



Jazzmeia Horn

Streaming April 28 – May 5

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How to use this Engagement Guide

If you have photos or lesson plans to share, please let us know! Use #JazzmeiaHorn@cal

This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)

Investigating: Questioning, exploring and challenging.

Imagining: Opening the door to what's possible, and even to what seems impossible.

Creating: Making artistic choices with a work of art in mind.

Connecting: Reflecting on both process and product and making connections to other aspects of life and study.

This Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show. You'll be able to link to specific subjects that you or your students may want more information about. We've included a pre-performance engagement activity and a post-performance activity for artistic practice and reflection. By no means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

Arts Engagement: More than learning basic information about a performance, we think real arts engagement starts with having the skills and knowledge you need to connect meaningfully with works of art. Through these guides, we aim to give you and your students a glimpse into the artistic process, and the opportunity to work on the same kinds of challenges the artists strive to solve creatively. We hope the next time you see a performance you'll use the insights you gained exploring the artist's process to connect with a work of art, and thus deepen your experience as an audience member.

Students audiences engaged in the arts come to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

Enjoy the show!

About Jazzmeia Horn

Blessed with a name perfect for her chosen path – it was the singer's jazz-loving, piano-playing grandmother who picked it – Jazzmeia Horn was born in Dallas in 1991; grew up in a tightly knit, church-going family filled with musical talent; and began singing as a toddler. She attended Booker T. Washington High School for the Performing and Visual



Arts, and later the New School in New York City. Horn's education included steering herself to the mentors who would guide her passion for jazz – artists like Bobby McFerrin, Abbey Lincoln, and Betty Carter. Winner of the 2013 Sarah Vaughan International Jazz Competition and the 2015 Thelonious Monk Institute International Jazz Competition, Horn soon signed with Concord Records, releasing her debut album, the Grammy-nominated *A Social Call*, to great critical acclaim.

In the four years since releasing that album, Horn has been busy on the road, honing her vocal skills to a finely tuned level, writing songs of personal relevance and social message, and perfecting a fearless approach to improvisation and performance. This drive and development has brought her a second Grammy nomination, for *Love and Liberation* – an album filled with songs of daring musicality, emotional power, and messages of immediate relevancy.

Jazzmeia chose the title because, "'Love and liberation' is a concept and mantra that I use consistently in my everyday life. For me, the two go hand in hand and they both describe where I am in my life and career right now. An act of love is an act of liberation, and choosing to liberate – oneself or another – is an act of love."

Jazzmeia Horn Concert Performers:

- Jazzmeia Horn, *vocals*
- Keith Brown, *piano*
- Eric Wheeler, *string bass*
- Anwar Marshall, *drums*

Song List:

- 1) *Free Your Mind*, by Jazzmeia Horn
- 2) *East of the Sun (and West of the Moon)*, by Brooks Bowman
- 3) *Where We Are* by Jazzmeia Horn
- 4) *When I Say* by Jazzmeia Horn
- 5) *Let Us*, by Jazzmeia Horn
- 6) *Strive (To Be)*, by Jazzmeia Horn
- 7) *Legs and Arms*, by Jazzmeia Horn
- 8) *Searchin'*, by Jazzmeia Horn
- 9) *Green Eyes*, by Erica Wright, Victor E. Cooke, and James Jason Poyser
- 10) *Have You Met Miss Jones*, by Richard Rodgers and Lorenz Hart

Illuminating the Art: Layered Listening



Listen for the loudest and softest and find the layers of sounds.

Listen for silence - listen for the spaces between sounds.

Listen for patterns of tension and release in music.

Listen for emotion: tragedy, sadness, gloom, jubilation.

- From *How to Think Like Leonardo DaVinci* by Brian Gelb

Image Credit: Vanessa Brantley Newton

We don't just listen to music, we watch it. Our heartbeat sometimes pounds with its rhythms, our energy matches the movement of the music. It is a layered experience, using different senses. Listening to music isn't a single-step process. If you focus your eyes and ears on the different instruments, the melodies, dynamics (loud/soft), tempo (slow/fast), texture (thick or thin layers of music), rhythms, harmonies, and more, you'll be engaging in layered listening and hear things in the music that may surprise and delight you.

What do we mean by "layered listening" when we talk about listening to music?

Hearing music invites us to respond on many levels: our bodies may move with energy, or our moods and emotions may respond, or we imagine different scenes and ideas in our minds while we listen. This kind of listening is usually casual and happens in a moment, passing by a moment later and maybe leaving a light echo of something felt, something experienced that comes back to us after time has passed. "Layered listening" is a way of paying attention to all the ways the artists are playing the music, as individuals, in groups, as an entire ensemble, and inviting ourselves INTO the music in a different way.

We talk about "paying attention" deliberately, because paying attention is like paying money for something we value. If we pay with our attention, we earn something back: a listening experience that opens up a new way of finding something valuable in music. This deeper paying attention – what we are calling "layered listening" – rewards the listener in surprising ways. While sometimes the music will still wash over us and slide away, layered listening can help keep us tuned into the choices and intentions of the artists in a way that allows us to find something new and powerful in the music. We get into the artistic process and appreciate what the artists are doing in a new way. We have a chance to find something new and different that can change the way we think about music and ourselves.

It takes practice to pay attention to each of the layers you can hear in a piece of jazz performance, and a little practice as well to give your listening a softer focus to hear all of the layers together. You can sharpen your hearing to listen for individual instruments, melodies, harmonies, rhythms, musical texture, improvisation, performance energy, etc. as separate parts, or soften your listening to hear all of it working together. When you can do both together you discover a richness and complexity that isn't obvious through casual hearing.

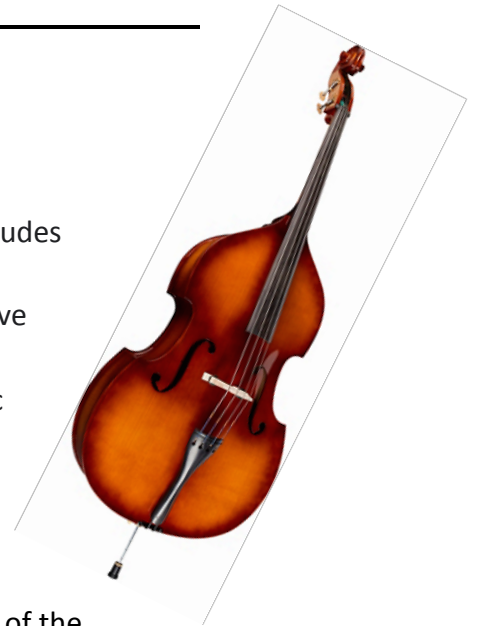
By this time, you might be thinking, “How can I listen to all those things at the same time?” It’s easy to hear them - it’s harder to focus your listening (and your eyes, and your energy) in such a way that all those layers come through to you. This is what the jazz musicians do for every single performance of every song - listening both to their own instruments and to all the layers in the music that everyone is playing. They have to pass the listening energy around the stage and they have to be ready to receive energy from the other musicians and from the audience.

Layered listening takes practice and skill. It’s part of every musician’s artistic toolbox. And we as audience can use this skill to get more out of every music experience, including Jazzmeia Horn’s performance.

About the Instruments

Acoustic Bass (Double Bass or Upright Bass)

The bass is the largest instrument of the string family, which also includes the violin and guitar. Notes are produced when the strings vibrate. It plays the lowest notes of any instrument in the string family, an octave lower than the cello. In jazz, 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 styles.



Piano (includes electric keyboard)

A stringed keyboard instrument and a member of the percussion family, inside the piano are many wire strings. Musical notes are made when the felt hammers attached to the keys hit these piano strings, which is why it is considered a percussion instrument. There are 88 keys on a modern piano, and each one is a different note. The piano can play groups of notes called chords, these blend with the low notes played by the bass and the steady rhythms made by the drums to produce the rhythm section sound. Originally called pianoforte, because it could play both soft (piano in Italian) and loud (forte.)



Percussion (Drums, tambourines, wood blocks, triangles, and other instruments.)

Percussion means “to hit things together”, even your hands become a percussion instrument when you clap. A **drum** is a percussion instrument consisting of a hollow cylinder with a skin stretched tightly over one or both ends. The skin is hit with drumsticks or with the hands. The grouping of drums and cymbals used in a jazz group are called a trap set or “kit”. Drums help keep the tempo (the rate or speed of a musical piece) steady.





Fundamentals of Jazz

Melody is the part of the song that you hum along to. It is a succession of notes that form a complete musical statement.

Harmony is the foundation of the melody. In contrast to the melody, which is usually played one note at a time, the harmonies of a song consist of several notes (called chords) played simultaneously. Played in time (according to the prescribed rhythmic meter), these harmonies provide musicians with a road map for improvisation.

The harmonies of a piece of music help to create the mood. When you describe a song as dark and mysterious, or bright and happy you are often responding to the harmonies. In a typical jazz band, the harmonies are played by the piano or guitar, and bass. In a large ensemble or big band the harmonies are also played by orchestrated horns.

Rhythm is one of the identifying characteristics of jazz. In jazz, a rhythm grows out of a simple, steady beat like that of a heartbeat. This pulse creates the foundation for the music, often remains constant and is usually maintained by the bass and drums, which “keep time” for the rest of the band. Sometimes a pulse is very slow (like in a ballad) and sometimes it is very fast (like in a bebop tune.) No matter the speed (or tempo) this pulse helps to anchor the music and provides a basic contrast for other, more interesting rhythms present 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 style, 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.

Improvisation is the spontaneous creation of music. When a musician improvises, he or she invents music in that moment of performance, building on the existing theme and structure of the song. Jazz generally consists of a combination of composed and improvised elements, with performers choosing when and how much improvisation to include.

In a jazz performance, the ensemble plays a chorus or succession of choruses during which an individual player has the opportunity to improvise. In collective improvisation, two or more members of a group improvise at the same time. Improvisation, both collective and otherwise, builds a relationship between the members of the ensemble, helping them to “talk” to



Painting by Ken Daley

one another through their instruments. It allows musicians to be creative and share their personalities. By experimenting and developing individual styles of improvisation, musicians are able to challenge and redefine conventional standards of musical skill.

Blues has many definitions; it is a type of music, as musical form, a harmonic language, an attitude towards playing music, and a collection of sounds. Mostly though, the blues is a feeling; whether happy, sad, or somewhere in between, its intention is always the same: to make you feel better, not worse, to cheer you up, not bring you down.

Born out of the religious, work, and social music of African Americans in the South during the late 1800s, the blues has since become the foundation of American popular music, including rhythm and blues, rock and roll, country, and all periods and styles of jazz.

Swing is the basic rhythmic attitude of jazz. It is so important to the music that if a band can't swing then it simply can't play jazz well. In the words of the famous jazz composer and musician Duke Ellington, "It don't mean a thing if it ain't got that swing." Swing depends on strong coordination between the musicians and the style and energy with which they play. It propels the rhythm forward in a dynamic, finger-snapping way. Rhythm alone does not produce swing – it involves timbre (the characteristic quality of sound), attack (the way in which a note is performed), vibrato (a pulsating effect), and intonation (the pattern or melody of pitch changes.) The easiest way to recognize a swing feel is to listen to the drummer – try to hear the "ting-ting-ta-ting" of the cymbal.

Swing also refers to a specific jazz style that evolved in the mid-1930s, known as the Swing Era, which is characterized by large ensembles that play complex arrangements meant for dancing.

Syncopation is the rhythmic equivalent of surprise. It is the shifting of emphasis from what we hear as strong beats to weak, in other words, accenting unexpected beats. It is essential to a strong swing feeling.

Engagement Activities

Engagement Activity #1 (Pre-performance)

LISTENING & NOTICING: Deeply focusing on music

Overview

Time needed: 20-30 minutes (can be extended with layers of exploration).

Students will listen closely to a piece of music, examining the layers within a song, and how musical choices evoke certain emotions and moods.



Guiding Questions

What layers can we identify within a piece of music when we listen closely?

What tools do musicians use to evoke a mood or emotion?

How do the vocals and instruments contribute to the whole musical piece?

Artistic Tool Box

Close listening.

Melody.

Harmony.

Rhythm.

Improvisation.

Dynamics.

Tempo.

Pitch.

Supplies and Prep

- Computer and internet access to watch and listen to a Jazzmeia Horn piece
- Writing materials (journal, paper, writing implements)



Instructions

Listening is an essential part of the process of creating and appreciating 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. But the more deeply we listen, the more we can hear the many layered elements in a musical piece. Musicians also listen closely when they perform together, and when they improvise, as jazz musicians do, the listening becomes even more focused.

Step 1 **Watch and listen** to a piece by the Jazzmeia Horn. (For example, *Free Your Mind*: <https://www.youtube.com/watch?v=fg09FqHDVe8>)

Step 2 **Notice** the vocals and the different instruments, and listen for the different sound qualities of each. Find the pulse and listen for other rhythms.

Step 3 **Identify layers** in the piece:

- **Melody:**
 - What is the main melody?
 - Does the melody change?
 - Who sings the melody, and/or which instrument(s) play the melody?
- **Harmony:**
 - What is/are the harmonies?
 - Do the harmonies change?
 - Who sings the harmonies, and/or which instrument(s) play the harmonies?

- **Rhythm:**
 - What are the rhythms you hear? (Try to tap them out using your hands.)
 - Do these rhythms change?
 - Who/which instrument(s) play the rhythms? Do they ever switch roles with each other?

Step 4

Listen to the piece again, this time for the mood of the piece. How does it make you feel? Are the musicians trying to express something tender, fierce, funny, or sad?

- How are the musicians playing their instruments, or singing that might make us feel this way? For example:
 - Are they playing loudly to energize the audience, or softly, to calm us? (In music, the variation in loudness between notes or phrases is called the **dynamics** of a piece.)
 - Are they playing quickly or slowly? (**Tempo** is the speed at which a piece of music is played.) How does that affect how the music makes us feel?
 - How high or low do the notes sound? (Called **pitch** in music.) How do the different pitches make you feel?
 - What are the different “colors” or qualities of each instrument? When these qualities come together do they produce a certain effect or feeling?
- Can you recognize any improvised sections?
- Which instruments do you hear playing a solo (when one musician plays)? When do you hear a duet (two musicians playing)?
- When all the musicians are playing at the same time is there a “call and response?” (When someone plays something and the others repeat it back.) In what other ways are the musicians having a musical “conversation”? Are they harmonizing, playing in unison (playing the same notes simultaneously), or improvising together?

Step 5

Write down your impressions from your listening experience. Then, **share** these impressions with each other.

- **Discuss:**
 - What did you hear in the music? What stood out to you?
 - How did the music make you feel? How did the musicians play to make you feel that way?
 - How did the musicians have a musical “conversation” together?
 - What happened when the musicians improvised?



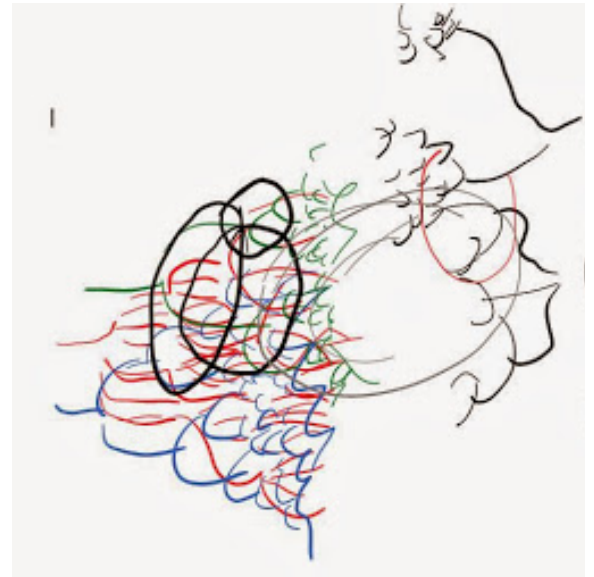
Engagement Activity #2 (Pre-performance)

INSTRUMENT MAPPING: Identifying the instruments

Overview

Time needed: 30-60 minutes (can be extended with layers of exploration).

Through visual mapping and notation, students will identify the role of the vocalist, as well as each musical instrument, the quality each brings to a musical piece, and the relationships of the vocals and instruments to one another.



Guiding Questions

How can we identify the qualities of voices, and of different musical instruments?

What is the relationship between musical instruments in a jazz ensemble?

How can a visual representation of a piece of music inform our understanding of it?

Artistic Tool Box

Close listening.
images.

Interpreting qualities of sounds.
Mapping music.

Translating sounds to visual

Graphic notation.

Supplies and Prep

- Computer and internet to watch and listen to a Jazzmeia Horn piece
- Colored markers
- Large piece of drawing paper
- Writing materials (journal, paper, writing implements)

Instructions

Now that we've listened closely to the piece, we're going to take a closer look at the role the vocalist and each instrument plays, and how these all work together.

Step 1 **Watch** and listen to a video of Jazzmeia Horn in performance, perhaps the same piece you just heard. (Or you can find *East of the Sun (and West of the Moon)* at https://www.youtube.com/watch?v=Xns_O895mAQ)

- Step 2** **Identify** the vocals, then each of the instruments. How do the vocals work with the instruments? What is each instrument's role? When do the vocals carry the melody, when do the instruments? When does each provide harmonies, rhythms?
- Step 3** **Watch and listen** to the piece again (or a section of the piece) but this time get a large piece of paper and several colored markers.
- Focus on just the vocals, or just one of the instruments, like the trumpet, bass, or drums.
 - Choose one colored marker to represent the vocals, or that instrument. What's the quality of the voice or instrument you're listening to? Is it smooth, and fluid, suggesting curving lines and circles? Or is it more jagged, with sharp angles and hard edges? Decide on how you'll notate this instrument's movement through the piece, and chart or graph it's progress as you listen.
- Step 4** **Take a different colored marker.** You'll hear the song (or the same section) again.
- This time choose to listen to a new instrument. Using the same piece of paper map this instrument's progress.
 - Again, respond to the quality of this voice/instrument as you make your notations. Perhaps instead of lines, this instrument suggests dots, dashes or brushstrokes? Maybe a shape or abstract design comes up on your page.
 - Don't think too much, let the marker in your hand "drive" for the moment.
 - Play the song (or song portion) two more times, choosing to follow a different instrument (and different colored marker) with new graphing notations suggested by this instrument's quality.
- Step 5** **Look at your sheet.** It probably looks like a work of art!
- Write your impressions:
 - What jumps out at you from your map? Does your map accurately reflect what you heard from the vocals and instruments? (Feel free to edit your map. For example, should a line representing one instrument stand out more? What can you add to more fully express the instrument's energy?)
 - Contrast and compare the vocals/instruments' notations. Which notation grabs your attention the most? Which one is the most quiet or mellow?
 - How do the vocals/instruments' notations interact with each other? Are there sections where they stay separate, and others where they're all mixed in together?
 - Share your instrument maps or graphs, and discuss what you heard, noticed and discovered during the activity.

Optional: Create your own art work inspired by jazz! See examples of visual art inspired by jazz music: <https://www.classicdriver.com/en/article/art/i-got-rhythm-how-jazz-music-inspired-art>

Engagement Activity #3 (Pre-performance)

JAZZ ENSEMBLE: Improvising Together

Overview

Time needed: 30-60 minutes (can be extended with layers of exploration).

Listening closely and improvising together, students will create a brief, spontaneous musical piece inspired by jazz.



Guiding Questions

How can listening closely help us improvise a musical piece together?

What are some of the elements of improvisation?

How is scat singing similar to playing an instrument, and how is it different?

Artistic Tool Box

Close listening and responding.
rhythms, and melodies.

Improvising.
Harmonizing.

Integrating sounds,

Supplies and Prep

- Computer and internet to watch and listen to a Jazzmeia Horn piece.
- Large space (preferably outdoors)
- Writing materials (journal, paper, writing implements)

Instructions

Like jazz legends Ella Fitzgerald and Sarah Vaughn before her, Jazzmeia Horn is a master scat singer. In scat singing, or “scatting”, you improvise (make something up as you go along), imitating the playing of an instrument with your voice. Instead of singing real words, scat singers focus on using sounds, syllables of nonsense words, melody, and tone (the quality of a voice or instrument.)

We’ll experiment with scat singing, listening closely, and responding with sound as we create a short musical piece together in this Jazz Ensemble activity.

Step 1

Watch Jazz Academy’s What is Scat Singing:

<https://academy.jazz.org/what-is-scat-singing/>.

Then, watch and listen to a video of Jazzmeia Horn scat singing in performance.

(For example, *When I Say*: <https://www.youtube.com/watch?v=a9d9MnjILYk>)

- Step 2** **Pay close attention** to Jazzmeia Horn's scat singing. How does her scatting respond to and complement the other instruments being played? What kinds of sounds does she make? Does her volume change? What about her tone or pitch (how high or low she's singing?) Write down your observations.
- Step 3** **Experiment** with scatting. Think back to some of the sounds and syllables you heard Jazzmeia Horn sing, and choose a few to play around with.
- Sitting where you are, choose one of the sounds or syllables. On the count of three let's all scat for 10 seconds together. As we're all scatting together no one will hear you individually yet, so feel free to take risks and experiment with your sound. Ready? 1, 2, 3... Scat!
 - Choose another sound or set of nonsense syllables. This time, we'll try to sing them in a short melody for 10 seconds. Ready? 1, 2, 3... Scat!
 - Let's have a few volunteers share their scat phrases.
- Step 4** **Improvising together:** We're now going to improvise a jazzy musical piece as an ensemble. (Students can do this sitting at their desks, although it's most successful if they stand a distance apart, facing one another in a large circle. With pandemic precautions in mind, it's best to take students outdoors, and instead of facing one another, they can face away from each other.)
- Close your eyes and listen in silence to the sounds around you for a moment.
 - You're all going to become a jazz scat ensemble in a moment. Each one of you will add your own scat sound, or rhythm, or maybe even a short hummed or whistled melody.
 - Let's start our piece with a simple rhythm. Can one person begin by sharing a sound that continues in a rhythmic pattern? (Repeating a syllable like bob, bob, bob, is fine.) Make sure to keep that rhythm going through our whole piece.
 - Now, let's have another person join in with your scat sound/syllable. Before you jump in, take a moment to listen carefully to the rhythm we've already got. Can your sound complement the rhythm instead of drowning it out or grating against it in a way that doesn't sound good?
 - One by one, each person now adds their own rhythm, scat sound/syllable or melody. Remember to listen carefully before you add your contribution. You might have to adapt your sound or melody so it integrates well with what you already hear. Keep repeating your sound over and over.
 - Only leave about 5 seconds from when one person adds to the jazz ensemble to when the next person joins in. Eventually everyone should be participating even if they're only adding a rhythmic sound.
 - Now that we're all improvising together, take a closer listen for how we can adapt our sounds to make the whole piece sound even better. Experiment with trying your sound in different ways, you can always go back to what you were doing if that worked better.

- If you hear a melody and want to try to harmonize with it – go for it! Again, we’re all improvising together so feel free to try new things, don’t hold back because you think it might not sound right.

Optional: Teachers (then volunteers) can experiment with conducting the ensemble. Demonstrate gestures for “louder”, “softer”, “faster”, “slower”, even “higher” and “lower” in pitch. And of course, introduce a gesture for “stop”.

Step 5

Come to a close:

- Once everyone has joined the ensemble and had a chance to experiment with their sounds, one by one each student can begin to quiet their sound and eventually stop until only the simple rhythm we began with remains, then fades and stops. (Teachers can help with this by gesturing to each student, or touching each student on their shoulder to cue them to lower their volume and then stop.)
- Take a moment to journal about your experience. What was it like to listen closely, and then to create your scat sound/syllable? How did you adapt your sound so it sounded more in tune with the whole ensemble’s musical piece? What did you hear others bring to the ensemble’s piece? What might you have changed about the piece if you could? Other thoughts?
- Share your observations with the larger group, and reflect together.

Teachers: You might try this activity several days in a row, or even use it daily as a transition activity when students come back from lunch or recess. It’s a useful exercise to help students listen closely, and for the whole class to get on the same wavelength as they tune into their ensemble’s energy. Also, with practice the music they make together sounds better each time!

Engagement Activity #3 (Post-Performance)

REFLECTION: LISTENING AND OBSERVING

Overview

Time needed: 20-30 minutes (can be extended with layers of exploration.)

Students will reflect on the performance of Jazzmeia Horn through individual reflection and group discussion to understand how artists’ choices influence our experience of a performance.



Guiding Questions

How does separating what our eyes and ears experience in a performance from our interpretations and feelings about that performance help us to see how the artists' choices evoke a specific response?

What are the different musical styles heard in this performance of Jazzmeia Horn?

How do the musicians work together during a performance?

Artistic Tool Box

Attentive observing. Categorizing aural and visual information. Listening and responding.
Musical genres or styles.

Supplies and Prep





- Writing materials for students (journal, paper, writing implements)

Instructions

Step 1

Think back to the performance of Jazzmeia Horn and jot or sketch some of your memories of the concert.

- What were the different styles of songs you heard?
- How did the musicians and their instruments work together?
- What stood out, or was most memorable to you?

SEE 	HEAR 
THINK 	FEEL 

Step 2

What did you See and Hear?

In order to understand more about the songwriters' work, and the choices made by the musicians (and even those of the videographer who filmed and edited the concert) it helps to understand the actual elements of the performance, not what we may be interpreting or projecting that we heard or saw using our imaginations.

- Before you jump into sharing your impressions of the performance, try to remember what you actually saw on the stage. (Not what was in your imagination or "mind's eye", but what visual information your eyes took in.)
- Share with others the images and elements you saw in the performance.
- Now, think back to what you actually heard. (Again, not the impression the music made on you, but the sounds your ears actually took in.)
- Share with others the sounds and music you heard in the concert.

Step 3

What did you Think and Feel?

Now let's talk about how the choices of what music to include and what to show visually, brought up certain thoughts and feelings for you.

- What do you remember thinking during the performance?

- What did you wonder about? What other impressions or even stories came to mind when you were watching?
- And how did you feel as you watched the performance? What emotions came up as you heard the songs and saw the musicians perform together?

Step 4

Discuss:

- Describe the relationships between the musicians (and between the instruments.) How did they lead during some songs or sections, and support during others? How did they “cue” or prompt each other as they performed?
- What did you notice about your listening during the performance? Were there moments when you listened more attentively? If so, why?
- What surprised you about the performance? Did you have an expectation going in that changed as you experienced the show?

Suggestion for Teachers: Share your screen and capture what your students saw, heard, thought, and felt.

You might consider seeking curricular connections in history, science, or literature. If you design a lesson that you’d like to share, please let us know! We’d like to include it on our blog or in future workshops for teachers...

Resources

Jazzmeia Horn web site: <https://www.artistryofjazzhorn.com/>

Videos of Jazzmeia Horn in performance:

Jazzmeia Horn: Live from Jazz at Lincoln Center

<https://www.youtube.com/watch?v=ECEbjJwXSbo>

Jazzmeia Horn: Live at Jazz Port Townsend:

https://www.youtube.com/watch?v=_VEjOGrqDp8

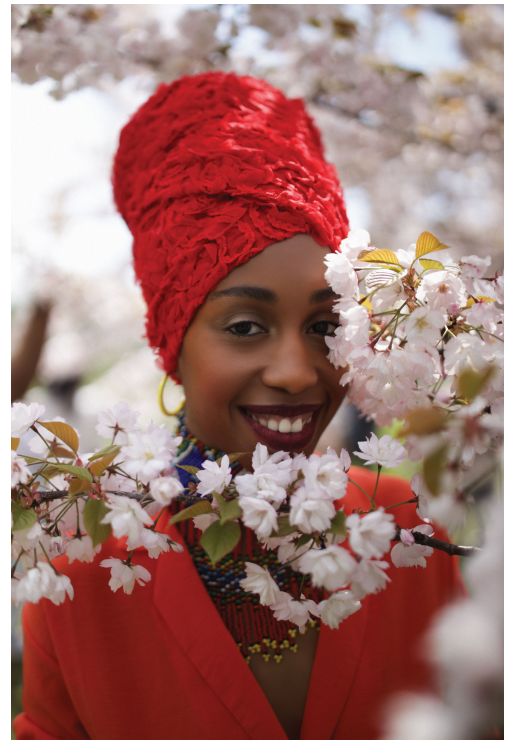
Artist Conversation with Jazzmeia Horn:

<https://calperformances.org/related-events/artist-conversation-with-jazzmeia-horn/>

Jazzmeia Horn: Empowerment Through Improvisation:

https://www.youtube.com/watch?v=nbwS9T7Ys9I&list=RDnbwS9T7Ys9I&start_radio=1&t=65

(Some explicit language in this video.)



Ella Fitzgerald's Signature Singing Style Explained by Jazzmeia Horn:

<https://www.youtube.com/watch?v=GTI5vKJWhpE>

Jazz Academy: What is Scat Singing: <https://academy.jazz.org/what-is-scat-singing/>

Online Resources

Jazz for Young People Resources: <https://academy.jazz.org/jfyp/let-freedom-swing-resources/>

NEA Jazz in the Schools: <https://www.jazzstudiesonline.org/outside-resource/nea-jazz-schools>

PBS Jazz, A Film by Ken Burns: <https://www.pbs.org/kenburns/jazz/>

NPR's Jazz Profiles: <https://www.npr.org/series/10208861/npr-s-jazz-profiles>

Books

- *The History of Jazz*, by Ted Gioia
- *The Story of Jazz*, by Marshall and Jean Stearns
- *Jazz: A History of America's Music*, by Geoffrey C. Ward and Ken Burns
- *The Jazz Tradition*, by Martin Williams

Children's Books

- *The Sound that Jazz Makes*, by Carol Buston and Eric Velasquez
- *The First Book of Jazz*, By Langston Hughes
- *I see the Rhythm*, by Michele Wood





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