

EDUCATOR GUIDE

Story Theme: The Young & the Restless
Subject: SF Jazz High School All-Star Ensemble
Discipline: Music

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SF Jazz High School All-Stars director Dr. Dee Sanders leads the ensemble in rehearsal. Still image from SPARK story, 2004.

SECTION I - OVERVIEW

EPISODE THEME

The Young & the Restless

SUBJECT

SF Jazz High School All-Star Ensemble

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Music & Social Sciences

OBJECTIVE

To introduce educators to the idea of music ensembles and their history and culture through the example of the SF Jazz All-Star High-School Ensemble, their achievements and the process by which students become accepted.

STORY SYNOPSIS

Since its inception in 2001, the SF Jazz All-Star High-school Ensemble has received national acclaim as the Bay Area's premier youth jazz ensemble. We follow director Dr. Dee Spencer and two exceptional players through their audition and preparation for an important performance.

INSTRUCTIONAL STRATEGIES

Individual and group research
Individual and group exercises
Written research materials
Group discussions

INSTRUCTIONAL OBJECTIVES

To introduce the concept of a professional high-school jazz performing ensemble

To explore jazz as a form of personal expression for students

To illustrate how jazz can be a motivating force for students to discipline and immerse themselves in a traditional music genre

To contextual the role and origin of the big band or ensemble in history

EQUIPMENT NEEDED

TV & VCR or TV & DVD player with SPARK story "SF Jazz All-Stars"

Computer with Internet access, navigation software, speakers and a sounds card, printer

Cassette player, CD player, or computer audio program

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers

Different examples of jazz (See **Resource** section)

INTELLIGENCES ADDRESSED

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations

Interpersonal - awareness of others' feelings, emotions, goals, motivations

Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements

Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on
[Multiple Intelligences](http://www.kqed.org/spark/education) at
www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

SFJAZZ All-Star High School Ensemble, a program of SFJAZZ, has proven to be fertile ground for some of the most promising jazz talents in the Bay Area. For the hundreds of students auditioning for the 20-piece ensemble, the experience provides a unique opportunity to play with other accomplished student musicians. SPARK follows the group from auditions to rehearsal to a public performance in the episode “The Young and the Restless.”

Auditions are held every September and SPARK watches two students during that process, drummer Ruthie Price and trombonist Emma Kelp-Stebbins. Dr. Dee Spencer, director of the ensemble talks about her responses to both young women’s auditions and why they were accepted. Proud of all her students, she states, “I couldn’t play like that when I was that age. To have your own voice at 16 or 15 -- that’s remarkable.”

For the young players, the prestige of being part of this ensemble is inspiring. Price says that “being on stage is like the home for all performers -- where everyone sees you play your best or your worst.” Kelp-Stebbins says one of the main reasons she pursues jazz is that it is one of the hardest kinds of music, and “you can literally play it your whole life and always be learning something new about it and yourself because it is so complex.”

When the final ensemble has been assembled, Dr. Spencer leads and directs them, ensuring that they sound as polished as possible in the very short period of time they have to prepare for two high-profile events. Dr. Spencer chooses a challenging arrangement of the tune “Oleo,” by Sonny Rollins, one that many adult groups would not perform. Knowing her students’ abilities and their dedication, Dr. Spencer is uncompromising and has faith that it will come together.



Emma Stebbins auditioning for the SF Jazz High School All-Stars Ensemble. Still image from SPARK story, 2004.

About SF JAZZ

Founded in 1983 under the name of Jazz in the City, the organization adopted its new identity as SFJAZZ in late 1999. SFJAZZ is dedicated to the growth of jazz and jazz audiences, celebrating this music as a living art built on a constantly evolving tradition, with concert performers ranging from acknowledged masters to the newest and most promising talents on the international, national and Bay Area scenes. Through the SFJAZZ Meet the Masters program, the students participating in the SF Jazz High School All-Star Ensemble enjoy regular workshops, master classes and mentoring sessions with leading jazz artists, such as Stefon Harris, Jay McShann, Branford Marsalis, Toshiko Akiyoshi, and the SFJAZZ Collective. The SF Jazz High School All-Star Ensemble have appeared at the San Francisco Jazz Festival annually since 2001, and have played in Jazz at Lincoln Center’s Essentially Ellington Competition (finalists in 2001 and 2002), Dave Brubeck Festival, KCSM Jazz on the Hill Festival and at monthly community concerts in top professional jazz venues throughout California.

THE BIG PICTURE

THE ERA OF BIG BANDS

The history of big bands such as the SF Jazz All-Stars goes back over 100 years. Jazz is an American musical genre generally characterized by a strong but flexible rhythmic understructure with solo and ensemble improvisations on basic tunes and chord patterns. More recently, jazz has incorporated a highly sophisticated harmonic structure. Jazz was first played by African American musicians and groups playing in the South after the Civil War, specifically the early New Orleans bands of the late 19th century and the social dance bands of the early 20th that played folk blues, Ragtime, waltzes, and other dance tunes.

As the audiences and dance halls of the 1920s blossomed, bands increased in size accordingly, expanding to include 10 or more musicians who learned to play loudly in order to be heard without microphones or amplifiers. Many groups also began to incorporate jazz rhythms and blue notes (see **Vocabulary**), increased the prominence of saxophones over clarinets, and put emphasis on sectional playing – the playing of certain parts of a composition by various sections of a band.

Called simply “big bands,” these ensembles quickly picked up whatever style was popular in order to sustain their popularity – from the hot jazz of the 1920s to swing and Bebop, to the progressive and contemporary styles of today the 1990s and today.



Members of the SF Jazz High School All Star Ensemble rehearse for a performance.
Still image from SPARK story, May 2004.

Fletcher Henderson was the first bandleader to achieve national notoriety with a band in the early 1920s with a group that featured Louis Armstrong on

trumpet. The first bandleader to organize a band into sections of brass, reed, and rhythm instruments in 1923, Henderson is also credited with being the first composer whose arrangements laid the foundation for the contemporary jazz big band. Still generally followed today the straightforward “ABA” structure is: (A) the *melody* is played by the entire band in unison or harmony; (B) *soloists* improvise based on melody, style, and chord progression, and then (A) the *melody* is played again, sometimes in a varied or more elaborate manner.

Contemporaries to Henderson’s orchestra included Chick Webb and his Orchestra, the Count Basie Orchestra, Benny Goodman and his Orchestra, and the incomparable Duke Ellington. Fletcher Henderson was eventually hired by Benny Goodman, and his arrangements helped sweep the big band sound to national popularity with the help of a flourishing radio industry. Goodman’s success led the way for many innovators, such as Tommy and Jimmy Dorsey, Gene Krupa, and Glenn Miller who formed their own bands, ushering in Swing music by 1935 and continuing through the early 1940s.

While big bands continued to be popular throughout the 1940s, they declined in popularity and numbers following World War II when it was no longer economically feasible to hire large groups. This was further exacerbated by new entertainment taxes that were levied on cabarets and dance halls. The bands that survived were ones that changed with the times, reflecting the influences of Bebop, 20th century art music, cool jazz, and pop and rock styles.

By the mid-1940s, a new jazz sound called Bebop emerged that stood in great contrast to the music of the big bands. With only 4 to 6 players, Bebop featured more solo opportunities for players. The music was characterized by more complex melodies and chord progressions, and more emphasis was placed on the role of the rhythm section. Tempos were sometimes faster, and phrases within the music were often irregular in length, making Bebop interesting to listen to, but, contrary to Swing era music, unsuitable for dancing. This focus on listening over dancing and the introspection it inspired is a defining difference between pre- and post-war jazz music. Before the war, dance bands were the rage and the music was largely inseparable from dancing. Big bands played to huge audiences of dancers in

dance halls and cabarets many nights a week. After the war, a more introspective or intellectual mood came into popular culture, affecting a shift in audience expectations and coinciding with significant economic and social changes that resulted in less dance music and more reflection on and engagement with social and political issues.



A student practices for her audition for the SF Jazz High School All-Star Ensemble.
Still image from SPARK story, 2004.

By the 1950s, jazz continued to undergo significant change. Although some big bands from the Swing era persisted, including the Woody Herman and Stan Kenton Orchestras, and Dizzy Gillespie's big bands, they did so due to their willingness and ability to include elements of the new styles into their music. One example of this was the arrival of Cuban musicians into New York which increased the popularity of Latin big bands. Musicians began fusing elements of Latin rhythms with a Bebop sound. This hybrid can be heard in tracks recorded by Dizzy Gillespie's with Machito and Chano Pozo, a style he dubbed "Cubop."

Now a musical genre of continual innovation by musicians and groups, jazz in the 1960s and 70s reflected the free-thinking and multi-cultural interests of the period. Jazz musicians of the late 1950s and early 60s experimented with some of the same ideas being played with in other areas, such as politics, writing, and visual art. Trumpet player Ornette Coleman (b. 1930) is generally credited with developing a style of free music in New York City in the 1960s that became known as "Free Jazz." This style of jazz shares the tenets of avant-garde music in that both reject the "rules" of pitch, rhythm, and musical development that had structured (and limited) earlier forms of music.

Musicians also assembled groups of unconventional instrument groupings, sometimes radically so. The foundation of more traditional jazz ensembles was the combination of horns, piano, upright bass, and drums. Musicians experimenting with Free Jazz dispensed with this format in the search of new sounds and musical possibilities, sometimes omitting the piano or the drums, other times doubling and tripling the number of same instruments. Free Jazz musicians also experimented with past musical styles, altering the "rules" that had soloists follow particular musical progressions or structures. In Free Jazz a musician could go in any musical direction they preferred, unhindered by traditional patterns, expressing their own "color" (how s/he performs the music).

In recent years a number of musicians and groups have worked to revitalize the music of the early jazz periods and some of the important cultural organizations, such as the Lincoln Center and the Smithsonian Institute have founded repertory jazz ensembles that play the musical styles and arrangements of the early 1900s. Younger generations of musicians such as Wynton Marsalis, Roy Hargrove, and Christian McBride who grew up with Bebop and hard bop have turned back to the roots of jazz and incorporated elements into their playing. Swing dance has also enjoyed a revival all across the country and Latin Jazz remains very popular with some of the same innovations as well as others.

The SF Jazz High School All-Star Ensemble is a contemporary version of the traditional big band and as such, is connected intimately to its history. By The ensemble offers young musicians opportunities to explore the traditional and contemporary sounds of jazz, to find their own musical voices as musicians, and to learn what it means to be an essential part of a larger group. The students learn the importance of collective effort while they also learn about music from one other as well as the Ensemble Director Dr. Sanders.

BIG BANDS AND RACIAL INTEGRATION

In many ways the history of jazz mirrors the history of the civil rights movement. The big jazz bands of the early 20th century and the music and dance

cultures that supported them produced the first instances in which musicians of both races played together in public. The advancements in jazz and in race relations in the US were (are) intrinsically related – one informed and built upon the other. The contributing issues that affected them both ranged from the migration of African Americans from the South into cities in the North, the settlement of African Americans in urban centers, the development of an African American audience for music and its associated products, and the advent of “race records” – records produced by and for African Americans, to name a few.

The Jim Crow laws passed in 1723, segregated American society providing separate but equal public facilities for whites and African Americans, including water fountains, public transport seating, and schools. Although the laws (or Black Codes as they were also called) would not be overturned until the Brown versus Board of Education decision in 1954 great strides in integration were made in jazz, particularly the first documented public performance by an interracial ensemble. In 1936, Benny Goodman became the first white bandleader to feature African American and white musicians playing together. The musicians were great African American solo musicians Teddy Wilson and Lionel Hampton.

For a thoughtful and comprehensive analysis of the history of jazz and the role and impact of African Americans and race in its development and vice versa, visit the PBS Web site for the Ken Burns series Jazz at <http://www.pbs.org/jazz/index.htm>.

RESOURCES – TEXTS

Allen, Walter C. Hendersonia, The Music of Fletcher Henderson and his Musicians; a Bio-Discography. Highland Park: New Jersey, 1973

Berliner, Paul. Thinking in Jazz: The Infinite Art of Improvisation. University of Chicago Press: Chicago, 1994.

Charters, Samuel B. and Leonard Kunstadt. Jazz: A History Of The New York Scene. Decapo Press: NY, 1981.

Hennessey, Thomas J. From Jazz to Swing, African-American Jazz Musicians And Their Music 1890-1935.

Lomax, Alan. Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and “Inventor of Jazz.” (Updated edition) University of California Press: Los Angeles, 2001.

Lomax, Alan. The Land Where the Blues Began. Delta Books/Bantam Publications: New York, 1993.

Morgan, Thomas L. From Cakewalks to Concert Halls, An Illustrated History of African American Popular Music from 1895 to 1930. River City Press, 1993.

Schuller, Gunther. Early Jazz: Its Roots and Musical Development. Oxford University Press: England, 1968.

Schuller, Gunther. The Swing Era: Development of Jazz 1930-1945. Oxford University Press: NY, 1989

Simon, George T. The Big Bands. Schirmer Books: New York, 1981.

RESOURCES – AUDIO RECORDINGS

Benny Goodman, The Very Best of Benny Goodman. Released Nov. 7, 2000, RCA – Contains classic swing era tunes such as “Bugle Call Rag,” “Stompin’ at the Savoy,” and “Sing, Sing, Sing.”

Chano Pozo “The Real Birth Of Cubop.” Tumbao, 2001. – Recording includes a number of live recordings made by Pozo with the Dizzy Gillespie Orchestra in 1948.

Chano Pozo “The Life And Music Of The Legendary Cuban Conga Drummer.” Tumbao, 2001. - 3-CD set covering the career of Chano Pozo, the percussionist frequently credited with initiating the birth of Latin Jazz.

Charles Mingus, Mingus Ah Um [Bonus Tracks] (ORIGINAL RECORDING REMASTERED). Released February 1999, Sony Records.

Chick Webb, Stomping at the Savoy: 1934/1939. Released September 12, 2000, EPM Musique.

Count Basie and Ella Fitzgerald, Ella and Basie. Released 1997, Polygram Records. – Great recordings

of Ella doing her classic scat singing with Basie's big band. Includes "Honeysuckle Rose" and "Them There Eyes."

Dizzy Gillespie, At Newport [Verve] [LIVE]. Released August 18, 1992, originally released July 6, 1957. Polygram Records. – Classic Gillespie with his big band from the 1950s.

Duke Ellington, Early Ellington: Complete Brunswick Recordings [BOX SET]. October 25, 1994. (3 CD set), Verve Records. – The digital transfer apparently has some hiss on it, but it's a great compilation of tunes for those getting started with jazz.

Fletcher Henderson, A Study in Frustration / Thesaurus of Classic Jazz [BOX SET]. 1994. (3 CD Box Set) Sony Music. - Features Louis Armstrong and Coleman Hawkins.

Jelly Roll Morton, Birth of the Hot (1926-27). RCA Records, Released 1995. – Great examples of early jazz from the 1920s.

Maynard Ferguson, Chameleon [ORIGINAL RECORDING REMASTERED]. Sony Records. Released July, 2003.

Lincoln Center Jazz Orchestra. Jazz for Young People Curriculum. Written and narrated by Wynton Marsalis – Includes a 10-CD set of music recorded by the Lincoln Center Jazz Orchestra, a teacher guide with lesson plans, student guides, and a video. Order through the Lincoln Center's - curriculum@jazzatlincolncenter.org

Nina Simone, Nina Simone Anthology [ORIGINAL RECORDING REMASTERED]. RCA Records. Released July, 2003.

Sonny Rollins, In Stockholm (Import) (Live) Essential Recordings, 1959. – Includes the complex tune "Oleo" played by the SF Jazz High School All-Star Ensemble.

Stan Kenton, The Best of Stan Kenton (Capitol). Blue Note Records, Released March, 1995.

RESOURCES – WEB SITES

DownBeat.com – Webs site for DownBeat Magazine, with a comprehensive archive on the history of jazz

musicians, their recordings, links to other sites and more – <http://www.downbeat.com>

Hypermusic – Canadian Web site with information on jazz history, jazz musicians, and classical music, including lesson plans and resources for teachers and links to other sites - <http://www.hypermusic.ca>

Jazz at Lincoln Center – The Center's official Web site with information on upcoming events and all their programs - <http://www.jazzatlincolncenter.org>

Jazzitude – Web site and distributor of jazz music that hosts information on the history of jazz in addition to a host of related CDs and books - <http://www.jazzitude.com/histswing.htm>

Jazz – Web site for Ken Burn's series for PBS, including for extensive listings of jazz programs, links, biographies, articles, and audio samples. - <http://www.pbs.org>

NPR Jazz - <http://www.nprjazz.org>

Red Hot Jazz Archive, The – A well-researched Web site containing a large amount of information on the history of jazz plus a discography and listening station. - <http://www.redhotjazz.com>

SF Jazz – The official Web site of the San Francisco Jazz Festival and all its programs and events, of which SF Jazz Education and the SF Jazz All-Star High-school Ensemble is part. The site hosts information on their season, festival, education programs, and how to join. - <http://www.sfjazz.org>

Swing Music.Net – A Web site dedicated to swing music, both past and present, with historical information, a suggested discography and bibliography. - <http://www.swingmusic.net>

Verve Music Group – The Web site for Verve, which includes an extensive historical perspective on jazz as well as information on how to order CDs, tickets to events, and more. - <http://www.vervemusicgroup.com>

BAY AREA RESOURCES

NOTE: Not all jazz venues are appropriate for young audiences. Please review the venue carefully before recommending to students.

SF Jazz Festival

October 15 – November 7, 2004

The organization's annual festival features national and international artists, as well as the SF Jazz All-Star High-School Ensemble.

<http://www.sfjazz.org/concerts/festival03.html>

SF Jazz Spring Season 2004

SF Jazz spring season with concerts that take place in San Francisco through June.

<http://www.sfjazz.org/concerts/spring.html>

SF Jazz Summerfest

SF Jazz annual series of free outdoor concerts, featuring over 25 events from June through October in parks and commercial centers throughout the Bay Area - <http://www.sfjazz.org/concerts/outdoors.html>

Yoshi's

An infamous jazz club and restaurant known for quality jazz performances.

Jack London Square
510 Embarcadero West
Oakland, CA
510/238.9200

<http://www.yoshis.com>

Club Jazz Nouveau

The Cannery @ Del Monte Square
2801 Leavenworth Street
San Francisco, CA
415/921.2100

<http://www.jazznouveau.com>

Pearl's Jazz Restaurant & Bar

256 Columbus Avenue
San Francisco, CA 94133
(415) 291-8255

<http://www.jazzatpearls.com>

SF Jazz

101 Clay Street
San Francisco, CA 94111
(415) 981-1714

<http://www.sfjazz.org>

Jazz Bistro at Les Joulins

44 Ellis Street
San Francisco, CA 94102
(415) 397-5397

<http://www.jazzbistrosf.com>

Storyville Classic Jazz Club

1751 Fulton Street
San Francisco, CA 94117
(415) 441-1751

Stanford Jazz Workshop

P.O. Box 20454
Stanford, CA 94309
(650) 736-0324

<http://www.stanfordjazz.org>

Annual Stanford Jazz Festival

<http://www.stanfordjazz.org/Events/Festival.html>

Marin Home Show & Benefit Jazz Fest

592 Fairhills Drive
San Rafael, CA 94901
(415) 456-5209

<http://www.marinhomeshow.com>

KCSM Jazz 91.1 Radio Station

1700 West Hillsdale Blvd
San Mateo, CA 94402
(650) 574-91FM (574-9136)

<http://www.kcsm.org/jazz91.html>

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Audition

A performance by an actor, dancer or musician in front of an adjudicating committee or panel in effort to gain acceptance into a ensemble or company

Alternate

A person who is chosen as a replacement for another performer in the event that s/he cannot perform

Blue Note

In jazz and blues music, blue notes are the notes added to the major scaled for expressive effect. These correspond generally to the flattened third, flattened fifth, and flattened seventh scale degrees. The two most important notes in a blues tune are the blue notes, being completely separate from the “do-re-mi” scale – the diatonic scale upon which many other musical forms are based. Blue note pitches are also not fixed in pitch – the pitches shift as the notes are played.

It is generally regarded that the scales of blues music was taken from the off-pitch notes used in black folk music in the South. Taken from African songs and practice, the blue notes as they have come to be called are not major or minor in key, but rather lie somewhere in between and thus providing a musician expressive opportunities in the playing.

Chart

An individual musical score written for each musician in an ensemble that notates what their instrument will play in a piece of music. In jazz, a chart will have the melody written out for the key of a particular instrument as well as the accompanying underlying chords. It is the responsibility of each musician to interpret and/or improvise how to play both the melody and the harmonic structure based on the chart

Empathy

The capacity to understand and identify with another person’s feelings, motives or situation

High-profile

The quality of being well known to the public

Horns

In music, the brass instruments, such as trumpet, trombone, tuba, French horn, and saxophone

Groove

A musical quality that describes a positive sound - something sounds good and has the appropriate feeling for the style of music being played.

Jazz

An American music genre first played by African American musicians in the South at the turn of the 20th century, characterized by a strong but flexible rhythmic understructure with solo and ensemble improvisations on basic tunes and chord patterns and, in more recent years, a highly sophisticated harmonic structure.

Lincoln Center

A performing arts center in New York City that cultivates and supports excellent performances and public education in the arts

Measure

A unit of measure in music that divides phrases into smaller, standardized subdivisions so that it may be notated and read

Positions

On the trombone or instruments played with slides (instead of keys), a position is a specific placement of the slide that produces a correlating pitch or note when the instrument is blown

Ride

In music, a rhythm that is played on one of the cymbals of the trap drum by one of the drummer's hands. The ride keeps a steady rhythm that is in conversation with what the drummer plays with the other hand and the feet

Swing

A term that refers both to the way jazz music feels, much like the "groove" of the music, as well as to the era of big band swing - a hugely popular music and dance style that reached its apex in the 1930s-40s.

Swing-feel

A musical term referring to the way jazz is played. Although notated in straight eighth notes, when the notes are played in jazz, they are syncopated slightly to produce a *long-short - long-short* sound, as if they were eighth note triplets

Theme

The main idea or melodic line in a piece of music; the theme may be stated in the beginning of a piece and restated with variations later in the same piece

Transitions

A compositional term referring to a change in the music such as in tempo or time signature

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Listening Activity - Grades K-5

Select some musical examples from the suggested discography and play these for your class. Have students listen for different things in each recording. First, see if they can identify the instruments on the recording. Second, see if they can identify the main melody and have them raise their hands whenever they hear it repeated. Lastly, talk about what kinds of emotions or moods they feel when they listen to the recordings – how does the music make them feel and why?

Listening Activity - Grades 6-12

Select four recordings from four different eras in jazz, such as pre-1935, post 1935, a recording from the 50s and 70s. Have students listen to the recordings and write down what they hear as differences and similarities. Use terms like instrumentation, tempo, style, meter, melody, rhythm, harmony, phrase, AB form, etc. Consider that some of the music was intended for dance music, while the later styles are more for listening – can they determine which is which? What identifying features do the recordings have that tells them what era they come from? After studying the music and talking about it, can they identify unfamiliar tunes and name the era from which they come?

For more lesson plans, check out the PBS Web site - <http://www.pbs.org/jazz/classroom>.

Analysis

Challenge students to write an analysis or review of a contemporary piece of music performed by a big band. Ask students to describe the music in detail with attention to its specific characteristics, the quality of the execution of the ensemble, the solos taken, and the overall groove or feel of the piece. Have them then apply the same criteria to their own practice and performance skills.

RELATED STANDARDS

MUSIC

Grade 1

1.0 Artistic Perception

Listen to, Analyze and Describe music.

1.2 Identify simple musical forms (e.g., phrase, AB, echo).

Identify common instruments visually and aurally in a variety of music.

4.0 Aesthetic Valuing

Describe how moods are communicated through music.

Grade 3

1.0 Artistic Perception

3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

Grade 6

4.0 Aesthetic Valuing

.1 Develop criteria for evaluating the quality and effectiveness of musical performances and compositions and improvisations, and apply the criteria in personal listening and performing.

Grades 9-12

3.0 Historical and Cultural Context

Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

.5 Classify by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.

Historical Perspective - Grades 9-12

Challenge students to conduct research on the history of jazz. They may focus on a specific era, but be sure to have them cite significant musicians, as well as important social or economic information about the time period to better place the music in context with what was happening in the lives of the musicians. Especially important events to examine might be the abolition of slavery, World Wars I and II, the Great Depression, and the cultural revolution of the 1960's. How is this reflected in the music of the time? How is it relevant today?

Music Skills Exercise

If you have access to classroom instruments (Orff or otherwise), use them. Or, if your students do play instruments, have them bring them to class. With some of the students, set up an ostinato (a pattern of notes that are repeated over and over) using a simple harmonic structure such as a pentatonic scale on a rhythmic instrument like a small xylophone. Have other students try their hand at improvising rhythmic or melodic lines over this simple structure. If your class is more advanced or has a jazz studies program, then you implement the appropriate scale or style, such as a blues scale. Have them create a short composition collectively, in which a melody is created, then different people take short solos, and then the melody is restated and they find an interesting ending.

Notation Exercise - Grades 7-12 Advanced

Play a few examples of jazz recordings from the selected discography and challenge students to transcribe the melodic lines into appropriate rhythmic notation.

Historical Comparison – Grades 9-12

Compare the following between the Big Band era and the present day:

1. Relationship of music and dance (Hip-Hop)
2. Clothing Style
3. Colloquial Language/Vernacular
4. Prohibition vs. "War on Drugs"
5. Social dance customs and styles

Diversity in Music

After watching the SPARK story, talk as a group about the diversity of the SF Jazz High School All-Star Ensemble. Research race laws and race relations of the jazz bands of the 1920s, 30s and 40s.

What were the expectations, common practices, and laws governing race? How were these expressed in the bands? How and why did this begin to change? Consider the migration of African Americans into the North and the impact of this on the formation of jazz as an American musical genre. Consider what is learned about these issues with the SF Jazz All-Stars. How is the experience/situation different today for musicians? What does the diversity of the All-Stars represent in terms of present attitudes towards race in San Francisco? In the Bay Area? In California? In the country?

RELATED STANDARDS

SOCIAL STUDIES

Grade 8

8.7 Students analyze the divergent paths of the American people in the South from 1800 to the mid-1800s and the challenges they faced. Compare the lives of and opportunities for free African Americans in the North with those of free African Americans in the South

8.9 Students analyze the early and steady attempts to abolish slavery and to realize the ideals of the Declaration of Independence. Describe the lives of free African Americans and the laws that limited their freedom and economic opportunities.

RELATED STANDARDS

MUSIC

Grade 2

4.2 Create developmentally appropriate movements to express pitch, tempo, form and dynamics in music.

Grade 4

2.0 Creative Expression

2.3 Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

Grade 7

1.0 Artistic Perception

1.3 Transcribe simple aural examples into rhythmic notation

Grades 9-12

2.0 Creative Expression

2.1 Improvise original melodies over given chord progressions.