

# INTRODUCTION

This is the *Teacher Edition* companion to the *History of Jazz* CD rom. We have chosen to utilize the technology commonly found in music classrooms rather than printing “reading books.” This format creates a more focused environment for student learning. The **JAZZ CLUB** Listening Examples can be accessed from the provided *YouTube* links as well as from the *Ken Burns* “JAZZ” CD compilation. The *YouTube* videos can be downloaded from home if your classroom internet cannot access the website. Other great sources of jazz videos include *Jazz on the Tube* ([www.jazzonthetube.com](http://www.jazzonthetube.com)), *Best Jazz Videos* ([www.bestjazzvideos.com](http://www.bestjazzvideos.com)), *Jazz Time Machine* ([www.jazztimemachine.com](http://www.jazztimemachine.com)) and *Smithonian Jazz* ([www.smithsonianjazz.org](http://www.smithsonianjazz.org) - look in *RESOURCES*)

The *History of Jazz* is designed to be a series of guided readings that describe the major points of jazz history and the biographies of some of the most prominent jazz legends. In addition, the readings introduce some of the basic elements of jazz theory. The style period lessons are intended to be sequential, however, the biographies may be taught in any order. This *Teacher Edition* provides *Assessment* questions and answers with a reproducible *Student Assessment* page. In our own classrooms, we often split the *Student Reading* and the *Jazz Club* Listening Example into separate lessons to allow time for teaching improvisation.

Many teachers are intimidated by the notion of teaching jazz – be not afraid! We have the tools you need.

The **JAMMIN" WITH THE JAZZ CATS ORFF IMPROVISATION SONGBOOK** and CDs teaching processes internalize the unique rhythmic and melodic vocabulary of jazz. The 9 – 13 CD tracks for each song provide teachers with an easy and foolproof modeling and practice experience for their students. The teaching process and comprehensive CD tracks ensure that a teacher, without any previous jazz experience, will confidently and effectively teach their students to improvise and perform.



*Jazz Cats Recorder SONGBOOK* and CD focuses on a wide variety of jazz styles. The inspiring accompaniments are exciting vehicles for student performances. The styles run the jazz gamut from Dixieland to big band to fusion jazz.



*Blues Cats Recorder SONGBOOK* and CD delivers just what it says – blues forms with HARD rockin’ accompaniments that are guaranteed to motivate and excite. The tunes range from a 40’s swing era blues to Heavy Metal blues. Each song includes highly entertaining lyrics that may easily be used in conjunction with recorders.



# NATIONAL STANDARDS

## I. STUDENT READING and Assessment:

### Content Standard 8

- **K-4 5-8** Students identify ways in which the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g. language arts; geography; social studies)

### Content Standard 9

- **K-4** Students describe in simple terms how elements of music are used in music examples from various cultures of the world
- **5-8** Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures

## II. JAZZ CLUB LISTENING Example and Assessment:

### Content Standard 6

- **K-4** Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- **K-4** Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- **K-4** Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
- **5-8** Students analyze the uses of elements of music in aural examples representing diverse genres and cultures
- **5-8** Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analysis of music

**Photo Credits: The following photographs, which appear throughout the presentation, are the creative products of Herman Leonard, and have been provided courtesy of HERMAN LEONARD PHOTOGRAPHY, LLC.**

- Louis Armstrong *Louis Armstrong: slides 2, 6*
- Swing *Count Basie Orchestra: slide 2 Woody Herman & His Herd: slide 7*
- Duke Ellington *Duke Ellington: slide 2, 6*
- Count Basie *Count Basie: slides 2, 8*
- Lester Young *Lester Young: slides 2, 6 Billie Holiday: slide 5*
- Bebop *Buddy Rich and Thelonious Monk: slide 2*  
*Dizzy Gillespie and Charlie Parker: slides 2, 7*
- Dizzy Gillespie *Dizzy Gillespie: slides 2, 5*
- Charlie Parker *Charlie Parker: slides 2, 8*
- Cool and Modal *Gerry Mulligan and Chet Baker: slide 2; Dave Brubeck: slides 2, 5*
- Miles Davis *Miles Davis: slides 2, 9*
- Soul, Bossa nova, Fusion & Smooth jazz *Wynton Marsalis and Branford Marsalis: slide 2*  
*George Benson: slides 2, 11*

## Objective

- Introduction to the roots of jazz through student reading and a listening example

## Materials

- **PowerPoint:** Lesson 1 - *Roots of Jazz* page 3
- **JAZZ CLUB Listening Example:** *Maple Leaf Rag* page 4
- **Student Worksheet:** Lesson 1 - *Lesson and Listening Assessment* page 5

## I. PowerPoint Roots of Jazz

1. Show the students PowerPoint Lesson 1 and have students take turns reading the slides.
2. Have students complete the Lesson ASSESSMENT individually or as a class.

**Jazz music** is a unique (one of a kind) musical art form invented in America. Jazz began around 1900 in the African American areas of the city of New Orleans, Louisiana. Jazz music is a mixture of the music of Africa and Europe. Jazz borrowed complex rhythms, singing style and **improvisation** from African music. Jazz **improvisation** means that a performer changes the **melody** of a song and invents a new **melody** as the song is being played.

European music gave to jazz the instruments of the marching band and the European system of **harmony**. **Harmony** means the **chords** that fit with the **melody** of the song. The **chords** played by the piano, guitar (or banjo) and bass (or tuba) form the song's **accompaniment**.

Ragtime was a style of piano music played in the 1890s that helped develop the early style of jazz. Although they are similar, ragtime and jazz have two important differences. Ragtime songs were written down and played the same way every time with no **improvisation**. Jazz songs include a great deal of **improvisation**.

In addition, ragtime rhythms are played differently than jazz rhythms. In ragtime (and almost all styles of music) the eighth notes are all the same length. In jazz the first eighth note is longer and the second eighth note is shorter.

Scott Joplin, the most famous of all ragtime **composers** and pianists, published many "rags" including "The Entertainer" and "The Maple Leaf Rag."

## ANSWER KEY *Student Reading* Lesson ASSESSMENT

1. Which style of music began in the 1890s? (*Ragtime*)
2. In which city did jazz begin? (*New Orleans*)
3. What did jazz borrow from African music? (3)  
(*Complex rhythms, singing style and improvisation*)
4. What did jazz borrow from European music? (2)  
(*Marching band instruments and the European system of harmony*)
5. Harmony refers to the \_\_\_\_\_ of a song. (*chords*)
6. Who was the most famous ragtime composer? (*Scott Joplin*)

**II. JAZZ CLUB Listening Example**

*Title: “Maple Leaf Rag”*

*Composer: Scott Joplin*

*Performer: Scott Joplin*

available on: *Scott Joplin* Biograph BLP 1006Q

*YouTube* [www.youtube.com/watch?v=pMAAtL7n\\_-rc](http://www.youtube.com/watch?v=pMAAtL7n_-rc) [2:45 Process/Assessment below]

*iTunes* *the Smithsonian Collection of CLASSIC JAZZ* Album 1 track 1 [Process/Assessment below]

**Suggested YouTube Search** Maple Leaf Rag, Scott Joplin [1<sup>st</sup> video, any version of the Scott Joplin piano roll]

**Smithsonian website audio** [www.smithsonianjazz.org – SEARCH: Maple Leaf Rag - Louis Armstrong, Act 1, #3]

**SUGGESTED TEACHING PROCESS JAZZ CLUB Listening:**

1. Explain that the piece is ragtime and that no recordings of Scott Joplin exist. This recording is from a piano roll created by Scott Joplin. Player pianos, powered by someone pumping a pedal, played a long roll of paper with perforations (holes punched into it) that corresponded to the piano keys.
2. Define tempo and demonstrate slow (andante), medium (moderato) or fast (allegro) tempos. Demonstrate the conducting patterns for moderato 2/4, 3/4, and 4/4 meters. Students conduct with you.
3. Review improvisation (making up the melody). Remind students that “Maple Leaf Rag” is not improvised. The song sounds the same every performance.
4. Play recording while conducting a moderato tempo in a 4/4 meter.  
*Video locations:* 0:05 A section, 0:42 B section, 1:18 A section, 1:36 C section, 2:13 D section
5. Have students complete the Lesson ASSESSMENT individually or as a class.

**ANSWER KEY JAZZ CLUB Listening ASSESSMENT**

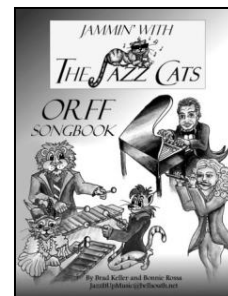
1. Identify the instrument you hear. (*Piano – Scott Joplin*)
2. Determine the tempo and the meter. (*Medium*) (*4/4*)
3. True or False: A player piano uses a long paper roll that has perforations (holes) that correspond to the piano keys. (*True*)
4. Describe the mood of this piece. (*Playful, happy*)
5. Name the style of this piece. (*Ragtime*)

**Related Activity** *JAMMIN' WITH THE JAZZ CATS* Orff Improvisation Songbook  
Swing Rhythm Lesson Page 8

- Lesson: How to correctly read and perform jazz (swing) 8<sup>th</sup> note rhythm
- Example CD Track

**Related Activity** *Jazz Cats Recorder*  
Dizzy’s Bag Pages 6-8

- Recorder song G A B
- Swing style
- *Performance and Accompaniment* CD tracks



**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_ **Class:** \_\_\_\_\_

**Short Answers:**

1. Which style of music began in the 1890s? \_\_\_\_\_
2. In which city did jazz begin? \_\_\_\_\_
3. What did jazz borrow from African music? (3) \_\_\_\_\_  
\_\_\_\_\_
4. What did jazz borrow from European music? (2) \_\_\_\_\_  
\_\_\_\_\_
5. Harmony refers to the \_\_\_\_\_ of a song.
6. Who was the most famous ragtime composer? \_\_\_\_\_

**Listening ASSESSMENT**

**LESSON 1 *Roots of Jazz***

*Title: "Maple Leaf Rag" Composer: Scott Joplin  
Performer: Scott Joplin*

1. Identify the instrument you hear. \_\_\_\_\_
2. Determine the tempo and the meter. \_\_\_\_\_
3. True or False: A player piano uses a long paper roll that has perforations (holes) that correspond to the piano keys. \_\_\_\_\_
4. Describe the mood of this piece. \_\_\_\_\_
5. Name the style of this piece. \_\_\_\_\_

*The teacher is permitted to copy this page for students in one school.*

**Objective**

- Introduction to Dixieland jazz through student reading and a listening example

**Materials**

- **PowerPoint:** Lesson 2 - *Dixieland* page 6
- **JAZZ CLUB Listening Example:** *Cake Walkin' Babies (From Home)* page 7
- **Student Worksheet:** Lesson 2 - *Lesson and Listening Assessments* page 8

**I. PowerPoint Dixieland**

1. Show the students PowerPoint Lesson 2 and have students take turns reading the slides.
2. Have students complete the Lesson ASSESSMENT individually or as a class.

**Dixieland** was the first style of jazz. Created by African-Americans living in New Orleans about 1900, Dixieland was most popular during the 1920s (“**Roaring 20s**”) when this fun, energetic music was performed in many nightclubs.

A typical Dixieland group had seven or eight musicians usually including trumpet and trombone from the brass section, clarinet from the woodwind section, and a rhythm section. The rhythm section consisted of some combination of piano, banjo (or guitar), drums and bass (or tuba.) The **tempos** were for dancing and ranged from **moderato** (medium) to **allegro** (fast). The **meter** was likely to be either 2/4 (♩♩) or 4/4 (♩♩♩♩). The trumpet would usually play a song’s melody while at the same time the clarinet and trombone would **improvise** (make up) different melodies to fit with the main melody.

The invention of the drum set allowed one musician using both hands and both feet to play the snare, bass and tom-tom drums plus the cymbals all at the same time. The drummer played a swing

rhythm on the cymbals.

Ta    Chi - *ka*    Ta    Chi - *ka*    Ta    Chi - *ka*    Ta    Chi - *ka*    Ta  
           Long - Short           Long - Short           Long - Short           Long - Short  
           Soft - Loud           Soft - Loud           Soft - Loud           Soft - Loud

**TEACHER NOTE:** Louis “Satchmo” Armstrong, “King” Oliver, “Fats” Waller, “Jelly Roll” Morton and Sidney Bichet (*Bishay*) were among the most famous Dixieland musicians.

**ANSWER KEY Student Reading Lesson ASSESSMENT**

1. In what city did jazz begin? When?    (*New Orleans*) (*Around 1900*)
2. Dixieland was most popular during the \_\_\_\_\_.    (“*Roaring 20s*”)
3. What was the general mood of this music?    (*Fun and energetic, etc...*)
4. How many musicians in a typical Dixieland band?    (*7-8 musicians*)
5. Identify some of the instruments commonly played in Dixieland jazz.  
       (*Trumpet, trombone, clarinet, piano, banjo, guitar, bass, tuba and drum set*)

6. is the \_\_\_\_\_ that is played by the drummer on the cymbals.    (*Swing rhythm*)

**Objective**

- Introduction to the life of Dizzy Gillespie through student reading and listening example

**Materials**

- **PowerPoint:** Lesson 10 - *Dizzy Gillespie* page 30
- **JAZZ CLUB Listening Example:** *Salt Peanuts* page 31
- **Student Worksheet:** Lesson 10 - *Lesson and Listening Assessments* page 32

**I. PowerPoint Dizzy Gillespie**

1. Show the students PowerPoint Lesson 10 and have students take turns reading the slides.
2. Have students complete the Lesson ASSESSMENT individually or as a class.

**Dizzy Gillespie's** real name was John Birks Gillespie. He was born in South Carolina in 1917. Dizzy died in New Jersey in 1993. As a child he studied trumpet and piano. Dizzy always had a great sense of humor. He was always laughing, joking and pulling funny pranks.

Dizzy had an unusual look when playing the trumpet. When Dizzy played his cheeks puffed out like a blowfish. The older Dizzy got the more his face would puff out. In addition, the **bell** of Dizzy's trumpet bent upward at an angle. The unusual trumpet has a story. One day Dizzy ordered a new trumpet. Before being delivered, the trumpet was accidentally dropped bending the **bell** upwards. Dizzy tried the trumpet and loved the sound and the look and had all of his trumpets made with the **bell** pointing upward.

Dizzy became one of the greatest and most famous jazz musicians. He, along with Charlie Parker, created bebop. The harmony was very complex and changed constantly. The chords required new and unusual sounding scales for improvisation. Dizzy was a master at making up new melodies with these scales no matter how fast bebop tempo.

In addition to jazz music, Dizzy was very interested in African, Cuban and South American music. He composed and performed many compositions, such as "A Night in Tunisia," by mixing these styles with bebop.

Bebop was considered so different that generally only hipsters would listen to the music. However, Dizzy's constant joking and dancing during concerts made him very popular with all audiences. Gillespie's popularity led to his becoming a **goodwill ambassador** for America. Dizzy and his big band were sent all over the world to play concerts. Dizzy's great sense of humor is obvious in his composition "Salt Peanuts."

**ANSWER KEY Student Reading Lesson ASSESSMENT**

1. Where and when was Dizzy Gillespie born? (*South Carolina in 1917*)
2. What was so unusual about the way Dizzy looked when he played the trumpet? (2)  
(*The bell of Dizzy's trumpet bent upward and his cheeks puffed out like a blowfish when he played*)
3. Describe the tempo, harmony and scales of the bebop style Dizzy created.  
Tempo (*extremely fast*) Harmony (*fast changing and complex*) Scales (*new and unusual*)
4. Describe Dizzy's personality. (*He had a great sense of humor, laughing, joking and pulling pranks*)
5. Dizzy's fun loving personality made him so famous that he toured the world as a \_\_\_\_\_ for the United States. (*good-will ambassador*)

**Objective**

- Introduction to soul, bossa nova, fusion and smooth jazz through student reading and listening example

**Materials**

- **PowerPoint:** Lesson 15 - *Soul, Bossa nova, Fusion and Smooth Jazz* page 45
- **JAZZ CLUB Listening Example:** *Mister Magic* page 46
- **Student Worksheet:** Lesson 15 - *Lesson and Listening Assessments* page 47

**I. PowerPoint Soul, Bossa nova, Fusion & Smooth jazz**

1. Show the students PowerPoint Lesson 15 and have students take turns reading the slides.
2. Have students complete the Lesson ASSESSMENT individually or as a class.

**Soul jazz** (1955 - 1970) Some jazz musicians like Cannonball Adderley wanted to return to jazz music that was danceable and fun. They created a new style based on rhythm and blues and gospel music. The style called soul jazz began around 1955 lasting until 1970. This style became very popular with hit records like "The In Crowd" by pianist Ramsey Lewis.

**Bossa nova jazz** (1960 - 1970) In the early 1960s the recording of "The Girl from Ipanema," by saxophonist Stan Getz, popularized the sounds of Brazil. The bossa nova was admired by jazz musicians because it was very similar **harmonically** to jazz and yet designed for dancing; thus satisfying the players, listeners, and dancers.

**Fusion** (1970 - 1980) The complex rhythms and melodies of **progressive rock** and the rhythmic soul of groups such as Sly and the Family Stone led jazz greats like Miles Davis, Herbie Hancock and groups like Weather Report and Return to Forever, to experiment with the fusing of rock, soul, soul jazz, modal jazz and Latin American music. Thus fusion was born. The music was loud, electronic and very difficult to play. Fusion was very rhythmic and intense, often borrowing from the rhythms of rock more than the rhythms of jazz. Fusion was generally not dance music as many different tempos and meters were used. Synthesizers, electric guitar and electric bass became common instruments of fusion jazz.

**Smooth jazz** (1980 - Present) Smooth jazz is a style of jazz that borrows heavily from "pop" music, soul jazz, and gospel music. The style began in the late 1970s by bands such as Spyro Gyra and musicians like George Benson. Smooth jazz continues to be popular today. Though smooth jazz can be used for dancing, the music is meant to be relaxing. The short jazz solos are influenced by soul jazz, soul music and gospel music.

**ANSWER KEY Student Reading Lesson ASSESSMENT**

1. Name the most popular style from 1955 to 1970? (*Soul jazz*)
2. Name the most popular style of jazz today? (*Smooth jazz*)
3. Which style of jazz borrowed from progressive rock? (*Fusion*)
4. Which style of jazz borrows heavily from pop music? (*Smooth jazz*)
5. The song "The Girl from Ipanema" is an example of a \_\_\_\_\_. (*Bossa nova*)



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245-253, 257-259

## **APPROXIMATE TIME LINE FOR JAZZ STYLES**

<b>RAGTIME:</b>	<b>1890 – 1910</b>
<b>BLUES:</b>	<b>1900 – PRESENT</b>
<b>DIXIELAND:</b>	<b>1900 – 1930</b>
<b>SWING:</b>	<b>1930 – 1949</b>
<b>BE-BOP:</b>	<b>1945 – 1955</b>
<b>COOL:</b>	<b>1950 - 1960</b>
<b>MODAL:</b>	<b>1960 – 1970</b>
<b>SOUL JAZZ:</b>	<b>1955 – 1970</b>
<b>BOSSA NOVA:</b>	<b>1960 -1970</b>
<b>FUSION:</b>	<b>1970 – 1980</b>
<b>SMOOTH JAZZ:</b>	<b>1975 - PRESENT</b>