

## Why Jazz?

Music is a very important part of who you are. There are songs that remind you of babyhood, of places you've been, of people you know. Before you learned how to talk, you babbled, cooed and sang your way into actual words. And of course, you all have your favorite sing-along songs and dance numbers. If you think about it, your favorite television shows, movies and even video games are all brought to life through music.

Music is a world of colors, dancing tones, highs and lows, louds and softs, fasts and slows – all working together. Listen closer and music becomes your new best friend, a valued guide and a lifelong companion. Through music, you can know the feelings of Charlie Parker, Miles Davis, Thelonious Monk and George Gershwin. Through music, you can learn about history, math, geography and social studies. Music can teach you when to speak and when it's best to be quiet.

Jazz music is the American identity in sound. It encourages us to appreciate our own creativity and the creativity of others. By celebrating our creative differences, it teaches us how to make sacrifices for the sake of a group. It puts us in touch with a bigger spirit, the spirit of art.

Jazz is an art form that showcases the negotiations of a group of improvising musicians. A quality jazz performance highlights a form of musical free speech that creates suspense for both artist and listener. Will the music descend into chaos and noise, or will it rise in a crescendo of clear communication? We only find out as the performance progresses. In this way, jazz is exactly like modern American life. If we work things out, we have a good time in jazz. We call that swinging.

Jazz enables us to understand and enjoy the individuality of each person. It encourages us to listen to one another with empathy. Listening is a most important skill to teach in this age of global communication. Modern technology has given us the tools to speak to one another. Now the question is, what will we say and how will we listen? Jazz music teaches the respect, patience and attentiveness required to participate in today's worldwide conversation. It gives us the confidence to improvise when negotiating the ever-changing currents of our times.

Ultimately, jazz is a music of communication. At its very core, this music affirms our belief in community, in love and in the dignity of human life. It is a wonderful gift that we have all been given. If we let it, it will teach us – in ways beyond our imagination – exactly who we are, where we have been and where we should be going.

This guide is a labor of love. In my many years of experience in schools all over the world, I have met teachers who said, "Jazz is just too difficult to understand," but I've never encountered a teacher who did not give the very best of themselves to their students. With this guide, Jazz at Lincoln Center strives to make jazz easier to understand, and I assure you that we have given our very best to these lessons. We wish to help you provide your students with a way to look in wonderment at the world around them, and see and hear the many forms and concepts that unite us all.

In the spirit of swing,  
Wynton Marsalis



## How to Use the Teacher's Guide

*"Everybody can love jazz at any age; literature should teach you the concepts."  
-Wynton Marsalis*

This resource introduces kids to jazz through great literature combined with "learning by doing."

Kids learn best by doing. This series combines Wynton Marsalis and Jazz at Lincoln Center content and audio/video recordings with interactive student lessons designed for teachers who may or may not be trained in America's art form, introducing jazz to the next generation.

Each lesson includes body percussion/classroom instruments that every music teacher already owns or can easily afford.

### What's included?

- **Lesson plans** incorporating student interaction with audio/video recordings.
- **Digital downloads:**
  1. Step-by-step slides that lead you and the students through each lesson.
  2. Audio recordings of each song and Wynton Marsalis sharing background information.
  3. Reproducible activity/assessment worksheets.
  4. Instrument sheet for informal assessments. Print and laminate a classroom set. Students point to the instrument they hear.

### Bonus!

**Corresponding video clips for lessons** located at <http://jazzforyoungpeople.org/volume1>

- **Classroom video clips.** Your students play along with top Jazz at Lincoln Center musicians.
- **Watch & Teach video clips.** Teacher demonstrations of lessons in action with students. *(2nd grade students filmed to demonstrate working with younger students. Lessons also successfully classroom-tested with older students.)*

## LESSON 2

# Second Line

(traditional)

An active listening study of the traditional New Orleans standard, "Second Line."

### A Note from **WYNTON MARSALIS**

The second line parade and jazz were born around the turn of the 20<sup>th</sup> century in the city of New Orleans, Louisiana. The people loved to celebrate with music and parades. The front line is made up of the trumpet, clarinet and trombone players leading the parade. The second line is a group of people that follows a jazz band parading down the street. They dance and inspire the musicians to get deeper into the groove.

### Listening Highlights

(Reference audio file 12-V1L2-SecondLine.mp3)

- Listen to this traditional New Orleans standard. The melody is repetitive and very singable.
- Notice the banjo rhythms in the background. (00:29)
- Listen to the musicians break away from the melody into collective improvisation. (01:06)
- Notice how the trumpet and trombone create heat by making growling sounds. (01:25)

### Vocabulary *(see glossary pages 44-45)*

accent  
12-bar blues  
chorus  
collective improvisation  
front line  
second line  
rhythm section  
"big four"

### Objectives *(Student "I can" statements)*

#### I CAN:

- identify beat and an emphasis on beats 2 & 4.
- identify the "Big Four" used in New Orleans jazz.
- identify collective improvisation aurally.
- identify and understand "front line" and "second line."
- count bars (measures).
- identify and play the 12-bar blues form used in "Second Line."
- identify and count choruses in jazz music.
- identify and learn from active listening of the traditional New Orleans standard, "Second Line."
- identify the banjo, sousaphone, clarinet, trumpet, trombone, drum set, bass and piano visually and aurally.

### Materials

#### DIGITAL DOWNLOADS

- V1L2 Second Line Step-by-Step Slides
- V1L2 Student Worksheets 1-4
- Class set of Instrument Sheets

#### INSTRUMENTS

Options to use:

- Pitched Chromatic Instruments  
I chord pitches: B $\flat$ , D, F  
IV chord pitches: E $\flat$ , G, B $\flat$   
V chord pitches: F, A, C

- Pitched Orff Instruments  
I chord pitches: C, E, G  
IV chord pitches: F, A, C  
V chord pitches: G, B, D

### VIEW ONLINE

(<http://jazzforyoungpeople.org/volume1/lesson2>)

- Lesson 2 "Watch & Teach" Demonstration Videos (for teacher preparation)
- Lesson 2 Classroom Video (for student viewing)

## Teaching Sequence

### INTRODUCTION

**INTRODUCE** the "Big Four" of New Orleans jazz and the rhythm section.

- Slides 3-4 **COUNT** and **TAP** on beats 2 and 4.
- Slide 5 **CLAP** the "Big Four," an accent on the 2nd fourth beat.
- Slide 6 **CHANT** and **PAT** the snare drum part.
- Slide 7 **CHANT** and **PAT** the bass part. "Tick, tock, tick, tock."
- Slide 8 **TAP** the steady pulse and **LISTEN** to the collective improvisation of the bass and drums.

### Optional Stopping Point (Slide 9)

#### FRONT LINE & SECOND LINE

Slides 10-12 **INTRODUCE** the "front line" and the "second line."

Slides 13-15 **COUNT** 12-Bar Blues and Choruses (7 choruses of 12 bars in the recording)

Slide 16 **COUNT & AURALLY IDENTIFY** the Front Line (trumpet, trombone, clarinet) collective improvisation in "Second Line." (Click to reveal answers.)

### Optional Stopping Point (Slide 17)

#### THE 12-BAR BLUES FORM

Slides 18-23 **COUNT** and **LEARN** the 12-bar blues form.

- Play the audio or video recording of "Second Line."
- Count sets of 12 bars, or choruses while listening.
- Learn the 12-bar blues form chord progression.

### PLAY ALONG

Slide 24 **DISTRIBUTE** and **PLAY ALONG** with your choice of pitched instruments.

Slides 25-31 Pitched Chromatic instruments (Option to use or skip Slides 26-28)

Slides 40-46 Pitched Orff instruments (Option to use or skip Slides 41-43)

**PRACTICE** the assigned part. (Assign students to only play on the downbeat or the bass pattern depending on ability and time.)

**PLAY 7 CHORUSES** with the recording (video or audio).

### RETURN INSTRUMENTS

## REVIEW & ASSESS

**Distribute an Instrument Sheet for each student.**

Slides 32-39 New Orleans, the birthplace of Jazz

- What is the "Big Four?" (an accent on the second fourth beat, a musical element in New Orleans jazz.)
- Name or point to the instruments in the rhythm section. Use Instrument Sheet. (drums, bass, sousaphone, or tuba, banjo and piano)
- Name or point to the instruments in the "front line" of today's recording. Use Instrument Sheet. (trumpet, trombone and clarinet)
- How many bars were in one chorus of "Second Line?" (12)
- What is a chorus in jazz? How many choruses were in the recording of "Second Line?" (7)
- What is a "second line?" (A group of people who followed behind New Orleans jazz bands, dancing and parading down the street.)
- What is "collective improvisation?" (Musicians speaking and listening to each other with instruments.)
- What is the "front line?" (The instruments playing the melody and leading the New Orleans jazz band parade.)

**Samples of the Step-by-Step Slides for Lesson 3.**

AUDUBON ZOO 96-V1L3

0:00 0:24

## COLLECTIVE IMPROVISATION

Instruments having a conversation.

**Point to the instrument "speaking."**

TROMBONE

CLARINET

SAXOPHONE

TRUMPET

0:00 0:24

AUDUBON ZOO 96-V1L3

0:00 0:24

## "Audubon Zoo"

Sing the traditional New Orleans song.  
Use the hints below to remember the lyrics.

VERSE 1 00:00	VERSE 2 00:28	VERSE 3 00:54	INTERLUDE 01:21	CHORUS 02:17	ENDING 02:43
			Point to the instrument speaking	Who did they ask for?	<i>Bum, bum, bum, da-dum, bum, bum...</i>
				Rhyming words there where	

0:00 0:24

# LESSON 7

## Flee As A Bird / Didn't He Ramble

An interactive study of the "New Orleans function" music traditionally used during the procession of a New Orleans funeral.

### What is the New Orleans Function?

#### A Note from **WYNTON MARSALIS**

The New Orleans jazz funeral is a living tradition. Following an indoor memorial or ceremony, the body of the deceased is carried to the grave in a jazz parade processional to the sound of a slow, mournful dirge. After a graveside ceremony and burial, the band plays a happy, up-tempo march, fulfilling the words in the bible, "mourn at birth and celebrate at death." The slow dirge and the up-tempo march together are called the New Orleans Function.

#### The New Orleans Function includes two sections:

1. Dirge – "Flee as a Bird." The first, slow part is a mournful dirge played on the way to the burial.
2. March – "Didn't He Ramble." The second part is upbeat celebratory dance music, played on the way back from the burial.

Listen, play along and identify the musical devices of New Orleans jazz – the "big four," solos, riffs, breaks, call and response, and collective improvisation.

#### Vocabulary *(see glossary pages 44-45)*

dirge  
march

#### Objectives *(Student "I can" statements)*

##### I CAN:

- identify and play along with the music of a New Orleans Function.

- identify and play the beat of a dirge.
- identify and play the beat of a – "big four," solos, riffs, breaks, call and response, and collective improvisation.

#### Materials

##### DIGITAL DOWNLOADS

- V1L7 Flee Bird/Didn't Ramble Step-by-Step Slides
- V1L7 Worksheet 1

##### INSTRUMENTS

Unpitched classroom instruments: drums/hand drums and tambourines

##### VIEW ONLINE

(<http://jazzforyoungpeople.org/volume1/lesson7>)

- Lesson 7 Classroom Video (for student viewing)

#### Teaching Sequence

##### INTRODUCTION

Slide 3 INTRODUCE a traditional New Orleans function.

##### PLAY ALONG

Slide 4 NUMBER STUDENTS 1 or 2 and DISTRIBUTE instruments.

Slides 5-8 PLAY ALONG with unpitched instruments.

- DIRGE (A section) play hand drums on beats 1 and 3, and tambourine on beats 2 and 4.
- MARCH (B section) play tambourines on beats 2 and 4. PASS to the left after 8 bars.

##### RETURN INSTRUMENTS

## REVIEW & ASSESS

Distribute instrument sheets.

Slides 10-12 New Orleans  
Function

- What are the two sections of New Orleans Function music called? (Dirge and March)
- Point and name the instruments in the front line. (trumpet, trombone, clarinet)
- Point and name the instruments in the rhythm section of the recording. (piano, banjo, drum set, bass)

WORKSHEETS (optional)

## PLAYING ASSESSMENT

- Play on the beat in both sections with accuracy.

## Samples of the Step-by-Step Slides for Lesson 7.

FILE AS A BIRD REVILT

**DIRGE**

# "Flee as a Bird"

1's play a hand drum on beats 1 and 3.  
2's play tambourine on beats 2 and 4.

INTRODUCTION (2)

1ST CHORUS (2)  
A (A) A (B) B (A) A (A)

ENDING (4)

TRANSITION (2)

Lay the hand drums down.  
Stand.

DIRTY HE RAMBLE REVILT

**MARCH**

# "Didn't He Ramble"

TRADITIONAL

1. Play the tambourine on beats 2 and 4.  
2. Count 8 bars and pass to the left.  
Clap on beats 2 and 4 when you do not have an instrument.

1ST CHORUS (8)  
A (A) A (A)

2ND CHORUS (14)  
A (A) A (A)

3RD CHORUS (8)  
A (A) A (A)

4TH CHORUS (14)  
A (A) A (A)

MELODY

MELODY

MELODY WITH COLLECTIVE IMPROVISATION

COLLECTIVE IMPROVISATION

- Jelly Roll's grandmother threw Jelly Roll out of the house for playing the blues when he was 15. She loved to listen to church hymns and did not like Jelly Roll's improvised styles, especially the blues. Jelly Roll was able to earn money playing the piano around the city.
- Ragtime music was very popular when Jelly Roll was growing up. At that time, everybody had a piano in his or her parlor.
- Jelly Roll loved to play ragtime and improvise, adding notes and giving them a new feeling and new harmonies.
- Written improvisation – a significant contribution to the spread of jazz. Jelly Roll wrote his improvisations on manuscript so others could play his improvised music. Jazz was still very young. TV, radio and the Internet did not exist. Since sheet music could travel faster than a traveling band, his compositions showed everyone what real jazz music sounded like. Jelly Roll's compositions were intelligently constructed and full of musical devices that audiences found exciting.

### Jelly Roll Morton & the Red Hot Peppers

In the mid-twenties, Jelly Roll Morton organized his own band called the Red Hot Peppers. The Red Hot Peppers was a band of 7-8 musicians that Jelly Roll Morton put together for recording sessions.

"Jelly Roll was one of the first people to take jazz seriously as art. He felt that he could take his listeners to a higher level through music. He said that jazz is the finest music because it's made of all the finest music. He believed in the power and beauty of New Orleans customs. From the most sophisticated to the ridiculously crude, he put the entire life of the city into his music."

— Wynton Marsalis



**JELLY ROLL MORTON & HIS RED HOT PEPPERS**

Andrew Wilson, Edward "Kid" Dey, George Mitchell, Johnny Lindberg, Jelly Roll Morton, Johnny St. Cyr, and Drew Green  
1926 - Chicago

Photographer: Elmer Photographers  
WILLIAM RUSSELL COLLECTION

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