



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

SchoolTime 07/08



Photo by Henry Roxas

Study Guide

JazzReach—*Subway Sounds*

Tuesday, February 5, 2008 at 11:00 a.m.

Zellerbach Hall



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 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. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of 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. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



Cal Performances Education and Community Programs Sponsors

Cal Performances' Education and Community Programs are supported by American Express Company Foundation, California Arts Council, California Mortgage & Realty, Design Community & Environment, Evelyn & Walter Haas, Jr. Fund, Orton Development Inc., Sharon & Barclay Simpson, Pacific National Bank, The Wallace Foundation, Bernard E. & Alba Witkin Charitable Trust, and The Zellerbach Family Foundation.

Welcome

January 10, 2008

Dear Educators and Students,

Welcome to Cal Performance's *SchoolTime*! On **Tuesday, February 5, at 11:00 a.m.** your class will attend the *SchoolTime* performance of JazzReach's ***Subway Songs*** at Zellerbach Hall on the UC Berkeley campus.

Inspired by the energy, diversity, grace and humanity of the millions of New Yorkers who take the subway every day, JazzReach's *Subway Songs* features original, adventurous music performed by one of jazz music's most fast-emerging groups, the Metta Quintet, JazzReach's official resident ensemble. The performance is enhanced by captivating and immersive dual-screen video projections and lighting design.

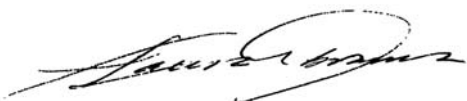
This study guide will prepare your students for their field trip to Zellerbach Hall and give you a framework for how to integrate the performing arts into your curriculum. Also, starting with this study guide we're including a fact sheet on the art form for students (page 23) that you can photocopy and distribute to your class.

Your students can actively participate at the performance by:

- OBSERVING how the musicians perform together, sometimes playing in solos, duets, trios and as an ensemble
- LISTENING to the melodies, harmonies and rhythms of these jazz compositions
- THINKING ABOUT the culture and ideas expressed through jazz music
- REFLECTING on the sounds, sights, and performance skills experienced at the theater

We look forward to seeing you at *SchoolTime*!

Sincerely,

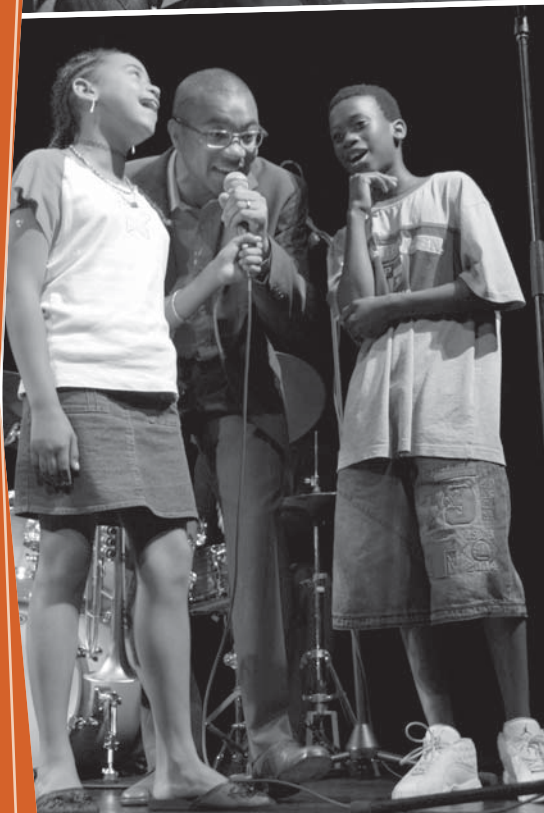


Laura Abrams
Director of Education
& Community Programs



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Education Programs Administrator

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

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2 About the Performance

Subway Songs

At the *SchoolTime* performance on Tuesday, February 5, at 11am, the **Metta Quintet**, JazzReach's resident ensemble will perform ***Subway Songs***, jazz compositions inspired by the New York city subway experience. JazzReach Founder/Executive-Artistic Director (and Metta Quintet drummer) H. Benjamin Schuman describes the project: "On any given weekday, over seven million mostly tolerant and peaceful individuals converge on the New York City Subway with rarely a serious conflict or incident. This perpetual and increasingly vulnerable social improvisation with all its diversity has a unique way of peeling away economic, cultural, ethnic and religious differences and beautifully illuminating the universality of the human condition. This is not so much a project about trains or the physical environment of the subway as much as it's about people, tolerance, coexistence and in part, like the music, a triumph of democratic principles."

The Metta Quintet performs nine original compositions against a backdrop of innovative video and lighting that vividly reflect the cultural dynamism and vibrancy of the New York subway. The compositions are also tied together by sound design; train noises, conductor announcements, a panhandler and other sound effects evoke the tempo and mood of subway travel.

Subway Songs kicks off like most New Yorkers' mornings, with the familiar sound of the alarm clock ringing on *Morning Rush (stand clear of the closing doors)*. The song, composed by Schumann and Mark Gross, is an up-tempo caffeinated piece that illustrates



the manic pace of the morning commute. In between these two pieces, works like Helen Sung's crisp, swinging *Fast Forward* and Marcus Strickland's mysterious *Ephemeral Muse* keep the musical journey exciting. Myron Walden's shadowy *Underground*, Jimmy Greene's thoughtful *Underground Messenger* and Jon Cowherd's episodic *Subway Suite* continue the musical journey. The show closes with *Evening Rush*, a funky reprise of the opening piece, marking the end of another busy day in the city as passengers journey homeward.

Schumann notes that although the project was inspired by the New York City subway, the performances are also dedicated to all those who perished in the London subway bombings of July 2005. "What fascinates me" Schumann says, "is how distance and alienation seem to foster and propagate false preconceptions, paranoia, fear and hate, whereas in an often packed and richly diverse environment like the New York City subway, people have the capacity (for the most part) to respect one another and peacefully coexist."

3 About the Artists

JazzReach and the Metta Quintet

About JazzReach

Established by musician, H. Benjamin Schuman in 1994, JazzReach is a nationally recognized, New York City-based not-for-profit organization dedicated to the promotion, creation, teaching and performance of jazz music. Through captivating live multimedia educational programs for young audiences, dynamic main-stage concerts for all audiences and informative clinics, workshops and master-classes for student musicians, JazzReach is ardently committed to fostering a greater awareness, appreciation and understanding of this vital American art form.

JazzReach was founded on the belief that an appreciation of jazz music, as both a dynamic musical form and a unifying cultural movement, can provide people of all ages with a sophisticated understanding of our national character. Because jazz uniquely translates the ever-evolving American experience into rhythm and tune, dialogue on the many facets of this musical tradition offers a particularly versatile educational opportunity for the exploration of artistic innovation and collaboration, as well as issues of ethnic, religious and economic difference.

Since the premiere of its debut program in 1997, JazzReach has established itself as one of America's leading arts organizations dedicated to jazz. JazzReach's programs have served over 100,000 young people nationwide at many of the nation's premiere performing arts venues and have received unanimous praise from arts professionals, students, teachers and parents alike.



About the Metta Quintet

All of JazzReach's artistic programming is carried out exclusively by the organization's official resident ensemble, Metta Quintet. In addition to fulfilling the organization's endeavors in arts education, Metta Quintet is dedicated to commissioning, recording and performing all new works. Comprised of some of today's up and coming jazz artists, Metta Quintet challenges convention and explores exciting new artistic territory while maintaining a steadfast commitment to arts education, fostering new audiences and nurturing young talent.

In 2002, the ensemble released its critically acclaimed debut CD, *Going to Meet the Man*. In 2006, the quintet released the equally praised *Subway Songs*, which features eight newly-commissioned works of music inspired by the remarkable social dynamism of the New York City subway experience. Composers include Jimmy Greene, Jon Cowherd, Myron Walden and Metta Quintet's own Helen Sung, H. Benjamin Schuman and Marcus Strickland. A portion of proceeds from the sale of all Metta Quintet recordings directly benefits JazzReach's endeavors in arts education.

Metta Quintet Ensemble Members

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



Born in Lansing, Michigan, Schuman began playing drums at the age of thirteen while growing up in Tucson, Arizona. Upon receiving his Bachelor's degree in Professional Music from Berklee in 1990, Schuman

moved to New York City where he played with such luminaries as Junior Cook, Cecil Payne, John Ore and Big John Patton along with contemporaries, Benny Green, Cyrus Chestnut, Eric Reed, Wynton Marsalis, Brad Mehldau, Larry Goldings, Antonio Hart, Vincent Herring, Don Braden, Stefon Harris, Mark Turner, Kurt Rosenwinkel and Joshua Redman. In 1994, with proceeds from the reluctant sale of an inherited Steinway grand piano, H. Benjamin founded JazzReach Performing Arts & Education Association, a 501(c)(3) not-for-profit organization dedicated to enriching the lives of young people through the presentation of unique multimedia educational programs.

HELEN SUNG, Piano



Hailing from Houston, Texas, Sung began her musical studies in classical piano and violin at age 5. Discovering jazz while in college, she went on to attend the Thelonious Monk Institute of Jazz Performance at New

England Conservatory, a groundbreaking program that gives students the opportunity to study with jazz greats. Helen presently lives in New York City. She has worked and recorded with such luminaries as Slide Hampton, Steve Turre, Benny Golson, Buster Williams, and legendary composer and saxophonist Wayne Shorter. She has also played and toured with Steve Wilson, Antonio Hart, Lonnie Plaxico, Diva, The Mingus Big

Band, Clark Terry's "Young Titans of Jazz" Big Band, Greg Tardy and T.S. Monk. Helen is also an active bandleader— her debut CD entitled *PUSH* was recently released by Fresh Sound Records, and her groups are regularly showcased at New York jazz venues including the Blue Note Jazz Club. Helen also stays involved in educational endeavors, performing with JazzReach and the Newark Boys Chorus.



MARCUS STRICKLAND, Tenor Saxophone

A Miami native, Marcus Strickland graduated from the New World High School of the Arts in Miami. 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. 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. 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 The Marcus Strickland Quartet.



MARK GROSS, Alto Saxophone

Mark Gross began playing saxophone as a young boy growing up in Baltimore, Maryland where his parents' home often resounded with the soulful sound of gospel music. He attended the Baltimore High

School for The Arts, and then graduated from Berklee with a Bachelor of Arts Degree in Music Performance. Not long after graduation, Mark worked for Lionel Hampton; performed in the hit Broadway musical, *Five Guys Named Moe*, based on the music of Louis Jordan; and Sandra Reaves' one-woman show, *The Great Ladies of Jazz & Blues*. Since 1993, Mark toured regularly with The Duke Ellington Orchestra in addition to short stints with the bands of Nat Adderly, Mulgrew Miller, Jack McDuff, Phillip Harper, Joe Chambers, The Spirit of Life Ensemble and Delfeayo Marsalis, with whom Mark has recorded and toured Japan. Mark has recorded and toured with the Grammy Award winning Dave Holland Big Band. Mark's first recording as a leader, *Preach Daddy*, was released in 1997. He can also be heard on the recording projects of Ted Curson, Shingo Okudaira and Antonio Hart. In 2000, Mark released his second CD *The Riddle of The Sphinx*.



JOSHUA GINSBURG, Bass

Josh Ginsburg resides in Brooklyn, NY and has performed with Eddie Henderson, Doug Rainey, Bobby Watson, Mark Turner, Winard Harper, Sam Yahel, among others. In April 2000, Josh participated in The Kennedy Center's annual Jazz Ahead program and in The Thelonious Monk Institute's Jazz Colony in conjunction with The Aspen Jazz Festival. Josh toured Japan with the John Regen Trio where he performed nightly at the Blue Note - Fukuoka. He has also toured Denmark and Sweden with the John Ellis Quartet. Other recordings include Andrew Adair's States and Metta Quintet's *Going To Meet The Man*. Josh was born in 1976 in Baltimore, MD. He studied under Jackie McClean and Nat Reeves as a scholarship student at The Hart School of Music in Hartford, CT and with Buster Williams, Reggie Workman, Joe Chambers, Charles Tolliver, Billy Harper, Peter Washington, John Webber and Hal Galper at The New School/Mannes Jazz & Contemporary Music Program in NYC. Josh received his Bachelor's Degree in Performing Arts from The New School in New York City.

4 About the Art Form

Jazz

Guiding Questions:

- ♦ How did jazz begin? How has jazz evolved?
- ♦ What are some unique characteristics of jazz?
- ♦ What influence did jazz have on views towards race?

A Brief Overview of Jazz

Written by Beth Recette and Ted Petith

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.



Jimmy Smith



John Coltrane



Dixieland Jazz Band



Billie Holiday



Woody Herman Band



Cab Calloway

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.

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



Dave Brubeck



Ella Fitzgerald



Louis Armstrong



Thelonious Monk

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 Big Band members were talented improvisers who wanted more solo performance time to showcase their musical skills and creativity. This 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. 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 music 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.” Music in this style was 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 forms of jazz have particular rhythms and melodies associated with them, but they all share a common emphasis on creating with improvisational ideas.

The magnificence of jazz music is due to a rich blending of different cultural influences. In the very beginning of jazz the musicians were 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 integrated! Jazz introduced white people to the beauty of African culture. 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 continue to help bridge cultural divides. Musicians from very different cultures still come together and form 'hybrid' (or blended) bands and music styles. They learn from each other, build lasting friendships and produce great sounding music.

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.

Women in Jazz

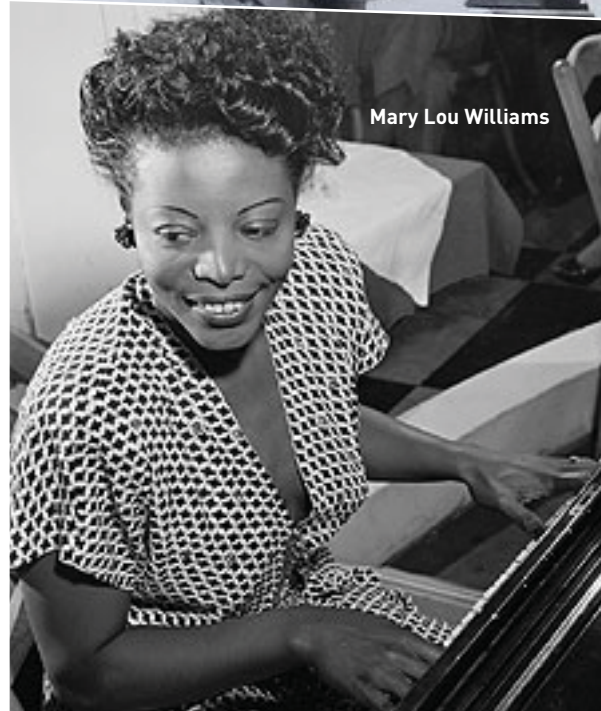
With the exception of performers like jazz singers Billie Holiday, Sarah Vaughan and Bessie Smith, most of the famous names in jazz are men. Why don't women play a larger role in jazz history? The answer has nothing to do with a difference in talent, but with society's biased expectations and attitudes regarding appropriate gender roles. In the already competitive field of jazz musicianship, women who showed up at auditions or jam sessions were often greeted with skepticism, or not taken seriously as skilled musicians. Women had more success as jazz vocalists or pianists (like Mary Lou Williams who also

composed and arranged works), since it was traditionally accepted for women to sing or play the piano.

However, just as women were an important part of the spiritual, gospel and blues music that preceded jazz, they also made their mark in shaping jazz's history. In the early 1900s, many female pianists



Lil' Hardin



Mary Lou Williams

and composers participated in the ragtime craze. Women pianists along with brass, reeds and rhythm players, also worked—often in family bands—in circuses, carnivals and tent shows.

In the 1920s, women continued to find more success as jazz vocalists or pianists. African American female vocalists collaborated with primarily male jazz instrumentalists to record “classic blues,” and female pianists played at several jazz clubs. Celebrated pianist Lil’ Hardin came out of the Chicago jazz scene and worked with artists like the great cornet player Joe “King” Oliver in addition to leading her own bands.

During the Big Band Era of the 1930s and 1940s, recognition of women instrumentalists grew and all-female big bands like the Harlem Playgirls began touring the popular jazz entertainment circuits. It was during this time that Mary Lou Williams, considered by many to be the most influential female jazz musician, began working with jazz legends such as Dizzy Gillespie and Thelonious Monk as a musician, composer and arranger. Eventually, Williams formed her own groups and worked as a solo artist into the 1970s.

Gender roles began to shift during World War II as big bands started hiring women to replace the male musicians they’d lost to the draft. All-women bands became the norm, performing in major ballrooms and theaters, and for the soldiers. When the war ended and Rosie the Riveters were channeled into “pink collar” jobs, female jazz musicians similarly moved into musical fields traditionally considered “appropriate” for women, such as music education or accompaniment.



With the emergence of television in the 1950s, many white, female musicians found positions in the bands on television shows. Ironically, while television gave female performers more exposure than ever, it also buttonholed women into stereotypical, “feminine” roles. Also at this time, jazz was gaining recognition from an international audience and around the world musicians like pianist Toshiko Akiyoshi from Japan emerged.

The women’s liberation movement in the 1960s and 1970s changed the status of women in society, history, and popular culture. As this change widened opportunities for women, their roles in the field of jazz became more significant and diversified. Today, women continue to grow as a powerful presence in jazz as instrumentalists, composers and vocalists.

Jazz Rhythm

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.

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.



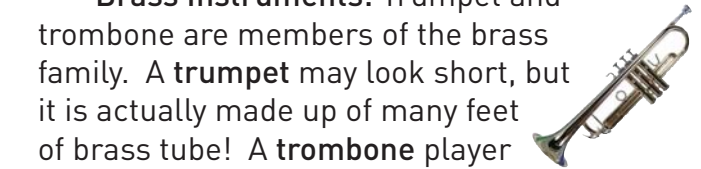
Piano (includes electronic keyboard): The piano is a member of the percussion family. Inside a piano are many wire strings. The **piano** is a percussion instrument because notes are made when the felt hammers hit the piano strings. The piano can play groups of notes called chords. These chords blend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



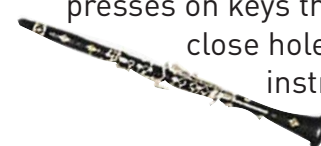
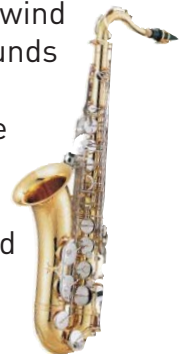
Guitar: Another member of the string family, the guitar also plays chords and is featured in some jazz groups. Sometimes the guitar is the only chord-making member of the group.



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.



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.



Jazz Timeline



Africans are brought to America and forced into slavery. Their musical traditions, including percussion and call-and-response, influence American music and become the roots of spirituals and eventually, blues and jazz.

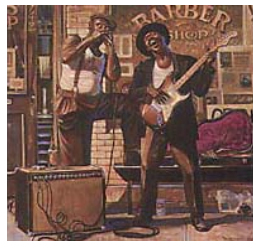
Immigrants from Europe flock to America bringing musical traditions like Irish jigs, French quadrilles, Spanish flamenco, German waltzes and more. In the late 1800's African American composer Scott Joplin helps inspire the popularity of "ragtime"; music which combines European compositional styles with rhythmic and melodic music from the African American community.



New Orleans, a prosperous American port city, attracts settlers from different countries and cultures. The multicultural atmosphere mingles European musical styles with the blues, ragtime, marching band music and other elements. Inspired by this musical blend, African American musicians create a new style of music known as jazz.



African Americans migrate in large numbers to northern cities like Chicago and New York spreading the popularity of jazz and the blues. The jazz craze grows as a new generation embraces the high-spirited music as part of their rebellion against tradition. During the economic growth of the 20s, radios and record players are widely available in stores for the first time, exposing jazz to more people.



1920s

1930s

1940s

1950s

1960s

1960s

and on



The Great Depression plunges the nation into poverty. As many people can't afford to buy records or go to clubs, the radio becomes the center of entertainment. The lively, infectious dance music of "Big band swing," provides a welcome escape from the hardships of the Depression, becoming the most popular music of the 1930's and 1940's.

Television becomes America's main source of entertainment causing dance halls featuring jazz to close nationwide. As the big jazz bands dissolve, jazz quintets and quartets emerge. Elvis Presley and other performers introduce a new style of popular music – rock n' roll. Despite this new competition and shrinking audiences, jazz musicians



continue to explore their art form, producing complex and powerful music and taking jazz in new directions. For example, Latin and Afro-Cuban jazz – jazz with a Latin rhythm and sound – comes to the fore at this time.



From 1939-1945, many jazz musicians are drafted to fight in World War II, making it difficult to sustain the large dance bands of earlier. Smaller jazz groups begin playing a new style of jazz. Called "bebop," it is characterized by fast tempos, intricate melodies and complex harmonies. African American jazz bands continue to face racial discrimination by the record industry, clubs and audiences.



African Americans conduct non-violent protests against segregation, sparking the civil rights movement which impacts almost every aspect of American life, including jazz. African American jazz artists had long resented the white owned record companies and clubs that controlled their income and to some degree their art. Artists now begin to be more vocal about their desire to break away from these establishments and control their own music.

In the 1960s musical artists begin blending jazz with different musical genres. Musicians like Miles Davis mix with rock and funk, creating "fusion." Breaking away from traditional jazz structures and rhythms, musicians also explore a free-form jazz, called "free jazz." In 1987, Jazz's great influence and prominence in the international music scene prompted Congress to declare it a National Treasure. Congress confirms jazz "as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated."



5 About the Subway

Guiding Questions:

- ♦ What are subways and how do they function?
- ♦ What benefits are associated with subways?
- ♦ What characteristics make New York City's subway system special?

The subway is an underground railway system used to transport large numbers of passengers within cities and their outlying areas. Subway systems are usually built under city streets, but sometimes pass under rivers and have sections that run above ground.

The first subway system, the Metropolitan Railway, was built in London and opened on January 10, 1863. This initial subway system was created by “cut-and-cover” methods – by making trenches along the streets, giving them brick sides, providing girders or a brick arch for the roof, and then restoring the roadway on top. The first trains used were steam locomotives that burned coal to operate. Despite the fumes from the coal, the line was an immediate success carrying 9,500,000 passengers in its first year. In 1890, a “tube” line was completed in London. To create the “tube” line routes, tunnels were driven underground at levels deep enough so that the subway would avoid disruption to street traffic or interference with building foundations or public-utility works. Instead of running on coal, these “tube” trains moved via electric traction.

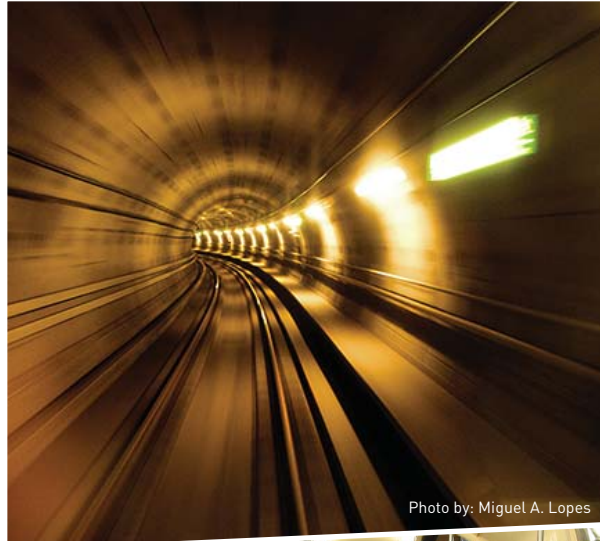


Photo by: Miguel A. Lopes

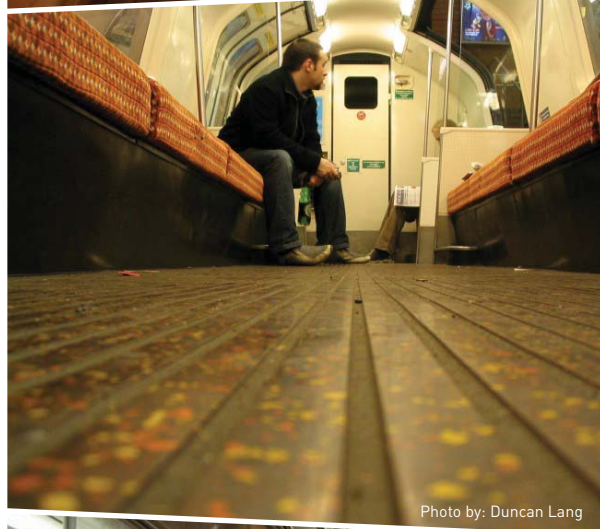


Photo by: Duncan Lang



Photo by: Chung Chu



Other cities soon followed London's lead. In Budapest, Hungary, a 2.5 mile electric subway was opened in 1896, and in Paris, France, the Métro (Chemin de Fer Métropolitain de Paris) opened the first 6.25 miles of the system's route in 1900. In the United States, Boston constructed a 1.5 mile subway line between 1895 and 1897. Although they used trolley streetcars or tramcars at first, they later switched to conventional subway trains.

New York's subway system, which eventually became the largest subway system in the world, opened on October 27, 1904. Philadelphia launched its system in 1907, Chicago's subway line began running in 1943. In other parts of the world, Buenos Aires, Argentina, opened its subway in 1913, Moscow constructed its original system in the 1930's, and the first passengers embarked on Toronto, Canada's subway in 1954. Mexico City completed a combined

underground and surface metro system in 1969, and Japan came to open several subways in major cities: Tokyo (1927), Kyoto (1931), Osaka (1933) and Nagoya (1957).

Eventually automatic trains, designed, built and operated using aerospace and computer technology, were developed in metropolitan areas. This includes the San Francisco Bay Area's BART (Bay Area Rapid Transit), the first rapid-transit system designed for completely automatic operation. BART's trains are operated by remote control, requiring only one crewman per train to stand by in case of computer failure.

Unlike the steam-powered trains of London's first subway, today's subway trains are air-conditioned and made from lightweight aluminum. In addition, the track construction and car-support systems have been refined over the years to provide smoother, faster and safer rides for passengers.

New York City's Subway Facts

The Metropolitan Transportation Authority (also known as MTA New York City Transit), is one of the most extensive public transportation systems in the world. Its subway system:

- Has 468 passenger stations and over 840 miles of track (Laid end to end, the tracks would stretch from New York City to Chicago.)
- Is open 24 hours a day, 365 days a year.
- Uses roughly 6,200 subway cars (the largest subway car fleet in the world.)
- Has a ridership of over 4.9 million daily, and more than 1.5 billion annually.
- Has 26 subway routes that are interconnected, serving the boroughs of Manhattan, Queens, Brooklyn, the Bronx and Staten Island.
- In 2006, took 2,680,573 train trips; its fleet traveling 353,728,000 miles.
- Uses enough power annually to light the city of Buffalo for a year. The alternating current (AC) operates signals, station and tunnel lighting, ventilation and miscellaneous line equipment, the direct current operates trains and auxiliary equipment, such as water pumps and emergency lighting.
- Has a distance between rails that is 4 feet, 8.5 inches, the same as that of major American railroads.
- Has subway stations with three distinct design styles because three different companies built them – the Interborough Rapid Transit Company (IRT), the Brooklyn-Manhattan Transit Corporation (BMT), and the city-owned Independent Rapid Transit Railroad (IND).



- Has the highest elevated station – Smith-9 Sts in Brooklyn, 88 feet above street level, and the lowest underground station – 191 St in Manhattan, 180 feet below street level.
- Has the longest ride with no change of trains – the A train from 207th Street in Manhattan to Far Rockaway in Queens (more than 31 miles).
- Has commissioned and installed artwork in dozens of stations since 1985, including sculpture, mosaics, murals and photographs. Commissioned posters, some with poetry. Displays are in many of the trains.
- Has offered the MUNY (Music Under New York) program since 1985, bringing classical violinists, Cajun cellists, jazz ensembles, bluesmen, Latin guitarists, and opera and folk singers among others to subway stations all around New York City. At present, more than 100 soloists and groups participate in MUNY providing over 150 weekly performances at 25 locations throughout the transit system.

6 Learning Activities

Music (Grade K-5)

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.

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

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.

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.)

Science & History (Grades 3-8)

Energy and the Environment (adapted from <http://www.transitmuseumeducation.org>)

All forms of transportation need a source of energy and they all produce waste products. Create a chart that lists various types of transportation (omnibus, horsecar, cable car, trolley, elevated train, bus, subway), the form of energy each uses and the waste produced. What do students think is the environmental impact of each?

Science (Grades 3-8)

Lay of the Land (adapted from <http://www.transitmuseumeducation.org>)

Look at a topographical map of Manhattan. What do students notice about the lay of the land? To keep the subway level and safe, engineers had to plan for subway construction through various terrain. Core sampling was used to help engineers determine what kinds of tools and explosives would be needed in certain areas. Give students an opportunity to explore the process of core sampling. Fill a plastic box with various layers of earth (clay, gravel, coarse sand, and soil – you may want to vary the depth of the layers or leave some layers out in sections). Give students clear, plastic tubes (plexi tubes) to take core samples. Discuss what can be learned from the samples and how this information was useful to engineers mapping out subway routes.

History (Grades 6-12)

Public Transportation in New York City

(adapted from <http://www.transitmuseumeducation.org>)

Divide students into small groups and give each group a photograph showing a mode of transportation in New York City's transit history (omnibus, elevated train, trolley, commuter train, etc.). Have each group research and present information on the mode of transportation and the time period during which it was used. Groups should consider:

- how, when, and where their particular mode of transportation operated
- changes (if any) to the actual vehicles over time
- number of passengers served by the mode of transport
- fare
- how the mode of transport affected the physical nature of New York City

Groups should also incorporate aspects from the time period during which the mode of transport was used, such as the population of New York City, political happenings, as well as any significant events of the time. Information can be presented on posters, which can be added to your classroom display on public transportation, or students can create digital presentations to share with the rest of the class.

Jazz Improvisation

In a jazz group, improvisation is like a conversation; the musician who is improvising listens to the other members of the group and responds to them, using musical phrases. Sometimes it is like call and response, with the group asking a question musically and the improvising musician answering them. Like a story, a good improvisation has a beginning, a middle and an ending.

Visual Arts and Music (Grades K-6)

Visual Improvisation to Music

Many visual artists use improvisation when creating their artwork. For example, painter Romare Bearden considered himself an improviser, creating rhythms and melodies on the canvas that felt spontaneous.

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?

Literacy, Music & Theater Arts (Grades 1-5)

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?

Resources

JazzReach

www.jazzreach.org

Video & Audio clips on the web

- http://youtube.com/watch?v=8j_TDoOPnIA&feature=related
- <http://youtube.com/watch?v=U4FAKRpUCYY&feature=related>
- <http://youtube.com/watch?v=OKKzoD4kH74&feature=related>
- <http://youtube.com/watch?v=gLHCR00Tqhs&feature=related>
- http://www.jazzinamerica.org/l_audio.asp

More on Jazz

www.jazzinamerica.org/jrl.asp
www.pbs.org/jazz/
www.pbskids.org/jazz/
www.jazzcorner.com
www.jazzreport.com
www.apassion4jazz.net
www.jazzreview
www.allaboutjazz.com
www.neajazzintheschools.org/program/overview.php?uv=s

Jazz Literature

Jazz: A History of America's Music
by Geoffrey C. Ward
Jazz Improv: How to Play It and Teach It
by Jimmy Amadie
The Rough Guide to Jazz
by Rough Guides
Visions of Jazz: The First Century
by Gary Giddins

Jazz Magazines Online

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

Music Recommendations

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*
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*
Duke Ellington: *Three Suites*

Subways and Public Transportation

www.transitmuseumeducation.org/
www.nycsubway.org/
www.nycrail.com/
en.wikipedia.org/wiki/New_York_Subway
www.subwaywebnews.com/history.htm
www.timeforkids.com search "subway"
en.wikipedia.org/wiki/Public_transport
www.rapidtransit.com/
www.cablecarmuseum.org/
www.ltmuseum.co.uk/
mta.info/index.html
www.bart.gov

Local Venues featuring Jazz

- Yoshi's Jazz Club, Oakland & San Francisco
www.yoshis.com
- Sweetwater Saloon, Mill Valley
<http://www.sweetwatersaloon.com/>
- Cal Performances, Berkeley
www.calperformances.org
- Heart and Soul
1695 Polk Street, San Francisco
- The Jazzschool, Berkeley
www.jazzschool.com/
- Anna's Jazz Island, Berkeley
www.annasjazzisland.com/

7 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 – grouping notes and other musical pieces to create a work; 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.”

counterpoint – the technique of combining two or more melodies together so they create a harmony, or pleasant combination of tones, while still keeping their individuality

dynamics – how loud or soft the volume is for 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 – making something up on the spot. Lots of performing and visual artists use improvisation when creating their work.

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.

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.

pizzicato – a playing technique that involves plucking the strings of an instrument.

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; music that drags out and rearranges certain notes to make it livelier; 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.

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.

tempo – the rate at which the music is played.

syncopation – a shifting of accents and stress from what are normally strong beats to weak beats. Lots of dance music is syncopated as the way syncopated rhythms play against each other makes people want to move.

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 and release. So do things in nature, like the cycles of the ocean waves.

upbeat – an unaccented beat that comes immediately before the first beat of a measure.



8 California State Standards

Music Grades K-12

1.0 Artistic Perception

Processing, analyzing, and responding to sensory information through the language and skills unique to music

Students listen to, analyze, and describe music and other aural information, using the terminology of music.

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.

3.0 Historical and Cultural Context

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 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

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 response.

History-Social Science Content Standards

3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context.

8.12 Students analyze the transformation of the American economy and the changing social and political conditions in the United States in response to the Industrial Revolution.

Science Content Standards

Grade 6 Resources

Sources of energy and materials differ in amounts, distribution, usefulness and the time required for their formation.

Notes on Jazz

What is Jazz?

Jazz is a kind of music that came out of several African American musical traditions, particularly the blues and ragtime.

The Blues

The blues grew out of African American spirituals and work songs after the Civil War. Like spirituals, the blues began as vocal music that used African musical styles, such as call and response. As the music became more popular, musicians began playing blues songs on instruments. To have “the blues” meant to feel depressed or sad, and blues songs typically focused on personal struggles like being heart-broken, poor, or treated unfairly.

Ragtime

Ragtime was the earliest form of jazz. A type of music that used syncopation and improvisation, ragtime was performed at entertainment venues and social events. While piano ragtime is more well-known, ragtime was also played on banjos, fiddles, harmonicas, drums, trumpets, and whatever other instruments were available.

Different Kinds of Jazz

Throughout the 20th century, various types of jazz emerged and rose to popularity.

Swing was the main form of jazz in the 1930s and 1940s. A style of dance music played by big and small bands, swing music featured a strong rhythm section with a medium to fast tempo.

Bebop, a jazz style of the 1940s, focused on long melodic lines and expressive harmonic patterns that often ended on an accented upbeat.

In cool jazz, musicians of the late 1940s and early 1950s tried to reorder



Art by: Steven Johnson



Art by: Kolongi

the basic elements of jazz. They composed smoother, softer melodies and more subtle rhythms and used combinations of musical instruments that weren't often used in previous jazz ensembles.

By the 1960s and 1970s, many different kinds of jazz were evolving. For example, progressive jazz took bebop and cool jazz techniques to a new level, and funky jazz updated blues and gospel-oriented music with a shot of funk's strong, rhythmic groove. Abstract jazz allowed musicians to be more explorative and improvisational, and jazz rock mixed elements of rock and jazz, often using electronic instruments.

In the 1980s, the softer-sounding mainstream jazz became popular. Today, interest is still growing in jazz, and ensembles like JazzReach's Metta Quintet keep the jazz beat going with music that looks back to jazz masters like Duke Ellington, Thelonious Monk and Charles Mingus while creating pieces that are fresh and original.

The Building Blocks of Music

Adapted from Kennedy Center's Cuesheet, "What is Jazz?"

The three most important elements in music are:

- ◆ Melody
- ◆ Harmony
- ◆ Rhythm

When you listen carefully to music, you can hear the tune or melody, the notes that provide counterpoint to the tune, called harmony, and you can feel the beat of the music, also known as rhythm.

Musical styles are defined by how these three important elements are used. These elements also provide a framework for musicians to know in what ways they can create and play music together.

How do you hear these three important "building blocks" in a jazz performance?

When a jazz ensemble performs, the rhythm is usually played by the drums. The string bass or bass guitar helps the drummer "keep time," and also plays the low notes that sound good with the melody and harmony.

The piano and the guitar play the harmony or chord progressions. These are other notes that sound good with the melody. When these "harmony" notes are played together they are called chords, when they are played separately they are called arpeggios, or broken chords. The piano and the guitar are sometimes used to play the rhythm when there is no bass or drums.

The melody may be played by any instrument. It may also be sung. In large groups, the melody is frequently played by instruments like the trumpet, trombone, saxophone, clarinet, flute or violin.

Listening to the Music

Listening is essential to the process of creating and appreciating all types of music. On one level, "listening" seems simple, we just have to notice and pay attention to what we are hearing. But it's not always easy – it takes focus and concentration.

Here are some tips to help you actively listen:

- ◆ Notice the different sound qualities of the instruments. Find the pulse and notice other rhythms.
- ◆ Identify layers in a piece – listen for the main melody, pulse and basic musical ideas that are used throughout the piece.
- ◆ Listen carefully when you watch the Metta Quintet perform *Subway Songs*. Using some of the questions below, discuss your observations in class. There are often different ways to interpret a piece of music so you may have a variety of thoughts.
- ◆ Do you hear a melody in the music? Does it change?
- ◆ Can you identify who is playing the melody, the harmony, and the rhythm? Do they ever switch roles with each other?
- ◆ Listen for the mood of the pieces played. How does the piece make you feel? Are the musicians trying to express something funny, sad, tender or fierce?
- ◆ What do you think the message of the piece is? Who are they telling it to?
- ◆ Can you recognize any improvised sections? What instruments do you hear playing a solo?
- ◆ Notice the dynamics of the piece. Does it move from loud to soft or calm to energized?



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