



**2022-23 ARTS Showcase**

**at**

**The Providence Performing Arts Center**

**Featuring**

**Andy Kelly's Jazz Ambassadors**



**TEACHER RESOURCE GUIDE**



## The Jazz Ambassador's Teacher Resource Guide

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### **Who we are:**

Andy Kelly's Jazz Ambassadors are a group of dedicated jazz musicians and music educators based in Western Massachusetts. Andy Kelly's Jazz Ambassadors have given hundreds of concerts in schools and at civic events throughout the Northeast United States and Europe, performing and teaching about Jazz, a uniquely American art form. The band has traveled overseas as cultural ambassadors, performing and teaching in Nicaragua, Cuba, Ireland, Italy, and Turkey.

### **How to prepare for the performance:**

To prepare for this performance, teachers/parents are encouraged to have their students listen to American jazz music from the years 1900 to present, using the suggested song list in the resource guide. This guide will help introduce some of the most important pioneers and performers of jazz music. One question to ask your students to ponder is, how has jazz music changed and evolved over since the early days to present day? Also, ask them to identify the instruments that make up a jazz orchestra/band.

### **Overview of the performance:**

At our performance we will be highlighting the history of jazz, from its birth in New Orleans in the early 1900's to today. Jazz is a musical form which first emerged in the African American culture in New Orleans, combining ragtime, blues, and the band music played at New Orleans funerals and dances. Jazz has a fluid form of expression, which led some to describe it as "the sound of surprise" The earliest jazz was not written down but passed on orally among the musicians of New Orleans. In this great seaport near the mouth of the Mississippi lived people of many different cultures, with myriad opportunities for musical exchanges.

In our live performance, we cover many of the great jazz composers and musicians, including Louis Armstrong, George Gershwin, Tommy Dorsey, Herbie Hancock, Ella Fitzgerald, Billie Holiday, Charlie Parker, John Coltrane and others. The band will loosely follow a chronological progression of jazz through the years, demonstrating and entertaining with each stylistic variation. Our goal is to help students imagine the people living during those bygone times, listening to the "cool" music of their day, which in many cases was jazz music!

The performance includes musical samples and songs, introduced by the band leader. Through those songs we will tell the story of jazz, and demonstrate the ways that music communicates and expresses feelings and ideas. In addition to the historical and entertainment value to the program, the Jazz Ambassadors explain the inner workings of jazz, and its main component, improvisation. We demonstrate how a song can evolve from its original form to an improvised jazz number by "swinging" well known songs that the students will recognize, such as a jazz version of "Twinkle, Twinkle, Little Star". The viewers will learn etiquette at a jazz show, what to listen for in jazz, and how to appreciate and understand what is going on at a jazz performance. Joyful, soulful movement is encouraged - even within the confines of an auditorium chair. Shoulders and heads will bob to the music!

The Jazz Ambassadors will each take a short time to explain the musical instruments on which they are performing, and to demonstrate the capabilities of each. They will also discuss the instruments that have traditionally been used to perform jazz, why that is the case, and which instruments are being used to make jazz music today. The band members model the cooperative

nature of a jazz band, teaching the following : working together, listening with respect, taking a solo, conversing with the musical instruments, backing up and complementing the other players, and sharing leadership roles.

A popular moment (and often the most touching part of the performance) is watching as students realize that they have been surrounded by jazz all their lives in American culture. We demonstrate how jazz music has been used for cartoon themes, video game music, dance music, television, and movie theme music through the years. While jazz musicians are some of the most accomplished musicians, they are often not well paid for their craft. Therefore, to 'pay the bills', jazz musicians regularly find themselves writing and recording sessions for outside commercial ventures. Some examples are the "Pink Panther Theme", "Spiderman Theme" "Flintstones Theme" and the "Mario Brothers" video game music.

### **Our goal:**

To reinforce that Jazz music is a uniquely American art form and still evolving. We also want to leave the students feeling joyful, appreciative of jazz, and engaged in the music. We want them to have fun and fall in love with Jazz!

### **Appropriate for ages:**

Kindergarten through 8th Grade.

### **Curriculum Connections:**

Music, Social Studies, Language Arts, Visual Arts and Performance.

### **What is Jazz?**

Jazz is a relatively new style of music, created in the United States under the influence of musical traditions from around the world: Africa, Europe, and the Caribbean. Jazz is a style of music where musicians don't play what is written, they play what they feel. Jazz is the music of freedom. In jazz, musicians are free to express themselves and musicians often times make up the music as they go (improvisation).

### **10 Basic Elements of Jazz:**

**1. Rhythm:** Many would say that rhythm is the heartbeat of jazz the defining element that brings the music to life. It is characterized by equal or regularly alternating beats. Think of it as the relation between sounds in time. It is the element in music that gives you a sense of time passing, like the ticking of a clock or the chugging of a train engine.

**2. Syncopation:** This is a shifting of the normal rhythmic stress from the strong beat to break the weak beat. It is a complex form of rhythm, and is often created by playing one rhythm against another in such a way that listeners want to tap their feet, clap their hands or dance. Syncopation is a basic and continuous element of jazz. Although syncopation is used in other styles of music, the way it is used in jazz is truly unique.

**3. Improvisation:** This is the act of creating music on the spot, as opposed to writing it down before a musician plays. Improvisation is often called the spirit of jazz. It allows the musician to be composer and performer in a single act. There are various approaches to improvisation, but the most basic involves the musician making up variations on a tune in the middle of the performance. The beauty of improvisation depends on the talent and creativity of the individual performer.

Thanks to the element of improvisation, jazz performances always offer something new; a jazz tune is never played the same way twice.

**4. Blue Note:** These notes are an important part of jazz's tone color. They are perhaps best described as slurred notes, known as glissandi. These are notes that literally "bend" or "slide" from one pitch to the next. Blue notes are a distinctive element of jazz found in few other styles of music. They are believed to have derived from a special style of singing called "the blues." When musicians tried to imitate this style on instruments like the saxophone or trombone, the blue note was created.

**5. Harmony:** In music, harmony is the simultaneous sounding of two or more tones. These tones are often grouped together in sets called chords. In jazz, harmony makes frequent use of the blue note.

**6. Tone Color:** In jazz, the instruments and voices take on varied tones or timbre. Think of it as the various shades or colors for sound. Just as there are many shades of green, there are various tones of sound that can be made on a trumpet: brassy, smooth, gravelly, piercing, mellow, etc. In jazz, a shifting range of tone colors adds a sense of mood and/or excitement to the music.

**7. Riff:** This is a single rhythmic phrase repeated over and over, usually as a background to the main melody. A riff is often used as the glue that holds the contrasting sections of a jazz piece together. At times, it may also serve as a melodic theme in itself.

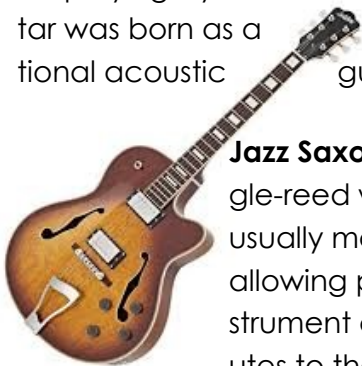
**8. Break:** This is a brief pause that sometimes occurs between the melodic phrases of a jazz tune. During a break, one or more of the band members usually play an improvised solo.

**9. Call-and-Response:** This practice is exactly what its name says it is. A "call" (musical theme) is played by one or more musicians, and it is then followed by a "response" (a musical answer or repetition of the same theme) by a different group. In many ways, call-and response can be thought of as a musical conversation between two groups. It is similar to the riff.

**10. Percussion:** Most people associate the term percussion with drums. Although drums do provide jazz with its basic beat, the banjo, guitar, double bass, tuba or the piano may also provide percussion. Any or all of these instruments can make up the rhythm section of a jazz band. In addition, chords played by a variety of other instruments may be used as a beat to create harmonized percussion.

### **Main Jazz Instruments:**

**Jazz Guitar:** The term jazz guitar may refer to either a type of electric guitar or to the variety of guitar playing styles used in the various genres which are commonly termed "jazz". The jazz type guitar was born as a result of using electric amplification to increase the volume of conventional acoustic guitars.



**Jazz Saxophone:** The jazz saxophone is a type of single-reed woodwind instrument with a conical body, usually made of brass. It is the ideal jazz instrument, allowing players to express their individuality. This instrument offers raspy tones and a buzz that contributes to the texture of the genre of jazz music.







**Jazz Piano:** Jazz piano is a collective term for the techniques pianists use when playing jazz. The piano has been an integral part of the jazz idiom since its inception, in both solo and ensemble settings. Its role is multifaceted due largely to the instruments combined melodic and harmonic capabilities.



**Jazz Drums:** Jazz drumming is the art of playing percussion (predominantly the drum kit, which includes a variety of drums and cymbals) in jazz styles ranging from 1910s-style Dixieland jazz to 1970s-era jazz fusion and 1980s-era Latin jazz. The techniques and instrumentation of this type of performance have evolved over several periods, influenced by jazz at large and the individual drummers within it.



**Jazz upright bass:** Jazz bass is the use of the double bass or electric bass to improvise accompaniment ("comping") basslines and solos in a jazz or jazz fusion style. Players began using the double bass in jazz in the 1890's to supply the low-pitched walking basslines that outlines the chord progressions of the songs. From the 1920s Swing and big band era, through 1940s Bebop, the 1950s Hard Bop, and the 1960s-era "free jazz" movement, the resonant, woody sound of the double bass anchored everything from small jazz combos to large jazz big bands.



**Jazz trumpet:** Trumpets are often found in jazz because of the sound, volume, and range they produce. Their flexibility and versatility make them an excellent addition. Historical reasons, such as the development of jazz and the influence of famous players, have also given the trumpet its place in jazz.



**Jazz trombone:** The trombone is a musical instrument in the brass family. As with all brass instruments, sound is produced when the player's vibrating lips cause the air column inside the instrument to vibrate. Most brass instruments use valves to alter pitch, but trombones have a telescoping slide mechanism instead. Many modern trombone models also have a valve attachment which lowers the pitch of the instrument.



**Jazz flute:** Jazz flute is the use of the flute in jazz music. While flutes were sometimes played in ragtime and early jazz ensembles, the flute became established as a jazz instrument in the 1950s. It is now widely used in ensembles and by soloists. The modern Boehm system transverse concert flute is commonly used in jazz playing; other members of the same family are used, such as the alto flute in G. Ethnic and other flutes, such as bamboo flutes, have also been used in jazz.

## Some of the Great Jazz Composers

**Louis Armstrong:** nicknamed "Satchmo", "Satch", and "Pops", was an American trumpeter and vocalist. He is among the most influential figures in jazz. His career spanned five decades and different eras in the history of jazz. Armstrong was also an influential singer and skillful improviser, bending the lyrics and melody of a song. He was also skilled at scat singing. Armstrong is renowned for his charismatic stage presence and voice as well as his trumpet playing. By the end of Armstrong's life, his influence had spread to popular music in general.



**George Gershwin:** Gershwin is known as a major jazz innovator, and Amy C. Baumgartner writes that "in the transitory period following [World War I], it was George Gershwin who paved the way for jazz to become America's only indigenous music." However, Gershwin himself was reluctant to use the term "jazz" in conjunction with his music. The term does not appear in the title of any of his works. This reluctance seems to coincide with the composer's general desire to avoid categorization or restriction of any kind in both music and life — as demonstrated by the fact that he worked for the stage and the screen and wrote anything from popular songs to concertos.



Towards the end of his life, Gershwin concluded that "Jazz is a word which has been used for at least five or six different types of music. It is really a conglomeration of many things ... Ragtime, the blues, classicist and spiritual ... An entire composition in jazz could not live." In that same spirit, Gershwin's music was as influenced by his own Jewish heritage and his well-documented humble beginnings. His career highlights the evolution of a very personal songwriting style.



**Tommy Dorsey:** was an American jazz trombonist, composer, conductor and bandleader of the big band era. He was known as the "Sentimental Gentleman of Swing" because of his smooth-toned trombone playing. His theme song was "I'm Getting Sentimental Over You". His technical skill on the trombone gave him renown among other musicians. He was the younger brother of bandleader Jimmy Dorsey. After Dorsey broke with his brother in the mid-1930s, he led an extremely successful band from the late 1930s into the 1950s.

**Herbie Hancock:** is an American jazz pianist, keyboardist, bandleader, composer, and occasional actor. Hancock started his career with trumpeter Donald Byrd's group. He shortly thereafter joined the Miles Davis Quintet, where he helped to redefine the role of a jazz rhythm section and was one of the primary architects of the post-bop sound. In the 1970s, Hancock experimented with jazz fusion, funk, and electro styles, utilizing a wide array of synthesizers and electronics. It was during this period that he released perhaps his best-known and most influential album, *Head Hunters*.

Hancock's best-known compositions include "Cantaloupe Island", "Watermelon Man", "Maiden Voyage", and "Chameleon", all of which are jazz standards. During the 1980s, he enjoyed a hit single with the electronic instrumental "Rockit", a collaboration with bassist/producer Bill Laswell. His 2007 Joni Mitchell tribute album *River: The Joni Letters* won the 2008 Grammy Award for Album of the Year, only the second jazz album after *Getz/Gilberto* in 1965.



**Ella Fitzgerald:** was an American jazz singer, sometimes referred to as the "First Lady of Song", "Queen of Jazz", and "Lady Ella". She was noted for her purity of tone, impeccable diction, phrasing, timing, intonation, and a "horn-like" improvisational ability, particularly in her scat singing.

After a tumultuous adolescence, Fitzgerald found stability in musical success with the Chick Webb Orchestra, performing across the country but most often associated with the Savoy Ballroom in Harlem. Her rendition of the nursery rhyme "A-Tisket, A-Tasket" helped boost both her and Webb to national fame. After taking over the band when Webb died, Fitzgerald left it behind in 1942 to start her solo career.



**Billie Holiday:** was an American jazz and swing music singer. Nicknamed "Lady Day" by her friend and music partner, Lester Young, Holiday had an innovative influence on jazz music and pop singing. Her vocal style, strongly inspired by jazz instrumentalists, pioneered a new way of manipulating phrasing and tempo. She was known for her vocal delivery and improvisational skills.

Holiday began singing in nightclubs in Harlem, where she was heard by producer John Hammond, who liked her voice. She signed a recording contract with Brunswick in 1935. Collaborations with Teddy Wilson produced the hit "What a Little Moonlight Can Do", which became a jazz standard. She was a successful concert performer throughout the 1950's with two sold-out shows at Carnegie Hall.







**Charlie Parker:** nicknamed "Bird" or "Yardbird", was an American jazz saxophonist, band leader and composer. Parker was a highly influential soloist and leading figure in the development of bebop, a form of jazz characterized by fast tempos, virtuosic technique, and advanced harmonies. Parker was an extremely fast virtuoso and introduced revolutionary harmonic ideas into jazz, including rapid passing chords, new variants of altered chords, and chord substitutions. Primarily a player of the alto saxophone, Parker's tone ranged from clean and penetrating to sweet and somber. He was known for the very clear, sweet and articulate notes he could produce from the saxophone.

Parker acquired the nickname "Yardbird" early in his career on the road with Jay McShann. This, and the shortened form "Bird", continued to be used for the rest of his life, inspiring the titles of a number of Parker compositions, such as "Yardbird Suite", "Ornithology", "Bird Gets the Worm", and "Bird of Paradise". Parker was an icon for the hipster subculture and later the Beat Generation, personifying the jazz musician as an uncompromising artist and intellectual rather than just an entertainer.

**John Coltrane:** was an American jazz saxophonist and composer. He is among the most influential and acclaimed figures in the history of jazz and 20th-century music.

Born and raised in North Carolina, Coltrane moved to Philadelphia after graduating high school, where he studied music. Working in the bebop and hard bop idioms early in his career, Coltrane helped pioneer the use of modes and was one of the players at the forefront of free jazz. He led at least fifty recording sessions and appeared on many albums by other musicians, including trumpeter Miles Davis and pianist Thelonious Monk. Over the course of his career, Coltrane's music took on an increasingly spiritual dimension, as exemplified on his most acclaimed albums *A Love Supreme* (1965) and *Ascension* (1966).

Coltrane remains one of the most influential artists in music history and has received numerous posthumous awards, including a special Pulitzer Prize, and was canonized by the African Orthodox Church.



# Where is the Birthplace of Jazz Music?

Jazz is created in millions of locations around the world—in large cities and small villages, nightclubs and high school auditoriums, in various languages and styles. But the birthplace of jazz is the United States. The four geographical locales closely tied to its origins are New Orleans, Harlem, Kansas City, and Chicago.



## Theatre Etiquette For A Jazz Performance

Attending a performance is an exciting way to learn about the arts. When you attend any event, whether it is a sports game, movie, rock concert or jazz performance, there are certain behaviors that help to make the event a safe and enjoyable experience for everyone involved, from the audience members, to the artists, to the house and stage crew who work at the theatre.

In a live performance, it is important to remember that the performers on stage can hear and see the audience. This is one reason that live performances are so exciting. The positive feedback that the performers receive on stage from the audience produce even greater energy and enthusiasm for their performance. The dynamic interaction between artists and the audience creates a feeling in a live performance that does not exist in recordings. It also means that every player on the “team” at a live performance needs to remember to respect the other members of the team by following some basic guidelines.

Here are some tips for audience members attending a jazz performance:

1. Feel free to tap your feet and/or snap your fingers to the music.
2. It is traditional in jazz performance to clap for soloist/s.
3. Speak only at the request of the narrator or musician.
4. Always be courteous to your neighbor.
5. Have a swingin' good time.

# Jazz Resources

## Electronic Resources

**What is Jazz** [www.youtube.com/watch?v=il-uLp1trV8](http://www.youtube.com/watch?v=il-uLp1trV8)

**Welcome to Jazz by Carolyn Sloan** [www.youtube.com/watch?v=il-uLp1trV8](http://www.youtube.com/watch?v=il-uLp1trV8)

**Jazz for Kids** [www.youtube.com/watch?v=il-uLp1trV8](http://www.youtube.com/watch?v=il-uLp1trV8)

## Topics for Classroom Discussion (pre-concert):

- ♦ What do you know about jazz music?
- ♦ What instruments comprise a jazz orchestra/jazz band?
- ♦ What questions do you have about jazz music?
- ♦ What assumptions do you make about jazz music?
- ♦ Have you ever listened to jazz music before? If so, what was it?

## Topics for Classroom Discussion (post-concert):

- ♦ What are the most distinctive features of Jazz?
- ♦ In what ways is jazz different from other styles of popular music? In what ways is it similar?
- ♦ What are the most distinctive features of jazz?
- ♦ In what ways is jazz different from other popular music styles? In what ways is it similar?
- ♦ Do you think music has the ability to bring people together? (Not just physically together, but allow different people to put down their differences and come together for the evening to enjoy the universal language of the music)?
- ♦ Why is jazz considered America's music?
- ♦ Where did jazz music start?
- ♦ (Early Elementary) Have students draw a picture of their favorite jazz instrument.
- ♦ (Middle School) In looking at the map of The Birthplace of Jazz, provided on page 10 of this teacher resource guide, ask students to reflect on why those particular cities may have been instrumental in the jazz movement? Then have a discussion about it.

# Suggested Song List

## AVAILABLE ON YouTube

1. **Louis Armstrong** - *When the Saints Go Marching In*—<http://www.youtube.com?v=2eUzdTF3P2M>
2. **Gene Austin** - *5"2 Eyes of Blue*—[http://www.youtube/watch/v=07m\\_nbM4idQ](http://www.youtube/watch/v=07m_nbM4idQ)
3. **George Gershwin** - *I've Got Rhythm*— <http://www.youtube.com/watch?v=uPRo<5JvYx8>
4. **Duke Ellington** - *It Don't Mean a Thing, If it Ain't Got That Swing*— <http://www.youtube.com/watch?v=qDQpZT3GhDg>
5. **Ella Fitzgerald** - *How High the Moon (Live I n Berlin)* - <http://www.youtube.com/watch?v=XAwYLQLs3Do>
6. **Billie Holiday & Lester Young** - *Blue Moon* - <http://www.youtube.com/watch?v=ntDnwBiORu8>
7. **John Coltrane** - *Giant Steps* - [http://www.youtube.com/watch?v=KwIC6B\\_dvW4](http://www.youtube.com/watch?v=KwIC6B_dvW4)
8. **Herb Ellis, Ray Brown & Monty Alexander** - *Flintstones Theme* - <http://www.youtube.com/watch?v=qljKPi9TqTE>
9. **Herbie Hancock** - *Chameleon* - <http://www.youtube.com/watch?v=WYRrIBqKsJ4>
10. **Antonio Carlos Jobim** - *Wave* -<http://www.youtube.com/watch?v=a6KDpB6skA4>
11. **Oscar Peterson, Joe Pass** - *Just Friends* - <http://www.youtube.com/watch?v=yEu0ULY21UI>
12. **Esperanza Spaulding** - *On the Sunny Side of the Street* - <http://www.youtube.com/watch?v=TQtXo4tiZxs>
13. **Jamie Cullum** - *Uptown Funk* - <http://www.youtube.com.watch?v=ReGaua19RMc>
14. **Jon Batiste** - *Freedom* - <http://www.youtube.com/watch?v=rcgRTENe1wo>

*This study guide was created by Dana Brazil, Director of Outreach & Engagement at Providence Performing Arts Center with the help of Andy Kelly.*

**To book Andy Kelly and the Jazz Ambassadors please email [Andrew.w.kelly19@gmail.com](mailto:Andrew.w.kelly19@gmail.com) or call (413)-281-2784**



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