

Charlie Haden's Quartet West with Strings



TEACHER RESOURCE GUIDE
University Musical Society
2001/2002 Youth Education

This Teacher Resource Guide is a product of the University Musical Society's Youth Education Program and was prepared by Matt Brown, Kristin Fontichiaro, Jennie Salmon, and Ryan Steinman and edited by Kristin Fontichiaro and Ben Johnson.

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**University Musical Society
2001/2002 Youth Education**

Charlie Haden's Quartet West with Strings

**Youth Performance
Friday, January 25, 2001
11:00 am - noon**

Lydia Mendelssohn Theatre , Ann Arbor

Charlie Haden

Photo from jazzvalley.com/photographer/jackylepage/photo=13

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In a Hurry?

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have been starred.

About the Performance

Charlie Haden
Photo Courtesy of the Artist

The University Musical Society

The goal of the University Musical Society (UMS) is to engage, educate and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live performing arts.

Since its first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Ann Arbor's Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theater. Additional performances are presented in various theaters in Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus and a regular collaborator with many University units, the Musical Society is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants and endowment income.



Burton Memorial
Tower, home
of the University
Musical Society

Coming to the Show

We want you to enjoy your time in the theater, so here are some tips to make your youth performance visit successful and fun.

How do we get off the bus?

You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students will be dropped off in front of the theater.

Who will meet us when we arrive?

UMS Education staff 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.

Who shows us where we sit?

The ushers will walk your group to its seats. You will not use tickets. 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 that the show is starting because you will see the lights in the auditorium get dim, and a member of the education staff will come out on stage to say hello. He or she will 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.

What do 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 at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance

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

As a general rule, the audience claps at the end of each performance. This clapping, called applause, is how you show how much you liked the show. Applause says, "Thank you! You're great!" The louder and longer the audience claps, the greater the compliment it is to the performers. In jazz, it is traditional to clap at the end of each song and after solos (when one instrument gets to play a special part on its own). If you really enjoy the show, stand and clap at the end. This is called a standing ovation.

What do we do when the show is over?

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 we tell UMS what we thought of the show?

Tell us about your experiences in a letter, review, drawing or other creation. We can share your ideas with the artists and funders who make these productions possible. Please send your opinions, letters or artwork to:

**Youth Education Program
University Musical Society
881 N. University Ave.
Ann Arbor, MI 48109-1011
Fax: 734-647-1171**



Student Response
Alvin Ailey
Youth Performance
February 2001

An Overview of the Performance

Charlie Haden (born 1937) is one of modern jazz's most important bass players. His first musical experience was singing (and yodeling) on his family's country radio show when he was two. In Los Angeles, Haden joined Ornette Coleman's quartet, which is one of the most important ensembles in jazz history. After leaving Coleman's group, Haden led his own groups. Before organizing Quartet West in 1987, Haden spent time touring with the Liberation Music Orchestra, Old and New Dreams (a group dedicated to Ornette Coleman's musical approach), a Coleman reunion band, and with artists such as Michael Brecker, Pat Metheny, and Herbie Hancock. Haden's awards include *Newsday* "Jazz Artist of the Year," *Time* Magazine "Best Ten Albums of 1992", thirteen Grammy nominations, including one win. Haden founded the jazz studies program at the California Institute for the Arts and was recently honored by the Los Angeles Jazz Society as "Jazz Educator of the Year."



Charlie Haden
Photo Courtesy
of the Artist

Quartet West is a group that reflects the variety of Charlie Haden's musical interests as well as the *film noir* atmosphere of Hollywood in the 1940s. The band includes Haden on bass, Ernie Watts on saxophones, Allan Broadbent on piano, and Larance Marable on drums. Quartet West has been widely acclaimed ever since its self-titled debut album. They have received two Grammy nominations and appeared on the *Tonight Show with Jay Leno* and the *Charles Kuralt CBS Sunday Morning Show*. For their fifth album, *Art of the Song*, Quartet West has added strings arranged by the group's pianist, Alan Broadbent. This further adds to the *film noir* atmosphere admired by the group. This performance features vocalists **Bill Henderson** and **Ruth Cameron**.

Strings have accompanied jazz groups throughout the history of jazz. The term strings usually means some combination of violins, violas, cellos, and upright basses. Almost all of the great jazz artists, including Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, and Clifford Brown have played with strings. Jazz musicians like this setting because of how the strings' soft and rich sounds combine with the driving feel of the jazz rhythm section. Also, since strings are so prominent in the background music of movies, the inclusion of strings for this Youth Performance contributes the *film noir* feeling Quartet West is trying to achieve.



Quartet West
www.vossajazz.no/99/presse/bilete.html

Film Noir (literally 'black film,' from French film critics who noticed how dark and black the looks and themes were of many American crime and detective films released in France following the war) is a style of American films that evolved in the 1940s and lasted in a classic period until about 1960. Classic *film noir* developed during and after World War II, taking advantage of the post-war ambience of anxiety and suspicion. *Film noir* is a distinct branch of the crime/gangster sagas from the 1930s, different in tone and characterization. The crime element in film noir represents of society's evils, with a strong undercurrent of moral conflict. Strictly speaking however, film noir is not a genre, but rather the mood or tone of a film. (filmsite.org/filmnoir.html)

Tinnitus is ringing in the ears. Charlie Haden suffers from tinnitus. This can make playing jazz very painful for him. He often performs away from the other musicians or even in a special Plexiglas box to protect his ears as much as possible.

The Members of Quartet West

10



Emie Watts - saxophone



Alan Broadbent - piano
Created arrangements for songs performed with strings



Larance Marable - drums



Charlie Haden, Bass



Jazz artists have dozens of songs memorized and don't decide in advance which ones they'll play or exactly how they'll play them. Charlie Haden's Quartet West will announce the songs they're playing during the Youth Performance. Most of the Youth Performance repertoire will be from Quartet West's *Art of the Song* recording, which features the following songs. Most of the songs were originally composed by others and arranged for jazz and strings by Quartet West's pianist Alan Broadbent. The songs fall into five categories: original jazz compositions, classical music, film scores, traditional/folk tunes, and standards (popular songs and/or Broadway show tunes). Lesson plans exploring several of these songs can be found in the Lesson Plans and Activities portion of this guide. The performance may also include music inspired by *film noir*.

"Lonely Town" - From the musical *On the Town*

Composed by Leonard Bernstein

"Why Did I Choose You?" - From the Musical *The Yearling*

Composed by J. Michael Leonard

***Moment Musical, Op. 6 No. 3 in b minor* - Classical**

Composed by Sergei Rachmaninov

"In Love In Vain" - From the film score to *Centennial Summer*

Composed by Jerome Kern

"Ruth's Waltz" - Original Jazz

Composed by Charlie Haden of Quartet West

(This song was written for Ruth Cameron, vocalist, who is Charlie Haden's wife)

"Scenes from a Silver Screen" - Original Jazz

Composed by Alan Broadbent of Quartet West

"I'm Gonna Laugh You Right Out of My Life" - Standard

Composed by Cy Coleman

"You My Love" - From the film *Young at Heart*

Composed by James "Jimmy" Van Heusen

***Prélude en la mineur* (Prelude in a minor) - Classical**

Composed by Maurice Ravel

"The Folks Who Live on the Hill" - From the Film *High, Wide and Handsome*

Composed by Jerome Kern

"Easy on the Heart" - Original Jazz

Composed by Charlie Haden of Quartet West

"Theme for Charlie" - Original Jazz

Composed by Jeri Southern for Charlie Haden

"Wayfaring Stranger" - Traditional

Composed by Anonymous

Charlie Haden – bassist, composer and bandleader – is truly a musician of imaginative, intuitive, and communicative powers. A “poet of the bass,” he has contributed his virtuosity to many of the most compelling records in jazz. As a vital part of a jazz revolution begun by his mentor Ornette Coleman, he leads his own groups and, through his music, communicates his deep, rich, resonant sound and approach to music and to life.

Born on August 6, 1937, in Shenandoah, Iowa, Haden grew up surrounded by traditional American music. Before he was two, he was singing (and yodeling) with the Haden Family Band on their radio show. His introduction to jazz came later, in his teenage years, when he listened to his brother Jim’s records and heard Duke Ellington and Count Basie on the radio. Charlie received some formal training on bass in high school and was offered a scholarship to Oberlin Conservatory. Instead, Haden headed west to Los Angeles, where he plunged into the growing jazz scene of the late ‘50s.

In 1957, Haden met Ornette Coleman, a legendary jazz saxophonist whose radical ideas about improvising were perfectly suited to Charlie’s emerging desire to play in an entirely new way. He became the bass player for Ornette’s adventurous new quartet. The group caused a revolution in the jazz world by liberating the soloist from earlier jazz traditions surrounding rhythm and harmony.

Charlie played a vital role, creating a way of playing that sometimes complemented the soloist and sometimes moved independently. Because of this, he - along with other bassists like Charles Mingus - helped to change the role of the bass from player being strictly an accompanist to becoming a more direct participant in the music-making and thus an important individual voice.

Since then, Charlie has worked in many styles ranging from jazz to pop to classical. He founded the Liberation Music Orchestra, a modern big band, as well as Quartet West. Haden was awarded a Guggenheim Fellowship for composition and has contributed his tunes to many of the recording projects he has played on. His best-known piece, “First Song,” has been covered such well-known artists as Stan Getz, David Sanborn, Abbey Lincoln, and Ray Brown. Haden has received 13 Grammy nominations and was awarded the Grammy for Best Jazz Instrumental Performance in 1997.

Founder of the Jazz Studies Program at California Institute of the Arts in 1982, Charlie Haden has focused jazz education on a more creative and individual educational approach. Haden helps students discover their individual sound, melodies and harmonies. For his educational work he was recently honored by the Los Angeles Jazz Society as “Jazz Educator of the Year.”



Charlie Haden
Photo Courtesy
of the Artist

Coleman’s early instructions to Charlie Haden:

“Here are the changes
I was hearing when I
wrote the melody, but
you don’t have to play
them. Let’s all listen
to each other and
remember the melody,
the feeling of it, and
play from that... that
note’s going to be right
(because you hear it),
and not because it’s
read off the page.”

Quartet West was founded by bassist Charlie Haden in 1986. The group includes saxophonist Ernie Watts, pianist Alan Broadbent, and drummer Larance Marable. The Los Angeles-based quartet's six critically-acclaimed albums and numerous concert appearances have established them as one of the most distinctive ensembles in contemporary jazz. The group reflects Charlie Haden's vast scope of musical interests, as well as a desire to evoke the Raymond Chandler *film noir* atmosphere of Hollywood in the 1940s. They have been named "Acoustic Jazz Group of the Year" in the 1994 *Down Beat* Readers Poll and the 1995 *Down Beat* Critics Poll.

Quartet West's first album, *Quartet West*, was performed to high critical acclaim throughout the world. On this album the band plays everything from Pat Metheny and Ornette Coleman to Charlie Parker and Haden's originals (some of which are inspired by the traditional folk tunes he sang as a boy). A second album, *Angel City*, followed. A third, *Haunted Heart*, was released in 1992 to enormous popular and critical acclaim including a pick in *Time Magazine* as one of the Top Ten Albums of 1992, appearances on the *Tonight Show with Jay Leno* and the *Charles Kuralt CBS Sunday Morning Show*, and culminated in a Grammy nomination as Best Small Group Jazz Recording of 1992. The group's fourth album, *Always Say Goodbye*, released in 1994 was the recipient of two Grammy nominations as well as being selected in the *Down Beat* Critics Poll as "Album of the Year".

Quartet West started began collaborating with strings on *Always Say Goodbye*, and continued using strings on their fifth album, *Now is the Hour*. Both albums feature an orchestra performing arrangements by the Quartet West's pianist, Alan Broadbent. Their most recent album, *Art of the Song*, features the guest vocalists Shirley Horn and Bill Henderson. The string arrangements for this album were also by Alan Broadbent. For the UMS appearances, Quartet West's string arrangements will be performed by University of Michigan School of Music students. Vocals will be sung by Bill Henderson, whose voice is heard on *Art of the Song*, and Ruth Cameron, vocalist and wife of Charlie Haden.



Quartet West
Photo Courtesy
of the Artists

Jazz musicians have often drawn from the songbooks of Broadway musicals as well as old movies. These songs, called **standards**, are taken by jazz musicians and elaborated upon and refined to fit the jazz artist performing them. Jazz musicians like these songs because of their rich harmonic material and beautiful melodies. These songs also have very well written lyrics, which were often written at the same time the music was composed. The lyrics then help the musicians playing the standards to understand the mood of these songs. Also, the lyrics of these songs influence the way musicians play the melodies. There are a few reasons why standards are a large part Quartet West's repertoire. First, many of the songs were written in the 40's and 50's, which is the era that Quartet West focuses on. Standards are also a strong part of American music, which Charlie Haden has always been interested. Perhaps the most important reason is simply that many standards are really well-written and enjoyable to listen to and play.

European classical music has influenced jazz in many ways. The harmony of European classical music is the base for the harmony of jazz music. Some jazz musicians, including Charlie Haden, have even taken entire classical selections (including the melodies) and translated them into a jazz setting, where the musicians can use them as a basis for improvisation. On Charlie Haden's latest recording with Quartet West, he takes themes from both Ravel and Rachmaninoff.

Film Noir is a style of American films that evolved in the 1940s and lasted until about 1960. Classic *film noir* developed during and after World War II, taking advantage of post-war feelings of anxiety and suspicion. *Film noir* is one type of the crime/gangster sagas from the 1930s. The crime element in *film noir* represents society's evils with a strong undercurrent of moral conflict. Settings are often interiors with low-key lighting, venetian-blinded windows, and dark and gloomy appearances. Exteriors are often night scenes with deep shadows, wet asphalt, rain-slicked or mean streets, flashing neon lights, and low key lighting. Danger, anxiety, suspicion and entrapment are stylized characteristics of *film noir*. This dark, smoky atmosphere of *film noir* is what Charlie Haden and Quartet West is try to capture. One of the reasons they have added strings to their group is to better convey the mood of these movies. For their album *Always* Quartet West has added audio recordings of jazz artists from the forties as well dialogue from *film noir* films to their own recordings to get deeper into the film noir mood.

Excerpted and edited from <http://www.filmsite.org/filmnoir.html>

Raymond Chandler (1888 - 1959) along with Dashiell Hammett, set the style for the mainstream of American detective fiction. His series hero, Philip Marlowe, is tough-minded, loyal, and incorruptible in his dealings with the seamy side of American life and politics. Chandler wrote such original screenplays as *The Blue Dahlia* (1946) and coauthored *Double Indemnity* (1944) and *Strangers on a Train* (1951). Six of his novels were successfully filmed, including *The Big Sleep* (1939; film, 1946) with Humphrey Bogart as Marlowe, *Farewell, My Lovely* (1940; films, 1944 and 1975), and *The Long Goodbye* (1953; film, 1973), which won the 1954 Edgar Allan Poe Award.

<http://www.levity.com/corduoy/chandler.htm>



Raymond Chandler
[www.conjunctions.com/
archives/c29-ps.htm](http://www.conjunctions.com/archives/c29-ps.htm)

The Big Sleep (1946) is one of Raymond Chandler's best hard-boiled detective mysteries transformed into a *film noir*, private detective film classic. It is one of Charlie Haden's favorite movies, and has been an inspiration for the mood of the music that Quartet West plays. *The Big Sleep* is a successful adaptation of Chandler's 1939 novel from his first Philip Marlowe novel. It was directed by the legendary Howard Hawks and scripted by Nobel Prize-winning Southern writer William Faulkner.

The Big Sleep is the best example of a classic Warner Bros. mystery. It is a complex whodunit with a classic private detective (Marlowe), false leads, unforgettable dialogue and wisecracks, beautiful women, tough action, gunplay, and a series of electrifying scenes. The main protagonists in the film appear equally as confused about the plot (the who did what to whom, what, when, and why questions) during clue-chasing as audiences on first viewing. What makes things especially mysterious is that important characters involved in the plot never appear alive on screen (e.g. Owen Taylor and Sean Regan), several other characters appear only momentarily, and important information is deliberately missing. <http://www.filmsite.org>.



Humphrey Bogart and Lauren Bacall in a scene from *The Big Sleep*

"It was about eleven o'clock in the morning, mid October, with the sun not shining and a look of hard wet rain in the clearness of the foothills. I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them. I was neat, shaved and sober, and I didn't care who knew it. I was everything the well-dressed private detective ought to be. I was calling on four million dollars.

"The main hallway of the Sternwood place was two stories high. Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in dark armor rescuing a lady who was tied to a tree. The knight...was fiddling with the knots on the ropes that tied the lady to the tree and not getting anywhere. I stood there and thought that if I lived in the house, I would sooner or later have to climb up there and help him....

"There were French doors at the back of the hall, beyond them a wide sweep of emerald grass to a white garage, in front of which a slim dark young chauffeur in shiny black leggings was dusting a maroon Packard convertible. Beyond the garage were some decorative trees trimmed as carefully as poodle dogs. Beyond them a large greenhouse with a domed roof. Then more trees and beyond everything the solid uneven, comfortable line of the foothills...

".... The butler came along the red path with smooth light steps and his back as straight as an ironing board. I watched him come....

"... 'The General will see you now, Mr. Marlowe.'"

The Big Sleep by Raymond Chandler 1939
From Charlie Haden Quartet West *Always Say Goodbye* liner notes

About Jazz



Background

Jazz is a form of American music. 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 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.

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 peoples 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 strands -- 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 (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.

Which

city's

jazz

style

interests

you

most?

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.

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 and the hi-hat cymbal, which added the characteristic rhythmic swing. Perhaps most importantly, the players memorized relatively simple melodies to give the soloists freedom to concentrate on rhythmic drive. Bennie Moten, William "Count" Basie, and other band leaders advanced this style of jazz which became known as "Kansas City 4/4 Swing." This sound is distinctive due to its rhythm and shout style vocals -- four solid beats to the bar stomped by a rugged rhythm section and accompanied by a singer, shouting the blues away.

New York

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

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

The "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 more than 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

Which
musicians'
names are
familiar
to you?

Which
are
unfamiliar?

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 and Latin

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 turn soloing. 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 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, Tito Puente and other Latin jazz masters leave a rich legacy as well.

Cool Jazz

Cool jazz came into popularity in the early 1950s. This lyrical style was sometimes called West Coast jazz due to the high number of musicians involved who were employed in the Hollywood studio industry. Pianists Lennie Trestano, Bill Evans, and Dave Brubeck; saxophonists Paul Desmond, Lee Konitz, and Stan Getz; trumpeter Chet Backer, 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. One of the hallmarks of cool jazz is its emphasis on melodies. It tends to be less bombastic and lower energy than earlier bebop or big band, instead leaning towards a more casual, laid-back style.

Free Jazz

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

Quoted from *What is Jazz? Jazz Education Guide*, Jazz at Lincoln Center. "Free Jazz" by Jennie Salmon.



Charlie Haden

The Blues

The blues can be found in all periods and styles of jazz. It's the foundation of the music. The blues is defined as many things -- a type of music, a harmonic language, an attitude towards playing, a collection of sounds -- but mostly the blues is a feeling. It is happy, sad, and everything in between, but its intention is always to make you feel better, not worse; to cheer you up, not bring you down.

The blues was born out of the religious, work, and social music of Southern Black people during the late 1800s. It is the foundation for many kinds of music -- R & B, rock 'n' roll, and jazz. It's fair to call the 20th century in American music the "Blues Period."

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 Negro 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.

What
emotions
do you
associate
with the
blues?

Swing

Swing is the basic rhythmic attitude of jazz and 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.

Improvisation

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

Melody

Jazz melodies are primarily rooted in the blues tradition. The blues scale is derived from the pentatonic (a five-note) scale. Compared to the European scale (collections of seven notes known as the diatonic scale, do-re-mi-fa-so-la-ti-do in major and minor variations), 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 through playing certain notes within a chord 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.

It don't mean
a thing if it
ain't got that
swing
- Duke
Ellington

What
else
can be
improvised
besides
music?

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 voicings 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. A jazz big band is considered the American orchestra.

What is your
favorite
instrument
that is used in
jazz?

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 note that is bent or smeared, 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 sounded/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 and African, and sometimes Spanish ancestry. Black Creoles were often of lighter skin and sometimes considered themselves to be of a higher social class before other blacks; before the Civil War, they were more likely to be free citizens than slaves.

“Ghost Band” -- A jazz nickname for a group of musicians who continue to play and tour under the deceased leader’s name.

Gig – A job, usually a paid one, to play music.

Harmony – The relation of the notes in a musical piece or the playing of two or more notes at the same time. The note patterns 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.

Ragtime – An enormously popular musical style of the late 19th and early 20th century, consisting of a syncopated melody over a regularly accented beat.

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

Scat Singing – A singing style, usually improvised, that uses nonsense syllables for the words of a song, often with the goal of sounding like a musical instrument.

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 8-bar musical pattern, and B is a different 8-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 rhythm is as important as the notes played, and 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.

Lesson Plans and Resources



The following curriculum offers suggestions intended to be used in preparation for attending the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guidelines for creating specific lesson plans. 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 your 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.



School Visit by Royal Shakespeare Company Education Staff Member Mary Johnson, January 2001

English Language Arts

Standard 3: Meaning and Communication

All students will focus on meaning and communications as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Early Elementary: Explore the relationships among various components of the communication process such as sender, message, and receiver.

Later Elementary: Analyze the impact of variables on components of the communication process.

Middle School: Begin to implement strategies to regulate effects of variables of the communication process.

High School: Consistently use strategies to regulate the effects of variables on the communication process.

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.

Early Elementary: Describe and discuss the similarities of plot and character in literature and other texts from around the world.

Later Elementary: Describe and discuss the shared human experiences depicted in literature and other texts from around the world. Examples include birth, death, heroism, and love.

Middle School: Identify and discuss how the tensions among characters, communities, themes, and issues and literature and other texts are related to one's own experience.

High School: Describe and discuss archetypal human experiences that appear in literature and other texts from around the world.

Social Studies

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.

Early Elementary: Use a variety of records to construct a narrative about their personal or family histories.

Later Elementary: Use primary sources to reconstruct past events in their local community.

Middle School: Analyze interpretations of major events selected from African, Asian, Canadian, European, and Latin American history to reveal perspectives of the authors.

High School: Challenge arguments of historic inevitability by formulating examples of how different choices could have led to different consequences.

Standard I-4: Judging Decisions from the Past

All students will evaluate key decisions made at critical turning points in history by assessing their implications and long-term consequences.

Early Elementary: Recall situations in their lives that required decisions and evaluate the decisions made in light of their consequences.

Later Elementary: Select decisions made to solve past problems and evaluate those decisions in terms of ethical consideration, the interests of those affected by the decisions, and a short-and long-term consequences in those directions.

Middle School: Identify the response of individuals to historic violations of human dignity involving discrimination, persecution, and crimes against humanity.

Mathematics

Standard II-1: Shape and Shape Relationships

Students develop spatial sense, use shape as an analytic and descriptive tool, identify characteristics and define shapes, identify properties and describe relationship among shapes.

Elementary: Explore ways to combine, dissect and transform shapes.

Middle School: Generalize about the common properties of similar, congruent, parallel and perpendicular shapes and verify their generalizations informally.

High School: Compare and analyze shapes and formally establish the relationships among them, including congruence, similarity, parallelism, perpendicularity and incidence.

Standard II-2: Position

Students identify locations of objects, identify location relative to other objects, and describe the effects of transformations (e.g., sliding, flipping, turning, enlarging, reducing) on an object.

Elementary: Locate and describe objects in terms of their orientation, direction and relative position, including up, down, front, back, N-S-E-W, flipped, turned, translated; recognize symmetrical objects and identify their lines of symmetry.

Middle School: Locate and describe objects in terms of their orientation and relative position, including coincident, collinear, parallel, perpendicular; differentiate between fixed (e.g., N-S-E-W) and relative (e.g., right-left) orientations, recognize and describe examples of bilateral and rotational symmetry.

High School: Locate and describe objects in terms of their orientation and relative position, including displacement (vectors), phase shift, maxima, minima, and inflection points; give precise mathematical descriptions of symmetries.

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 how waves and vibrations transfer energy.

Elementary: Explain how sounds are made.

Middle School: Explain how sound travels through different media.

High School: Relate characteristics of sounds that we hear to properties of sound waves.

Lesson 1: Melody, Harmony, Rhythm

(for younger learners)

Objective

To help students understand three important elements in music: melody, harmony, and rhythm.

Materials

Your voice or a musical instrument

Procedure

1. Explain to the students that at different times, instruments in jazz perform one of three jobs: being the **melody**, providing the **harmony**, or setting the **rhythm**. The **melody** is the tune. The **harmony** is the notes above and/or below the tune that make the tune sound richer. The **rhythm** is the beat.
2. Ask the class to choose a common childhood song. We recommend simple tunes like “Mary Had a Little Lamb” or “Jingle Bells.”
3. First, ask the class to sing the first verse as a group. Remind them that this main tune is the **melody**; it’s the part of the song everyone knows best.
4. Now, ask students to hold their hands over their heart and to hear their heartbeat. It has a regular pattern or **rhythm**. Ask students to tap their desk at the same time they hear a heartbeat.
5. Next, ask them to sing the song again while they tap the rhythm on their desks. **Melody** and **rhythm** are working together.
6. Ask them to sing and tap again. This time, join the singing by adding a **harmony** line that you sing or play.
7. Now take turns altering one of the elements. What happens if the **melody** changes? If the **rhythm** accelerates or slows down? If the **harmony** complements the **melody**? What if it clashes?
7. Show students the picture of Quartet West from earlier in the guide in which the players are identified by their instruments. Point out that in most jazz, rhythm is played by the **drums**. Often, the **bass** “keeps time” (keeps the rhythm), too. Often, the **piano** is considered a harmony instrument, a kind of “back-up” instrument. The **saxophone** is often a melody instrument. When students listen to the samples in the coming lessons, ask them to listen for which instruments are playing which roles.

Lesson 2: Syncopation

(for younger learners)

Objective

For students to distinguish syncopated beats from regular beats.

Materials

None

Procedure

1. Create a definition of syncopation for the class. The Kennedy Center defines syncopation as, “a type of rhythm that is the shifting of accents and stress from what are normally strong beats to the weak beats. Syncopation often involves playing one rhythm against another in such a way that listeners want to move, nod heads, clap or tap hands, or dance.”

2. To illustrate syncopation, try this activity:
“Happy Birthday” is usually accented like this:

HAP-py BIRTH-day

But if we syncopated these words, we’d choose different syllables to stress, so we might pronounce it:

hap-PY birth-DAY

With your partner, chant “happy birthday” with the usual accents, then change it by placing unexpected, syncopated accents into the words.

Now clap your hands and move your body to the beat. Are you keeping a steady rhythm, or are you clapping each time you use a syncopated beat?

Try this activity with other phrases or with the names of your classmates. For example, “Charlie Haden” is usually pronounced “CHAR-lee HA-den,” but a syncopated pronunciation could be “Char-LEE ha-DEN.”

How does changing the accents/syncopation change the mood? the tempo? Try creating a syncopated version of “Happy Birthday” or other familiar tunes by choosing unusual syllables to accent.

Adapted from the Kennedy Center’s *Cuesheet “What is Jazz?”* created for the Billy Taylor Trio.

Lesson 3: Listening Comprehension

Objective

For students to become familiar with the sounds and style of Charlie Haden and to be able to communicate and describe reactions to the music.

Materials

Tape Player

Enclosed listening tape - Side B

(Optional - worksheet on following page)

Procedure

Listen to the enclosed tape, as much or as little as you like, and allow students to discuss and share reactions or thoughts about what they hear. The following questions can help aid in classroom discussion, however discussion beyond these questions is encouraged. These songs can be found on the Charlie Haden Quartet West CD *Art of the Song*.

Track 2: "Why Did I Choose You?" (7:18)

1. When the song first begins, who is the 'speaker' before the singer enters?
2. Was there any section of the song where improvisation took place? When did this take place and what instruments were involved?
3. How would you describe the emotional state of the speaker? Besides using text, were there any other aspects musically that can support your answer?

Track 6: "Scenes From A Silver Screen" (4:20)

1. What mood or emotions are set during the opening 30 seconds of the song? What is it musically that creates this mood?
2. Does this mood last for the entire song, for just 30 seconds, for three minutes? If it changes, when does it change, and what is it musically that changes?
3. Why do you think the title of the song is "Scenes From a Silver Screen?" What 'scenes' is the title referring to?

Track 7: "I'm Gonna Laugh You Right Out of My Life" (6:10)

1. Is the speaker going to 'laugh' because they are happy? Does the music illustrate laughing in any way?
2. If you hadn't heard the music, judging by the title only, is this how you expected the music to sound? If not, what kind of music were you expecting?
3. Why do you think the last word of the song ('cry') was in a higher register than the rest of the song's vocal line?

Track 12: "Theme For Charlie" (4:03)

1. How is this piece different than the previous pieces already heard?
2. Describe the texture of this song. Is it full and rich with lots of layers? Does it change and develop throughout the course of the piece?
3. If you had to compose lyrics for this song, what would they be about and why?

Teachers of older music students may prefer the "Listening to Jazz" worksheet from the Ken Burns *Jazz Study Guide* on the next page, available online at www.pbs.org.

Worksheet: Listening to Jazz

33

Reproducible Worksheet

LISTENING TO JAZZ

Use a separate copy of this worksheet for each jazz piece you study in class. Write the name of the piece and the musicians who perform it at the top, then follow the steps to complete your musical analysis.



Title of Piece: _____

Performers: _____

Step 1

Check off the instruments that are playing. Circle the instrument(s) that solo. (The human voice is listed as an instrument here.)

- | | | | |
|---|--------------------------------------|------------------------------------|----------------------------------|
| <input type="checkbox"/> voice | <input type="checkbox"/> French horn | <input type="checkbox"/> saxophone | <input type="checkbox"/> bassoon |
| <input type="checkbox"/> flute | <input type="checkbox"/> string bass | <input type="checkbox"/> cello | <input type="checkbox"/> harp |
| <input type="checkbox"/> trombone | <input type="checkbox"/> clarinet | <input type="checkbox"/> oboe | <input type="checkbox"/> tuba |
| <input type="checkbox"/> cornet/trumpet | <input type="checkbox"/> percussion | <input type="checkbox"/> violin | |
| <input type="checkbox"/> guitar/banjo | <input type="checkbox"/> piano | <input type="checkbox"/> organ | |

Step 2

Put a check on the scale to describe the way the piece is played.

- | | | |
|--------------------------|-----------|-----------------------|
| a. steady beat | — — — — — | irregular |
| b. harmonious | — — — — — | discordant |
| c. lots of notes | — — — — — | lots of silence |
| d. melody moves by steps | — — — — — | melody moves by leaps |

Step 3

Listen for the different sections of the piece.* On the back of this sheet, make a simple chart like this one, with one box for each section of the piece. Use your chart to answer the questions below.

Section 1	Section 2	Section 3	Section 4
-----------	-----------	-----------	-----------

1. Mark the dynamics for each section, using piano (p), mezzo piano (mp), mezzo forte (mf), and forte (f).
2. Mark the tempo for each section, showing where it gets faster, slower, and stays about the same.
3. Mark V in each section where you hear a vocal solo and I in each section where you hear an instrumental solo.
4. Describe other things you notice about each section.

Step 4

How would you describe this piece to a friend? What does it sound like?

Lesson 4: Compare and Contrast

Objectives

For students to build active listening skills by distinguishing similarities and differences between the original “Lonely Town” by Leonard Bernstein and Charlie Haden’s variation. Additionally, students will become familiar with the music, sound, and style of Charlie Haden and be able to describe and communicate what they hear.

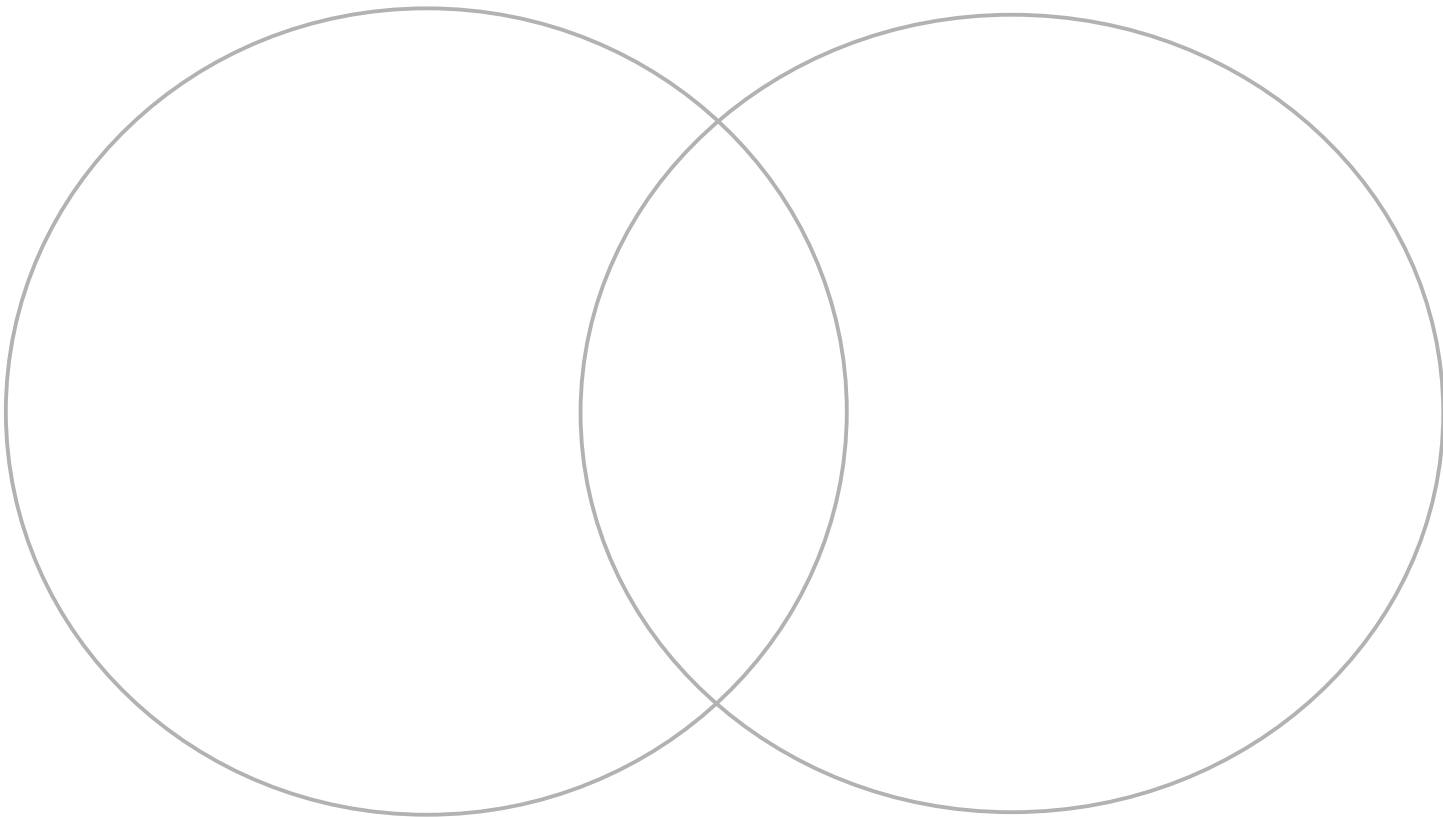
Materials

Tape player
Enclosed study tape - Side A

Procedure

1. Begin by listening to the original “Lonely Town” selection by Leonard Bernstein on the enclosed study tape. Following the first hearing, allow students time to share their reactions and thoughts about the song. Did they like it? Why or why not?
2. Immediately following the discussion, play Charlie Haden’s version of Bernstein’s “Lonely Town.” Again, allow the students time to react and discuss any thoughts after the hearing. Which variation of the song did they like better? Why?
3. Now play the two versions of “Lonely Town” a second time with no break in-between for discussion. Remind the students to listen carefully for what makes these songs similar and different from each other.
4. Engage the students in a classroom discussion, or break them into smaller groups to discuss the similarities and differences of the two songs they just heard. Encourage them to describe and communicate what they heard. A Venn Diagram (see next page) could be helpful for recording their ideas in a compare and contrast format. Additionally, the following questions could be useful in aiding the discussion.
 - Which version of “Lonely Town” did you like better and why?
 - What do you think the song is about? Is it different for each version?
 - What emotions or mood was created by the music in each version?
 - Were the instruments used differently in each song? How?
 - Who was the speaker in each song?
 - Did one song feel more relaxed and free than the other? Why or why not?
 - Was there a difference in the speaker’s approach to the song?
 - Were there any instruments that held a ‘conversation’ with the singer?
 - Was there any difference in dynamics (volume) between the songs?
 - How would you describe each singer’s character or style?
 - Was one singer more ‘dramatic’ than the other?
 - Other than from lyrics, how do you know what the song was about?
 - Charlie Haden’s version is missing the first verse. Is it really missing?

What
does it
mean
to be
a good
listener?



Lesson 5: Sound Experimentation

Objective

For students to experiment creatively with sound sensitivity by developing the most effective hat in order to prevent hearing damage or problems.

Materials

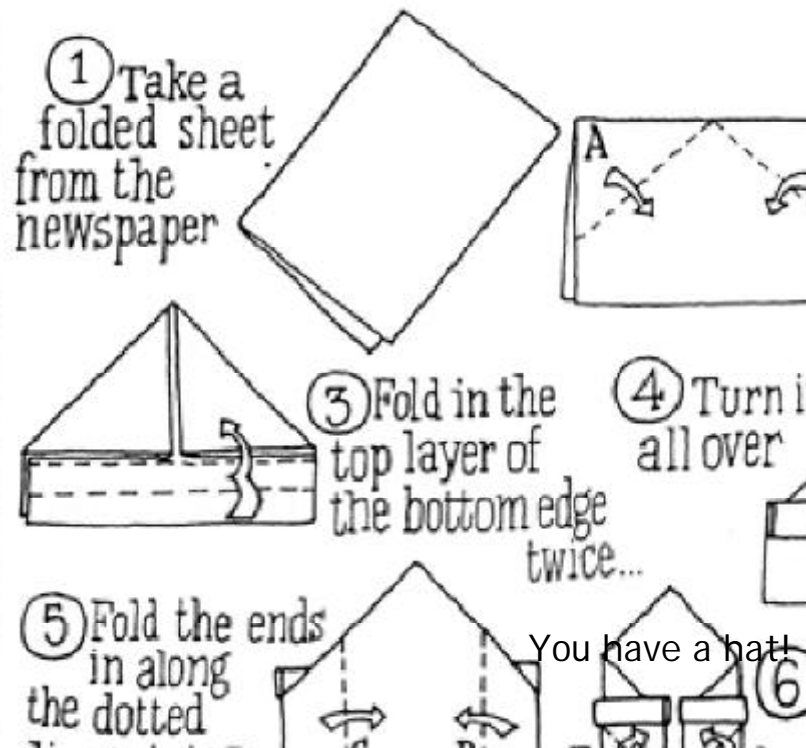
Newspaper
Kleenex
Cotton Balls
Handout
Listening Tape, Side A

Procedure

1. Begin by telling the students about Charlie Haden and how he has developed a complex hearing problem combining Tinnitus (ringing in ears) and Hyperacusis (extreme sensitivity to loud sounds). Their goal is to provide Charlie Haden with a hat that is most effective in blocking the sound generated by a band.
2. Have the students begin by creating a 'printers hat' out of newspaper. Directions for the hat are located on the following page. The hats should be large enough to hang over the ears.
3. Allow the students to experiment with different "stuffings" such as kleenex, cotton balls. Play the Charlie Haden listening tape and allow students to discuss which "stuffing" is most effective in blocking out sounds.
4. Extension activity: What other inventions can students devise to help Mr. Haden keep playing while protecting his ears?

PRINTER'S HA

by courtesy of
Eyre & Spottiswoode Lt
Her Majesty's Printers



Lesson 6: At the Performance

Objective

For students to observe the performance closely to gain increased meaning and understanding.

Materials

None

Procedure

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

1. Who leads the musicians? Anyone? Is it Charlie Haden, who leads the band, or Alan Broadbent, the pianist who wrote the arrangements?
2. How does the leader use his body to show the musicians what he wants to hear?
3. Do the musicians look at and listen for each other? How can you tell?
4. How are the musicians dressed? Tuxedo? T-shirt and jeans? Suit jackets?
5. Do the musicians behave and/or play differently when there is a singer/vocalist in front of them? How?
6. Do the musicians use their bodies or just their instruments to express how they're feeling?
7. Do any of the musicians play more than one instrument? Do any of the singers play? Do any of the musicians sing?
8. Is the bass a leading instrument or a following one?
9. What instruments seem to be the most important? The least? Does this change with each song?
10. Charlie Haden suffers from ringing in the ears, called tinnitus. This makes hearing music painful for him. How does he cope with this onstage?
11. Quartet West and the UM School of Music Strings students did not meet until this morning. Do you hear Quartet West and the UM School of Music Strings performers working together, or do they sound like two different groups playing at the same time?
12. Each song has a different mood, or emotion. Do the songs have different moods, or do they mostly sound the same?
13. Which parts of the songs seem pre-written? Which parts seem improvised?

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University Ave.
Ann Arbor, MI 48109-1011
734.615.0122
umsyouth@umich.edu

Ann Arbor School for the Performing Arts

4090 Geddes Road
Ann Arbor, MI 48103
734.995.4625
<http://community.mlive.com/cc/arts>

ArtServe Michigan

17515 West Nine Mile Road, Suite 250
Southfield, MI 48075
248.557.8288 x 16
www.artservemichigan.org

Arts League of Michigan

1528 Woodward Avenue, Suite 600
Detroit, MI 48226
313.964.1670

Detroit Public Television, Channel 56, Detroit

Ken Burns's new series *Jazz* will premiere in January 2001
pbs.org/jazz

University of Michigan Center for Afroamerican and African Studies

200 W. Hall
Ann Arbor, MI 48109-1092
734.764.5513

University of Michigan School of Music

Calendar of Events
2258 Moore
Ann Arbor, MI 48109-2085
734.764.0594

Jazz Studies
231 Stearns
Ann Arbor, MI 48109-2085
734.763.1321

Wayne State University Music Department

5104 Gullen Mall
Detroit, MI 48201
313.57.1795

WDET-FM 101.9, Detroit

Public radio featuring Ed Love's jazz programming, 7 - 10pm
Primarily post-1950s jazz

WEMU 89.1 FM, Ypsilanti

All-jazz public radio station featuring jazz of all eras



jazzvalley.com/photographer/jackdenage/photo=13

University Musical Society

www.ums.org

Charlie Haden's Official Web Site

www.interjazz.com/haden

Ornette Coleman

www.harmolodic.com

www.pbs.org/jazz/biography/artist_id_coleman_ornette.htm

DMOZ

A source for educational jazz links

dmoz.org/Arts/Music/Styles/Jazz/Education/

Down Beat Magazine

www.downbeat.com

International Association for Jazz Education

Includes a comprehensive list of links

www.iaje.org

Jazz at Lincoln Center

A leading organization for jazz education. Includes RealAudio clips.

www.jazzatlincolncenter.org

Jazz Resource Library, Thelonius Monk Institute of Jazz

Jazz images, timeline, musicians, resources, links

<http://www.jazzinamerica.org/jrl.asp>

JazzTimes Magazine

www.jazztimes.com

Musicplayer.com (Formerly Bassplayer.com)

Information and links for bass players

<http://www.musicplayer.com/CDA/Player/Main/0,2228,-Bassist,00.html>

Northwestern University

Links to several jazz education sites containing free music, pedagogy, and lessons

www.northwestern.edu/jazz/education.html

PBS Materials from Ken Burns' *Jazz Series*

Includes a study guide on the history of jazz, created in conjunction with

MENC: The National Association for Music Education

www.pbs.org/jazz

PBS Jazz Materials for Kids

Fun and engaging jazz lessons, primarily for elementary students

www.pbs.org/jazz/kids

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Charlie Haden Quartet West

The Art of the Song (1999)

Now is the Hour (1996)

Always Say Goodbye (1994)

Haunted Heart (1992)

In Angel City (1988)

Quartet West (1986)



A Sampling of Additional Charlie Haden Albums

In Montreal [LIVE] - Charlie Haden and Egberto Gismonti (2001)

Nocturne - Charlie Haden and Gonzalo Rubalcaba (2001)

Night and the City [LIVE] - Charlie Haden with Kenny Barron (1998)

Alone Together [LIVE] - Lee Konitz/Brad Mehldau/Charlie Haden (1997)

Steal Away - Charlie Haden/Hank Jones (1995)

Folk Songs - Charlie Haden with Jan Garbarek and Egberto Gismonti, Egberto Gismonti (1979)

Gitane - Charlie Haden and Christian Escoude (1978)

As Long as There's Music - Charlie Haden (1976)

Liberation Music Orchestra - Charlie Haden and the Liberation Music Orchestra (1970)

This is Our Music - Ornette Coleman Quartet (1961)