Engaging in at least one of these pre-performance activities will give your students a framework for their field trip experience and will allow them to better understand what they will see on stage.

- Play music by one of the following artists and have students try to identify the different instruments they hear.
- Read the artist's biographies to your students or have students read them in small groups. Have each student list 3 things that they remember about each artist.
- Have a classroom discussion about improvisation and then engage students in an improv activity through poetry/spoken word, music or movement. (See pg. 20)

Questions to Think about While at the Performance

Reviewing these questions with your students prior to the performance will help them prepare for *SchoolTime*. Students who are familiar with the vocabulary, concepts, and themes they will encounter on stage are much more likely to enjoy and understand the performance.



- What instruments can you identify?
- What distinguishes jazz music from other kinds of music?
- How does learning about jazz help you understand the social and musical history of the United States?

Vocabulary

Vocabulary boxes are provided with words for students to define. Students can also use these words to start a music dictionary. They can design a cover and keep a running list of word definitions related to *Hangin' with the Giants*, jazz and the performing arts. Vocabulary box words have a solid underline and words that can be found in the Jazz Glossary on page 25 have a dotted underline.

3 About the *SchoolTime* Performance

JazzReach Presents *Hangin' with the Giants*

JazzReach is a national program featuring the Metta Quintet that helps young audiences develop a greater appreciation of jazz music through engaging multimedia programs, concerts and other activities.

Hangin' with the Giants is a who's who of jazz greats in a fun and interactive concert where animated caricatures of jazz legends Louis Armstrong, Duke Ellington, Dizzy Gillespie and others join the Metta Quintet on stage in an "Introduction to Jazz" talk show and performance.



Teacher Note

Animations of the following musicians will appear in the performance. Reading their biographies, looking at their photographs and illustrations and listening to their music with your students prior to attending the *SchoolTime* performance will greatly enrich your field trip experience.

Louis "Satchmo" Armstrong

Growing up in New Orleans, Louis Armstrong heard all kinds of music. At a very young age, Louis had to work to help support his family, which were very poor. To earn extra money, some of his jobs included singing on street corners, cleaning graves and selling coal. These jobs took Louis all around New Orleans, where he was exposed to many different musical styles. These included classical blues and New Orleans brass band music, which often accompanied parades and funerals.



Already a natural musician with a truly remarkable voice, Louis taught himself how to play cornet, a brass instrument much like the trumpet. Soon, Louis gained national attention and moved to New York to perform and record his songs. He performed in theaters and concert halls,



the radio, and in over 50 movies. Louis was considered the most important figure in jazz because he helped create a wider audience for it by playing popular songs in the jazz style. Some of his most well-known recordings include those with pianist Duke Ellington and a song called "Hello Dolly."

Louis sang and played his trumpet constantly. He had the opportunity to travel all around the world. During one trip to Africa, he was greeted by more than 100,000 people who came to hear his music. With his big smile, cheerful personality and instantly recognizable voice, Louis Armstrong captured the hearts of people everywhere. He spread his love of jazz around the world and for this reason is known as "Ambassador Satch."

Edward "Duke" Ellington



Edward "Duke" Ellington began playing piano when he was just seven years old. Like many pianists of his time, Duke was influenced by ragtime. But Duke combined many styles of music such as ragtime, the blues, and classical music to create his own unique blend.

By age 19, Duke was playing piano professionally and had made a name for himself in his hometown of Washington, DC. By age 30, he was leading his own orchestra at New York's legendary Cotton Club. Duke assumed that if something sounded good to him, then it was good. He tried many different instruments in combinations that no jazz musician had ever used before. Duke wrote some of America's most cherished songs, including *Mood Indigo* and *Take the 'A' Train*, which he co-wrote with Billy Stayhorn.

Duke experimented with compositions, and his orchestra toured all over the world. His travels often served as the inspiration for much of his music. For over 60 years, Duke Ellington wrote some of jazz music's most memorable songs and symphonies—almost 2,000!—and demonstrated to all what happens when there are no limitations put on music.



Vocabulary

accompanied
ambassador
cherished
compositions
constantly
influenced
inspiration
legendary

pianist
recognizable
recordings
remarkable
symphonies
toured
unique

Charlie “Bird” Parker



Recognizing her son's unique gift for music, Charlie Parker's mother bought him a saxophone when he was 11 years old. By the time he was 15, Charlie had decided he wanted to become a professional musician. He played all over his hometown of Kansas City, Missouri, performing with a variety of blues and jazz groups.

Charlie was determined to become the best musician he could be, but he suffered several setbacks. Once when he was still a teenager, Charlie was jamming in a local Kansas City club. He decided to try to play the ballad, “Body and Soul,” at a faster tempo. Another time, he sat in with the well-known pianist, Count Basie. Charlie started out playing well but fell out of key, then lost the rhythm of the song. The band's drummer stopped playing and threw one of his cymbals at Parker's feet! Charlie, humiliated, packed up his horn and left the club.

But Bird was determined. He later showed up playing his saxophone in Chicago and then in New York. In New York, Bird met Dizzy Gillespie, and together they helped invent a new style of jazz called bebop. Bird made many wonderful recordings, including *Groovin' High*, *Now's The Time* and “Koko.” Charlie “Bird” Parker was a legendary figure in his own lifetime and inspired generations of jazz musicians to come.



John Birks “Dizzy” Gillespie



When Dizzy Gillespie was 15, he won a scholarship to the Laurinburg Institute in North Carolina, where he learned to play both trumpet and piano. In later years, Dizzy would advise young horn players to learn the piano because it forced them to learn chords and harmony, elements very important to writing good songs.

Dizzy, who always loved a challenge, started out playing his trumpet by copying Roy Eldridge, the fastest, highest-playing trumpeter around. Dizzy got so good that he eventually replaced Roy in a local swing band when Roy left. Later, Dizzy left swing bands because he wanted to play a more advanced kind of music.

In the 1940s, Dizzy, Charlie “Bird” Parker and Thelonious Monk, along with a few others, put together some music that became known as bebop. The songs that Dizzy and Bird made together were some of the most innovative in jazz. Some notable ones included “Salt Peanuts” and “A Night in Tunisia.”



Dizzy not only had a very unique sound, he had the look to go with it. When he played his trumpet, his cheeks bulged out like balloons—an image, along with his exceptional sound, that made him recognizable around the world.

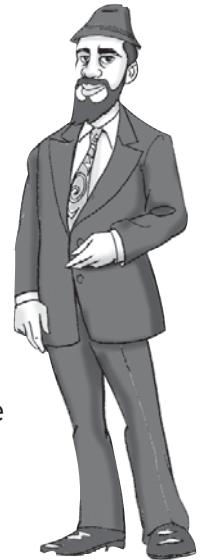
Thelonious Sphere Monk



Thelonious Monk was such an original that sometimes it's hard to find words to describe him. His parents must have thought he'd be something special—after all, they named him Thelonious Sphere Monk!

Monk is often credited as one of the original musicians who helped create bebop with Charlie Parker and Dizzy Gillespie, but in many ways, Monk's music was different. His music had a lot of stops, starts, turns, twists and sudden silences. His stop-and-go playing style left big “holes” in his music, something that made Monk's piano playing stand out. Some of his most famous compositions include *'Round About Midnight*, *Ruby My Dear* and *Little Rootie Tootie*. Many of his songs were about his family and his everyday life.

Monk's songs became so popular that in 1964 he was featured on the cover of *Time* magazine, an honor that had only been given to three other jazz musicians. Thelonious Monk is most remembered for his eccentric style and mysterious personality, but his music lives on in the hearts of people worldwide.



NOTES on IMPROVISATION

Improvisation means making it up as you go along. People improvise all the time in their daily lives. For instance, you may be improvising when you choose a different way to travel home from school on a particular day. Cooks often improvise when they are preparing a meal. The Drew Carey show *Whose Line Is It Anyway?* provides great examples of improvisation. The actors get a line or idea from the audience, and then they spontaneously create a skit or a song. Listening carefully makes it possible to respond to each other in interesting and funny ways.

Jazz musicians do the same thing with music. Instead of using words and actions, they develop their improvisations using instruments and vocals. Jazz musicians start with a basic idea, usually a tune that has a melody and some repeating chords. Essentially the musicians are “talking” to each other with notes, rhythms, melodic ideas and other sounds as their “language.” A musician's success at improvising is influenced by how much they have practiced and studied the music forms they are playing. Musicians listen very carefully to how and what the other members of the group are playing in order to create something that sounds good as a whole.

Miles Dewey Davis



Miles Davis was born in St. Louis, Missouri, and was 13 years old when he took up the trumpet. He preferred jazz, but his parents nudged him toward classical music. Miles left St. Louis and enrolled at the prestigious Juilliard School of Music in New York City, but once he got to New York he became obsessed with the music of saxophonist Charlie Parker. Miles and Charlie eventually became good friends and started to play music together.

Miles ultimately joined Charlie Parker's band and replaced trumpeter Dizzy Gillespie. While Dizzy had played high and fast, Miles developed his own style, low and slow. In 1949, he formed a new group, a nonet, which featured a "laid-back" style. His group, which was making music like no other jazz artist, recorded an album entitled *Birth of the Cool*. This record started a new style of jazz called "cool jazz."



After his "cool" period, he changed jazz forever with the record *Kind of Blue*. He also teamed up with an orchestra to create large-scale compositions and arrangements. Later in the 1960s, Miles would combine jazz and rock music, which resulted in a new style called "fusion."

Miles would go through many changes in his music career, which spanned over 50 years. He even blended jazz music with hip-hop! Next to Louis Armstrong, Miles is considered one of the most influential jazz musicians of all time.

Vocabulary

bulged
credited
cymbals
determined
eccentric
exceptional
featured

humiliated
innovative
improvise
original
scholarship
spontaneously

4 About the Artists:

The Metta Quintet

The Mission and History of JazzReach

Established by musician **H. Benjamin Schuman** in 1994, JazzReach is a nationally recognized New York City-based not-for-profit organization committed to fostering a greater appreciation and awareness of jazz music.

JazzReach has established itself as a leading arts-education organization. Its programs have successfully served young people nationwide, and have been presented by some of America's most distinguished performing arts venues. JazzReach is committed to fostering a greater appreciation and awareness of jazz music through the presentation of:

- innovative and engaging multimedia programs for young audiences
- captivating mainstage concerts
- informative clinics, workshops and masterclasses

Since premiering its debut program in 1997, JazzReach has quickly established itself as one of our nation's leading arts-education organizations. It's programs have received nothing short of unanimous praise from students, teachers and arts professionals alike.



ARTISTS BIOS

H. BENJAMIN SCHUMAN Drums and Founder of JazzReach, Inc.

Born in Lansing, Michigan, musician and Founder & Artistic Director of JazzReach Performing Arts & Education Association, Inc., H. Benjamin Schuman began playing drums at the age of 13 while growing up in Tucson, Arizona. Throughout high school, Schuman was active in the school's music program while also playing in rock bands with fellow students.



After high school, Shuman moved to Boston, Massachusetts, where he enrolled at The Berklee College of Music. Upon receiving his Bachelor's degree in Professional Music from Berklee in 1990, Schuman moved to New York City where he has gone on to play with such luminaries as Junior Cook, John Ore and Big John Patton along with contemporaries Benny Green, Eric Reed, Wynton Marsalis, Brad Mehldau, Mark Turner and Joshua Redman.

In 1994, with proceeds from the reluctant sale of an inherited Steinway grand piano, Schuman, founded JazzReach Performing Arts & Education Association, a not-for-profit organization dedicated to enriching the lives of young people through the presentation of unique, all-original educational outreach programs.

Since premiering its pilot program, *Get Hip!* in the spring of 1997, Schuman has successfully positioned JazzReach as a leading arts-education organization. Its highly acclaimed programs have served over 90,000 young people and have been presented by some of America's foremost cultural and educational institutions including: The Kennedy Center, the Brooklyn Museum of Art, the Music Center of Los Angeles, Johns Hopkins University and the Center for the Arts at Yerba Buena Gardens in San Francisco, among many others.

Schuman's debut CD featuring JazzReach's resident ensemble, Metta Quintet, was released in 2002 by Koch Jazz. The CD features eight newly commissioned works, inspired by short stories by celebrated American author, James Baldwin. The Quintet's newest work, *Subway Songs*, will be release by Sunnyside Records in April 2006.

HELEN SUNG, Piano

Helen Sung began her musical studies in classical piano and violin at age 5. Of Chinese heritage, she was born and raised in Houston, Texas. A promising young classical artist, she was first exposed to jazz music while a college student at the University of Texas at Austin.



While Helen continued to excel in classical studies, her passion for jazz steadily grew. Her choice to switch to jazz music was confirmed in 1995 when she was accepted into the inaugural class of the Thelonious Monk Institute of Jazz Performance at the New England Conservatory of Music. An intense performance program accepting only seven students, the Institute proved to be an unprecedented opportunity to study and perform with some of the greatest masters of jazz music. The septet performed with Clark Terry, Wynton Marsalis, Jimmy Heath, Jackie McLean, Harry "Sweets" Edison, and James Moody, and studied with such artists as Ron Carter (artistic director of the program), Barry Harris, Slide Hampton, Lewis Nash, Jon Faddis, Curtis Fuller, Albert "Tootie" Heath, Bennie Maupin and Sir Roland Hanna. The class toured India and Thailand with Herbie Hancock and Wayne Shorter, performed at Kennedy Center, and presented educational workshops for students.

Helen presently lives in New York City. Freelancing on the jazz scene, she has worked with such jazz masters as Bobby Watson, T. S. Monk, Jr., Grady Tate, Steve Turre and Clark Terry. She has also performed with such big bands as Diva and the Charles Mingus Big Band. In 1999, Helen was a semifinalist in the Thelonious Monk Jazz Piano Competition. Most recently, she has performed with the Lonnie Plaxico Group and legendary composer and saxophonist Wayne Shorter. Helen's dynamic debut recording, *PUSH!*, can be heard on the Fresh Sound label.

MARK GROSS, Alto Saxophone

Mark Gross began playing saxophone as a young boy growing up in Baltimore, Maryland. Mark credits his early appreciation for music to his parents, whose home often resounded with the soulful sound of gospel music. As he grew older, Mark decided to further refine his musical interests by attending the Baltimore High School for the Arts.

After high school, Mark attended at Howard University but soon realized that he wanted to be in an environment that would allow him to immerse himself even deeper in his ever-growing love for music. This meant enrolling at Boston's prestigious Berklee College of Music. In 1988, after four years of intensive playing, practicing and studying (under the tutelage of two of the school's finest woodwind professors, Bill Pierce and Joe Viola), Mark graduated from Berklee with a Bachelor of Arts Degree in Music Performance.

Not long after graduation, Mark's talents were quickly heard in the ears of legendary jazz great, Lionel Hampton, for whom Mark would work for nearly four years (1989-1992). Upon leaving "Hamp's" band, Mark would go on to perform for over a year in the hit Broadway musical, *Five Guys Named Moe*, based on the music of Louis Jordan. Mark's saxophone also enhanced Sandra Reaves' one-woman show, *The Great Ladies of Jazz & Blues*.

Since 1993, Mark has been touring regularly with The Duke Ellington Orchestra, in addition to finding time for short stints with the bands of Nat Adderly, Mulgrew Miller, Jack McDuff, Philip Harper, Joe Chambers, the Spirit of Life Ensemble and Delfeayo Marsalis, with whom Mark has recorded and toured Japan. He has performed on television, in a major motion picture and at major concert halls, festivals and clubs all over the world.

Mark's first recording as a leader, *Preach Daddy*, was released in 1997 by Japan's King Record label and featured a stellar cast of sidemen including Mulgrew Miller, Brian Blade, Darryll Hall, Philip Harper and Delfeayo Marsalis. Mark can also be heard on the recording projects of Ted Curson, Shingo Okudaira and Antonio Hart. In the spring of 2000, Mark released his second CD, *The Riddle of The Sphinx*. The project was inspired by Egyptian themes and received unanimously positive reviews.



ANTOINE DRYE, Trumpet

Born on July 15, 1972 in Washington D.C., Antoine Drye began playing trumpet at the age of 8. Marching bands and wind ensembles accounted for much of his early playing until 1986 when he was accepted into the trumpet studio at the North Carolina School of the Arts (NCSA) in Winston Salem, North Carolina. Orchestral, chamber and big band playing, as well as various theory, harmony and history courses were the main focus during these years. At NCSA, Antoine studied under classical chamber and solo trumpeter/professor Raymond Mase.



After leaving NCSA, Drye moved to New Orleans to study at the University of New Orleans (UNO) in the program headed by Ellis Marsalis and Harold Battiste. While attending UNO, he was fortunate enough to study and play with many New Orleans legends including Teddy Riley, Victor Goines, Ellis Marsalis, Harold Battiste, Donald Harrison and Leroy Jones. Earl Turbentine, Willie Metcalf and John Boutte also stand out as heavy influences. During this period, Drye worked on a regular basis with Delfeayo and Jason Marsalis, Wessell Anderson, Willie Lockett and the Blues Crew, and John Boutte.

Before leaving New Orleans following his graduation in 1995, Drye had the good fortune to record the music of Harold Battiste with his fellow schoolmates on a record entitled *Next Generation: The Music of Harold Battiste*. His second recorded session was as a sideman on *The Ways of Warm Daddy*, Wessell Anderson's second Atlantic records recording.

Antoine lived in Paris for one year, where he had the opportunity to play with many top European players. Since arriving in New York in 1999, Drye has worked with such luminaries as Rashied Ali, Miles Griffith, Wycliffe Gordon, Donald Harrison and Wilson Pickett, to name a few. He has also recorded with Rashied Ali and recently completed a live recording with Miles Griffith. Currently, Drye works as a freelance musician and can be heard in and around New York City with various artists.

MARCUS STRICKLAND, Tenor Saxophone

A Miami native, Marcus Strickland graduated from the New World High School of the Arts in Miami in 1997. As a student of performance and composition, Mark relocated to New York City and continued his studies at The Mannes School of Music at The New School for Social Research, where he developed his signature sound.

As both tenor and soprano saxophone player, Marcus has appeared in an impressive number of groups that include the Wynton Marsalis Quintet, Reggie Workman's African American Legacy Band, The Mingus Big Band, the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band, The Milt Jackson Big Band as well as the groups of drummer, Winard Harper and bassist Lonnie Plaxico.

Still in his early twenties, Marcus is a significant contributor to the fertile New York City jazz scene. With a gorgeous tone and unabashed command of both his instrument and linear expression, Marcus demands the listener's attention. He attributes his rapid musical development to his tutelage under legendary drummer Roy Haynes and bassist extraordinaire, Lonnie Plaxico.

Marcus is also an active composer and leader of his own group, the Marcus Strickland Quartet, which released its debut CD for the Fresh Sound record label, entitled *At Last*, in 2003. As bandleader, as well as versatile composer, Marcus' ever-developing style can also be heard on his most recent recording, *Brotherhood*.

Currently, Marcus can be heard in both the groups of drummer Roy Haynes and bassist Lonnie Plaxico, as well as in the band of drummer Jeff "Tain" Watts.



BERESFORD BENNETT, Narrator

Beresford Bennett is a Connecticut-born artist who paints his pictures as an actor, writer, director, voice-over artist and filmmaker. Since earning a BFA in acting on a Dean's Scholarship from Boston University, he has worked as a professional actor in New York for over seven years.

Beresford has performed Off, Off-Off, and Way-Off-Off Broadway in such roles as: the title role in *Julius Caesar*, Treplev in *The Seagull*, Clay in *Dutchman*, Fick in *Balm in Gilead*, and Steve in *A Lesson from Aloes*. His film and television credits include: Derrick in the critically acclaimed MIRAMAX film, *Squeeze*; as a CSU Officer on *Law & Order*; as well as various independent and student films. Critics have described his performances as, "noble" and "devastating" in the *Village Voice*, and "heartbreaking" in the *New York Press*.

Beresford is the winner of the 2001 Urbanworld Film Festival Screenplay Competition with his feature script, *Mood Indigo*. He wrote, directed, produced and stars in his short film, titled *Companions*, which has been screened in several festivals across the country. He's performed his one-man-show called, *The Lost Mohegan, in Curtitiba, Brazil*. Beresford plays several instruments, and his voice has been heard in countless ads on both television and radio. When he is not performing, he is a teaching artist who brings theater and education through theater to schoolchildren grades 1 through 12 in the New York metropolitan area.



JazzReach's Metta Quintet

5 About the Art Form: *Jazz*

A Brief History of Jazz

Written by Beth Recette and Ted Petith



Count Basie

Credit: William P. Gottlieb/Ira and Leonore S. Gershwin Fund Collection, Music Division, Library of Congress.

“Jazz” is an exciting and varied type of music. All Americans can be proud of this original American classical music. Jazz developed by combining African drum rhythms, African American spirituals, and blues with European classical and marching music. These elements came together in **New Orleans** around 1900, and the music called “**Dixieland**” jazz was born. Dixieland jazz was known for its bouncy beat and lively tunes. Groups of musicians would often lead street parades. Dixieland bands were also part of the entertainment on the paddlewheel boats that carried people up and down the Mississippi River. This music quickly became popular. Many bands marched in parades through the streets of towns, even for funerals. At first they used marching band instruments: trumpet, clarinet, trombone, tuba, drums, and sometimes saxophone. African Americans were the first Jazz musicians, but Jazz quickly expanded to include musicians of all ethnic backgrounds working and playing together.

Changes in New Orleans made it hard to get hired for concerts (or “gigs” as they were called) so many musicians moved their bands north to Chicago to play for dances and in nightclubs. The first jazz record was made there in 1917 by the Original Dixieland Jazz Band. In the 1920s, musicians from all over the country migrated to Chicago to join in playing the “**Chicago Jazz**” style. The music quickly developed more sophistication, and the 1930s and ‘40s became known as the “**Big Band Era.**” Some bandleaders, like **Count Basie**, centered their activities in Kansas City, where bands played late into the night. The Kansas City style was known for its joyous swing beat and shouting-style rhythms.

Jazz orchestras played all over the country with as many as 25 members. Wind and brass instruments (mostly saxophones, trumpets and trombones) dominated the sound, but sometimes violins were used, as well as piano, guitar, drums and bass. Great singers like **Ella Fitzgerald** and **Billie Holiday** sometimes performed with the bands. Many of the Big Bands traveled throughout the country playing in all types of dance halls. These dance bands played in big cities and small towns because this “Big Band Swing Jazz” was the most popular music of the day.



Billie Holiday,
Ella Fitzgerald, Cab Calloway,
Dave Brubeck

Big band musicians were famous in their time. **Cab Calloway**, often seen on *Sesame Street* and characterized in the movie *The Blues Brothers*, was a famous Big Band leader. **Duke Ellington** toured with his Big Band all over the world.

Woody Herman had so many different musicians play in his band over the years that they became known as Woody's "herds." If you played in a Herman band, you'd tell someone that you'd been a member of the 3rd Herd—or 4th or 5th or 6th! Televisions weren't in people's homes yet, and crowds flocked to see these bands when they came to town because dancing was one of the most popular forms of entertainment.

Unfortunately, people were not treated equally during this period of American history, and there are many disappointing stories about how Black musicians were treated when they performed in clubs and dance halls that were reserved for "Whites only." Black jazz bands were often forced to stay in dirty rooming houses and enter the clubs through the back door, while White jazz bands were treated with respect. Some White bandleaders helped to fight this discrimination by inviting Black musicians to join their bands and demanding equal treatment of their band members. Jazz helped people understand that anti-Black attitudes and Jim Crow laws in the South were ridiculous and hateful. It was a hard road with unfair twists and turns for Black musicians.

Many of these Big Band members were talented improvisers and wanted to have more solo performance time to showcase their musical skills and creativity. Their interest in having more solo time also made sense economically. Big bands had many musicians to pay and were expensive to take on tour—it was easier for clubs to pay for a small group of musicians. During the 1940s and '50s many jazz musicians began playing in small groups of four or five musicians, called quartets or quintets, just like in traditional classical music. Instead of detailed, written music, most of the song was left unplanned, which allowed the musicians to create music on the spot, or improvise.

One new "small-group" style that developed during this period was called "**Bebop**." Songs in this style were often played very fast and mirrored the fast pace of New York City, where Bebop began. These musicians were moving away from the entertaining dance style of the Big Band Era. They wanted to assert their intellectual ideas and emotional complexities and did so through the complex rhythms of this fast paced music.

Cool Jazz was small group style that developed in response to the high energy and emotional intensity of BeBop. Cool Jazz was a more laid-back jazz style and developed—not surprisingly—in a more laid-back setting, California.

During and after bebop and Cool, jazz developed in all kinds of directions. It mixed with music from Latin America to be called **Latin Jazz**, music from contemporary Africa to become **Afro-Jazz**, and even with rock music, to become **Fusion**. Other jazz styles developed with names like Post Bop, Hard Bop, Avant Guard, Modal, Free and Smooth. New musical developments blend Middle Eastern and Indian music with improvised jazz. All these musical forms have various rhythms and melodies associated with them, but they all share a common emphasis on creating with improvisational ideas.



West 52nd Street in New York was a hot spot for Bebop

The magnificence of jazz music is due to a rich blending of different cultural influences. In the very beginning of jazz the musicians were all African American, blending their heritages with European instruments and musical forms. At this time in history many people in the United States thought that “races” should remain separate, and as jazz styles developed, Black and White musicians began sharing musical ideas with each other. Black and White jazz musicians were performing together 10 years before professional sports teams were intergrated! Jazz introduced White people to the beauty of African culture, and it helped people understand that we are all human beings and share many of the same emotions and needs. Black and White musicians playing beautiful music together was visible proof that people could live and work together. These experiences called for a more democratic treatment of Blacks in American society.

New forms of jazz music continued to help bridge cultural divides. Musicians from very different cultures come together and form ‘hybrid’ (or blended) bands and music styles. They learn from each other and build lasting friendships and produce great sounding music!



Duke Ellington Orchestra, 1929,
Credit: www.redhotjazz.com

Listening to many different styles of music helps us to understand the ideas and customs of people from various cultures. It is amazing how people from around the world have more similarities than differences. Even if we dress differently, eat different types of food, write different types of books, make different forms of art—or compose different musical sounds—we all share a basic desire to express our ideas and emotions. This is what really defines us as human beings.

Vocabulary

assert
democratic
discrimination
dominated
flocked
migrated
showcase
sophistication



JazzReach artist Antoine Drye with students.



Traditional Jazz Instruments

Acoustic Bass (Double Bass or Upright Bass): Part of the string family, which also includes the violin and guitar. Notes are produced when the strings vibrate. The double bass was first used in symphony orchestras. In a jazz group, the bass anchors the low notes that go along with the melody and helps keep the tempo steady. The electric bass is also used in jazz groups that play more contemporary jazz styles. Usually played pizzicato without a bow.

Percussion: Drums, tambourines, wood blocks, triangles and other instruments. The grouping of drums and cymbals used in a jazz group are called a trap set or “kit.” Percussion means to “hit things together.” Your hands become a percussion instrument when you clap.



The drums also cooperate with the bass to help keep the tempo steady.



Piano (includes electronic keyboard): The piano is a member of the percussion family. If you look inside a piano, you’ll see many wire strings. The piano is a percussion instrument because notes are made when the felt hammers hit the piano strings. The piano can play groups of notes called chords. These chords blend with the low notes played by the bass and the steady rhythms produced by the drum set to produce the rhythm section sound.

Guitar: Another member of the string family, the guitar also plays chords and is featured in some jazz groups. Sometimes the guitar is the only chord-making member of the group.



Brass Instruments: Trumpet and trombone are members of the brass family. A trumpet may look short, but it is actually made up of many feet of brass tube! A trombone player slides a long piece of brass tube up and down to sound different notes. Sound is created with the trumpet by pressing buttons to open and close different sections of the brass tube. Brass players make sounds by blowing and buzzing their lips in a mouthpiece that looks like a small cup.



Trombone



Trumpet



Saxophone

Wind Instruments: Saxophone and clarinet are members of the woodwind family. Woodwinds make their sounds with the help of a reed, which is a piece of cane wood strapped to the mouthpiece. Sound is produced when the player blows into the mouthpiece, which causes the reed to vibrate. To make the different note sounds, the woodwind player presses on keys that open and close holes on the sides of the instrument.



Clarinet

7 Activities and Exercises

Rhythm

Rhythm defines and divides musical space. Rhythms are most recognizable when they are played by percussion instruments (drums, wood sticks, shakers, etc.), but they happen in melodies also.

Rhythm is one of the identifying characteristics of jazz. In jazz, a rhythm grows out of a simple, steady rhythm like that of a heartbeat. This pulse creates the foundation for the music and usually remains constant. Sometimes a pulse is very slow (like in a ballad) and sometimes it is very fast (like in a bebop tune). Regardless of the speed (tempo), the pulse helps to anchor the music and provides a basic contrast for other, more interesting, rhythms that occur in the tune.

In some musical styles, the beat is subdivided into two equal parts. But in jazz, the beat is divided unevenly in a bouncy fashion, that implies three, rather than two, subunits. Much of the energy in jazz lies in this irregularity of its rhythm and the deliberately unexpected accents. This is known as *syncopation*. Syncopation involves the shifting of accents from stronger beats to weaker ones.

An Introduction to Syncopation

Adapted from the Kennedy Center's *Cuesheet* "What Is Jazz?"

Define "syncopation" for the class. Syncopation is a type of rhythm in which accents and stresses are shifted from what are normally strong beats to the weak beats. To illustrate syncopation, try this simple exercise:

- 1 "Happy Birthday" is usually accented with the stress on the strong beats like this: HAP-py BIRTH-day

But if we syncopated these words, we'd choose different syllables to stress, so we might pronounce it:
hap-PY birth-DAY

As a class, chant "happy birthday" with the usual accents, then change it by placing unexpected, syncopated accents into the words.

- 2 Now clap your hands and move your body to the beat. Are you keeping a steady rhythm, or are you clapping each time you use a syncopated beat?

- 3 Try this activity with other phrases or with the names of your classmates.

- 4 Try singing a syncopated version of "Happy Birthday" or other familiar tunes by choosing unusual syllables to accent.

Follow-up:

How does changing the accents/syncopation change the mood? The tempo?

Listening

Listening is a basic concept that is vital and important to the process of creating and appreciating all types of music. On one level, “listening” is simple, just notice and pay attention to what you are hearing. But it’s not always easy—it takes focus of mind and concentration. Think about what you are hearing. Musicians do this all the time when they learning to play a piece of music.



Have a discussion after listening to a musical selection. Use some of the questions below as a guide. Compare your answers and discuss your observations. There are often different ways to interpret a piece of music. Musicians have various ways of approaching their creative thoughts, especially in jazz, which keeps the music interesting and fresh!

The following questions can help develop listening skills:

- How does the piece start?
- What instruments do you hear?
- Do you hear a melody in the music? Does it change?
- Is the music fast or slow?.
- Are there any solos?
- Can you recognize improvised sections?
- What instruments do you hear playing a solo?
- What is the mood of the piece, or moods?
- How does the music make you feel?
- How do the layers weave together to complement each other?
- Notice dynamics—does it move from loud to soft or calm to energized?
- How does the piece end?
- What else do you notice in the music? Ask students what they want to listen for.

Listening Tips

- Closing your eyes may help you focus.
- Notice the different sound qualities of instruments.
- Find the pulse and notice other rhythms.
- Identify layers at the beginning of a piece—listen for the main melody, pulse and basic musical ideas that are used throughout the piece.

Introduction to Improvisation

How does one learn to improvise? Improvisation is usually learned the same way we learn to speak—by imitation. First, a person observes and mimics to learn the basic language. Through knowing the formal structure, a person obtains greater freedom to create his or her own personal style. Experimentation is a crucial element —trying things out, discovering what is pleasing and what is not, what succeeds, and what feels right. The following activities can give students an introduction to improvisation.

1. Visual Improvisation to Music

Play selected music and provide students with a variety of art supplies. Create visual images in response to the music. Notice the tempo, tension, feelings, harmony and how the musical elements convey emotion or ideas. Try making a collaborative improvised artwork by passing a drawing or painting around the classroom.

How did you decide what to paint, draw or sculpt? Was it planned? Was it spontaneous?

2. Group Story Improvisation

Sit in a circle and tell a collective short story. One student begins the story and then students take turns in order around the circle adding a sentence or two. Give the story a beginning, middle and end and a consistent flow of voice. Try new topics. As students become comfortable, add a pulse to the delivery using simple percussion instruments or clapping, etc. Students can contribute their lines in rhythmic patterns. The short stories can be recorded, listened to, and evaluated for the flow of content, divergence from the original topic, etc.

How did it feel to speak without time to prepare? Did the percussion element make the improvisation easier or more difficult?

3. Musical Improvisation

Introduce improvisation using a common short phrase, such as a name. Turn this into a musical phrase based on the natural rhythm of it, the tonal inflection inherent in the way a person says it, etc. From there, try more concrete musical structures, such as a piece already familiar to the students, for example, “Twinkle, Twinkle, Little Star.” Encourage students to modify the melody, introduce new elements, create counterpoint, and “call and response” with another student.

4. Building an Ensemble

Ask one student to tap a rhythm on a found object or percussion instrument and ask others to copy it. Another student can introduce a complementary beat. When the rhythm is strong, students can take turns creating variations on top of the steady rhythmic theme. Ask each student in the group to take a turn as soloist.

(Objects found in the classroom can be turned into musical instruments.)

WHO'S WHO in JAZZ WORKSHEET

Name _____

Match the face of each of jazz "Giant" with the correct name and instrument. On the line provided write one fact about that musician that you remember from the performance or that you learned in class.



Edward "Duke" Ellington
piano

Charlie "Bird" Parker
saxophone



John Birks "Dizzy" Gillespie
trumpet



Miles Dewey Davis
trumpet



Thelonious Sphere Monk
piano



Louis "Satchmo" Armstrong
trumpet



7 Jazz Glossary

Arrangement (or chart) - the written adaptation of a composition for a group of instrument.

Ballad - a slow song, sometimes with lyrics that tell a story.

Bebop - the jazz style developed during the late 1930s and early 1940s, characterized by fast tempos, complex melodies and harmonies, and difficult chord structures. Bebop, which emphasized the inventiveness of soloists, is usually played in small groups.

Blues - a non-religious, deeply emotional folk music that rose among African Americans during the late 19th century, evolving from black spirituals and slave work songs and featuring several African influences: a call-and-response pattern, blue notes, and imitation of the human voice by musical instruments.

Blue note - any note that is bent or smeared, generally a half step away from the obvious note.

Blues scale - a musical scale based on the pentatonic (five-note) scale.

Brass band - a band made up of brass instruments including trumpet, trombone, tuba and French horn.

Call-and-response - a musical “conversation” in which players answer one another; exchanges between instrumentalists. It originates from traditional African music and has been used extensively in all forms of jazz music.

Composition - a “road map” for a piece of music.

Cool Jazz - a jazz style that developed during the late 1940s and throughout the 1950s in reaction to bebop. Cool jazz has a smooth sound, complex textures, and more harmonic tones, often with a slight lagging behind the beat. Also identified with “West Coast Jazz.”

Dynamics - how loud or soft a piece of music is.

Fusion - a mix of different musical styles, like jazz and rock or jazz and R&B.

Gig - a job, usually a paid one, to play music.

Harmony - the sound that results when two or more notes are played at the same time.

Improvisation - music played without written notation; an “instant composition” that is central to jazz, often based on melody or chord structure. Usually, improvisation occurs in solos after the melody of the song is played, picking notes and rhythms that fit the tune. Improvisors must pay attention to all parts of the music—how fast or slow it is, how loud or soft—and decide how they are going to blend in their ideas.

Jam Session (or jamming) - an informal gathering of musicians who play and improvise together.

Melody (head) - a succession of notes that together form a complete musical statement; a tune. This is the part of the jazz piece that is written down or composed ahead of time. The head melody establishes the framework that the soloists improvise over. Sometimes it comes from a traditional song and sometimes it is a completely new tune. Musicians sometimes point to their heads to make sure that everyone knows when to play the melody again.

Nonet - a group of nine musicians.

Note(s) - musical sounds that can be arranged to form melodies. Western musical tradition (classical, pop, rock, and jazz) officially only has 12 separate tones, but they go together in hundreds of different chords and scales

Pulse - often just feels like a steady heartbeat that goes in time with the music, following the tempo.

Ragtime - the music that came before jazz and mixed European classical music with the syncopated rhythms of African-American music; created by pianist Scott Joplin

Rhythm-divides 'time' or musical space in very distinctive, but flexible ways.

Riff - a repeated brief musical phrase used as background for a soloist or to add drama to a musical climax.

Scatting - this is the term for how vocalists improvise in a jazz setting. They choose words, syllables or sounds to make up their creative ideas.

Standard - the repertoire most commonly known by jazz musicians.

Swing - the commercial dance music associated with the 1930s and early 1940s and played by the Big Bands; also, the basic rhythmic attitude of jazz that propels the music forward and is a defining characteristic of jazz.

Syncopation - the shifting of a regular musical beat to place emphasis on a normally unaccented beat.

Tempo - the rate at which the music is played.

Tension (and release) - a natural process that helps give rhythms, melodies, harmonies (and basically all other aspects of music) a feeling of motion or moving. Arguments often have tension & release. So do things in nature, like the cycles of the ocean waves.

Texture - the instrumentation of a musical passage or the sound and qualities of an instrument or voice.

8 Jazz Supplemental Resources

Internet Resources

www.jazzinamerica.org
www.jazzreach.org
www.jazzcorner.com
www.jazzreport.com
www.apassion4jazz.net
www.allaboutjazz.com
www.jazzreview

Jazz Magazines Online

www.downbeat.com
www.jazziz.com
www.jazztimes.com

Jazz Presenters and Educational Jazz Links

www.ijae.org
www.jazzatlincolncenter.org
www.kcsm.org

Selected Bibliography

Jazz: A History of America's Music by Geoffrey C. Ward, Ken Burns and Levar Burton, 2000
The Rough Guide to Jazz by Rough Guides (Editor), 2000
Visions of Jazz: The First Century by Gary Giddins, 2000
Miles: The Autobiography of Miles Davis with Quincy Troupe, 1990
Satchmo: The Biography of Louis Armstrong by Gary Giddins, 2001
Celebrating Bird: The Triumph of Charlie Parker by Gary Giddins, 1999

Selected Recordings

Louis Armstrong: *Hot Fives and Sevens*
Duke Ellington: *Blues in Orbit: Such Sweet Thunder*
Billie Holliday: *Lady in Satin*
Charlie Parker: *The Legendary Dial Masters, Vols. I and II*
Art Blakey & The Jazz Messengers: *The Big Beat*
Count Basie: *April in Paris, Count Basie with Frank Sinatra at the Sands*
Thelonious Monk: *At the Five Spot, Misterioso*
Miles Davis: *Milestones, Kind of Blue*
Wynton Marsalis: *Black Codes from the Underground*
John Coltrane: *A Love Supreme, Ballads*

9 Connections to California State Standards

California State Content Standards Music Grades K-12

For the particulars to your grade level please visit

<http://www.cde.ca.gov/be/st/ss/damain.asp>

(the following standards are for 4th grade)

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Apply Vocal and Instrumental Skills

2.1 Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.

2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

Compose, Arrange, and Improvise

2.3 Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

3.1 Explain the relationship between music and events in history.

Diversity of Music

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Music

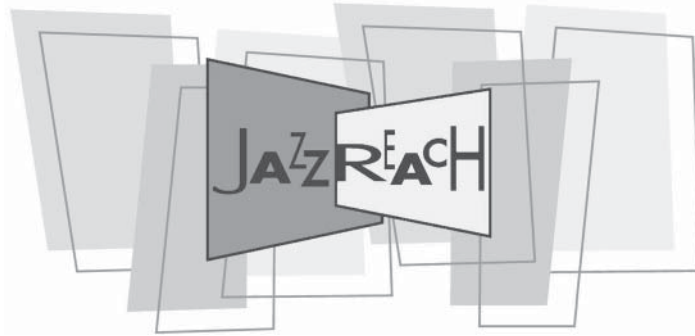
Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Analyze and Critically Assess

4.1 Use specific criteria when judging the relative quality of musical performances.

Derive Meaning

4.2 Describe the characteristics that make a performance a work of art.



This Cal Performances *SchoolTime* Study Guide is based on the *Hangin' with the Giants* Study Guide produced by the Overture Center for the Arts in Madison, Wisconsin.

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