

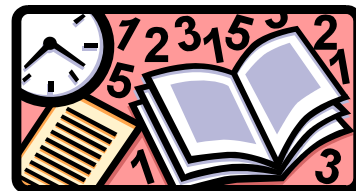


GOLD COAST **JAZZ** SOCIETY

JazzSLAM
Teacher's Guide

JazzSLAM

JazzSLAM **Jazz Supports Language Arts & Math**



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TEACHERS: We hope that you and your students enjoyed the **JazzSLAM** presentation at your school. This guide will help you reinforce some of the concepts we presented and will give you more information for your students about the music of jazz!

What is Jazz and Where Did It Come From?



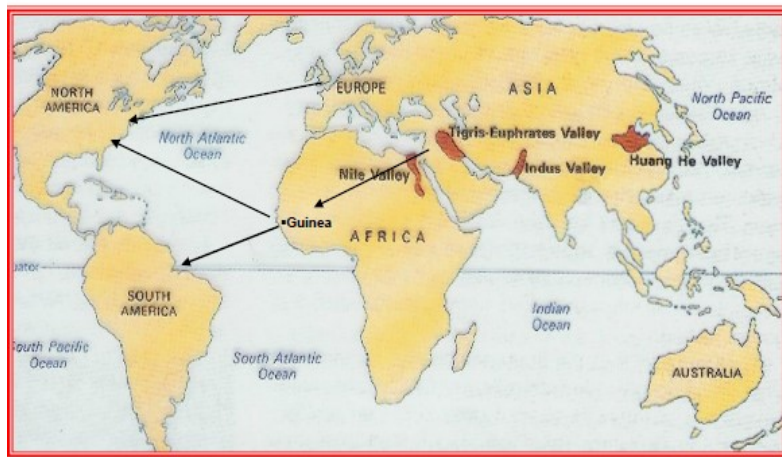
Jazz and Blues are types of music that are totally American. Early jazz and blues tunes evolved out of the Southern slaves' tradition of "call & response" work songs. Slave ships transported Africans to North America, South America, and the Caribbean islands. Many of the enslaved people came from the Congo and spread the Bamboula rhythm throughout the "New World" The people from the Congo brought the Bamboula rhythm and spread it throughout the Western Hemisphere.

In colonial America the Africans worked on farms and plantations. While in the fields, they set a beat and communicated to each other through call-and-responses, called "Field Hollers." Spirituals also used the same strong African rhythms and call-and-response patterns. The simple Field Holler form soon evolved into the 12 bar Blues form.

African Americans were freed after the Civil War, and many migrated into New Orleans, Louisiana, considered to be the birthplace of jazz. African-American and Creole musicians, who were either self-taught or schooled in the melodies and harmonies of European classical music, played in jazz bands, brass bands, military bands and minstrel shows in New Orleans. Field Hollers, Blues, and Spirituals are the roots of today's jazz and blues music. The music continued to evolve into more sophisticated forms that led from Dixieland, to Swing, to Latin to Bebop and many other forms. American jazz and blues are known, loved and played throughout the world.



THE ROOTS OF JAZZ



AFRICAN RHYTHMS INFLUENCED JAZZ MUSIC



The Great Migration

In the early 1900's through the 1920's, African-Americans moved from the cities of the south to the northern cities to find work. Millions black people left the south to find a better life in large urban areas. This movement of people became known as "The Great Migration."

Midwestern cities, such as St. Louis, Chicago, Kansas City and Detroit became the new home for many of those who migrated. Others moved to New York City, Boston, Baltimore, Philadelphia and beyond.

The jazz musicians from New Orleans followed their families and friends up the Great Mississippi to northern cities where they started and performed in jazz bands. Louis Armstrong is an example of a famous jazz musician from New Orleans who traveled north to find fame and fortune with King Oliver's Creole Jazz Band in Chicago.

MIGRATION OF JAZZ MUSIC IN THE UNITED STATES



Louis Armstrong



The Jazz Quartet

The music that you heard played in the **JazzSLAM** presentation was provided by a jazz quartet. The jazz quartet included piano/keyboard, drums, bass guitar and rhythm guitar. **Jazz** can be played on any kind of musical instrument. The most common instruments used in jazz are the trumpet, saxophone, clarinet, trombone, guitar, stringed bass, drums and piano.



The **Piano** is a percussion instrument. Sound is made by the keys hitting the strings. The louder you press down on the keys, the louder the sound. Early jazz pianists played music called **ragtime** and **blues** on the piano. Other instruments joined the piano to play jazz. Scott Joplin was a famous pianist who played ragtime music.

The **Double Bass** is the largest member of the string family. The Bass and the other stringed instruments (violins, violas, cellos) were used mostly in orchestras for classical music. Later the bass joined the jazz band as a part of the rhythm section. Jazz musicians use the acoustic bass and the electric bass.



The **Guitar** is hundreds of years old and is now known for being a part of the rock band. The electric guitar was introduced in the 1930's and became a part of the rhythm section of the jazz band.

Drums are percussion instruments. These are instruments that are struck, scraped, shaken or plucked. Striking the instrument with an object such as a mallet, stick or hand produces sound. Drums, cymbals, rattles, and bells are just some of the percussion instruments that have been played for thousands of years. In jazz, the drums provide a steady **beat** in the music. Gene Kruppa was a famous jazz drummer.

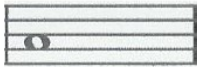
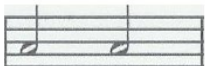







Rhythm + Math = Music

Did you know that the rhythms and beats in music are mathematical? The beats (the pulse of the music) are subdivisions that can be explained as mathematical fractions. For example:

- Half notes = $\frac{1}{2}$ of a beat
- Quarter notes = $\frac{1}{4}$ of a beat
- Eighth notes = $\frac{1}{8}$ of a beat
- Sixteenth notes = $\frac{1}{16}$ of a beat

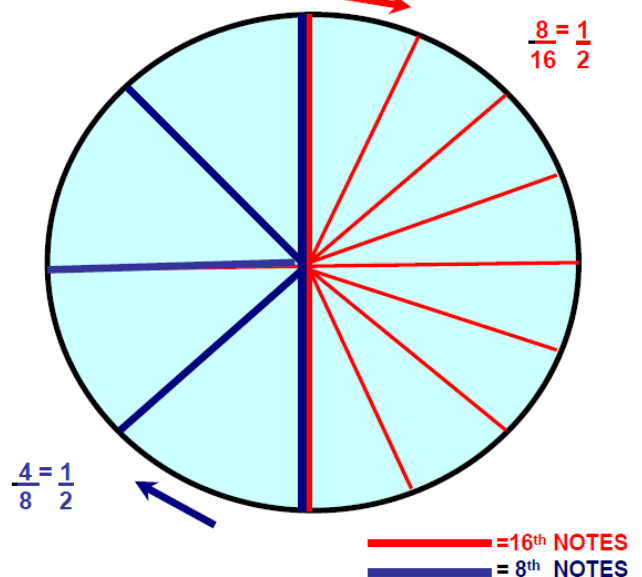
Rhythms equal Mathematical Subdivisions

WHOLE NOTE	
HALF NOTES	
QUARTER NOTES	
EIGHTH NOTES	
SIXTEENTH NOTES	
TRIPLET NOTES	
"SWING 8th NOTES"	

CLAVE = "SHAVE" "HAIR CUT" "2 BITS"

CALL- RESPONSE = COMBINATIONS OF THE ABOVE

MATH
PIE GRAPH represents 1 whole note or 4 counts
 Each PIE SLICE represents 1 note



1. WHAT NOTES DID WE USE IN EACH HALF OF THE PIE ?
2. HOW MANY NOTES DID WE USE IN EACH HALF OF THE PIE?

Classroom Activity

1. Divide classroom room into five small groups.
 (Group 1 are whole notes, Group 2 are half notes, Group 3 are quarter notes, Group 4 are eighth notes, Group 5 are sixteenth notes.)
2. Assign a student to lead each individual group's clapping rhythm.
3. Have each group (one at a time) clap with the leader. Then have all groups clap their rhythms together.
4. Try a "call and response" - Ask Group 1 to clap their rhythm then have another group "response" back with their own rhythm or with the same rhythm as Group 1.



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The Styles of Jazz

The music of jazz is written in many different ways or styles. **Ragtime, Blues, Dixieland, Swing, Bebop** and **Latin** are just some jazz styles. Scott Joplin was a famous composer of **Ragtime** music. The brass bands in New Orleans played music in a **Dixieland** style, also known as **Trad Jazz**. The Big Bands played music in the **Swing** style. **Bebop** was the style of the cool cats of jazz. **Latin Jazz** was influenced by the music of Cuba and South America.

The Poetry in music ... Lyrics + Music = The Blues

Another type of jazz music that started in New Orleans and other areas in the south is called the **Blues**. Through the lyrics, the words of the song, the musician would convey his or her emotions of this simple narrative ballad. Notice how the lyrics rhyme in the lines of the Blues song below. Most Blues music is written in 12 bars. Blues ballads use the “call and response” format. **Through-out the JazzSLAM presentation, the rhyming words at the end of the lines are written in blue.**

The blues is similar to a “read, think and respond” question. Below is an example, written by students, of a “Call & Response” lyric in a 12 bar blues. The first 4 bars represents the topic “the call.” In the second 4 bars you restate the topic (the “echo of the call.”) In the third 4 bars you state the response, the reason “why” in the “because” statement. Have student write their own lyrics to a 12 bar blues.

Line 1 = The Call/Topic

Line 2 = Repeat the Call

Line 3 = Tell the reason "Why?" in the "Because..." statement

Verse 1

Hey, Charlie, can we take a swim with you?
Oh, Charlie, we wanna take a swim with you,
'Cause we will jump & play, like the dolphins do.

Verse 2

Hey, Tashana, Do you wanna dance with me?
Oh, Tashana, come and have a dance with me.
We'll forget about our troubles,
shake our minds & bodies free.

Verse 3

Hi Susie, are you feeling sad today?
Oh Susie, don't be feeling sad today
'cause we're gonna party & chase your blues away.

The 12 BAR BLUES ~ to “Read, Think & Respond” Questions

The Blues: 1st 4 bars =
The Topic (the “Call”)

2nd 4 bars = Restate the Topic
(the “Echo of the Call”)

3rd 4 bars = The Response = The Reason
The “Why/Because...”

Read & Think about The Topic Question.

Restate the Topic Question as a statement.
This is the first part of your answer.
Then add.....

Your “Why/Because...” as the second part of your answer.

For example, after you read a paragraph about migration, you are asked the question “Why did the family migrate?”

You say “The family migrated because....”

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How is a jazz song like a narrative essay?

Just as words make up a narrative essay, melody and lyrics are part of a jazz song. A simple form of a jazz song is called the **AABA form**. Section “A” is called the “**Verse**” and section “B” is called the “**bridge**.” Each of the three “A” sections has a different set of lyrics (words). The “B” section also has different lyrics.

A narrative essay is very much like the AABA form of a song, as you can see in the chart below. Jazz musicians create musical stories through the use of improvisation. When a musician “takes a solo” he actually tells a story through the song form.

NARRATIVE ESSAY FORM=	AABA SONGFORM=
Paragraph 1=Introduction to the “Once Upon a Time” story. “Who, what, when, where, why?”	1 st “A”= Introduction to the story.
Paragraph 2= more “Who, what, when, where, why?” adding a problem to the storyline.	2 nd “A”= more details of the story.
Paragraph 3= “the Action” . The Story comes to an exciting climax.	“B”= the Action . The story comes to a climax & often tells a secret about a Problem.
Paragraph 4= the Conclusion/ the “Wrap Up”	3 rd “A”= the Conclusion/ the “Wrap Up”



A famous AABA example is a song by George and Ira Gershwin , *I Got Rhythm*.. Listen to the this song sung by the famous jazz singer Sarah Vaughn on YouTube at the link <http://www.youtube.com/watch?v=5G7UIeYGq0k&feature=related>

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Remember the JazzSLAM song - ~~AABA~~ form

Original Song to "I Got Rhythm" chord changes A-A-B-A:

JazzSLAM Theme song
(**Jazz Supports Language Arts & Math**)

JazzSLAM. Are Ya Lookin For Some **Glory**?
JazzSLAM, then Learn To Write A **Story**.
A JazzSLAM. Write It From Your Heart,
but First You Have To Understand The Form.

JazzSLAM. The Form Is The **Way**.
JazzSLAM. To orGANize What You **Say**.
A JazzSLAM. In both Stories & Opinions,
We Can Help You Say Just What You Mean.

B If Your Mind Is In a **Fuddle**,
& Your Thinking's All a-**Muddle**,
Come & Spend An Hour With **Us**.
If Confusion Is An **Issue**,
You Can Cry Into Your **Tissue**,
but Your Teachers Will Continue To **Fuss**.

JazzSLAM. Watch Everyone's **Reactions**.
JazzSLAM. When You Rattle Off Your **Fractions**.
A JazzSLAM. The Lyrics & The Rhythms
Can Help You With Your Writing & Your Math.

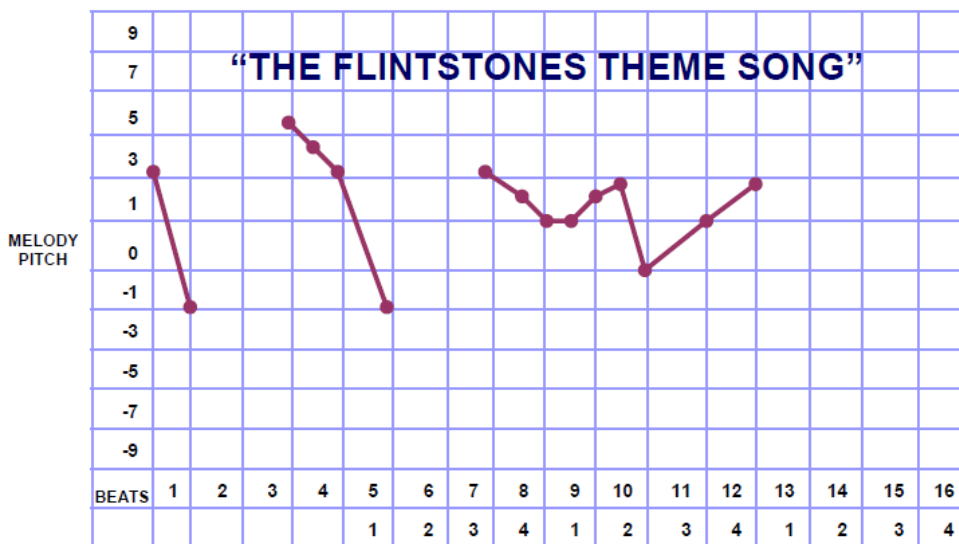
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More Math + Music

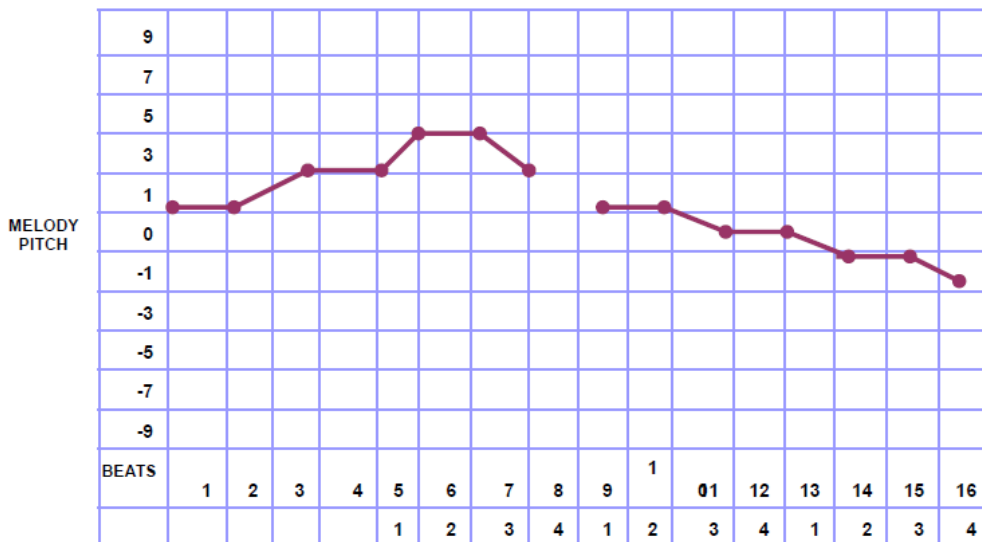
Everyone knows the song to the theme of the “Flintstones” cartoon. Did you know that you can chart the melody on a line graph?

See the line graph below.... Sing the song. Then, try to guess the song in the second line graph.

LINE GRAPH
LINE GRAPH OF 8 BARS OF A SONG



LINE GRAPH OF 4 BARS OF A SONG
Can you guess it ? ? ?



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Did you know...

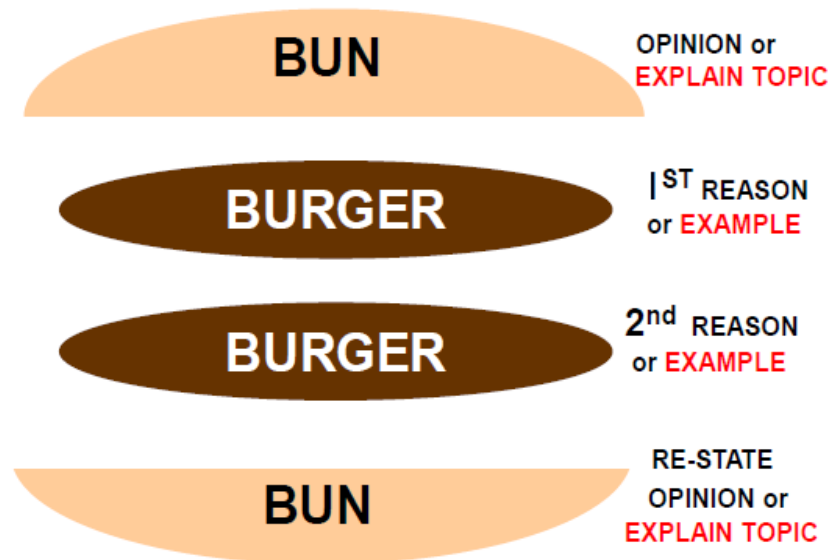
The essay forms of opinion and explanatory essay writing are like a Verse-Chorus song aka **A-B-B-A Song Form?**

Remember the song that you heard in the JazzSLAM presentation, “Under the Sea?” Sebastian the crab is expressing his opinion to Ariel the mermaid to stay “Under the Sea.” This is an Opinion Essay. The chorus is the top of the bun. It states the author’s opinion, if it is an Opinion Essay, or it restates the prompt, if it is an Expository Essay.

Verse 1 (The seaweed is always greener.....) is the **burger** and Verse 2 (Down here all the fish....)is also a **burger**. We repeat the chorus as the bottom of the bun.

“This Land is Your Land,” by Woody Guthrie, is another example of a verse-chorus song that is an expository essay. The chorus states the prompt. The burgers are the examples that Mr. Guthrie uses to support his prompt.

OPINION AND EXPLANATORY
ESSAY FORM
are similar to
VERSE-CHORUS SONG FORM



Remember “the 4 Ex’s”
Explanatory = to Examine a topic, to Explain it
and to give Examples

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JazzSLAM (Academics through Jazz) Curriculum

ESSAY FORMS = SONG FORMS:

- Field Holler = Call & Response **AB** Form
- Blues= 2 Calls, 1 response ie. **AAB** Form
- Narrative Essay Form = **AABA** Song Form
- Opinion Essay Form = **ABBA** Song Form
- Explanatory Essay Form = **ABBA** Song Form

MATH = RHYTHM ORCHESTRA

Clap & analyze subdivisions: the whole note, half notes, quarter notes, 8th notes, 16th notes

Ex. 4 8th notes= $4/8 = \frac{1}{2} = 50\%$ of a whole note pizza pie

The RHYTHMS:

-BamBOUla: □ 1 □ . ♪ □ □

Bam**BOU**la:

-Charleston: □ . ♪ □ □

CHARLEston

-3-2 Clave ll: □ . ♪ □ □ □ 1 3 □ □ 3 :ll
1 2 3 1 2

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Social Studies- American History

- World Migration- Native Americans to No Am. 15,000 years ago
- Europeans bring Africans in slavery to build our nation, Caribbean Island nations, and South & Central Am.
- Haitian Revolution, LA Purchase of 1804, Robert Fulton invents steamboat-travel up Mississippi River
- 1864 AM. Civil War abolishes slavery
- Great Migration north and across our nation 1916-1970
- Hispanic Migration throughout USA creates Latin Jazz

Critical Thinking + Problem Solving Skills

How to stay focused and calm your mind through mind control

- Speed reading to a beat
- Word families/ rhyming
- Recognition of patterns through calls & responses
- Deductive reasoning- finding answers that aren't visible in the text



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Websites for Students & Teachers

Jazz at Lincoln Center Lessons for Teachers and Students – <http://academy.jazz.org/jfyp/>

Smithsonian Resources and Treasures to Explore, Appreciate and Experience Jazz – <http://www.smithsonianjazz.org>

Music Rising at Tulane – <http://musicrising.tulane.edu>

Jazzy Lessons and Activities for K-12: <http://www.pbs.org/jazz/classroom/>.

Human Journey | National Geographic Society. <http://www.nationalgeographic.org/media/global-human-journey/>

Before Columbus: How Africans Brought Civilization to America <https://shar.es/1seDbB>

MUSIC: Exploring Native American influence on the blues <https://utne.com/arts/history-of-the-blues-ze0z1306zpit>
<https://www.musical-u.com/learn/clave-the-secret-key-to-pop-rhythm/>
<https://www.kerw.com/music/articles/the-story-of-claves2013-from-spanish-ships-to-todays-cuban-bands>

For teachers <https://www.semanticscholar.org/paper/The-Clave-of-Jazz%3A-A-Caribbean-Contribution-to-the-Washburne/7baa378be849d150ae7c287b8a872c14c8e93edd>

Also teachers can download for \$19.98 <https://folkways.si.edu/roots-of-black-music-in-america/african-american-music/album/smithsonian>
<http://www.music.msstate.edu/departamental-news/remembering-bamboula/>

Dr. Chenzira Davis-Kahina discusses Tambou-la in Haiti from Dahomey and Congo <https://www.youtube.com/watch?v=LioLXCRGtHU> (esp. 6:10 to end)

Habanera Dance- clave rhythm named after Havana <http://www.streetswing.com/histmain/z3haba.htm>
<https://afropop.org/audio-programs/africa-and-the-blues-1>

The Forgotten Rebellion of The Black Seminole nation: <http://www.peoplesworld.org/article/the-forgotten-rebellion-of-the-black-seminole-nation/>

Field Holler- Greenville section crew: call and line track (1978) <https://www.youtube.com/watch?v=9Bk8C1tI7Mc>

The Battle of Horseshoe Bend <http://www.encyclopediaofalabama.org/article/h-1044>

Early Jazz and Caribbean-For Students and Teachers
<http://www.allaroundthisworld.com/learn/the-caribbean-2/#.WWW9fDBQfNjo>
https://www.nps.gov/jazz/learn/historyculture/history_early.htm https://en.m.wikipedia.org/wiki/Louisiana_Creole_people

Cajun and Creole Music grew up alongside each other in Louisiana https://en.wikipedia.org/wiki/History_of_Cajun_music

Oral Tradition and the Blues <http://www.pbs.org/theblues/classroom/deftradition.html>

Pathways to Freedom: Maryland & the Underground Railroad <http://pathways.thinkport.org/about/about8.cfm>

NOLA History: the Irish in New Orleans <http://gonola.com/2013/03/04/nola-history-the-irish-in-new-orleans.html>

Jazz and The African American Literary Tradition <http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/jazz.htm>

Louis Armstrong Biography <http://www.thefamouspeople.com/profiles/louis-armstrong-302.php> also
<http://www.louisarmstrongfoundation.org/louis.php> <http://www.pbs.org/wnet/americanmasters/episodes/louis-armstrong/about-louis-armstrong/528/>

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Exploring the Jewish Influence on Black American Music <http://www.sfwkly.com/sanfrancisco/exploring-the-jewish-influence-on-black-american-music/Content?oid=2178351>

Wikipedia is a good source for getting basic information about New Orleans –Traditional Jazz, vs. Chicago-Hot Jazz, California-Cool Jazz, vs. New York City Jazz vs. Kansas City Jazz <https://en.wikipedia.org/wiki/Jazz>

Teach your students the songs in the JazzSLAM presentation in advance!

“A Night in Tunisia” <http://youtu.be/xncznvkB7S8> Dizzy Gillespie instrumental “A Night in Tunisia” <http://youtu.be/6xQxN5Sxndc> Ella Fitzgerald vocal “A Night in Tunisia”

President Barack Obama dances a traditional Yup’ik dance with students in Alaska <https://www.youtube.com/watch?v=90YZc3k7rdI>

“I’ll Be So Glad When the Sun Goes Down” Field Holler <https://youtu.be/C-zlSq4mWiE>

“Going to Kansas City” <http://youtu.be/JD2PTU3Oi84> Muddy Waters “Going to Kansas City”

Willie Mae (aka Big Mama) Thornton & Buddy Guy Blues (1964) live “Hound Dog” and “Down Home Shakedown” <https://www.youtube.com/watch?v=wxoGvBQtipM>

“I Got Rhythm” <http://youtu.be/5G7UIeYGq0k> Sarah Vaughan sings “I Got Rhythm”

<http://youtu.be/N9yhHpNK90Y> Ella Fitzgerald sings “I Got Rhythm”

“Flintstones” Theme Song <http://youtu.be/2s13X66BFd8>. “Flintstones”

“Cherokee” <https://dai.ly/x15z67> Sarah Vaughan Vocal “Cherokee” <https://youtu.be/Z3vACbUETa0> Charlie Parker Instrumental “Cherokee”

Duke Ellington Orchestra “It Don’t Mean a Thing” http://www.youtube.com/watch?v=qDQpZT3GhDg&feature=youtube_gdata_player

Ella Fitzgerald and Duke Ellington “It Don’t Mean A Thing” <https://youtu.be/OnGnvTLmdoE>

“Under the Sea” http://youtu.be/GC_mV1IpjWA Disney recording “Under the Sea”

“This Land Is Your Land” <http://youtu.be/HE4H0k8TDgw>. Pete Seeger version “This Land Is Your Land”

JazzSLAM Promotes Diversity As Students Learn About African, European, Native American & Hispanic Contributions To This Unique American Art Form.

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www.YouTube.com is a **FABULOUS** resource...

Use these links to prepare your students to sing along with us

Many Alan Lomax videos are available on Youtube documenting early American music
<https://www.youtube.com/user/AlanLomaxArchive>

James P. Johnson “Carolina Shout” <https://www.youtube.com/watch?v=nSFGyipsNsg>

James P. Johnson “Charleston” <https://www.youtube.com/watch?v=3kJWdUFzL0Y>

Art Tatum “Caravan” (1940) – <http://www.youtube.com/watch?v=ApuTuVTNbik>

Ella Fitzgerald with Count Basie Band “Sweet Georgia Brown” <https://www.youtube.com/watch?v=A25gnXyGiwA>

Louis Armstrong and Duke Ellington “Duke’s Place” (singer/trumpet, piano) <http://www.youtube.com/watch?v=oFWdpjVqAeQ>

Ella Fitzgerald “How High The Moon” (singer) http://www.youtube.com/watch?v=2d-l7_TGnIE

Sarah Vaughn (singer) “I Got Rhythm” <https://www.youtube.com/watch?v=5G7UIeYGq0k>

Erroll Garner “Misty” (piano) http://www.youtube.com/watch?v=P_tAU3GM9XI

Billy Holiday “What a Little Moonlight Can Do” (singer) – <http://www.youtube.com/watch?v=R7VNrRS3Sv0>

Oscar Peterson “C Jam Blues” http://www.youtube.com/watch?v=NTJhHn-TuDY&feature=youtube_gdata_player

Charlie Parker “I’ve Got Rhythm” (sax) – <http://www.youtube.com/watch?v=3fgxyyrqZ-I>

Thad Jones & Mel Lewis Orchestra “The Groove Merchant” http://www.youtube.com/watch?v=4ZLvqXFddu0&feature=youtube_gdata_player

Miles Davis and John Coltrane “So What” (trumpet & Sax) <http://www.youtube.com/watch?v=ZZM6Vp7zdWc>

Cannonball Adderley Sextet “Work Song” (sax) http://www.youtube.com/watch?v=VBxAC4ywaJ4&feature=youtube_gdata_player

Horace Silver “Song For My Father” http://www.youtube.com/watch?v=NFjmWI-d6d4&feature=youtube_gdata_player

Herbie Hancock and Miles Davis “Watermelon Man” (piano & trumpet) http://www.youtube.com/watch?v=s_Fp_0oj5aQ

Louis Armstrong “Dinah” 1933 (singer/trumpet) <https://www.youtube.com/watch?v=BhVdLd43bDI>

Sarah Vaughan “Cherokee” (singer) http://www.dailymotion.com/video/x15z67_sarah-vaughan-cherokee_music

Sonny Rollins “St. Thomas” (tenor) <https://www.youtube.com/watch?v=v4DTR0I7xhA>

Explanation & demo of Congo/Caribbean rhythm Bamboula <https://www.youtube.com/watch?v=NVbobjvIfaOA>

Bamboula at Folklife 3 with students: <https://www.youtube.com/watch?v=SR4ZexhcGNk>

Please visit the JazzSLAM website & Click on “Additional Resources” to find a wealth of educational links.
<https://jazzslam.com/addl-jazz-resources/>

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About the JazzSLAM Quartet

The JazzSLAM Quartet includes Nicole Payne, keyboard, Bill Coleman, guitar/vocals, Orlando Machado, drums and Senegal Apostolo, bass guitar. Mari Mennel-Bell is the creator of the JazzSLAM program.

Program Creator: Mari Bell, MSW, MA in Music (K-12) & Elem. Ed. (K-6)

Please **"like"** us on Facebook and follow us on Twitter. Visit our website at www.JazzSLAM.com



The JazzSLAM Promises:

- We will involve ALL students, no matter what their personal challenges or musical abilities are.
- We will bring students a message of joy and of respect for the African American jazz heritage.

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Bravo and thank you those listed below for the additional support to our educational programs.



GOLD COAST **JAZZ** SOCIETY

1350 East Sunrise Blvd. • Fort Lauderdale, FL 33304
954-524-0805 • www.goldcoastjazz.org

Funding for the Gold Coast Jazz Society is provided in part by the Broward County Board of County Commissioners as recommended by the Broward Cultural Council; Broward County Public Schools; Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture and the State of Florida Department of State; the Mary N. Porter Fund of the Community Foundation of Broward; and the Helen Ingham Foundation.



All programs and activities of the Gold Coast Jazz Society are ADA accessible.