

ums 08109 Youth Education

Creative Teachers...Intelligent Students...Real Learning

Wynton Marsalis and the Jazz at Lincoln Center Orchestra Teacher Resource Guide

About UMS

One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, theater, and education, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national as well as many international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umsyouth@umich.edu or visit www.ums.org/education.

Cover Photo: Jazz at Lincoln Center (Photo by Clay Patrick McBride)

UMS gratefully acknowledges the following corporation, foundations, and government agencies for their generous support of the UMS Youth Education Program:



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This Teacher Resource Guide is a product of the University Musical Society's Youth Education Program. Researched, written and edited by Bree Juarez. Edited by Claire Rice. All photos are courtesy of the artist unless otherwise noted.

UMS Youth Education **08/09**

Wynton Marsalis and the
Jazz at Lincoln Center Orchestra

Tuesday, March 10, 2009

11:00am-12:00pm

Hill Auditorium

TEACHER RESOURCE GUIDE



Table of Contents

The Performance at a Glance

- * 6 Coming to the Show
- * 7 The Performance at a Glance

About the Artist

- * 10 Jazz at Lincoln Center Orchestra
- 11 Wynton Marsalis
- 12 Members of the Orchestra

The Trumpet

- 17 History of the Trumpet
- 19 The Sound of a Trumpet
- 21 Great Trumpet Players in History

Jazz

- 23 The History of Jazz
- 25 The Styles of Jazz
- * 29 The Elements of Jazz

Lesson Plans

- 32 Curriculum Connections
- 33 Meeting Michigan Standards
- 34 Lesson One: Melody, Harmony and Rhythm
- 35 Lesson Two: What is Syncopation?
- 36 Lesson Three: Appreciating the Performance
- 37 Lesson Four: Jazz History
- 39 Lesson Five: Creating at Timeline
- 42 Lesson Six: Jazz Combinations
- 44 Lesson Seven: Jazz Storytelling
- 45 Pre- and Post-Performance Activities
- 47 Vocabulary of Music

Resources

- * 50 UMS Permission Slip
- * 51 Using the Resource CD
- 52 Internet Resources
- 53 Selected Discography
- 54 Recommended Reading
- 55 Community and National Resources
- 57 Evening Performance
- 58 How to Contact UMS

Short on Time?

We've starred the most important pages.

Only Have 15 Minutes? Try pages 7 or 10!



Wynton Marsalis and the Jazz at Lincoln Center Orchestra (Photo by Clay Patrick Carter)

The Performance at a Glance

Coming to the Show



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

What should I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh only at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb the people sitting nearby or other schools in attendance



Who will meet us when we arrive?

After you exit the bus, UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door where ushers will meet your group. The greeters know that your group is coming, so there's no need for you to have tickets.

Who will show us where to sit?

The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.

What if I get lost?

Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows. For this particular show, it will be most appropriate to applaud at the beginning and the ending.

What do I do after the show ends?

Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**



The Performance at a Glance

Who is Wynton Marsalis?

Wynton Marsalis is one of the most accomplished jazz artists and composers of his generation. In addition to being a distinguished classical musician, Mr. Marsalis has helped propel jazz to the forefront of American culture through his brilliant performances, recordings, compositions, educational efforts, and his vision as Artistic Director of the world-renowned arts organization Jazz at Lincoln Center. Mr. Marsalis's prominent position in the performing arts was secured in April 1997 when he became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his work *Blood on the Fields*.

What is a jazz orchestra?

The word "orchestra" comes from the ancient Greek language and was originally a word used as a noun to describe the place in a theater where a chorus of actors would sing and dance. But, by the late 17th-century the term had begun to refer to the performers themselves. Today, members of the jazz orchestra are divided into four sections. These sections are typically woodwinds, strings, brass and percussion, similar to a classical orchestra, but with a different balance between instruments. The Lincoln Center Jazz Orchestra consists of 15 musicians.

What is a rhythm section?

The rhythm section of a jazz orchestra usually consists of piano, bass and drums. It can also include guitar, vibraphones and other auxiliary percussion instruments. The rhythm section is perhaps the most important ensemble in any jazz band because it is responsible for making the band swing. The rhythm section can be compared to the heart. We all know that if we lose an arm or a leg the heart will continue to function. But, if the heart malfunctions, the body immediately shuts down. The rhythm section has the same effect on this type of jazz band.

What is Jazz?

Jazz is a form of music which originated in America. It is a mingling of the musical expressions of all the people who came to the United States, by choice or by force; people from Africa, Europe, Latin America, as well as people who were already living in the U.S. Jazz was created by mixing together such music as field chants, spirituals, African rhythms and folk songs. The birthplace of jazz is considered to be New Orleans, Louisiana.

What is improvisation?

A key element to jazz is improvisation, or musical "thinking on the spot." Improvisation is inventing something on the spur of the moment and in response to a certain situation; in jazz, it is when musicians perform a different interpretation each time they play the same tune, i.e., a tune is never played the exact same way twice. This style of unwritten composition is essential to jazz music. When improvising, jazz musicians create new music either completely out of their imagination or based on existing music. Musicians either improvise as a group or through solos, where one musician plays alone while the others accompany. Members of a jazz orchestra

**"Jazz is the
musical
interplay on
blues-based
melodies,
harmonies,
rhythms and
textures
in the motion of
an improvised
groove."**

- Wynton Marsalis

or her skills to the audience. During a jazz performance once a musician is through improvising, it is considered common courtesy to clap your hands in acknowledgement for a job well done.

Why is improvisation so important to jazz?

Improvisation can be described as musical dialogue between band members without any preconceived notion of what the final outcome will be. Every time you talk to your friends, you are improvising (exactly what you are going to say is not planned ahead of time, it depends on what your friend says, then what you say, then what your friend says, and so on.) Jazz musicians do the same with their instruments, but rather than using words to communicate, they use music; it's kind of like musical conversation.

What is swing?

Wynton Marsalis and the Lincoln Center Jazz Orchestra play all types of jazz, but at this performance, they will concentrate more on the exciting music from the Swing era. The height of the Swing era lasted from the late 1930s to the early 1940s, and during this time people danced their troubles away. People began to have more of an interest in swing music after the infamous "Black Friday" (October 29, 1929), the day that the New York Stock Exchange crashed, sending people into immediate poverty. Swing music allowed people to forget all of their woes, even for a brief moment in time, and became even more popular as World War II swept through the world.

What is a trumpet?

A trumpet is a musical instrument from the brass family. It is the instrument Wynton Marsalis plays in the Lincoln Center Jazz Orchestra. Please refer to page 17 of this Resource Guide for further information on the trumpet.

What songs will you hear during the performance?

When you sit down to listen to CDs, do you plan what you'll listen to in advance? Of course not, you decide as you go, depending on what mood you're in. One day, you might listen to songs about one topic (like love); another time, you might choose songs on another topic written by the same artist. Jazz musicians are like you. They can't tell us in advance what they'll feel like playing. It can depend on the mood they're in and the mood that they sense from the audience. During this performance, Wynton Marsalis and the Lincoln Center Jazz Orchestra will announce their song choices from the stage.

What is a standard?

Jazz artists have dozens - sometimes even hundreds - of songs memorized and they don't decide in advance which ones they'll play or exactly how they'll play them. These songs are called "standards." Standards are songs that are commonly heard in musicians' repertoire. Many standards date back to the 1930s - 1950s. Standards are most often heard in jazz or cabaret music.



Wynton Marsalis with the Jazz at Lincoln Center Orchestra (Photo by Clay Patrick McBride)

About the Artists

Jazz at Lincoln Center Orchestra

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www.ums.org

The Jazz at Lincoln Center Orchestra (JLCO), composed of 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra since 1992. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile JLCO performs and leads educational events in New York, across the US, and around the world.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO members, include the celebrated Jazz for Young People(SM) family concert series, the Essentially Ellington High School Jazz Band Competition and Festival, the Jazz for Young People(TM) Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 100,000 students, teachers, and general audience members.

Under Music Director Wynton Marsalis, the JLCO spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, and Charles Mingus, and new commissions by Wayne Shorter, Joe Lovano, Freddie Hubbard, Marcus Roberts, Christian McBride, and Geri Allen, as well as current and former JLCO members Wynton Marsalis, Wycliffe Gordon, and Ted Nash.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, and the Berlin Philharmonic Orchestra.

Along with regular appearances on the Peabody Award-winning weekly radio show Jazz at Lincoln Center Radio, JLCO has appeared on several XM Satellite Radio live broadcasts and eight Live From Lincoln Center broadcasts, carried by PBS stations nationwide; including a program which aired in October 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and in September 2005 during Jazz at Lincoln Center's Higher Ground Benefit Concert. The benefit concert raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center and administered through the Baton Rouge Area Foundation to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. JLCO was also featured an episode of Great Performances entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," and on a BET Jazz weekly series called "Journey with Jazz at Lincoln Center," featuring performances by the JLCO around the world.

To date, 12 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed, including *Congo Square* (2007).

Wynton Marsalis

Wynton Marsalis (Music Director, Trumpet) is the Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and since he has recorded more than 30 jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984.

Mr. Marsalis's rich body of compositions includes the 1997 Pulitzer Prize winning oratorio *Blood on the Fields*. Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music. In 1999, he released eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. That same year he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir in December 1999. Sony Classical released *All Rise* on CD October 1, 2002. Recorded on September 14 and 15, 2001 in Los Angeles in those tense days following 9/11, *All Rise* features the Jazz at Lincoln Center Orchestra along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers. On March 9, 2004, he released *The Magic Hour*, his first album on Blue Note records. On November 30, he followed up his Blue Note debut with *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, the companion soundtrack recording to Ken Burns' PBS documentary of the great African-American boxer. *Wynton Marsalis: Live at The House Of Tribes* was released on August 30, 2005.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People*(SM) concerts produced by Jazz at Lincoln Center. Mr. Marsalis has also been featured in the video series *Marsalis on Music* and the radio series "Making the Music." He has also written three books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, *Jazz in the Bittersweet Blues of Life* with Carl Vigeland and recently released *To a Young Musician: Letters from the Road* with Selwyn Seyfu Hinds, published by Random House in 2004. In October 2005, Candlewick Press released Marsalis's *Jazz ABZ*, an A to Z collection of 26 poems celebrating jazz greats, illustrated by poster artist Paul Rogers. In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the US State Department through their CultureConnect program. He has also been named to the Bring New Orleans Back Commission, New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. He helped lead the effort to construct Jazz at Lincoln Center's new home – Frederick P. Rose Hall – the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.



Wynton Marsalis
(Photo by Clay Patrick McBride)

Members of the Orchestra



Sean Jones

Sean Jones (*Trumpet*) earned a degree in classical trumpet performance from Youngstown State University then went on to earn a masters degree from Rutgers University. He teaches at Duquesne University. In his young career, Mr. Jones has worked with the Chico O'Farrill Orchestra, the Gerald Wilson Orchestra, the Illinois Jacquet Big Band, the Louis Armstrong Legacy Band, Charles Fambrough (he was featured on Mr. Fambrough's release *Live At Zanzibar Blue*), Joe Lovano, and the International Jazz Quintet, in addition to leading his own groups. He has released three albums on Mack Avenue records: *Eternal Journey*, *Gemini*, and *Roots*.



Ryan Kisor

Ryan Kisor (*Trumpet*) was born on April 12, 1973, in Sioux City, Iowa and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Mr. Kisor enrolled in the Manhattan School of Music in 1991, where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, and the Philip Morris Jazz All-Stars. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.



Marcus Printup

Marcus Printup (*Trumpet*) was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, and he later discovered jazz as a senior in high school. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. Mr. Printup has performed and/or recorded with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chestnut, and Wycliffe Gordon. He has several records as a leader: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces* and his most recent, *The New Boogaloo*. He made his screen debut in the 1999 movie "Playing by Heart" and recorded on the film's soundtrack.



Vincent R. Gardner

Vincent R. Gardner (*Trombone*) was born in Chicago in 1972 and raised in Virginia. Singing in church from an early age, he began playing piano when he was six, and soon switched to the violin, saxophone, and French horn before finally deciding on the trombone at age 12. Mr. Gardner became interested in jazz while attending high school and upon graduating went on to Florida A & M University in Tallahassee, Florida, then the University of North Florida in Jacksonville. Mr. Gardner has performed, toured, and/or recorded with The Duke Ellington Orchestra, Bobby McFerrin, The Count Basie Orchestra, The Glenn Miller Orchestra, Chaka Kahn, A Tribe Called Quest, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, and Lauryn Hill. He has been a member of the Jazz at Lincoln Center Orchestra since 2000.

Chris Crenshaw

Chris Crenshaw (*Trombone*) was born on December 20, 1982. Musical influences were around him from an early age and he started playing piano on his own at the age of three. Mr. Crenshaw picked up trombone at age 11 and received top honors at competitions throughout his youth. He graduated from Valdosta State University with a Bachelor's degree in Jazz Performance in 2005 and is currently pursuing a Master's Degree in Jazz Studies at The Juilliard School. Mr. Crenshaw was the 2004 Eastern Trombone Workshop National Jazz Solo Competition winner. His teachers include Dr. Douglas Farwell and Mr. Wycliffe Gordon and he has worked with the likes of Marcus Printup, Wycliffe Gordon, Cassandra Wilson, and many others.



Elliot Mason

Elliot Mason (*Trombone*), born in England on January 13, 1977, began trumpet lessons with his father at age four and took up the piano at age seven. However, struck with an overwhelming curiosity in his father's trombone, young Mason soon switched his focus. At 11 years old, Mr. Mason was already performing as a trombonist in dance halls, theaters, clubs and pubs, concentrating primarily on jazz and improvisation. After receiving numerous awards for his playing, Mr. Mason left England at 16 to join his brother at the Berklee College of Music in Boston. In 1994, Mr. Mason won the prestigious Frank Rosolino Award for outstanding trombone performance abilities. Mr. Mason is a permanent performer with Jazz at Lincoln Center Orchestra and continues to co-lead the Mason Brothers Band.



Sherman Irby

Sherman Irby (*Saxophone*) was born and raised in Tuscaloosa, Alabama, and chose the viola, but later studied a variety of instruments. Although he played classical music, gospel, and R&B, he turned to jazz after listening to Charlie Parker. In 1994, he moved to New York and became the second alto chair with the Jazz at Lincoln Center Orchestra the following year. Mr. Irby has recorded three records to date: *Full Circle* (Blue Note), *Big Mama's Biscuits* (Blue Note), and *Black Warrior* (BWR). *The New York Times* voted his record, *Big Mama's Biscuits*, as one of the top 10 records of 1998.



Ted Nash

Composer and multi-instrumentalist Ted Nash (*Alto and Soprano Saxophones, Clarinet*) is a multi-faceted performer, conductor, composer, arranger, and educator. *DownBeat Magazine* recognized Mr. Nash as a Rising Star in the alto and tenor saxophone categories in 2003, 2004, 2005, 2006 and 2008. Nash's recordings have appeared on many national "best-of" lists including *The New Yorker*, *The New York Times*, *Village Voice*, and *The Boston Globe*. Ted's recent projects include collaborations with The Augusta Ballet, Zenon Dance Company, and the Orquestra Jazz Sinfonica in Sao Paulo, Brazil all for whom he wrote original works as well as appeared as a featured soloist. His groups perform in New York at the Village Vanguard, Dizzy's Club Coca-Cola, the Jazz Standard, and tour in Europe, South America, and the US.



Members of the Orchestra



Walter Blanding

Walter Blanding (*Tenor and Soprano Saxophones, Clarinet*) was born on August 14, 1971 in Cleveland, Ohio to a musical family and began playing the saxophone at age six. In 1981, he moved with his family to New York City, and by age 16, he was performing regularly with his parents at the Village Gate. Mr. Blanding lived in Israel for 4 years, where he invited great artists such as Louis Hayes, Eric Reed and others to perform. During this period, Newsweek described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then, he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, and Roy Hargrove .



Victor Goines

Musicaian, Victor L. Goines (*Tenor and Soprano Saxophones, Bb Clarinet and Bass Clarinet*) is Juilliard's first Director of Jazz Studies. Mr. Goines has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world and recording over twenty releases including Wynton Marsalis' Pulitzer Prize-winning recording *Blood on the Fields* (Columbia Records, 1997). As a leader, Mr. Goines has five recordings, the latest being *New Adventures* (2006). In addition to performing and recording, Mr. Goines is deeply committed to his work in jazz education, and became an Education Consultant for Jazz at Lincoln Center in 1998. Mr. Goines has recorded and/or performed with a variety of artists including Ellis Marsalis, Dizzy Gillespie, Diana Ross, Ray Charles, Bob Dylan, and Dianne Reeves.



Joe Temperley

Joe Temperley (*Baritone and Soprano Saxophones, Bass Clarinet*) was born in Scotland and first achieved prominence in the United Kingdom in the late 1950s. In 1965, he came to New York City playing with artists such as Buddy Rich, Duke Pearson, and, eventually, the Duke Ellington Orchestra. In addition to performing jazz, Mr. Temperley has also played on Broadway and in films soundtracks for the *Cotton Club*, *Biloxi Blues*, and *When Harry Met Sally*. Mr. Temperley is a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which enrolls 70 young musicians ages seven to 17 playing in three full-size bands. Mr. Temperley has released several albums as a leader and is an original member of the Jazz at Lincoln Center Orchestra. He serves on the faculty of the Juilliard Institute for Jazz Studies.



Dan Nimmer

Dan Nimmer (*Piano*) was born in Milwaukee, Wisconsin in 1982. He began playing the piano at age 10 and at age of 15 he began to study jazz at the Milwaukee Conservatory of Music. Upon graduation from high school, Mr. Nimmer studied at Northern Illinois University and began working in Chicago jazz clubs. He joined guitarist Fareed Haque's band, with whom he has been touring and recording every since. After moving to New York City, he began working with Wynton Marsalis in March of 2005. Mr. Nimmer has appeared numerous jazz festivals and has had the pleasure of sharing the stage with musical greats Wess Anderson, Wynton Marsalis, Kurt Ellin, g and Carl Allen. He has also released a solo recording entitled *Tea For Two*.

Carlos Henríquez

Carlos Henríquez (*Bass*) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at The Juilliard School's Music Advancement Program. Mr. Henríquez performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the Jazz at Lincoln Center First Annual Essentially Ellington High School Jazz Band Competition and Festival in 1996, and second place the following year. He traveled with the Jazz at Lincoln Center Orchestra during its 1998 tours through the US, Canada, Europe, South America, and Japan. Since then, he has recorded, toured, and performed with artists including Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.



Ali Jackson

Ali Jackson Jr. (*Drums*) graduated from Cass Tech High School in Detroit and was the recipient of Michigan's prestigious Artserve "Emerging Artist" award in 1998. After earning an undergraduate degree in music composition at the New School University for Contemporary Music, he studied under jazz legends Elvin Jones and Max Roach. He has performed and recorded with a variety of artists and is featured on the Wynton Marsalis Quartet *The Magic Hour* (Blue Note, 2004). In addition to his performing, Mr. Jackson has been part of Young Audiences, a program that educates New York City youth about jazz. Mr. Jackson currently performs with the Wynton Marsalis Quintet, Horns in the Hood, and leads his own Ali Jackson Quartet. He also hosts "Jammin' with Jackson" a series for young musicians at Jazz at Lincoln Center's Dizzy Club Coca-Cola and is the voice of "Duck Ellington," a character in the Penguin book series *Baby Loves Jazz* released in summer of 2006.





Wynton Marsalis and the Jazz at Lincoln Center Orchestra

The Trumpet

The History of the Trumpet

The trumpet can be considered an extension of the human voice. While it contains rich, pure sounds all its own, it is interesting to note the history and ideas of the trumpet, and its correlation to our human instrument.

If you see a seashell on the beach, and notice that the wind makes a sound when it hits the shell, you are watching the power of air in a confined space. If you watch wind blow over a glass bottle and hear the moaning sound it emits, that is a wind instrument in action. Early human tribes used shells and horns to call each other. It is believed that the discovery of this sound tool was made from the sucking motion it requires to retrieve clams from their shells.

The earliest drawings of trumpets were found in two places: the tomb of King Tut in Egypt and on the wall of a tribal location in Peru. The notations in King Tut's tomb were crude but accurate, depicting a long instrument with a flared neck. Valves were a long time in coming after this introduction, so trumpets of this period were limited to the notes of the harmonic series of a particular key. For this reason, early trumpets were used by the Egyptians as battle signals, not as musical instruments. The Trumpet is therefore, one of the oldest instruments. It was first used for signaling in ancient China (2000 BC,) Egypt (1500 BC) and Scandinavia (1000 BC.)

Greece, China, Rome, and many other ancient peoples had their versions of the trumpet. In Tibet, a long, sloped tube of almost 15 feet long was used, while certain regions of the Andes Mountains had funnels of one inch diameter that created a loud blasting noise. At a very early point in our history, trumpets also became associated with Biblical lore. In traditional Christianity, the sound of trumpet is meant to announce the arrival of angels, war, and the end of the World.

During the Middle Ages, the trumpet, more than any other instrument, was associated with pomp and pageantry. It was known as the "nobleman" among musical instruments, because trumpeters stood at the king's right hand. In English manuscripts of the 13th century, the trumpet appears as a straight cylindrical tube, made of metal with a flaring bell at one end. Because of its length (over 6') and its normal tendency to bend, the instrument was eventually folded into a wide, flattened S. The trumpet began to be used for playing pitches, instead of announcements and war. The first musical use of the trumpet was in the late 1300's, when it acquired the folded shape similar to today's trumpet. In the 1500's, Nuremberg, Germany became the center of trumpet making. It was during that time the first music for trumpets was written.

By the beginning of the 16th century, the trumpet evolved into three straight lengths of tubing, which lay parallel to each other and were united by pieces of U-shaped tubing. During the Renaissance, several versions of the trumpet began to appear. One version included a piece that could be placed over the mouth of an instrument to stop air. Another instrument, called the slide trumpet, had a slide very similar to that of the trombone.

**“Jazz means
working things
out musically
with other
people.”**

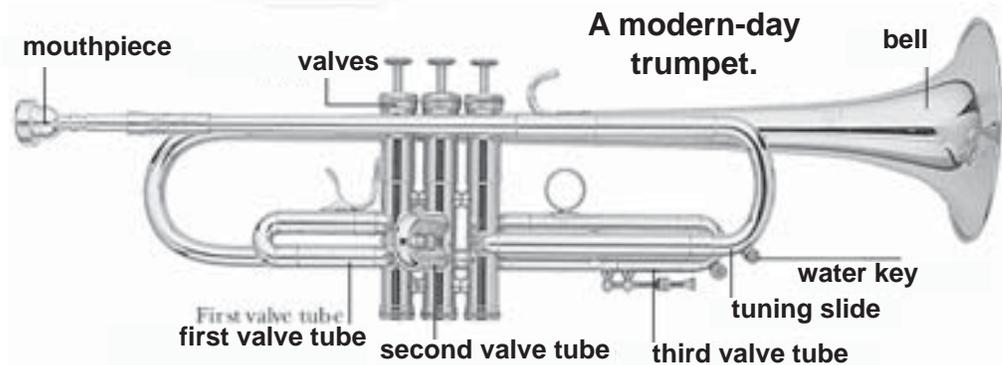
-Wynton Marsalis

Early in the 17th century the *Trompeterkameradschaft*, a professional trumpeters' union was formed. Each member of the union was identified by the part they played. The trumpet in this century was known as the natural trumpet because it had no valves, slides, or pistons. The art of playing the natural trumpet was known as "clarino" playing, which reached its peak in the works of Bach and Handel. By the late 1700's, the trumpet became a regular member of the orchestra.

During this time, crooks and tuning slides became popular. Crooks consisted of coiled brass tubes that could be inserted into the main tube to increase its length. By inserting a crook, trumpeters were able to change their instrument's length to accommodate the keys of the music they were playing, and increased numbers of notes.

Valves were added in the nineteenth century, making the trumpet a versatile instrument. Instead of the clumsy sounds and keys heard before, the trumpet was now a sonorous, smooth instrument that could carry an orchestra. This is the basis of the trumpet today as a leading member of an orchestra. Charles Clogget invented the first valve in 1788, and in 1801 the design was improved by putting five keys on the trumpet, enabling a trumpeter to play the chromatic scale. In 1813, Frederick Bluehmel added the rotary valve to brass instruments, enabling the trumpet to play any note of the scale.

While the trumpet is very popular in its common form in the United States, it is important to note all of the variations of the trumpet that still exist today. In the Middle East, they prefer a sound much different to ours, as is the same with Asia and even Russia and South America. Trumpets and their close cousins, cornets, are typically made of brass or other metal, usually silver-plated or lacquered. Today, trumpets are played in bands, orchestras, jazz bands, and brass ensembles.

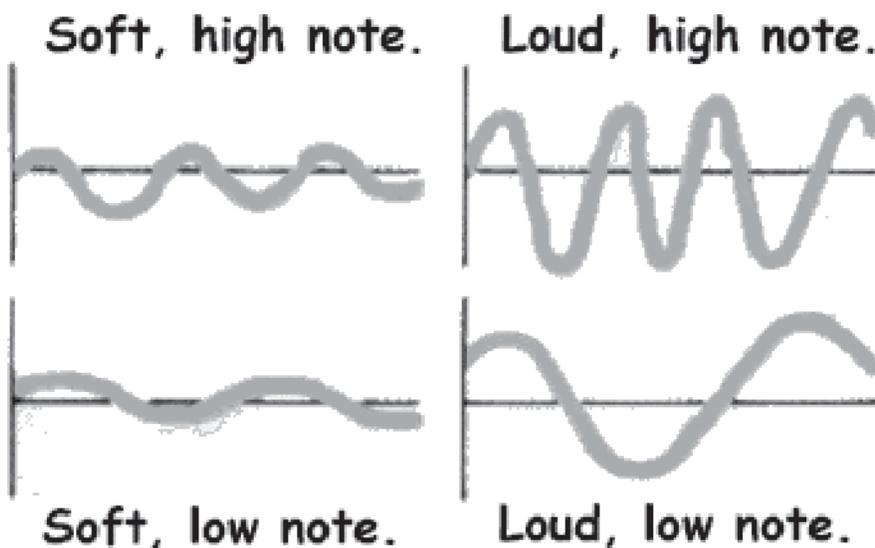


The Sound of a Trumpet

Before you can know how a trumpet produces a sound, you must know a little about how any sound is produced. All sounds are made of waves - just like waves in an ocean or in a tightly stretched rope that has been plucked. For any wave to start, there has to be a source of vibration. All sounds are made by air vibrating. The same is true for sounds made by musical instruments. The difference between "NOISE" and "MUSIC" is that musical sounds are organized into patterns that have pitch and rhythm. Noise is just random, disorganized sounds. Sounds travel in the same way whether they are musical sounds or noise.

A musical sound is called a **tone**, and is produced by air vibrating a certain number of times per second. These vibrations are called **waves**. These sound waves must be contained in some way so that the performer can control the loudness, quality of the tone, and how long it plays. Most musical instruments have a reed, a string, or some other device that creates sound waves when moved. Sounds are different because of harmonics, which are higher and quieter sounds mixed in. They are not heard separately, but add to the tone of the sound, making an oboe sound different from a trumpet or drum.

The number of times that a sound wave vibrates in a second is called its **frequency**. Scientists even have a name for how they measure the frequency of sounds. They measure it in cycles and call it "**hertz.**" High notes have a higher frequency than lower notes and this changes their shape. Different types of sound waves have different shapes. Look at these images to see what sound waves "look" like.



Some instruments produce sound when blown into. For the brass instruments, the vibration of the player's lips make the column of air vibrate. Most woodwinds have a reed, which vibrates when the player blows on it, making the column of air vibrate. Sound is produced from the flute when the player blows across the mouthpiece, causing vibration of the column.

**Would you like
to listen to
more of
Wynton's music?**

**See page 54 of this
Resource Guide
for a
discography.**

Looking at the mouthpiece of a trumpet, you can easily see that there is nothing inside it to vibrate. It is a cold piece of metal and without a skilled player, it can do nothing. All of the vibrations that have to occur to produce a sound come from the player's lips vibrating at a high speed (this is referred to as buzzing the mouthpiece). The mouthpiece simply gives the lips a place to vibrate, and harnesses the vibrations. Many people think that brass instruments work like old-time phonograph players, which had a bell-like funnel that would simply amplify the sounds made by the stylus on the record. This is not true on brass instruments, however. The bell is not attached to the mouthpiece to amplify it, but to harness the sound wave produced by your "buzzing." The wave travels down the length of tubing, and when it reaches the end of the bell, it travels back to the mouthpiece and forms a "node" in the flared end of the bell. This produces what is known in physics as a "standing wave," and can be explained scientifically.



When a player begins to buzz the mouthpiece, he or she produces a sound wave that travels the length of the tubing. As the wave reaches the end of the tubing, it encounters a sharp drop in impedance (resistance) which causes the wave to change direction and reflect itself back into the bell. When it reaches the mouthpiece, it is modified by the lips to produce a certain frequency. The lips are changed by the reflected wave so that they then correspond to the trumpet's pitch and tone color. In this process of waves bouncing back and forth, the standing wave is created. The entire process takes place in only a fraction of a second. In this whole process, however, a little acoustic (sound) energy is lost to the environment. As the player plays higher, the point in the bell where the sound wave is reflected moves toward the bell, which means that more and more energy is lost, and less is reflected back to the mouthpiece. This is why it is increasingly difficult to play very high notes. Once the trumpet has reached E above the treble staff, there is very little energy, if any, that is reflected.

Great Trumpet Players in History

The Following four trumpet players have left an indelible mark on the history of jazz. They have undoubtedly served as inspiration for current trumpeters of today, such as Wynton Marsalis.

Louis Armstrong

Born: July 4, 1900 in New Orleans, Louisiana

Died: July 7, 1971 in New York City, New York

Characteristics: Performed with a handkerchief in his hand; sang with a gravelly voice quality; called "Satchmo" and "Dapper Mouth"

Listening Suggestions: *St. Louis Blues*
Hotter Than That
West End Blues



David Roy Eldridge

Born: January 30, 1911 in Pittsburgh, Pennsylvania

Died: February 26, 1989 in New York City, New York

Characteristics: Noted for the "saxophone" sound of his trumpet; an idol of Dizzy Gillespie; called "Little Sax"

Listening Suggestions: *You'd Be So Nice To Come Home To*
I Can't Believe That You're In Love With Me



John Birks (Dizzy) Gillespie

Born: November 21, 1917 in Cheraw, South Carolina

Died: January 6, 1993 in Englewood, New Jersey

Characteristics: Used turned up bell on trumpet; full cheeks while playing; called "Dizzy" and "King of Bebop"

Listening Suggestions: *I Can't Get Started*
Something Old, Something New



Miles Dewey Davis, Jr.

Born: May 25, 1926 in Alton, Illinois

Died: September 25, 1991

Characteristics: Provided major impetus to several musical direction including jazz fusion and modal improvisation in the 1970s; played with Charlie Parker and Dizzy Gillespie at age 17; called "The Picasso of Jazz"

Listening Suggestions: *Summertime, So What*
Seven Steps To Heaven





Wynton Marsalis (Photo by Clay McBride)

Jazz

The History of Jazz

Background

The word "jazz" originated in Africa. Due to the varied languages spoken on the continent, the word "jazz" has been spelled differently throughout time: "jazi" (Zambia and Zimbabwe), "jasi" (Kenya, Tanzania, Uganda and Zaire) and "jaz" (South America, Namibia and Burundi). Jazz is a mingling of the musical backgrounds of all the people who came to the United States, by choice or by force --people from Africa, Europe, Latin America – as well as the people who were already living in the U.S. Jazz is particularly American because it was created on U.S. soil (specifically New Orleans), and is down from the multiplicity of cultural influences in America.

By the early 20th century, the US already had its own special blend of musical traditions. Hymns, work songs, field hollers, chants, classical music, Negro spirituals, gospel songs, the blues, and ragtime were some of the types of music that Americans created for religious, work, and social purposes. Jazz incorporated all of these styles.

Jazz quickly spread and established itself as a part of American culture in the 1910s and 1920s. In fact, the 1920s are often referred to as the "Jazz Age." It was during this time that new channels for listening to jazz spread rapidly: the phonograph, the radio and the talking motion picture made it possible for millions to hear jazz.

It was also at this time that a great number of Black Americans migrated north in search of better jobs and a way of life. Jazz went with them everywhere, but it was centered in four cities: New Orleans, Chicago, Kansas City, and New York. Over time the form also developed sub genres: swing, bebop, Latin, cool jazz, free jazz, funk, and fusion.

New Orleans

New Orleans has the distinction of being the birthplace of jazz; it was there that the transition from the blues to jazz took place. In a city made up of Blacks, Whites, Creoles and others with their own musical traditions, and with military brass bands present at every social, political or sporting event, it is no wonder that jazz was influenced by so many cultures.

Called "jazz" from the outset, this music clearly had a unique sound. The polyphonic structure of New Orleans jazz consisted of three separate and distinct melodic instruments - the cornet (a similar instrument to the trumpet), clarinet, and trombone - played together with great artistry. The cornet usually led the way, playing the basic melodic line and emphasizing the strong beats. The trombone supported the cornet, accenting the rhythm with huffs and puffs and filling out the bottom of the design with low smears and growls. The clarinet took the part of the supporting voice and provided rich embellishment. When these instruments improvised together (this is called "collective improvisation") they sounded something

**"Jazz is the
freedom which
takes many
forms"**

-Duke Ellington

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like a church congregation singing a spiritual: the cornet was the song leader, and the trombone and clarinet wove their separate melodic lines into the basic text. The drums, bass, guitar, or banjo kept the rhythm and harmony going. Since many New Orleans musicians didn't read music they played from memory and improvised, which gave new rhythms and flourishes to written marches, society songs, and ragtime pieces. They naturally turned to the blues and older traditions of folk singing to create their new music.

Chicago

When Blacks migrated to northern cities in the 1920s, they brought blues, stomps, and catchy dance tunes with them. Several key musicians like King Oliver, Jelly Roll Morton, and Louis Armstrong moved from New Orleans to Chicago where an audience for jazz developed. Since Chicago was the biggest railroad center in the world, its industries drew Black workers from throughout the South, and the city soon became the center of jazz activity. Chicago has become famous for the blues.

Kansas City

During the 1920s in Kansas City and the Southwest, a new style of jazz was also forming and flourishing whose roots were in orchestral ragtime and rural blues. Here an emphasis was placed on the use of saxophones, the walking bass line, and the hi-hat cymbal, which added the characteristic rhythmic swing. Perhaps most importantly, the players memorized relatively simple melodies to give the soloists freedom to concentrate on rhythmic drive. Bennie Moten, William "Count" Basie, and other band leaders advanced this style of jazz which became known as "Kansas City 4/4 Swing." This sound is distinctive due to its rhythm and shout-style vocals - four solid beats to the bar stomped by a rugged rhythm section and accompanied by a singer, shouting the blues away.

New York

When jazz musicians began to congregate in Harlem in the 1920s, it was home to a host of great ragtime pianists who had developed a style called *stride*. The school of stride piano, founded by James P. Johnson, features the left hand pounding out powerful single bass notes alternating with mid-range chords. This way of playing freed jazz rhythmically by allowing the left hand to jump in wide arcs up and down the bass end of the piano.

Fletcher Henderson and Don Redman also introduced a new style of jazz orchestration. They led a nine-piece band and treated the sections of this relatively large ensemble as individual instruments of a smaller group. Henderson used brass and reed sections as separate voices, pitting them against each other in call-and-response form. He left room for improvisation in solo passages against the arranged background.

The Styles of Jazz

The Blues

The blues can be found in all periods and styles of jazz. It's the foundation of the music. The blues is defined as many things -- a type of music, a harmonic language, an attitude towards playing, a collection of sounds -- but mostly the blues is a feeling. It is happy, sad, and everything in between, but its' intention is always 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 Southern black people during the late 1800s, the blues are the foundation for many kinds of music including R & B, rock 'n' roll and jazz.

In its most common form, the blues consists of a 12, 8, or 4 bar pattern. The first line is played and then repeated, and the third line is a rhyming line. It usually follows the harmonic progression of the I, IV, and V chords, although there are a number of variations. The blues can be sung (some of the best blues feature very poetic lyrics), played by a solo instrument, or played by an ensemble.

One important aspect of the blues is the pattern of call-and-response. Rooted in traditional African music, call-and-response manifested in the U.S. in the form of black work and church songs. In these styles, the leader of the work gang or church congregation sang the call, while the remaining members responded. In a blues tune, call-and-response becomes the dialogue between instruments or between instrumentalists and vocalists.

A second important device used in the blues is the musical *break*. A break is a disruption of the established rhythm or tune. During the break a soloist may provide a musical statement known as a *fill*. The fill serves the purpose of bringing the band to a new chorus or part of the song.

Third, band members may imitate vocal lines and/or intonations with their instruments. Vocal sliding and slurring are turned into the bent and blue notes typical of blues guitar and wind and brass instruments, while the trumpet and trombone mimic vocal timbre and rasp, many times by the use of mutes.

Most importantly, the blues is an art form and as such is both a reflection and a propeller of life. In playing the blues, musicians convey both what is seen and heard around them as well as what they feel. Within this creative process, the artist is reaching beyond the moment, challenging himself, his fellow band members, and his listeners to move with him, into the next bar of music, the next solo, or the next song, but always into something new. This is the real lifeline of the blues and jazz traditions that allows them to constantly change and evolve.

By the turn of the century, New Orleans musicians began to blend the blues with the other kinds of music they heard all around them -- ragtime, military marches, dances from the Caribbean, and more -- while keeping their soulful feeling. The result was jazz.

**“To jazz or not
to jazz, there is
no question!”**

-Louis Armstrong

**“Jazz is the
only
music in which
the same note
can be
played night
after
night but
differently
each time.”**

- Ornette Coleman

The “Swing” Era

In the '30s and '40s, “swing” became the popular new catch phrase, giving jazz a new look and a new name. Swing music differed from earlier jazz styles because the size of the band had grown from around five musicians to over twelve. The big band consisted of three sections: reed instruments, brass instruments, and rhythm instruments. The brass and reed sections used call-and-response patterns, answering each other with riffs -- repeated phrases that they threw back and forth. All of it was tinged with a blues tonality.

Swing became commercialized as the music was spread by the many dance bands, the popularity of live radio broadcasts, and the expansion of the recording industry. One of the most prolific and important composers in the Swing Era and throughout the 20th century was Edward Kennedy “Duke” Ellington.

Bebop

The next major break in jazz styles occurred in New York in the mid-1940s among a group of musicians meeting in after-hours jam sessions. These players felt they had outgrown swing and big band arrangements and were frustrated by the lack of opportunity to experiment and “stretch out.” They began changing the music. Harmonies became more complex, tempos were accelerated, melodies were often difficult to hum or whistle, chords and scales sounded strange on first hearing, and rhythms were juggled in complicated patterns.

This new style of jazz was called “bebop,” or “bop.” Its pioneers were trumpeter Dizzy Gillespie and saxophonist Charlie Parker. Thelonious Monk, a composer and pianist, was also very influential due to his unique sense of rhythm, time, and chord structure. Although bop was largely improvised, a bop number customarily began and ended with a written-down or memorized chorus played in unison. Between these two choruses, each member of the group took a solo turn. These solos are what distinguished the musicians and their sense of jazz music; they required a musicality that went beyond the training and technique of the average jazz musician.

Latin

Latin Jazz also boomed during the 1940s. Latin music has influenced jazz since its earliest days: the Creole music of New Orleans used a rumba rhythm, and Jelly Roll Morton used what he called a “Spanish Tinge” in his music. However, Latin music made an indelible mark on jazz orchestras and small bop groups of the 1940s. In the early 1940s, the band leader Machito formed a group called the Afro-Cubans, and in the late 1940s, Dizzy Gillespie established his own Afro-Cuban jazz orchestra. Chico O’Farrill, Mario Bauzá, Ray Baretto, and other Latin jazz masters leave a rich legacy as well.

Cool Jazz

Cool jazz came into popularity in the early 1950s. This lyrical style was sometimes called West Coast jazz due to the high number of musicians involved who were employed in the Hollywood studio industry. Pianists Lennie Trestano, Bill Evans, and Dave Brubeck; saxophonists Paul Desmond, Lee Konitz, and Stan Getz; trumpeter Chet Baker, and the Modern Jazz Quartet participated in the “cool” style. Miles Davis’s recordings in this style, such as “Sketches of Spain,” “Porgy and Bess,” and “Birth of the Cool,” have had a lasting impact on the jazz tradition. (Herbie Hancock played in the Miles Davis Quintet for several years.) One of the hallmarks of cool jazz is its emphasis on melodies. It tends to be less bombastic and lower energy than earlier bebop or big band, instead leaning towards a more casual, laid-back style.

Free Jazz

Right behind cool jazz came the free jazz tradition of the 1960s and 1970s. Free jazz artists, including saxophonist Ornette Coleman, who led the free jazz movement, looked for new inspirations and new ways to present their music. Musicians such as trumpeter John Coltrane became fascinated by Indian music, particularly the work of sitarist Ravi Shankar. Interest in Eastern and other exotic music in general grew rapidly, and a wide variety of ethnic influences were portrayed in the broadening jazz tradition. Along with musical influences came a curiosity in Eastern religions. Many jazz artists looked to music as a way to express religious feelings from all different faiths.

Jazz also became a forum for expressing political or social viewpoints. Bassist Charles Mingus incorporated many politically active messages into his lyrics and song titles. His music also drew heavily from African music roots, involving mimicking the human voice, vocal shouts, and the traditional call-and-response. He had his musicians perform by memory because he wanted them to liberate themselves from the page, internalize the music, and play from the heart.

Composer-pianists Sun Ra (born Berman Blount) and Cecil Taylor made important steps in free jazz by incorporating other art forms into their work. Both recognized the way dance could enhance an aesthetic experience, and they occasionally included dancers and costumes in their performances.

Funk, Fusion, and Electronic Jazz

Herbie Hancock is one of jazz’s leading innovators in funk, fusion, and electronic jazz. Funk rhythms, often featuring a rhythm vamp by twanging electric guitars, were explored both by jazz artists and mainstream pop artists and were affiliated with “urban” sounds.

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**“I don’t have a
definition of
jazz. You’re just
supposed to
know it when
you hear it.”**

-Thelonious Monk

Fusion jazz occurred when jazz artists, including Hancock, took jazz as they knew it and incorporated new elements, anything from Brazilian rhythms to electronic – that is, music created by computers or machines instead of naturally resonating instruments. Electronic jazz has, at its heart, the invention of the synthesizer, which began as an electronic piano but later flourished to include sampling of sounds from daily life and manipulation of sound production to resemble other instruments. Acoustic instruments – such as guitars, can have their sound fed through sound boards that can manipulate and electronically alter the final product as heard by the audience.

Jazz Today

Jazz continues to grow and thrive including innovations with pop, hip-hop, fusion, and straight-ahead jazz ensembles. It continues to evolve through jazz musicians’ exploration of the music’s roots and past masters and their own rethinking and reinterpreting of jazz styles.

The Elements of Jazz

Swing

Swing is the basic, human rhythmic attitude of jazz and it is so important to the music that if a band can't swing, then it can't play jazz well. In the words of the great Duke Ellington, "It don't mean a thing if it ain't got that swing." Swing depends on how well coordinated or "in sync" the players are and the style and energy with which they play. It propels the rhythm forward in a dynamic, finger snapping way. However, rhythm alone does not produce swing. It also involves timbre, attack, vibrato, and intonation, which all combine to produce swing. Additionally, swing is the name of a jazz style that evolved in the 1930s, characterized by large ensembles playing complex arrangements to which people danced. (See page 26 of this guide for further information on Swing.)

Improvisation

Improvisation is the spontaneous creation of music as it is performed. When a musician improvises, he or she invents music at the moment of performance, building on the existing theme of the music. Jazz generally consists of a combination of predetermined and improvised elements, though the proportions of one to the other may differ. Sometimes improvisation is described in terms of its role within a band. Generally, the ensemble plays a chorus or succession of choruses during which an individual player improvises on the harmonies of the theme. In collective improvisation, however, the members of a group participate in simultaneous improvisations of equal or comparable importance. This builds a relationship between the members of the ensemble, helping them to "talk" to and challenge each other. It also allows a musician to be creative and show his or her personality. Through experimenting and developing personal styles of improvisation, musicians are able to challenge and redefine conventional standards of virtuosity.

Melody

Jazz melodies are primarily rooted in the blues tradition. The blues scale is derived from the pentatonic (a five note) scale. Compared to the European scale (collections of seven notes known as the diatonic scale, in which each note has a specific relationship to the others to create a major or minor scale), the blues scale uses "blue" notes. Blue notes are flatted notes, generally a half step away from the obvious major scale note. Blue notes and bent notes, which the musician creates by varying the pitch, give jazz and blues melodies their unique color.

Harmony

Harmony is created by playing more than 2 notes together, and some harmonies "sound" better than others. Playing notes in the same key signature or scale can produce chords that compliment the melody. Harmonic progressions in jazz move in a parallel motion with the melody. Structurally, the 7th chord is the fundamental harmonic unit.

**"Don't play
what's
there, play
what's
not there."**

-Miles Davis

“It’s not an exaggeration to say that over the past decade and a half, trumpeter Wynton Marsalis has effected a paradigm shift in the way people think about jazz.”

–Seattle Times

Texture

The importance of texture in jazz reflects a central principle of the jazz tradition: the style of playing can be just as important as the notes that are played. As a musical concept, texture can mean a number of things. It can refer to the instrumentation or voicing of harmonies or to the timbre -- the tone color produced by instruments. The latter is the most distinguishing texture in jazz. In European music, timbre generally stresses an even tone, a clear and “pure” pitch. In the blues tradition, instruments can use this sound but may choose to compromise the steadiness of timbre in favor of other effects such as the imitation of the human voice. This accounts for the scoops, bends, growls, and wails heard in many jazz and blues melodies. Each jazz musician has his or her own timbral effects, and listeners can recognize various players by their individual sounds.

Rhythm

The way musicians accent a beat and its subdivisions creates the rhythmic nuances that give jazz its character. In some musical styles, the beat is subdivided into two equal parts. But in jazz, the beat is divided in a lilting fashion that implies three, rather than two subunits. Much of the vitality in jazz lies in the irregularity of its rhythm and the deliberate displacement of the expected accents known as syncopation. Fundamental to jazz rhythms, syncopation involves the shifting of accents from stronger beats to weaker ones.

Instruments

A jazz band can consist of any combination of musicians. One person can play jazz and play it beautifully. Most often, however, a jazz band consists of a rhythm section and one or more horns. The band can be small, such as a trio, or large, like a big band with as many as 18 people.

Big bands are made up of three sections: woodwind, brass, and rhythm. Woodwind sections usually have several saxophones, a clarinet, and sometimes a flute; brass sections have trumpets, trombones, and sometimes a tuba. The rhythm section almost always has a piano, double bass, and drums and sometimes includes guitar, banjo, vibraphone, or other percussion instruments. Sometimes a vocalist accompanies a band, filling the same role (or adding to it) as the brass or woodwind sections. Today, almost any type of instrument can be used in jazz ensemble, from electric or synthesized sounds to world instruments. A jazz big band is considered one of the most important American orchestras.

Source: *What is Jazz? Jazz Education Guide*. New York: Jazz at Lincoln Center, 2000.

Student busily working during a UMS in-school visit.



Lesson Plans

Curriculum Connections

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in more lesson
plans?**

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comprehensive
source of arts-
based lesson
plans.**

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kennedy-center.
org](http://www.artsedge.kennedy-center.org)**

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Meeting Michigan Standards

Arts Education

Standard 2: Creating All students will apply skills and knowledge to create in the arts.

Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.

Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

English Language Arts

Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Standard 4: Language recognize and use levels of discourse appropriate for varied contexts, purposes, and audiences, including terminology specific to a particular field.

Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

Social Studies

Standard I-1: Time and Chronology All students will sequence chronologically the following eras of American history and key events within these eras in order of examine relationships and to explain cause and effect: The Meeting of Three Worlds (beginnings to 1620); Colonization and Settlement (1585-1763); Revolution and the New Nation (1754-1815); Expansion and Reform (1801-1861); and Civil War and Reconstruction (1850-1877); The Development of the Industrial United States (1870-1900); The Emergence of Modern America (1890-1930); The Great Depression and World War II (1929-1945); Post War United States (1945-1970); and Contemporary United States (1968-Present).

Standard I-2: Comprehending the Past All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.

Standard I-4: Judging Decisions from the Past All students will evaluate key decisions made at critical turning points in history by assessing their implications and long-term consequences.

Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

Math

Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.

Standard VI-2: Discrete Mathematics Students investigate practical situations such as scheduling, routing, sequencing, networking, organizing and classifying, and analyze ideas like recurrence relations, induction, iteration, and algorithm design.

Career and Employability

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

Technology

Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

www.michigan.gov/mde

Melody, Harmony and Rhythm

Grade Levels:
K-3

LESSON ONE

Objective

This lesson is intended to help students in distinguishing syncopated beats.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 2: Creating	Career & Employability 7: Teamwork
Arts Education 4: Arts in Context	

Materials

Lincoln Center Jazz Orchestra CD accompanying this guide

Opening Discussion

Create a definition for syncopation for the class. The Kennedy Center defines syncopation as, “a type of rhythm that is the shifting of accents and stress from what are normally strong beats to the weak beats. Syncopation often involves playing one rhythm against another in such a way that listeners want to move, nod heads, clap or tap hands, or dance.” A simple mnemonic system for remembering this is to say “Syncopation is putting the em-PHA-sis on a different syl-LAB-le.”

Activity

To illustrate syncopation, try this activity:

1. “Happy Birthday” is usually accented like this, with the stress on the strong beats:
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 hand 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. For example, “Wynton Marsalis” is usually pronounced “WYN-ton mar-SAL-is,” but a syncopated pronunciation could be “wyn-TON MAR-sal-IS.”
4. Try creating a syncopated version of “Happy Birthday” or other familiar tunes by choosing unusual syllables to accent.

Discussion/Follow-up

Listen to the CD, how does changing the accents/syncopation change the mood? The tempo?

What is Syncopation?

Objective

For students to understand three important elements in music (melody, harmony, and rhythm) and how instruments in jazz fulfill these roles.

Grade Levels:
K-3

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Math I-1: Patterns

Materials

Your voice or a musical instrument
Jazz at Lincoln Center Resource CD

Opening Discussion

At different times, instruments in jazz perform one of three jobs: being the **melody**, providing the **harmony**, or setting the **rhythm**. The **melody** is the tune. The **harmony** is the notes above and/or below the tune that make the tune sound richer. The **rhythm** is the beat.

Activity

1. Ask the class to choose a common childhood song. We recommend simple tunes like "Mary Had a Little Lamb" or "Jingle Bells."
2. First, ask the class to sing the song (or the first verse) as a group. Remind them that this "main tune" is the **melody**; it's the part of the song everyone knows best.
3. Now, ask students to hold their hands over their heart and to hear their heartbeat. It has a regular pattern or **rhythm**. Ask students to tap their desk at the same time they hear a heartbeat.
4. Next, ask them to sing the song again, while they tap the rhythm on their desks. **Melody** and **rhythm** are working together.
5. Ask them to sing and tap again. This time, join the singing by adding a **harmony** line that you sing or play.
6. Now take turns altering one of the elements. What happens if the **melody** changes? If the **rhythm** accelerates or slows down? If the **harmony** complements the **melody**? If it clashes?
7. Show students the instruments on page 26. Point out that in most jazz, rhythm is played by the **drums**. Often, the **bass** "keeps time" (keeps the rhythm), too. The **piano** can be a rhythm instrument or a melody instrument.

Discussion/Follow-up

When students listen to the samples on the compact disk ask them to listen for which instruments are playing which roles.

LESSON TWO

Appreciating the Performance

Grade Levels:
K-12

LESSON THREE

Objective

Students will gain increased appreciation for and understanding of the Jazz at Lincoln Center Orchestra and Wynton Marsalis by observing the performance closely.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Language Arts 3: Meaning and Communication
	Social Studies II-1: People, Places, and Cultures

Materials

None

Opening Discussion

Going to a live performance is different from listening to a CD. The audience gains visual cues and clues that can enhance the music (or even detract from it). The following questions can help you feel more “tuned in” to what is happening onstage.

Activity

Encourage students to look for the following at the Youth Performance.

1. Who appears to be leading the musicians? Anyone? Is it Wynton Marsalis each time, or does the leader change?
2. Does the leader play the melody, harmony, or rhythm?
3. How does the leader use his/her body to show the musicians what he/she wants them to do?
4. Do the musicians look at and listen to each other? How can you tell?
5. How are the musicians dressed? Tuxedo? T-shirt and jeans? Suits? How does their clothing affect how you respond to them as people? As musicians?
6. Do the musicians use their bodies (or faces) or just their instruments to express how they're feeling?
7. Do any of the musicians play more than one instrument? Who? How are the sounds of those instruments similar? Different?
8. Is the trumpet a leading instrument or a following one? Why? What about any of the others?
9. What instruments seem to be the most important? The least? How did you determine how important they are? Do the leading and/or melody instruments stay the same with each song or change?
10. Songs can convey different moods, emotions, stories, or feelings. Do most of the performed songs communicate similar feelings?
11. Which parts of the songs seem pre-written? Which seem improvised?

Discussion/Follow-up

If you were to meet Wynton Marsalis, what comments would you share with him? What advice?

Jazz History

Grade Levels:
6-8

Objective

Students will read a timeline about the development of jazz from the 1700s through the 1900s and, using the internet to gather data, will gain an understanding of jazz in relation to history and culture.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context; Music, Middle School	Technology 2-3: Using Information Technologies; Middle School
Arts Education 4-2: Arts in Context; Music, Middle School	Social Studies I-1:2: Historical Perspective; Middle School
	Social Studies I-4:3: Historical Perspective; Middle School
	Social Studies I-4:4: Historical Perspective; Middle School

Materials

Computer with internet access
Timeline Question Sheet on pages 38 of this Resource Guide.
Answer Key (found below)

Opening Discussion

Jazz is considered a truly “American” form of music. What do you think were some of the major cultural and historical influences on the development of jazz?

Activity

1. Log onto the internet and go to the web page www.pbs.org/jazz/kids.
2. Direct students to click on the appropriate dates on the timeline starting with the 1700s through the 1900s.
3. Answer the questions on the Timeline Question sheet that follows.

Discussion/Follow-up

Imagine the Civil Rights Movement had ended in different results. What do you think would have been the impact and probable outcomes on the development of jazz we know today?

Answer Key to Questions on Following Page

1. They sang soulful songs called spirituals.
2. Music and traditions, primarily through religious gatherings
3. French quadrilles, Spanish flamenco, Irish jig, German waltzes
4. Certain notes would be dragged out and songs rearranged to make it livelier.
5. Music that emerged from European and African traditions with blues, ragtime, marching band and many other elements
6. African-Americans migrated to Chicago and New York looking for better opportunities, primarily along river routes.
7. Radios, record players, honky-tonks, dance halls and living rooms
8. Big Band Swing
9. African-Americans felt racial discrimination by the recording industry. White musicians had financial success because black bands were often overlooked.
10. Because the U.S. was involved in war, there was a restriction on the use of plastics which were used to create the record albums.
11. Rock and Roll
12. African-Americans resented being controlled by Whites in the music industry and some wanted to break away and be in control of their own music.

LESSON FOUR

Jazz History Worksheet

Name _____

1700

1. How did slaves express their religious beliefs, feelings and desire for freedom?
2. What two non-material items did west African tribes carry with them to the New World?

1800

3. What European musical traditions did Scott Joplin combine with sounds from the black community to create ragtime?
4. Why did Scott Joplin refer to his music as "ragtime?"

1900

5. What is Jazz?

1920

6. How did jazz and blues progress to the northern states?
7. List several ways people listened to music in the 1920s.

1930

8. What was the new style of jazz that emerged in the 1930s?

1940

9. Explain the differences that African-American jazz bands and white jazz bands faced during the 1940s.
10. Why were fewer record albums produced during this time period?

1950

11. What new style of music came about in the 1950s?

1960

12. Describe the impact the Civil Rights Movement had on jazz.

Creating a Timeline

Objective

Students will create a timeline showing the development of jazz through the 1900s and, using the internet to gather data, will gain an understanding of jazz in relation to history and culture.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context; Music; Elementary	Technology 2-2: Using Information Technologies; Elementary
Arts Education 4-4: Arts in Context; Music; Elementary	Technology 2-3: Using Information Technologies; Elementary
	Social Studies I-1:3: Historical Perspective; Elementary
	Social Studies I-2:3: Historical Perspective;

Materials

Computer with internet access
Jazz Timeline Sheet on pages 40 of this Resource Guide. (You may cut this into strips.)
Posterboard or the Jazz Research Guide on page 41 of this Resource Guide.
Gluesticks, pencils, markers
Room on a bulletin board or wall in the classroom

Opening Discussion

Jazz is considered a truly “American” form of music. The history of jazz is relatively short - only a century.

Procedures

1. Place the students into groups of 2-3 students and distribute the strips of paper from the Jazz Timeline found on page 42. You may also choose to have the dates pre-written on the Research Guide before distributing to the students.
2. Log onto the internet and go to the web page www.pbs.org/jazz/kids.
3. Students look for names of jazz artists, songs and composers that became popular during the decade they are researching. Guide them to look for biographies, jazz style descriptions and major events that occurred during this time frame.
4. Groups record their research on posterboard and place in chronological order with other groups. Be sure to have students write the decade at the top of the posterboard before placing them in order.
5. Students may take a “tour” of the timeline when it is all assembled.

Discussion/Follow-up

Significant events and people lead up to the development of different styles of jazz. Can you choose which significant event or person contributed the most in the decade you researched? What things have remained constant about jazz since the beginning? (ex.-improvisation, call and response) What things have changed? (ex.- ensemble sizes, types of instruments)

Extension Activity

This lesson can be adapted by encouraging students to discover what other events were occurring within the United States at the same time and adding those events on the jazztimeline, or a similar timeline.

Grade Levels:
3-5

LESSON FIVE

Jazz Timeline; 1800's-2004

This timeline shows how many styles of jazz overlapped as they emerged as significant musical styles during the previous century.

Before 1850

American folk music based on African forms emerges. White ballroom dance and band music is popular.

Early 1850

Plantation songs (field chants and spirituals) is sung by slaves. During and after the Civil War Prison songs also became popular.

Late 1800s

The Blues develop and is complete as an art form by 1910.

1890s

Ragtime develops and is the most popular music in America between 1900 and 1911.

Early 1900s

Marching band music, ragtime and the blues begin to be fused into early jazz roots.

1910 - 1920

Jazz is born in New Orleans. It is a combination of Black and Creole music.

1920s

New Orleans style jazz is all the rage. The "Jazz Age" is born.

1930s

Swing is emerging as a new style of its own. This is the only time that the words jazz music and popular music mean the same thing.

1940s

Bebop is born. It is later called simply "bop."

1950s

Hard bop or funk and cool jazz become popular.

1960s

Modal and free jazz find followers.

1970s

Jazz fuses with one of its derivatives (rock and roll) to form jazz-rock or jazz fusion.

1980s

The contemporary jazz age begins.

1990s

Hip-Hop and other forms emerge. There is a revival of hard bop music from the 1950s.

2000-Present

Swing is once again popular, and jazz musicians begin exploring other types of jazz fusion, including fusion with classical and world music.

Jazz Research Guide

Timeline Year(s): _____

Significant Event(s):

1.

2.



Significant Musicians(s):

1.

2.

Significant Fact(s):

1.

2.



Jazz Combinations

Grade Levels:
6-10

Objective

Students will use problem-solving skills to create all possible combinations or permutations of the instruments from the Jazz at Lincoln Center Orchestra.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context; Music	Mathematics VI-2: Probability and Discrete Mathematics
Arts Education 4-4: Arts in Context; Music	

Materials

Jazz Combinations Worksheet on the following page
Pencils
Paper for problem solving

Opening Discussion

Some jazz bands consist of a large number of musicians, others have only four (a quartet), five (a quintet), six (a sextet), seven (a septet) or eight (an octet) musicians. These smaller clusters of musicians are called jazz “combos” or ensembles. The Jazz at Lincoln Center Orchestra consists of 15 musicians, but sometimes Wynton performs with a much smaller ensemble. In this activity you will determine different combinations of musicians/instruments that could play together in possible jazz combos or ensembles. In mathematical terms, this is also known as combinations--a way of grouping things where the order is not necessarily important.

Procedures

1. Ask the students “How many different letter orderings can you make out of the word **CATS**?” Write down the possibilities on the chalkboard. There are 24 different combinations in all:

CATS ACTS TACS SATC
CAST ACST TASC SACT
CTAS ATCS TCAS STAC
CTSA ATSC TSCA STCA
CSAT ASCT TSAC SCAT
CSTA ASTC TSCA SCTA

1. Hand out the worksheet from page 45 of this Resource Guide. Review the example found on the top of the page.
2. The students can then problem solve to determine how many combinations of instruments LCJO can have.
3. Ask students what strategy they developed to solve the problem. Explain it or show it to the rest of the class. Encourage more than one way to solve the problem.

Discussion/Follow-up

While at the Jazz at Lincoln Center Orchestra concert, students should look for moments where the ensembles they predicted might be playing. Count the number of times this occurs. For example, did the trumpet play with the bass and the clarinet at the same time? How about the trumpet, piano and the drums?

Jazz Combinations

Each musician in the Jazz at Lincoln Center Orchestra plays either trumpet, clarinet bass, piano, saxophone, trombone or drums. If the director, Wynton Marsalis, wanted to arrange different members of the Orchestra to play as a trio, he would first find all of the possible combinations of instruments that could play together at one time. Exactly how many different choices are there, if each ensemble has three instruments? Write down the instrument names on slips of paper or organize your own way to solve the problem. There are many possible combinations all together, how many can you find?

For example:

tru = trumpet

tro = trombone

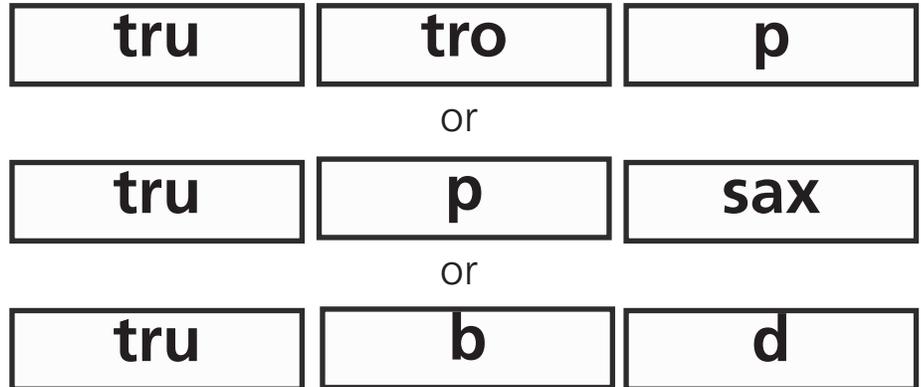
sax = saxophone

d = drums

p = piano

b = bass

c = clarinet



Work Space:

Jazz is Storytelling

Grade Levels:
4-6

LESSON SEVEN

Objective

As students explore jazz music, they will begin to see many common themes and literary elements as they connect to the rhythms, mood or lyrics of a song.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 2: Creating	English Language Arts 2-2: Meaning and Communication
Arts Education 3: Analyzing in Context	English Language Arts 4-5: Language
Arts Education 5: Connecting to Life	English Language Arts 6-2: Voice

Materials

Resource Disk
Paper for each student
Pencils

Opening Discussion

Jazz musicians “tell stories” as they perform and afford us the chance to experience a musical journey, much like reading a book allows us to travel into new experiences. Many of the lyrics and rhythms of blues and jazz are based on facts of the composers life. The phrase “singin’ the blues” literally means feeling down and lonely. Listening to musical selections means listening to “hear” the stories they tell.

Procedures

1. Fold the paper into fourths and unfold it again in front of you.
2. Listen to a track on the Resource Disk. Do not tell the students the name of the song they are listening to. Ask students to describe their personal reactions. Then listen to the song again and ask them to describe emotions evoked by the music.
3. In one quadrant on the paper, instruct students to draw a picture or an image which reflects the song. In another quadrant, instruct them to list words that come to mind to describe the song. In a third quadrant, describe a character the song may be about. In the fourth quadrant, create titles for the song.
4. Ask students if they know about the era in which the song was written. Discuss these conditions and how they influenced composers to write “blue” melodies or jazz:
 - a) protests about slavery
 - b) inequality between Blacks and Whites in the US
 - c) environmental awareness
 - d) concerns about violence
4. Invite students to share their ideas with the rest of the class.

Discussion/Follow-up

Instruct students to expand their stories by adding a plot, theme, additional characters and a setting, and encourage them to write their stories down. Students may choose to tell their story (read it aloud) while the music track plays in the background. You may also choose one of the individual students’ quadrant papers to develop a complete storyline together as a class.

Pre- and Post-Performance Activities

Quick and Fun Ideas to use with Wynton Marsalis and the Lincoln Center Jazz Orchestra

1. **Working Together.** Write “Lincoln Center Jazz Orchestra” on the board. Divide students into groups and assign a short period of time. Each group must work together to think of as many words as possible that can be spelled with the letters in the phrase on the board.
2. **Scavenger Hunt.** After reviewing some of the writings and activities in this guide, divide the students into groups. Ask each to come up with a list of at least three things their peers should watch for at the performance (examples: cymbals, synchronized melody, pauses between beats, etc.). Collect each group’s list and compile them into a single piece of paper. See how many you find at the performance!

Pre-Performance Activities

1. **Discussion/Writing Prompt.** Wynton Marsalis works to keep the history of jazz alive. What traditions do you have in your own background that you would like to see continue? Why?
2. **Discussion/Writing Prompt.** Wynton Marsalis has devoted his life to educating the public about jazz and its roots. What is something you could do to open up opportunities to others? Describe other Americans who have worked to provide opportunities for others.
3. **Building an Ensemble.** Divide students into groups. Ask one to start tapping a rhythm on his/her pantleg or desktop and ask the others to try to copy it. Ask each student in the group to take a turn as leader. What strategies do the “following” students use to keep up with the leader? To stay in sync with each other?
4. **Locating a Place.** Using an online or printed map, ask students to locate Detroit. What is the approximate distance between New Orleans, Louisiana and your hometown in miles? What about Chicago, Illinois? How many approximate miles to reach New York City, New York from your hometown or school?

Post-Performance Activities

1. **Discussion/Writing Prompt.** If you could change one thing about the performance, what would it be?
2. **Visualizing Favorite Moments - TV style.** Imagine that you are a television reporter who has been sent to see Wynton Marsalis and the Lincoln Center Jazz Orchestra. You can show a *maximum* of two minutes’ worth of the production to your television audience. What moments would you choose? Why?

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3. **Newspaper Report.** Imagine that you are a newspaper reporter who has been chosen to report on the Youth Performance by the Jazz at Lincoln Center Orchestra and Wynton Marsalis. Create a *factual* report of what you saw. Here are some tips to help you write an effective news story:

- Remember to answer the famous “Five W” questions: who, what, when, where, why, and how.
- Put the main ideas in the first paragraph.

4. **Essay Assignment.** Ask students to create a comparison between the JCLO performance and a style of music they think of as their own:

Compare and contrast the jazz music of Wynton Marsalis and the Jazz at Lincoln Center Orchestra to your own culture’s music, or that of a style of music you are interested in. When forming your comparisons and contrasts, some components of musical traditions to keep in mind are:

- Types of instruments used
- People involved
- Arrangement of those involved in the ensemble (Are they standing or sitting? Close together or far apart? Standing in circles or rows?)

Be creative; please don’t limit your comparisons to those listed above. These are only meant to be examples to get you started.

The Vocabulary of Jazz

A solid foundation in the terms and techniques of music is important to the development of any jazz musician. Study and learn the terms listed below.

AABA form – A song pattern. Each letter represents a musical pattern. In AABA, the first pattern is played twice, then the second pattern once, then the first pattern again. This is a common song pattern in jazz.

Arrangement – The orchestration of a musical work; i.e., choosing which instruments play at what time and where improvisation can be.

Bebop– A jazz style developed during the late 1930s and early 1940s, characterized by very fast tempos, complex melodies, and unusual chords. Bebop, which emphasized the inventiveness of soloists, is usually played in small groups.

Blues – A non-religious folk music that rose among African-Americans during the late 19th century and features several African influences: a call-and-response pattern, blue notes, and imitation of the human voice by musical instruments. Classic blues have a twelve-measure, three-line form, with the second line repeating the first.

Blues note – Any musical note that is “bent,” generally a half step away from the obvious note.

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

Call-and-Response – A musical “conversation” when players answer one another; exchanges between instrumentalists.

Chord – A combination of usually three or more notes played simultaneously or one after another.

Cool Jazz – A jazz style that developed during the late 1940s and throughout the 1950s in reaction to bebop. Cool jazz has a clean sound, complex textures, and a deliberate tone, often with a slight lagging behind the beat.

Creole – A person born in Louisiana of French, African, and sometimes Spanish ancestry. Black Creoles were often of lighter skin and sometimes considered themselves to be of a higher social class than other Blacks; before the Civil War, they were more likely to be free citizens than enslaved Blacks.

Gig – A job, usually a paid one, to play music. Musicians will say they “have a gig,” indicating they will be performing for an audience.

The Vocabulary of Jazz

Harmony – The relation of the notes in a musical piece, or the playing of two or more notes at the same time. The patterns formed by the notes create the key that the piece is in and, with rhythm, give it expressiveness and momentum.

Improvisation – Music played without written notation; an “instant composition” that is central to jazz.

Jam Session – An informal gathering of musicians improvising and playing on their own time, usually after hours.

Key – The principal scale of a piece, in which many or most of its notes are played.

Melody – A succession of notes that together form a complete musical statement; a tune.

Meter – The basic succession of beats in a musical piece, the framework against which the rhythm is played.

Pitch – A note or musical tone.

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

Seventh Chord – A four-note chord that includes a triad and a note a seventh above the tonic. In jazz, the three most common seventh chords are the major seventh (e.g., C E G B), minor seventh (e.g., C E-flat G B-flat), and dominant seventh (e.g., C E G B-flat).

Soloist – A singer or instrumentalist performing a song or part of a song alone.

Standard Song Form – A 32-bar form first popularized in the twenties and thirties by the composers of popular songs; along with the blues form, this AABA form (A represents a 32-bar musical pattern, and B is a different 32-bar musical pattern) is a standard one for many jazz compositions.

Swing – The commercial dance music associated with the 1930s and early 1940s and played by the big bands; also, the element in jazz that defines it and separates it from classical music. A style of playing in which the beats that are normally unaccented in classical music are given equal importance to the accented beats.

Syncopation – The shifting of a regular musical beat to place emphasis on a normally unaccented beat.

Tempo – How fast the music is played.

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



Wynton Marsalis (Photo by Clay Patrick McBride)

RESOURCES

UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a **University Musical Society (UMS) Youth Performance of Wynton Marsalis and the Jazz at Lincoln Center Orchestra** on **Tuesday, March 10** from **11:00am-12:00pm** at **Hill Auditorium**.

We will travel by car by school bus by private bus by foot
Leaving school at approximately _____am and returning at approximately _____ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor.

We need do not need
additional chaperones for this event. (See below to sign up as a chaperone.)

Please send do not send
lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the UMS website at www.ums.org/education. Copies of the Teacher Resource Guide for this performance are available for you to download.

If you have any questions, please don't hesitate to call me at _____
or send email to _____.
Please return this form to the teacher no later than _____

Sincerely,

My son/daughter, _____, has permission to attend the UMS Youth Performance on Tuesday, March 10, 2009. I understand that transportation will be by _____.

I am interested in chaperoning if needed. YES NO

Parent/Guardian Signature _____ Date _____

Relationship to student _____

Daytime phone number _____

Emergency contact person _____

Emergency contact phone number _____



Using the Resource CD

The compact disk accompanying this Resource Guide includes excerpts to demonstrate the styles and textures of jazz. The songs are taken from the *Live in Swing City: Swingin' With Duke* and *Ken Burns Jazz: The Story of America's Music* performed by the Lincoln Center Jazz Orchestra and Wynton Marsalis. This Resource CD is for educational purposes only and should not be duplicated. Thank you.

- 1. Happy Go Lucky** - An example of syncopation as well as improvisation on the trumpet and saxophone
- 2. Main Stem** - An example of call and response as well as harmony
- 3. C Jam Blues** - A classic example of a 12-bar blues rhythm
- 4. Black and Tan Fantasy** - An example of the trumpet "growl" as well as improvisation on the piano
- 5. Cottontail** - An example of piano improvisation
- 6. Bli Blip** - An example of "scat" using the human voice
- 7. Harlem Air Shaft** - An example of the sound of "big band" as well as a swing rhythm and improvisation on the trumpet and clarinet
- 8. Take the "A" Train** - A good example of piano improvisation interspersed with a very recognizable melody theme.

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Internet Resources

Visit UMS Online

www.ums.org

Arts Resources

www.ums.org

The official website of UMS. Visit the Education section (www.ums.org/education) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive web site for arts education, including lesson plans, arts education news, grant information, etc.

Wynton Marsalis and the Jazz at Lincoln Center Orchestra

www.jazzatlincolncenter.org

A site which highlights the people and history of jazz, and also contains information about its resident ensembles and its artistic director, Wynton Marsalis. Jazz at Lincoln Center is a forerunner in jazz education in the US.

www.wyntonmarsalis.com

The official web site of Wynton Marsalis that includes information such as the latest news and tour dates.

Jazz

www.si.edu/ajazzh

Highlights key dates in the history of jazz, presented by the Smithsonian Institution's American Jazz Heritage.

www.pbs.org/jazz/

A web companion of Ken Burns's documentary film, *JAZZ* on PBS. The site highlights jazz history, styles, and performers.

Jazz Festivals

Chicago Jazz Festival- www.chicagojazzfestival.us

September 4-6, 2009

Ann Arbor Jazz and Blues Festival- <http://a2.blues.jazzfest.org>

September 2009 (Dates TBD)

Montreal Jazz Festival- www.montrealjazzfest.com/

July 1-12, 2009

New Orleans Jazz and Heritage Festival- www.nojazzfest.com

April 24-26 & April 30-May 3, 2009

Although UMS previewed each web site, we recommend that teachers check all web sites before introducing them to students, as content may have changed since this guide was published.

Selected Discography

JAZZ AT LINCOLN CENTER ORCHESTRA

Portraits by Ellington (Sony, 1991)

Jump Start and Jazz: Two Ballets by Wynton Marsalis (with Wynton Marsalis and conductor Robert Sadin) (Sony, 1997)

Blood on the Fields (with Wynton Marsalis Jon Hendricks, and Cassandra Wilson) (Sony, 1997)

Big Train (Sony, 1999)

Sweet Release and Ghost Story: Two More Ballets by Wynton Marsalis (with Wynton Marsalis, Ted Nash, and Eric Lewis) (Sony, 1999)

A Love Supreme (Palmetto Records, 2005)

Don't Be Afraid: The Music of Charles Mingus (Palmetto Records, 2005)

Live in Swing City: Swingin' with the Duke (Sbme Special Mkts., 2008)
(Original release: 1999)

WYNTON MARSALIS

Popular Songs: The Best of Wynton Marsalis (Sony, 2001)

The Magic Hour (Blue Note Records, 2004)

Standards & Ballads (Sony Legacy, 2007)

From The Plantation To The Penitentiary (Blue Note Records, 2007)

Two Men With The Blues (with Willie Nelson) (Blue Note Records, 2008)

He And She (Blue Note Records, 2009)

Recommended Reading

There are
many more
books available
about music!

Just visit
www.amazon.com

Resources for your classroom

This page lists several recommended books to help reinforce jazz education through literature.

PRIMARY & ELEMENTARY GRADES

- *Hip Cat* by Jonathan London, Woodleigh Hubbard (Illustrator)
- *Mysterious Thelonius* by Chris Raschka
- *The Jazz Fly* by Matthew Gollub, Karen Hanke (Illustrator)
- *Ella Fitzgerald: A Young Vocal Virtuoso* by Andrea Davis Pinkney
- *Duke Ellington: The Piano Prince and his Orchestra* by Andrea Davis Pinkney
- *The Sound That Jazz Makes* by Carole Boston Weatherford
- *John Coltrane's Giant Steps* by Chris Raschka and John Coltrane
- *Charlie Parker Played Bebop* by Chris Raschka
- *DJ and the Jazz Fest* by Denise Walker McConduit
- *The Jazzy Alphabet* by Sherry Shahan
- *Who Bop?* by Johnathon London
- *Bring on That Beat* by Rachel Isadora

UPPER MIDDLE & SECONDARY GRADES

- *Jazz Makers: Vanguard of Sound* by Alyn Shipton
- *American Jazz Musicians (A Collective Biography)* by Stanley Mour
- *Jazz and Its History (Masters of Music)* by Giuseppe Vigna
- *The Golden Age of Jazz* by William Gottlieb
- *Louis Armstrong - A Self Portrait* by Richard Meryman
- *The Art of Jazz* by Martin Williams
- *The New Grove Dictionary of Jazz* by Berry Kernfeld
- *Sweet Sing Blues on the Road* by Wynton Marsalis and Frank Stewart
- *The Music of Black Americans* by Eileen Southern
- *The Duke Ellington Reader* by Mark Tucker

Community and National Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
(734) 615-0122
umsyouth@umich.edu
www.ums.org

Jazz at Lincoln Center

33 West 60th St., Fl. 11
New York, NY 10023
www.jazzatlincolncenter.org
212.258.9800

Music Educators National Conference

1806 Robert Fulton Drive
Reston, VA 20191
www.menc.org
(703) 860-4000

Detroit Institute of Arts

African Galleries Wing (North wing, main level).
5200 Woodward Avenue
Detroit, MI 48202
www.dia.org
(313) 833-7900

University of Michigan School of Music - Jazz Department

1100 Baits Dr.
Ann Arbor, MI 48109-2085
(734) 764-0583
Contact: Ellen Rowe

Black Folk Arts, Inc.

4266 Fullerton
Detroit, MI 48238
313-834-9115

Wayne State University Music Department

4841 Cass Avenue, Suite 1321
Detroit, MI 48202
(313) 577-1795
music@wayne.edu

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**African American Cultural and Historical
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Ann Arbor, MI 48104
(734) 663-9348

Rebirth, Inc.

81 Chandler
Detroit, MI
(313) 875-0289
wenhajazz@aol.com

WEMU 89.1 FM

"Jazz, news, and blues" station at EMU.
(734) 487-2229
www.wemu.org

People's Creative Ensemble

11000 W. McNichols, Ste. B-1,
Detroit, MI
(313) 862-2900

Southeast Michigan Jazz Association

2385 W. Huron River Drive
Ann Arbor, MI 48103-2241
734-662-8514
semja@semja.org

John F. Kennedy Center for the Performing Arts

2700 F Street, NW
Washington, DC 20566
www.kennedy-center.org

Evening Performance Info

Wynton Marsalis and the Jazz at Lincoln Center Orchestra

**Tuesday, March 10, 8pm
Hill Auditorium**

This 15-member ensemble is comprised of the finest jazz players on the scene, and their vast repertoire — ranging from rare, historic compositions to newly commissioned works to new takes on old classics — makes them a veritable repository of jazz history. Led by the incomparable Wynton Marsalis, who conceived and built this ensemble into the irresistible force it is today, the Jazz at Lincoln Center Orchestra returns for another stunning concert. “[The Jazz at Lincoln Center Orchestra] is not just a band on tour, but a religious congregation, spreading the word of jazz.” (Down Beat)

The concert will include a unique repertoire of big band arrangements of Thelonious Monk compositions, classic Blue Note Records selections by Herbie Hancock, Joe Henderson, Jackie McLean, Lee Morgan, Joe Henderson and others. Modern compositions and arrangements by jazz contemporaries which include members of the band may also be featured, highlighting the individuals who join together to create this band’s unmistakable sound.

TEEN Rush Ticket

The UMS Teen Ticket is a special opportunity for high school students to purchase one discounted ticket to UMS performances. Tickets are subject to availability. There are two ways to purchase the Teen Ticket:

\$10 Teen Ticket

Students may purchase a Teen Ticket for \$10 the day of the performance for weekday performances or the Friday before for weekend performances at the Michigan League Ticket Office. The Michigan League Ticket Office is located at 911 North University Avenue and is open from 9 am - 5 pm weekdays.

\$15 Teen Ticket at the Door

Students may purchase a \$15 Rush Ticket, if available, 90 minutes prior to a performance at the performance venue.

To purchase UMS
tickets:

Online
www.ums.org/tickets

By Phone
(734) 764-2538



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