



EDUCATIONAL
CONCERT SERIES

DETROIT SYMPHONY ORCHESTRA
TEACHER RESOURCE GUIDE

WHAT IS JAZZ?

THURSDAY, APRIL 15, 2021 AT 10:30 AM



Live from Orchestra Hall

Classroom Edition

JAZZ AT LINCOLN CENTER

Welcome to the Detroit Symphony Orchestra

The DSO has been offering the Educational Concert Series to school audiences for over 80 years. Your students will get to experience a live orchestral performance at historic Orchestra Hall and will be part of a long-standing tradition here in Detroit. This performance of “What is Jazz” is presented in partnership by the Jazz at Lincoln Center Orchestra and the Detroit Symphony Orchestra, hosted by Wynton Marsalis.

We may be familiar with our favorite jazz tunes and soulful sounds of early America. But what defines Jazz? Where did these harmonies and melodies come from? This Educational Concert Series will introduce you to the very foundations and elements of jazz as well as how jazz has evolved over the years.

This guide is divided into several units, each including activities for different age groups. To make the most of your Educational Concert Series experience, we encourage you to play the music provided in this guide for your students and incorporate a few activities into your lesson plans before attending the concert. The Detroit Symphony Orchestra strives to follow key elements of the Common Core by providing a Teacher’s Resource Guide

to supplement and enhance the viewing of the Educational Concert Series. Through the introduction of orchestral music, your students will learn to observe and describe, and to compare and contrast. During these lessons, your students will make music, develop musical creativity, learn the history of composers and the source of their works, and explore connections with other disciplines.

We hope you enjoy the lessons, indulge in listening, and most of all, we sincerely hope you have fun at your Educational Concert Series whether it’s at Orchestra Hall or through our live webcasts. See you soon!



Debora Kang
Director of Education

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Educational Concert Series

JAZZ FOR YOUNG PEOPLE: WHAT IS JAZZ? THURSDAY, APRIL 15, 2021 AT 10:30 AM

Jazz at Lincoln Center Orchestra with Wynton Marsalis

William Eddins, *conductor*

Anthony McGill, *soloist*

Wynton Marsalis, *music director, trumpet*

Ryan Kisor, *trumpet*

Kenny Rampton, *trumpet*

Kris Johnson, *trumpet*

Chris Crenshaw, *trombone*

Vincent Gardner, *trombone*

Michael Dease, *trombone*

Walter Blanding, *tenor and soprano saxophones, clarinet*

Kasan Belgrave, *alto and soprano saxophones, flute, clarinet*

Ted Nash, *alto and soprano saxophones, flute, clarinet*

Victor Goines, *tenor and soprano saxophones, clarinet, bass clarinet*

James Carter, *baritone and soprano saxophones, bass clarinet*

Dan Nimmer, *piano*

Carlos Henriquez, *bass*

Obed Calvaire, *drums*

Leonard Bernstein Excerpt from *Prelude, Fugue, and Riffs*
(1918-1990)

Duke Ellington “Second Line”
(1899-1974) (from New Orleans Suite)

Traditional “Li'l Liza Jane”

Traditional “Baa, Baa, Black Sheep”
Arr. Sherman Irby
(b. 1968)

Peter Chatman
a.k.a. Memphis Slim “Every Day I Have the Blues”
(1915-1988)
Arr. Ernie Wilkins
(1919-1999)



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Music Directorship endowed by the Kresge Foundation

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LEGEND

* These members may voluntarily revolve seating within the section on a regular basis

~ Extended Leave

^ On sabbatical

Substitute musician

INTRODUCTION

WHAT IS JAZZ?

Jazz grew out of the African American community in the turn of the 20th century New Orleans. 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, and the Caribbean—as well as those already living in America. Jazz musicians brought their traditions together (with special emphasis on the blues, church spirituals and ragtime) in a new, universal language. Through the blues, jazz musicians showed that the sorrows common to us all could be overcome with optimism and humor. Through improvisation they celebrated newfound expressive freedom. And through the joyous rhythms of swing, they taught the many different people of New Orleans that they could work together with feeling and style.

Jazz spoke to all Americans and quickly spread upriver to St. Louis, Kansas City, Chicago, New York, and beyond. In the 1920s new technologies like radio, the phonograph and talking motion pictures made it possible for millions to hear jazz across America and around the world. The propulsive rhythms of swing invited these new listeners to tell their stories too.



As new generations of musicians filled the music with the depth of their personality, jazz evolved from small groups of early jazz to the brassy big bands of the swing era, the flashy virtuosity of bebop, to laid-back cool jazz, to fusion, free jazz and far beyond. Jazz has since become a part of every American's birthright, a timeless symbol of individualism and ingenuity, democracy and inclusiveness. At its very core, this music affirms our belief in community, in love, and in the dignity of human life. And if we let it, jazz can teach us—in ways beyond our imagination—exactly who we are, where we have been, and where we should be going.

INSPIRATIONS

People are often inspired by things they like. American composer Leonard Bernstein loved jazz. This American popular style of music opened his ears to unique sounds and rhythms. He once wrote in his thesis during his undergraduate years at Harvard: “Jazz in the 20th century has entered the mind and spirit of America; if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it.” The jazz and swing style became part of Bernstein’s musical vocabulary and he eventually wrote a piece called “Prelude, Fugue, and Riffs”. This piece combines both elements of classical music (prelude and fugue) and ends in a jazzy combination.

In the third movement called Riffs, the solo clarinet begins the final segment, rising to a climax that is truly virtuosic, “jumping” at the end. Bernstein even wrote in the score play to an “exhaustion point”. His piece “Prelude, Fugue, and Riffs” reflects Bernstein’s unique ability to embrace a style and make it his own.



Listening Activity

In the next few lessons, you will learn the key elements of jazz, but before we do, listen to Riffs, the final movement of Bernstein’s “Prelude, Fugue, and Riffs” with your class and see if you can identify the different sounds you think make this piece a jazzy piece.

 **RIFFS FROM PRELUDE, FUGUE, AND RIFFS** >
<https://www.youtube.com/watch?v=VdlppHx7bDo>

Now, compare what you just heard to a standard jazz composition.

 **“STRAIGHT, NO CHASER” BY THELONIOUS MONK** >
<https://www.youtube.com/watch?v=lrucUjaxjO4>

UNIT 2

WHAT ARE THE BLUES?

The blues has many definitions; it is a type of music, a musical form, a harmonic language, an attitude towards playing music, a collection of sounds. Mostly though the blues is a feeling. The blues can express a wide range of emotions, often including sadness or loss. However, the intention of the blues is to ultimately make you feel better, to cheer you up, not bring you down.

The blues is an African American music developed in the South during the mid-1800s. It is the foundation of most American popular music including rhythm and blues, rock 'n' roll, country, and all periods and styles of jazz.

Watch the video below to get a more in-depth understanding of the blues.

 https://www.youtube.com/watch?v=aBg_gQxAShM

“Having the blues is sad. But playing the blues is like taking medicine. It’s like being vaccinated. If you get a vaccination for smallpox, for example, the doctor actually gives you smallpox in a little dosage. And then your body produces the defenses to fight the disease. That is what the blues is. If you want to get rid of the blues, you play the blues.” - Wynton Marsalis



WRITING ACTIVITY

BLUES FORM

The blues form has three sections of four bars each.

The first line poses a problem.

The second line repeats the problem for emphasis.

The third line answers the problem, usually in rhyme.

From “Backwater Blues” *by* Bessie Smith

A. When it rained five days and the skies turned dark as night

A. When it rained five days and the skies turned dark as night

B. There was trouble takin’ place in the lowlands at night

A. When it thunders and lightnin’ and the wind begins to blow

A. When it thunders and lightnin’ and the wind begins to blow

B. There was thousands of people, ain’t got no place to go

Dig down deep in your soul and tell your story with the blues.

A: _____

A: _____

B. _____

A: _____

A: _____

B. _____

A: _____

A: _____

B. _____

UNIT 3

WHAT IS SWING?

Swing is the basic rhythmic attitude of jazz. When a whole band is swinging it means everyone is listening to and balancing with one another while still expressing their unique personalities. Swing also refers to a specific style of jazz for dancing featuring large ensembles.


To learn more about Swing, watch the video below.

 <https://www.youtube.com/watch?v=31JgwfP15kw>



Movement Activity

When you listen to music, you may find that you have the sudden urge to sway, dance, nod your head to the beat of the music. Have you ever wondered why this happens? Music is known to stimulate pleasure and rewards an area in the brain called the orbitofrontal cortex, which is located directly behind the eyes. Music also activates the cerebellum, which is located at the base of the brain, and is involved in the coordination and timing of movement.



Depending on what we are listening to, movement will differ. See how different types of music make you move differently.

-  **“ONE O’CLOCK JUMP”** >


by Count Basie and his Orchestra (1965)

 https://www.youtube.com/watch?v=b4G7bJhY6_c
-  **“IT DON’T MEAN A THING (IF IT AIN’T GOT THAT SWING)”** >

by Ella Fitzgerald and Duke Ellington

 <https://www.youtube.com/watch?v=myRc-3oF1d0>
-  **“SING, SING, SING”** >

by Benny Goodman

 <https://www.youtube.com/watch?v=G7fARRnhWSg>

UNIT 4

WHAT IS IMPROVISATION?

Improvisation is the act of making something up on the spur of the moment. When a musician improvises, he or she invents music at the moment of performance, building on the existing theme and structure of the music.

You may not know it, but we improvise all the time. For example, it's time for lunch and you don't know what to make to eat. So, you open your fridge and see what you must work with. You see some eggs, bread, butter, and some cheese. Perfect! You can make an egg and cheese sandwich! What are some other ways you improvise?

To learn more about Improvisation, watch the video below.

 https://www.youtube.com/watch?v=_fHDoJdtWwE



Storytelling Activity

Improvisation is the act of making something up on the fly. A lot of times, improvisation can lead to amazing creative moments. Have students create and improvise a story together. Whether you are in a virtual setting or in your classroom, everyone can collaborate to bring a story to life.

1. Begin by starting the story off with one sentence. For example, there once was a werewolf who loved to eat blueberries...
2. Have each student add one sentence, taking turns.
3. Make sure that the story ends at the last person to speak.

The best part of improvisation is that no one is right or wrong. Did you notice that everyone supported each other through the storytelling process? What a great way to tell a story.

Note: This activity can be adapted to creating artwork together. For example, the goal is to draw a face, and each student adds only one element each to the face.

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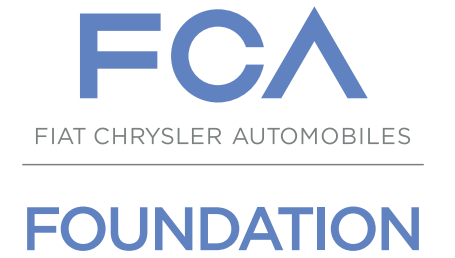
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