

ums 07108 Youth Education

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

SFJAZZ Collective:

A Tribute to Wayne Shorter 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: SFJAZZ Collective

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UMS Youth Education **07/08**

SFJAZZ Collective: A Tribute to Wayne Shorter
Thursday, March 13, 11 AM
Hill Auditorium, Ann Arbor

TEACHER RESOURCE GUIDE



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the most important
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15 Minutes?**

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SFJAZZ Collective (Photo: John Abbott)

About the Performance

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 SFJAZZ Collective?

For multiple weeks each year, eight of the most in-demand artists in jazz set aside their numerous other high-profile projects and devote all their time and energy to the Collective. The group annually divides its repertoire between new works written by and for the Collective's members and new octet arrangements of compositions by a modern jazz master— this year the Collective honors Wayne Shorter. In keeping with the "Collective" name, the group's members take turns sharing the spotlight as "leader" from song to song. And crucially, in order to give this work its full artistic due, the group rehearses its annual repertoire in a multi-week San Francisco residency before going on tour—a rare opportunity in today's jazz world.

Who are the members of SFJAZZ Collective?

Joe Lovano: Artistic director and saxophones

Dave Douglas: Trumpet

Stefon Harris: Vibraphone

Miguel Zenón: Alto Saxophone and flute

Robin Eubanks: Trombone

Renee Rosnes: Piano

Matt Penman: Bass

Eric Harland: Drums

For more detailed biographies, see pages 11-13

Who is Wayne Shorter?

Wayne Shorter is a leading jazz saxophonist and composer who was most influential in the 60s and 70s in the jazz fusion movement. Shorter started on the clarinet at 16 but switched to tenor saxophone before entering New York University in 1952. After a stint in the U.S. Army, Shorter joined Art Blakey's Jazz Messengers where he served later as music director. In 1964, Shorter left the Jazz Messengers and joined Miles Davis' Quintet. With Davis, Shorter began to transition from acoustic jazz into atonal avant-garde electronic jazz-rock. In the 1970s, he co-founded the group Weather Report, a jazz fusion "supergroup" known for their jazz/rock beats and influence of world music. Shorter continues to compose and play music, his latest recording as a leader was *Beyond the Sound Barrier* in 2005.

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 an arrangement?

The pieces by Wayne Shorter you will hear at the youth performance are arrangements done by members of the SFJAZZ Collective. In music, an arrangement is when a composer takes an existing composition and adds new musical elements. A composer may also take a piece of music and re-write the parts for different instruments.

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

- Wynton Marsalis

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 will often take turns improvising, which allows the musician to show off his 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 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, SFJAZZ Collective will announce their song choices from the stage. You can see the repertoire for the youth performance on page 15 (for excerpts, see pages 36-37 on using the Resource CD).



Members of SFJAZZ Collective 2008

Top L-R: Miguel Zenón, Renee Rosnes, Eric Harland, Andre Hayward

Bottom L-R: Matt Penman, Dave Douglas, Stefon Harris, Joe Lovano

Not Pictured: Robin Eubanks who replaces Andre Hayward on trombone

SFJAZZ Collective

The Ensemble

**“Modernity
is the mantra
of the
SFJAZZ
Collective”**

*—The New York
Times*

Given the extraordinary talent assembled in the SFJAZZ Collective—eight of the most accomplished and acclaimed performer/composers in jazz today—it is tempting, on first glance, to think of this ensemble as an “all-star band,” pure and simple. But as the “Collective” portion of the group’s name suggests, these exceptional artists have come together in pursuit of a larger purpose—namely, the celebration of jazz not only as a great art form, but as a constantly evolving, ever-relevant, quintessentially modern art form.

This conception of the music is shared by SFJAZZ, the San Francisco–based non-profit institution that is the group’s namesake and producer. The idea for the Collective arose from turn-of-the-millennium discussions between SFJAZZ’s founder and executive director, Randall Kline, and saxophonist and founding Collective member Joshua Redman. While deeply respectful of jazz’s origins and early traditions, SFJAZZ, as a concert presenter was concerned that the modern side of jazz, from roughly the mid-20th-century to the present day, was often overlooked in the public eye in comparison with the music of jazz’s so-called “Golden Age.” Both Kline and Redman were eager to showcase, in a manner that would resonate with jazz aficionados and newcomers alike, the artistic continuum from modern masters like John Coltrane, Ornette Coleman, and Herbie Hancock to today’s new generation of touring and recording artists.

And so, with an inaugural line-up of modern jazz luminaries and the institutional support of SFJAZZ, the SFJAZZ Collective was unveiled in 2004, with an approach that was (and is) unique in the jazz world. For multiple weeks each year, eight of the most in-demand artists in jazz set aside their numerous other high-profile projects and devote all their time and energy to the Collective. The group annually divides its repertoire between new works written by and for the Collective’s members (and commissioned by SFJAZZ) and new octet arrangements of compositions by a modern jazz master—to date, Ornette Coleman (2004), John Coltrane (2005), Herbie Hancock (2006), Thelonious Monk (2007), and now Wayne Shorter (2008). The ensemble as an octet, enjoys both the flexibility of a small group and some of the dynamic qualities of a big band. In keeping with the “Collective” name, the group’s members would take turns sharing the spotlight as “leader” from song to song. And crucially, in order to give this work its full artistic due, the group rehearses its annual repertoire in a multi-week San Francisco residency before going on tour—a rare opportunity in today’s jazz world. During the residency, in the interest of jazz’s ongoing development, the Collective members also mentor promising young musicians, including the 20-strong SFJAZZ High School All-Stars ensemble.

Now in its fifth season, the Collective has become one of the leading ensembles on today’s international jazz scene, appearing in prestigious concert halls and festivals throughout the U.S. and in Europe and Asia, earning “#1 Rising Star Jazz Group” honors in *DownBeat’s* 2006 Critics Poll, and placing high in 2007’s year-end “best albums” lists from the likes of National Public Radio (#3 album) and *JazzTimes* (#14). To date, the group has released four limited-edition CD sets documenting its complete annual repertoire in concert plus a newly released concert DVD recorded at 2007’s Jazz à Vienne festival in France (all available exclusively from sfjazz.org), plus two concert highlights discs in wide distribution on the Nonesuch label.

Members of SFJAZZ Collective

Joe Lovano

Artistic Director and Saxaphones

Grammy-winning saxophonist and composer Joe Lovano stands alone at the vanguard of large and small group jazz. From his recent work with Gunther Schuller, *Streams of Expression*, to his work as Gary Burton Chair of Jazz Performance at Berklee College of Music, the Cleveland native fearlessly challenges and pushes the conceptual and thematic choices he makes in a quest for new modes of artistic expression and new takes on what defines the jazz idiom.



Dave Douglas

Trumpet

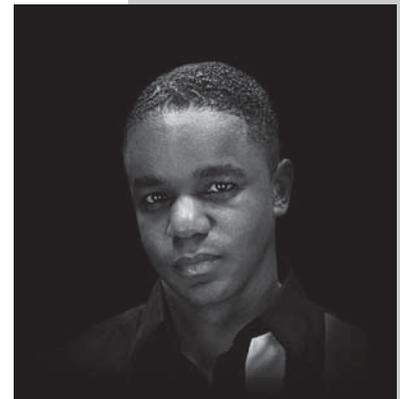


Two-time Grammy-nominated trumpeter Dave Douglas has earned national and international acclaim, including trumpeter, composer, and jazz "Artist of the Year" by such organizations as the New York Jazz Awards, *DownBeat*, *JazzTimes*, and *Jazziz*. His solo recording career began in 1993 with Parallel World and he has since released twenty-two CDs. In 2005 he launched his own label, Greenleaf Music. He was also honored with a Guggenheim Fellowship that same year. His current release, *Meaning and Mystery*, features his working quintet of Uri Caine, James Genus, Clarence Penn, and Donny McCaslin.

Stefon Harris

Vibraphone and Marimba

Stefon Harris is committed to exploring the rich potential of jazz composition and blazing new trails on the vibraphone. A graduate of the Manhattan School of Music, Harris has received numerous accolades including the Jazz Journalists Association's "Best Mallet Player" for four years running (2000-2003) and "#1 Rising Star Vibraphonist" in the 2006 *DownBeat* Critics Poll. His string of Grammy-nominated albums for Blue Note includes *Kindred*, *Black Action Figure*, and *The Grand Unification Theory*. His latest album is 2006's *African Tarantella: Dances With Duke*.



Miguel Zenón

Alto Saxophone & Flute

A founding member of the SFJAZZ Collective, Miguel Zenón hails from San Juan, Puerto Rico. He attended Berklee College of Music and Manhattan School of Music, and has worked with Charlie Haden, Bobby Hutcherson, Ray Baretto, the Mingus Big Band, Steve Coleman and the Village Vanguard Orchestra, among others. He has topped the prestigious *DownBeat* Magazine Critics Poll for “#1 Rising Star, Alto Saxophone” three years in a row (2004 -2006) and has released three recordings as a leader: *Looking Forward*, *Ceremonial* and *Jibaro*.



Robin Eubanks

Trombone

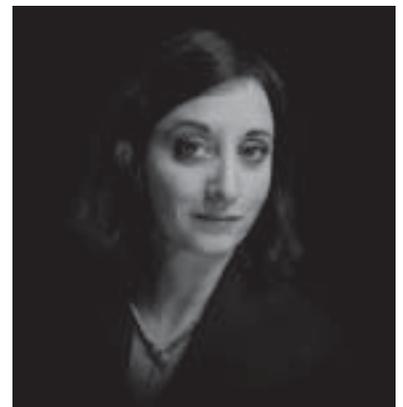


Twice named “Trombonist of the Year” in the *DownBeat* Magazine Critics Poll, Robin Eubanks is one of the foremost trombonists at work today. In addition to leading his own groups, EB3 and Mental Images, Eubanks has done Grammy-winning work with Dave Holland and Michael Brecker, and has collaborated with music legends Art Blakey, Sun Ra, and the Rolling Stones. The native Philadelphian is also an acclaimed composer and recipient of prestigious grants from Chamber Music America and ASCAP, as well as numerous commissions from fellow musicians.

Renee Rosnes

Piano

Canadian native Renee Rosnes has been described as a pianist and composer with a truly unique, personal vision whose improvisations have an almost visual quality. During her distinguished career, she has been the pianist of choice for such legendary artists as Joe Henderson, J.J. Johnson, Wayne Shorter, Bobby Hutcherson, and James Moody, among others. She has made nine acclaimed recordings on the Blue Note label.



Matt Penman

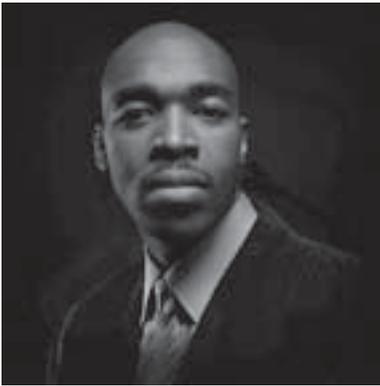
Bass

Originally from New Zealand, Matt Penman studied at Boston's Berklee College of Music before relocating to New York in 1995. In addition to releasing his own critically acclaimed CD as a leader, *The Unquiet* (2002), he has recorded as a sideman on some 50 other discs and has performed with the likes of Kurt Rosenwinkel, Gary Bartz, Kenny Werner, Nnenna Freelon, Madeleine Peyroux, Brian Blade, Mark Turner, and Guillermo Klein.



Eric Harland

Drums



A leading drummer on the national scene, 28-year-old Texas-born Eric Harland has performed with jazz legends like Betty Carter, Joe Henderson, and McCoy Tyner, and has played on more than 35 recordings with such artists as Terence Blanchard, Greg Osby, Charles Lloyd, and Stefon Harris. In *DownBeat's* 65th Annual Readers Poll, he was included in the short list of top drummers, in the company of masters like Roy Haynes and the late Elvin Jones.

Repertoire

As Variety aptly wrote: “We know they can play—that’s a given. What’s special is the progressive repertoire they have chosen to champion.” Divided roughly in half between original compositions and new arrangements of works by a modern jazz master—with each Collective member contributing one of each—this repertoire, entirely new each season, offers a unique window on jazz’s recent history and on its wealth of present-day expressions.

As in past seasons, the Collective’s original compositions for 2008 highlight the state of the art in jazz composition, exploring new, often extended approaches to song form and reveling in the rhythmic, harmonic, and textural possibilities of the octet. The song titles themselves suggest the variety of inspiration at work, from the hints of mystery in Stefon Harris’ “Road to Dharma” and Dave Douglas’ “Secrets of the Code” to the more forthright “This, That and the Other” from Joe Lovano and “The Year 2008” by Eric Harland.

Artistic breadth also infuses the balance of the 2008 repertoire—the music of saxophonist and composer extraordinaire Wayne Shorter. In the words of fellow jazz legend Herbie Hancock: “Wayne Shorter has evolved as a human being to a point where he can synthesize all the history of jazz into a very special, very alive musical expression.” * Shorter has made a profound impact on that history over the past half-century, from his late-’50s days with Horace Silver and Art Blakey and his classic 1960s roles as a band-leader and a pivotal member of Miles Davis’ second great quintet, through his ’70s excursions with fusion pioneers Weather Report and up to his present-day work with his celebrated new acoustic quartet. The Collective cover an expansive range of Shorter’s oeuvre, from signature ’60s pieces like “Footprints” and “Infant Eyes” to 1974’s “Diana” and 1997’s “Aung San Suu Kyi,” Shorter’s tribute to the Burmese Nobel Peace Prize-winner.

“I consider [Shorter] one of my most important musical influences,” says pianist Rosnes. “In 1988, I was a member of his band and that experience changed me forever. Through his music, he taught me about courage, passion, vulnerability, and freedom. Virtually all of Wayne’s compositions are inherently full of these qualities.”

“As has been the case with all the composers we’ve worked on with the band,” alto saxophonist Zenón notes, “the biggest challenge is to try keep the spirit of the original versions of the compositions, while at the same time reflecting the personality of the Collective. I really feel we get better and better at doing this every time we get together.”

* Quoted in *Footprints: The Life and Work of Wayne Shorter* by Michelle Mercer

The youth performance set list will be comprised of a selection from the following pieces:

The Music of Wayne Shorter

Armageddon (1964), arranged by Miguel Zenón

Aung San Suu Kyi (1997), arranged by Dave Douglas

Black Nile (1964), arranged by Robin Eubanks

Diana (1974), arranged by Renee Rosnes

Footprints (1966), arranged by Renee Rosnes

El Gaucho (1966), arranged by Matt Penman

Go (1967), arranged by Stefon Harris

Infant Eyes (1964), arranged by Joe Lovano

Yes or No (1964), arranged by Eric Harland

Original Compositions

The Angel's Share, Matt Penman

Aurora Borealis, Renee Rosnes

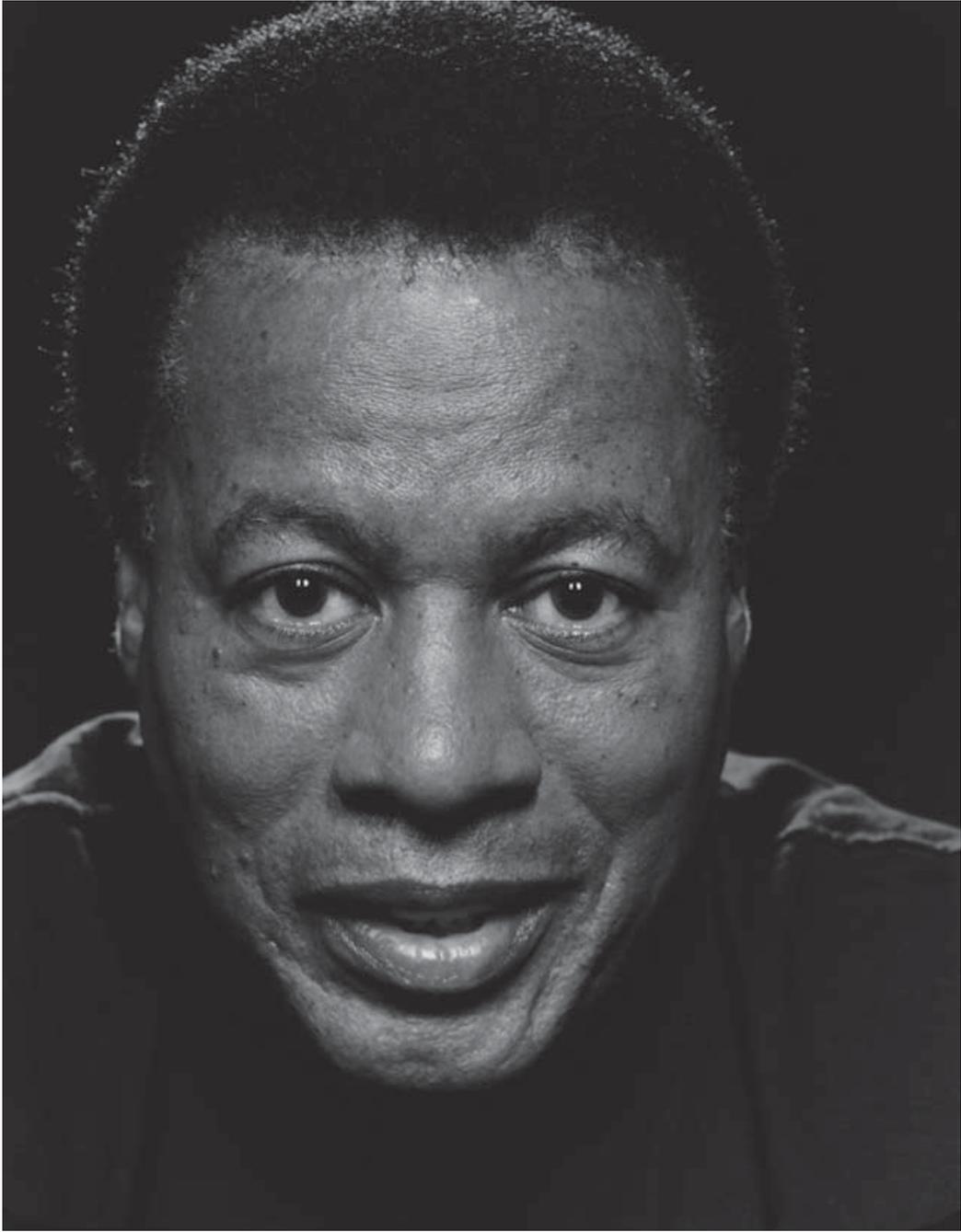
Frontline, Miguel Zenón

Road to Dharma, Stefon Harris

Secrets of the Code, Dave Douglas

This, That and the Other, Joe Lovano

The Year 2008, Eric Harland



**Wayne
Shorter**

About Wayne Shorter

Shorter started on the clarinet at 16 but switched to tenor saxophone before entering New York University in 1952. After graduating with a Bachelor's of Music Education in 1956, he played with Horace Silver for a short time until he was drafted into the Army for two years. Once out of the service, he joined Maynard Ferguson's band, meeting Ferguson's pianist Joe Zawinul in the process. The following year (1959), Shorter joined Art Blakey's Jazz Messengers, where he remained until 1963, eventually becoming the band's music director. During the Blakey period, Shorter also made his debut on records as a leader, cutting several albums for Chicago's Vee-Jay label. After a few prior attempts to hire him away from Blakey, Miles Davis finally convinced Shorter to join his Quintet in September 1964, thus completing the lineup of a group whose biggest impact would leap-frog a generation into the '80s.

Staying with Miles until 1970, Shorter became at times the band's most prolific composer, contributing tunes like "E.S.P.," "Pinocchio," "Nefertiti," "Sanctuary," "Footprints," "Fall" and the signature description of Miles, "Prince of Darkness." While playing through Miles' transition from loose post-bop acoustic jazz into electronic jazz-rock, Shorter also took up the soprano saxophone in late 1968, an instrument which turned out to be more suited to riding above the new electronic timbres than the tenor. As a prolific solo artist for Blue Note during this period, Shorter expanded his palette from hard bop almost into the atonal avant-garde, with fascinating excursions into jazz/rock territory toward the turn of the decade.

In November 1970, Shorter teamed up with old cohort Joe Zawinul and Miroslav Vitous to form Weather Report, where after a fierce start, Shorter's playing grew mellower, pithier, more consciously melodic, and gradually more subservient to Zawinul's concepts. By now, he was playing mostly on soprano saxophone, though the tenor saxophone would re-emerge more toward the end of Weather Report's run. Shorter's solo ambitions were mostly on hold during the Weather Report days, resulting in but one atypical solo album, *Native Dancer*, an attractive side trip into Brazilian-American tropicalismo in tandem with Milton Nascimento. Shorter also revisited the past in the late '70s by touring with Freddie Hubbard and ex-Miles sidemen Herbie Hancock, Ron Carter, and Tony Williams as V.S.O.P.

Shorter finally left Weather Report in 1985, but promptly went into a creative slump. After three routine Columbia albums during 1986-1988, and a tour with Santana, he lapsed into silence, finally emerging in 1992 with Wallace Roney and the V.S.O.P. rhythm section in the "A Tribute to Miles" band. In 1994, now on Verve, Shorter released *High Life*, a with keyboardist Rachel Z.

He guested on the Rolling Stones' *Bridges to Babylon* in 1997, and on Herbie Hancock's *Gershwin's World* in 1998. In 2001, he was back with Hancock for *Future 2 Future* and on Marcus Miller's *M²*. *Footprints Live!* was released in 2002 under his own name, followed by *Alegría* in 2003 and *Beyond the Sound Barrier* in 2005. Given his long track record, Shorter's every record and appearance are still eagerly awaited by fans in the hope that he will thrill them again. Blue Note Records released Blue Note's *Great Sessions: Wayne Shorter* in 2006.



Wayne Shorter

Courtesy of
<http://www.allmusic.com/>

Collaborations

Wayne Shorter was a prolific saxophone player and composer. The following exemplify three of his most significant collaborations.

Art Blakey

Born: October 11, 1919 in Pittsburgh, Pennsylvania

Died: October 16, 1990

Art Blakey was a drummer and bandleader that came into his own during the be-bop and hard bop jazz movements. Blakey's work was heavily influenced by blues music. His signature, however, was driving polyrhythmic beats and his heavy emphasis of the two and four beat on the high hat cymbals.

Wayne Shorter was a member of Art Blakey and the Jazz Messengers from 1959 to 1963. During this time Shorter composed for the group and served as music director.

Listening Suggestions: *Free For All*
 Kyoto
 Indestructable

Miles Davis

Born: May 25, 1926

Died: Sept. 28, 1991

Wayne Shorter left the Jazz Messengers for the Miles Davis Quintet, commonly known as Miles's "Second Great Quintet". This group included Shorter, bassist Ron Carter, drummer Tony Williams, and pianist Herbie Hancock. It disbanded around early 1968.

Known as a pioneer of the cool jazz movement, Miles Davis began to experiment with new forms of jazz in the late 1960s. In particular, he and the quintet popularized jazz fusion or the mixing the forms and improvisational techniques of jazz with the electric instruments of rock and the rhythms of soul and rhythm and blues.

Listening Suggestions: *Bitches Brew*
 Miles Smiles
 Filles de Kilimanjaro

Weather Report

After working with Miles Davis, Shorter and pianist Joe Zawinul formed their own jazz fusion group influenced art music, world music, r&b, funk, and rock elements. The group was unusual and innovative in abandoning the soloist-accompaniment demarcation of straight-ahead jazz and instead featuring continuous improvisation by every member of the band.

Listening Suggestions: *Weather Report*
 8:30

"Acoustic Alchemy" from J. Michael Howard Studios, copyright 2001.



All That Is Jazz

The History of Jazz

**“Jazz is the
freedom which
takes many
forms”**

–Duke Ellington

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), from which all its cultural roots come.

By the early 20th century, the U.S. 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 by which jazz could be heard 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, and 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 other people 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 musical traditions.

Called “jazz” at first, this music clearly had a unique sound. The polyphonic structure of New Orleans jazz consisted of three separate and distinct melodic instruments - the cornet, 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 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.

San Francisco

During the 40's, 50's, and 60's the Fillmore district of San Francisco was one of the world's leading jazz centers and the largest black neighborhood in the city. At its height the Fillmore was the third largest commercial district in San Francisco.

Jazz legends such as Billie Holiday, Dexter Gordon, Dizzy Gillespie, Lionel Hampton, Charlie Parker, Duke Ellington, Chet Baker, and John Coltrane were staples in the swinging, eclectic, and integrated neighborhood, boasting two dozen active nightclubs and music joints within its one square mile. Despite its iconic status in the Fillmore street clubs virtually vanished – abruptly and thoroughly – due to redevelopment in the 1960s.

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

–Louis Armstrong

The Styles of Jazz



The Duke Ellington Orchestra, 1946

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 structures. 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.

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 are a feeling. It is happy, sad, and everything in between, but its’ intention



Dizzy Gillespie’s unusual trumpet

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 consist 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.

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

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

– Ornette Coleman

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

–Thelonious Monk

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 the fascination for Eastern music came a curiosity in Eastern religions. Many jazz artists looked to music as a way to express religious feelings of 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 human voice, vocal shouts, and the traditional call-and-response. He also 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 performances. 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.

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 thrive and now surfaces across the spectrum from pop to hip-hop to fusion to 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.

Recommended Listening

Swing Era

Count Basie - *The Complete Decca Recordings*
Duke Ellington - *Reminiscing In Tempo*
Benny Goodman - *Carnegie Hall Concert*
Billie Holiday - *The Quintessential Billie Holiday Vol. 4 (1937)*

Bebop

Dizzy Gillespie and Charlie "Bird" Parker - *Groovin' High*
Charlie "Bird" Parker - *The Charlie Parker Story*
Bud Powell - *The Amazing Bud Powell Vol. 1*
Thelonious Monk - *Genius Of Modern Music Vol. 2*
Sonny Rollins - *Saxophone Collossus*

Latin

Tito Puente - *Top Percussion*
Sabu Martinez - *Jazz Espagnole*
Eddie Palmieri/Cal Tjader - *El Sonido Nuevo*

Blues

Robert Johnson - *The Complete Recordings*
Sonny Boy Williamson - *The Bluebird Recordings 1937-1938*
Son House - *Delta Blues (Sony)*

Cool Jazz

Miles Davis - *Birth Of The Cool*
Miles Davis - *Kind of Blue*
Stan Getz - *Focus*
Dave Brubeck - *Time Out*

Free Jazz

John Coltrane - *A Love Supreme*
Ornette Coleman - *The Shape Of Jazz To Come*
Charles Mingus - *Mingus Ah Um*

Funk, Fusion, and Electronic Jazz

Miles Davis - *Dark Magus*
Weather Report - *Black Market*
Herbie Hancock - *Headhunters*
John McLaughlin - *Extrapolation*

The
Smithsonian
National
Museum of
American
History
has
declared
April
as Jazz
Appreciation
Month!

The Elements of Jazz

“Don’t play
what’s
there, play
what’s
not there.”

–Miles Davis

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 29 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 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 two 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.

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 the American orchestra. (See pages 27-29 for photos and description of the instruments.)

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



SFJAZZ Collective in concert

Instruments

Instruments in the SFJAZZ Collective

The following instruments are featured as part of the SFJAZZ Collective performance.

Saxophone



The saxophone (colloquially referred to as sax) is a conical-bored instrument of the woodwind family, usually made of brass and played with a single-reed mouthpiece like the clarinet. The vast majority of band and big-band music calls only alto, tenor, and baritone saxophones. The soprano saxophone has regained a degree of popularity over recent decades in jazz/pop/rock contexts, beginning with the work of jazz saxophonist John Coltrane in the 1960s. The soprano is often thought of as more difficult to play, or to keep in tune, than the more common alto, tenor and baritone saxophones.

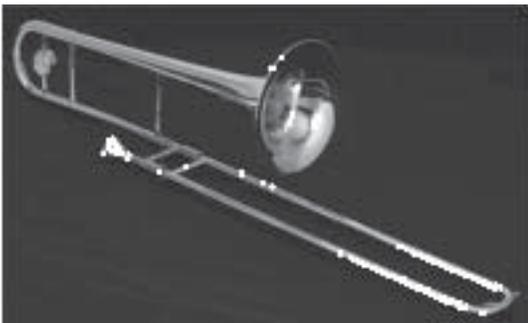
Trumpet

The trumpet is made of brass tubing bent into a rough spiral. Sound is produced by blowing air through closed lips so as to produce a “buzzing” effect through vibration, which creates a standing wave of vibrating air and metal in the trumpet. The trumpet player can select the pitch from a range of overtones or harmonics by changing the lip aperture tension. Valves increase the length of the tubing and thus change the overtones of the instrument. Three valves make the trumpet fully chromatic, allowing the player to play in all keys. The trumpet is used in nearly all forms of music, including classical, jazz, rock, blues, pop, ska, polka and funk.



Trombone

The trombone is a lip-reed aerophone with a predominantly cylindrical bore, and is usually characterised by a telescopic slide with which the player varies the length of the tube to change pitches. The most frequently encountered trombones today are the tenor and bass. In addition, many trombones are fitted with mutes and bells which fit over the bell (or horn shaped opening at the top of



the trombone). These additions change the timbre and sound of the instrument depending on the material from which they are made and how the musician chooses to use them.

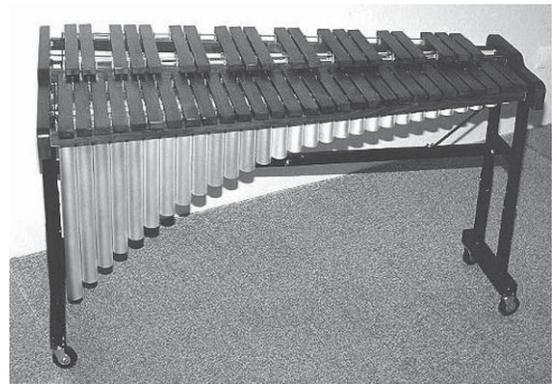
Vibraphone



The vibraphone, sometimes called the vibraharp or simply the vibes, is a musical instrument in the percussion family. It is similar in appearance to the xylophone, although the vibraphone uses metal bars instead of the wooden bars on the xylophone. The vibraphone is commonly played with cord or yarn mallets. Below each bar is a resonator, a resonant metal tube, with a metal disc of a slightly smaller diameter located at the top. The discs in each tube are connected via a rod which can be made to rotate with an electric motor. When the motor is on and a note is struck, the notes acquire a tremolo sound as the resonators are covered and uncovered by the rotating discs. The player can vary the speed of the tremolo. At slower speeds, the effect sounds more like a “wah-wah-wah.” At faster speeds, the tremolo is more pronounced. With the motor switched off the vibraphone has a mellow, bell-like sound.

Marimba

The marimba is a musical instrument in the percussion family. Keys or bars (usually made of wood) are struck with mallets to produce musical tones. The concert marimba is pitched an octave lower than its cousin, the xylophone. Both xylophone and marimba bars are usually made of rosewood, but can also be synthetic. The bars of the marimba are wider and thinner than those of the xylophone, especially at the center; this change in shape causes the bars to respond a different set of overtones, giving the instrument a richer tone.



Drums

Drums are the world’s oldest and most ubiquitous musical instruments, and the basic design has remained virtually unchanged for thousands of years. Within the realm of popular music and jazz, “drums” usually refers to a drum kit or a set of drums. Kits usually consist of a bass drum, a snare drum on a stand, a small cymbal and other small percussion instruments mounted on the bass drum or a small table, all played with drum sticks or brushes except for the bass drum. This drum is operated with one or more mechanical pedals. Due to being played with the foot (and to help distinguish from the bass guitar or string bass), the bass drum is also often referred to as the “kick” drum.



1 Bass drum | 2 Floortom | 3 Snare |

4 Toms | 5 Hi-hat | 6 Crash cymbal and Ride

Bass

The double bass, also known as the standup bass, is the largest and lowest pitched bowed string instrument used in the modern symphony orchestra. It is used extensively in Western classical music as a standard member of the string section of symphony orchestras and smaller string ensembles. In addition, it is used in other genres such as jazz, blues, rock and roll, psychobilly, rockabilly, and bluegrass. As with many other string instruments, the double bass is played with a bow or by plucking the strings.

Double bass players have contributed to the evolution of jazz. Paul Chambers (who worked with Miles Davis on the famous *Kind of Blue* album) achieved renown for being one of the first jazz bassists to play solos in bowed style. Free jazz was influenced by the composer/bassist Charles Mingus (who also contributed to hard bop) and Charlie Haden, best known for his work with Ornette Coleman. Beginning in the 1970s, some jazz bandleaders such as saxophonist Sonny Rollins and fusion bassist Jaco Pastorius began to substitute the electric bass guitar for the double bass. Apart from the jazz styles of jazz fusion and Latin-influenced jazz, the double bass is still widely used in jazz.



Piano

The piano is a musical instrument played by means of a keyboard that produces sound by striking steel strings with felt hammers. The hammers immediately rebound allowing the strings to continue vibrating at their resonant frequency. These vibrations are transmitted through a bridge to a soundboard that amplifies them. The piano is widely used in Western music for solo performance, chamber music, and accompaniment. It is also very popular as an aid to composing and rehearsal.

The role of the piano in the context of ensemble accompaniment has gradually changed from a time-keeping role consisting of repetitive left-hand figures to a more flexible one where the pianist is free to choose to interact with the soloist using both short and sustained chordal and melodic fragments. This form of accompaniment is known as comping.



Flute

The Western concert flute, a descendant of the 19th-Century German flute, is a transverse flute which is closed at the top. Near the top is the embouchure hole, across and into which the player blows. It has larger circular finger-holes than its baroque predecessors, designed to increase the instrument's dynamic range. Various combinations can be opened or closed by means of keys, to produce the different notes in its playing range. The note produced depends on which finger-holes are opened or closed and on how the flute is blown.



Flutes were rarely used in early jazz. However, since the 1950s the use of the flutes in jazz has increased in big band, small band, modal and avant-garde jazz.

Student busily working during a UMS in-school visit.



Lesson Plans

Curriculum Connections

**Are you interested
in more lesson
plans?**

**Visit the Kennedy
Center's ArtsEdge
web site, the
nation's most
comprehensive
source of arts-
based lesson
plans.**

**[www.artsedge.
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

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

Arts Education

Standard 1: Performing All students will apply skills and knowledge to perform in the arts.

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 2: 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 5: Literature All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

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.

Standard 7: Skills and Processes All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.

Standard 12: Critical Standards All students will develop and apply personal, shared, and academic criteria for the enjoyment, appreciation, and evaluation of their own and others' oral, written, and visual texts.

Social Studies

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-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

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

Standard III-3: Democracy in Action All students will describe the political and legal processes created to make decisions, seek consensus, and resolve conflicts in a free society.

Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

Math

Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change. Analytic and descriptive tool, identify characteristics and define shapes, identify properties, and describe relationships among shapes.

Science

Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

Career and Employability

Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.

Standard 2: Career Planning All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.

Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.

Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.

Technology

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

Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

Each UMS lesson plan is aligned to specific State of Michigan Standards.

About the CD

CD

The CD accompanying this guide features songs of Wayne Shorter that will be featured at the Ann Arbor youth performance of SFJAZZ Collective. The songs included are the original recordings by Wayne Shorter. The songs students will hear will be arrangements of these tunes for the SFJAZZ Collective.

Track 1: Armageddon (1964)

Track 2: Black Nile (1964)

These two songs come from Shorter's first album with Blue Note Records, *Night Dreamer*. Shorter's compositions on this album showed him moving to a sparer style. Each note was written precisely, yet the finished product was meant to sound as if it were improvised. This is a hallmark of Shorter's work that continued through out the 60s and 70s.

Track 3: Aung San Suu Kyi (1997)

1 + 1 is a duet album by Herbie Hancock (piano) and Wayne Shorter (tenor saxophone), featuring the two artists without accompaniment. Hancock and Shorter perform ten songs on the album, including the Grammy award winning song "Aung San Suu Kyi", named after the Burmese pro-democracy activist of the same name

Track 4: Diana (1974)

Track 5: El Gaucho (1966)

Track 6: Footprints (1966)

Recorded at the infamous Van Gelder studio for Blue Note Records, *Adam's Apple* features Shorter leading an all-star rhythm section consisting of pianist Herbie Hancock, bassist Reggie Workman, and drummer Joe Chambers. "El Gaucho" has the bossa nova sound that was gaining wide popularity during the '60s. Shorter plays stop-and-start phrases which is a sign of things to come later with his fusion outfit, Weather Report. "Footprints" has a memorable walking bass line in 6/8 meter throughout the whole course and Shorter's theme is instantly recognizable.

Track 7: Go (1967)

Wayne Shorter was at the peak of his creative powers when he recorded *Schizophrenia* in the spring of 1967 and found a band that was capable of conveying his musical "schizophrenia," which means that this is a band that can play straight up jazz just as well as they can stretch the limits of jazz.

Track 8: Infant Eyes (1964)

This ballad is a tribute to Wayne Shorter's daughter. Here, Shorter breaks away from Coltrane's style and produces songs that are quite rigidly and conventionally structured. Almost all of them begin with a brief written introduction, followed by one or two statements of long-lined theme, played in lockstep harmony by the two horns.

Track 9: Yes or No (1964)

From the album *Juju* (1964) this song shows a strong influence of John Coltrane, with whom Shorter had studied as an undergraduate, and whose style is reflected here both in performance and composition. "Yes or No" is reminiscent harmonically of Coltrane's "Moment's Notice" from *Blue Train*.

Appreciating the Performance

Grade Levels:
K-12

Objective

Students will gain increased appreciation for and understanding of the SFJAZZ Collective 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 one person 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. 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?
9. Songs can convey different moods, emotions, stories, or feelings. Do most of the performed songs communicate similar feelings?
10. Which parts of the songs seem pre-written? Which seem improvised?

Discussion/Follow-up

If you were to meet members of SFJAZZ Collective, what comments would you share with them?

LESSON ONE

Jazz History

Grade Levels:
6-8

LESSON TWO

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 39 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 <http://pbskids.org/jazz/time/index.html>
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.

Jazz History Worksheet

Name _____

1700

1. How did enslaved Africans 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

Grade Levels:
3-5

LESSON THREE

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 41 of this Resource Guide. (You may cut this into strips.)
Posterboard or the Jazz Research Guide on page 42 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 40. 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 <http://pbskids.org/jazz/time/index.html>
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 jazz-timeline, or a similar timeline.

Jazz Timeline; 1800's-2008

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 SFJAZZ Collective.

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. SFJAZZ Collective consists of eight musicians. 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 44 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 the SFJAZZ Collective 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 SFJAZZ Collective 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 trombone at the same time? How about the trumpet, vibraphone and the drums?

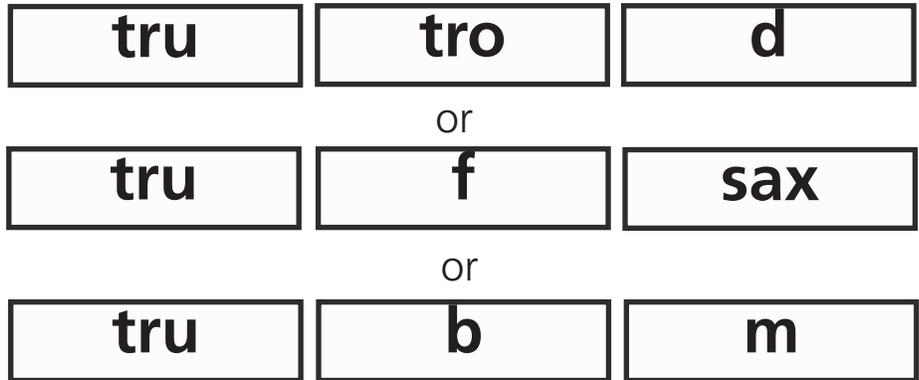
LESSON FOUR

Jazz Combinations

Members of the **SFJAZZ Collective** play either trumpet, bass, saxophone, trombone, vibraphone, marimba, piano, flute or drums. If the one of the members wanted to arrange different members of the group 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
v = vibraphone
m = marimba
b = bass
f = flute
p = piano



Work Space:

Take the Jazz Train...

Objective

Students will trace the emergence of jazz as an art form in the United States by creating a map outlining the major cities that were influenced by this style.

Grade Levels:
3-5

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; Elementary
	Social Studies II-1:3: Geographic Perspective; Elementary

Materials

A map of the United States
Colored pens or pencils
Internet access or USA map reference materials such as an atlas

Opening Discussion

Many cities were involved in the emergence of jazz as a significant musical style within the last century. New Orleans is considered the birthplace of jazz. What other cities contributed to the development of jazz?

Procedures

1. Discuss the History of Jazz section of this Resource Guide found on pages 17-18. Students should become familiar with the cities listed there, as they have had a major impact on jazz and its popularity (New Orleans, Kansas City, Chicago, St. Louis, San Francisco and New York City.)
2. Using a map of the United States, students should pinpoint the cities by placing a star or black dot on each city's location. Students may also choose to color in the outline of each state in a different color. Please include the cities: New Orleans, Kansas City, Chicago and New York City. Students may also locate states by visiting www.yourchildlearns.com/us_map.
3. On the map, draw lines connecting New Orleans to the other cities the students have pinpointed. Using the information about each city from pages 20-21 of this guide, record important developments and musicians that emerged in each city location.

Discussion/Follow-up

The 1920s are considered to be the decade when jazz really became popular in the United States. What other significant events were occurring in the United States at that time?

LESSON FIVE

Map of the United States



Create Your Own UMS

Objective

Students will learn about the structure and goals of an arts organization, increase internet research skills, and become familiar with a wider variety of art forms and performers.

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
	Social Studies II.1: People, Places, and Cultures
	Social Studies V.1: Inquiry
	Career & Employability 3-3: Developing and presenting Information
	Technology 2-4: Using Information Technologies

Materials

Internet Access

Opening Discussion

At arts organizations a great deal of work is needed to put on a concert series. Each year, the organization must decide what artists it will hire, when they will perform, and in what venue. It is very important to have a variety of art forms. It is also important to UMS to choose performers who will appeal to people from different backgrounds. In order to meet these goals, negotiations between UMS staff and the performers' representatives sometimes begin years in advance.

Procedures

1. After explaining briefly how an arts organization like UMS works, explain that the students will be designing a concert series of their own.
2. Direct the students to UMS's web site at www.ums.org to explore and read about the different performances being presented this season. What shows sound most interesting? Is there an art form or style they particularly like?
3. Have students select concerts they would put into their own concert series. Why did they select those specific artists? How are the concerts linked? Is there a theme connecting them all? Is there an artist or art form not represented that should be?
4. Write to Ken Fischer, President of University Musical Society, Tell him what shows you think should be presented and why you selected them. Mail letters to the Youth Education Department, and we'll deliver them to Mr. Fischer for you!!

Discussion/Follow-up

What did you learn from this experience? How was your list different from that of others? How did you justify your choices?

Grade Levels:
7-12

LESSON SIX

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.

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.

Jazz Vocabulary Word-o

		FREE SPACE		

Before the game begins, fill in each box with one of the vocabulary words or phrases below. Your teacher will call out the definition for one of the words below. If you've got the matching word on your board, cover the space with your chip. When you've got a horizontal, vertical, or diagonal row of five chips, call out **WORD-O!**

AABA form	arrangement	bebop	blues	blues note
blues scale	call & response	chord	cool jazz	creole
gig	harmony	improvisation	jam session	key
melody	meter	pitch	riff	seventh chord
soloist	swing	syncopation	tempo	texture

Jazz Word Search Puzzle

t	t	g	n	i	w	s	b	v	p	j	k	i	n	b
x	a	n	m	v	y	r	e	s	s	f	m	d	o	l
e	z	c	e	i	p	u	j	n	q	p	j	k	i	u
b	x	z	s	m	t	l	a	l	r	q	f	u	t	e
j	i	e	x	k	e	e	x	o	w	g	f	e	a	s
b	z	g	j	y	l	g	v	e	i	l	n	i	p	m
f	p	d	b	r	h	i	n	u	p	e	j	c	o	m
j	j	t	o	a	s	w	j	a	i	j	t	p	c	e
g	e	w	m	a	n	c	u	o	r	n	z	q	n	z
s	e	j	t	h	l	d	f	g	s	r	h	m	y	k
n	n	i	f	b	z	f	c	p	z	o	a	k	s	b
n	o	t	i	c	e	s	m	h	t	y	h	r	r	b
n	s	t	a	n	d	a	r	d	s	i	e	a	r	k
w	c	n	x	i	f	d	v	q	g	g	s	y	k	z
b	p	g	e	r	s	h	a	o	v	s	v	b	q	h

All of the words from the left column can be found in the puzzle. These words relate to the SFJAZZ Collective performance. Look in all directions for the words!

arrangement *The way in which a musical composition is played. This includes which instruments play and when they play.*

big band *A larger jazz group that typically has about 15 musicians.*

blues *A style of music with a 12-bar structure and melancholy sound.*

brass *Instruments found in a big band that include the trumpet and trombone.*

improvisation *The process of spontaneously creating fresh, original melodies.*

New Orleans *This city is known as the birthplace of jazz.*

rhythm section *Instruments in this section include the piano, upright bass, and percussion, which help establish a beat.*

scat *A popular type of singing in jazz that uses nonsense syllables.*

standard *A tune universally accepted and played by many jazz musicians.*

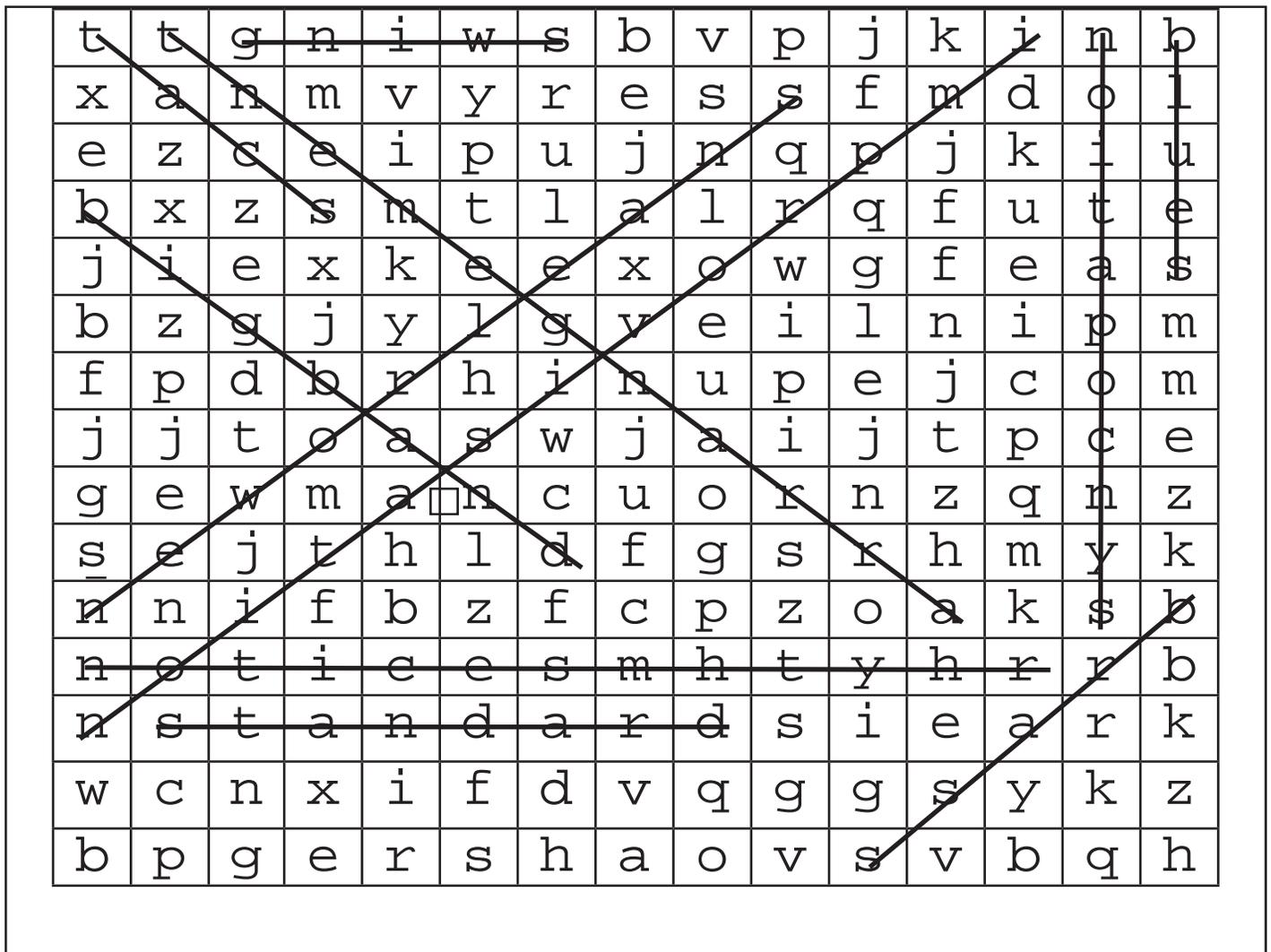
swing *This dance music was most popular in the 1930s and 1940s.*

syncopation *The process of replacing "expected" beats with an off-beat.*

Jazz Word Search Solution

Here are the answers to the word search:

arrangement
big band
blues
brass
improvisation
New Orleans
rhythm section
scat
standard
swing
syncopation





SFJAZZ Collective

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 SFJAZZ Collective** on **Thursday, March 13** from **11am-12noon** 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. This performance features the jazz ensemble SFJAZZ Collective.

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 Thursday, March 13, 2008. 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 _____



Discography

The following recording feature SFJAZZ Collective. Membership in the Collective rotates and performers featured at the youth performance may not appear on all recordings. Recordings can be purchased at www.sfjazz.org.

SFJAZZ Collective DVD: Live at Jazz à Vienne

SFJAZZ Collective CD 2007 - 4th Annual Concert Tour

SFJAZZ Collective CD 2006 - 3rd Annual Concert Tour

SFJAZZ Collective CD 2005 - 2nd Annual Concert Tour

SFJAZZ Collective CD 2004 - Inaugural Season Live

Two recordings released by Nonesuch Records. These are available at amazon.com, itunes.com and other online music retailers.

SFJAZZ Collective (2005)

SFJazz Collective 2 (2006)

There are more study guides like this one, on a variety of topics online! Just visit...

www.ums.org

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.

SFJAZZ Collective

www.sfjazz.org

A site which highlights the SFJAZZ Collective, their concerts and events, and education programs.

Jazz

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.

www.iaje.org

This site contains a lot of information about jazz, as presented by the International Association of Jazz Educators.

www.si.edu/ajazzh

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

Jazz Festivals

Chicago Jazz Festival

August 30-September 2, 2007; http://chicagofests.com/jazz_festival/

Ann Arbor Jazz and Blues Festival

September 14-16, 2007; <http://a2.blues.jazzfest.org>

Montreal Jazz Festival

June 28-July 8, 2007; <http://www.montrealjazzfest.com/>

New Orleans Jazz and Heritage Festival

April 27-May 6, 2007; <http://www.nojazzfest.com/>

Detroit International Jazz Festival

August 31-September 3, 2007; <http://www.detroitjazzfest.com/>

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.

Recommended Reading

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 Thelonus* 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
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- *Jazz and Its History (Masters of Music)* by Giuseppe Vigna
- *The Golden Age of Jazz* by William Gottlieb
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- *The New Grove Dictionary of Jazz* by Berry Kernfeld
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International Association of Jazz Educators

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University of Michigan School of Music, Theatre & Dance - Department of Jazz & Improvisation

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(734) 764-0583
contact: Ellen Rowe

Black Folk Arts, Inc.

4266 Fullerton
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313-834-9115
contact: Kahemba Kitwana

Wayne State University Music Department

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

African American Cultural and Historical Museum of Ann Arbor

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Southeast Michigan Jazz Association

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Evening Performance Info

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A Tribute to Wayne Shorter
SFJAZZ Collective
Thursday, March 13, 8pm
Hill Auditorium

Joe Lovano, artistic director and saxophones
Dave Douglas, trumpet
Stefon Harris, vibraphone and marimba
Miguel Zenón, alto sax and flute
Robin Eubanks, trombone
Renee Rosnes, piano
Matt Penman, bass
Eric Harland, drums

Heralded by the Los Angeles Times for its “sheer, out-of-the-box musicality,” the SFJAZZ Collective explores the last 50 years of jazz repertoire through new compositions written by band members and new arrangements of seminal works from modern jazz history. Led by Joe Lovano, the Collective’s 2008 concert pays tribute to the genius of saxophonist and composer Wayne Shorter, with performances of his works juxtaposed against new pieces composed by each of the eight individual Collective members. Through this innovative approach — simultaneously honoring jazz’s recent history while championing the music’s up-to-the-minute directions — the Collective shows that jazz is a living, ever-changing, and ever-relevant art form.

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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:

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