

teacher's guide (with digital download)



volume

2

a teacher's guide to
JAZZ for
young people

Louis Armstrong



content and recordings by wynton marsalis and
the jazz at lincoln center orchestra
lesson plans by sharon burch

jazz

 HAL • LEONARD®

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



LESSON 6

Heebie Jeebies

"Heebie Jeebies"

by Boyd Atkins

When a vocalist imitates a horn player, this is called scat singing and Louis Armstrong was the first to record it. He used his voice to imitate the more technical lines of instrumentalists.

Listening Highlights

"Heebie Jeebies" by Boyd Atkins

- Throughout the piece, listen to the vocalist's use of swing and scat singing.
- Notice how the singer imitates the techniques of the instrumentalists. (01:13)

Vocabulary *(see glossary pages 41-43)*

swing

solo

scat singing

Objectives (Student "I can" statements)

I CAN:

- identify and count bars (measures).
- identify and play on beats 2 and 4.
- identify scat singing.

Materials

DIGITAL DOWNLOADS

- V2L6 St. Heebie Jeebies Step-by-Step Slides
- V2L6 Student Worksheet 1

INSTRUMENTS

- Egg shakers or other unpitched instruments
- Key of A \flat – Pitched Chromatic Instruments (audio or video recording available for play along)

A \flat B \flat D \flat E \flat F F \sharp G

Option to add: C D

- Key of G – Pitched Orff Instruments (video recording available for play along)

G A C D F F \sharp

Option to add: B E

(Orff instruments omit the C \sharp)

Band Directors of beginning jazz band

students of any age: Adapt for your students' ages, ability and prior knowledge, and skip slides as needed.

Counting and identifying the form is a challenge for many students, including band students. Following the outlined steps with unpitched instruments, such as egg shakers and simple pitched instruments, like Boomwhackers, will prepare them for greater success when playing their own instruments.

Option: Use student instruments playing concert pitches to play along. Assign chord tones to different instruments in your ensemble.

VIEW ONLINE

(<http://jazzforyoungpeople.org/volume2/lesson6>)

- Lesson 6 "Watch & Teach" Demonstration Videos (for teacher preparation)
- Lesson 6 Classroom Video (for student viewing)

Teaching Sequence

INTRODUCTION

Slide 4 HOW TO COUNT bars.

Slide 5 INTRODUCE Louis Armstrong as the first person to record scat singing.

COUNT & LISTEN

Slide 6-8 COUNT, TAP AND IDENTIFY scat singing in "Heebie Jeebies."

- Tap with both hands to indicate when you hear scat singing.

PLAY ALONG

Slide 9 **DISTRIBUTE** egg shakers or other unpitched instruments to every other person.

Slide 10 Practice playing the coda.

Slide 11 **PLAY ALONG** with the audio or video recording.

- Count and play on beats 2 and 4, letting the rhythm swing like a hi hat cymbal.
- Pass your instrument to the left at the end of each section.

Optional Stopping Point (Slide 12)

Slide 13 **DISTRIBUTE** pitched instruments to those without an unpitched instrument.

Choose Pitched Chromatic or Orff instruments to play along:

- Slides 14-20 **KEY OF A \flat** – Pitched Chromatic instruments (audio or video recording available)
- Slides 26-28 **KEY OF G** – Pitched Orff instruments (video recording available)
 - Pitched instruments play the red notes.
 - Unpitched play on beats 2 and 4.
 - All instruments play the coda.

- **PRACTICE** the assigned part.
- **PLAY ALONG** with the recording (video or audio). Then, switch parts and play again.
- **CHALLENGE:** Option to add additional pitches.

RETURN INSTRUMENTS

REVIEW & ASSESS

Slide 21-24 Heebie Jeebies

- **DISTRIBUTE** instrument sheet, worksheet or both.
- **COUNT** and **LISTEN** to the audio recording of “Heebie Jeebies” on slide 23.
- **ANSWER** the questions by pointing to the instrument sheet or writing answers on the worksheet.
- Finish the sentences on slide 24. Answers below.

WORKSHEET (optional)

PLAYING ASSESSMENT

- Play assigned parts throughout the recording of “Heebie Jeebies” with accuracy.

HEEBIE JEEBIES 02-V2L6

00:00 02:16

Heebie Jeebies

By Boyd Atkins

Count bars and point to answers on your instrument sheet as you listen.

A SECTION (8) (8) (2) 0:00-0:26	INTERLUDE (8) (4) 0:27-0:43	A SECTION (8) (8) (2) 0:44-1:10	A SECTION (8) (8) (2) 1:10-1:36	A SECTION (8) (8) (2) 1:36-2:02	CODA (8) 2:03-2:16
Which instrument is playing the melody? TRUMPET	What else do you hear? COLLECTIVE IMPROVISATION	What instruments do you hear playing? RHYTHM SECTION PIANO DRUMS STRING BASS	What musical device is the singer using? SCAT SINGING	Which instrument improvises a solo first? CLARINET	How many vocal breaks do you hear? 3
				 	

RESET

28

LESSON 7

Scat Singing

“Heebie Jeebies”

by Boyd Atkins

When a vocalist imitates a horn player or instrumentalist, this is called scat singing. Use the tips in this lesson to explore scat singing.

A note about improvisation and scat singing:

The most important thing to reinforce in these exercises is that all improvisations are good. Learn the melody by listening and softly humming along before attempting the improvisation of scat singing. The goal is for the students to feel comfortable experimenting and creating.

Vocabulary *(see glossary pages 41-43)*

scat singing

solo

Objectives (Student “I can” statements)

I CAN:

- identify and sing a scat solo.
- identify and play with the downbeat and other designated notes.

Materials

DIGITAL DOWNLOADS

- V2L7 Scat Singing Step-by-Step Slides
- V2L7 Worksheets 1& 2

INSTRUMENTS

Option to include instruments.

- Unpitched classroom instruments: egg shakers recommended
- Key of A \flat – Pitched Chromatic Instruments (audio or video recording available for play along)

A \flat B \flat D \flat E \flat F F \sharp G

Option to add: C D

- Key of G – Pitched Orff Instruments (video recording available for play along)

G A C D F F \sharp

Option to add: B E

(Orff instruments omit the C \sharp)

Band Directors of beginning jazz band

students of any age: Adapt for your students’ ages, ability and prior knowledge, and skip slides as needed.

This lesson provides a great opportunity to explore improvisation by voice or instrument.

Option: Use student instruments playing concert pitches to play along. Assign a few pitches to experiment with improvisation during the C section.

VIEW ONLINE

(<http://jazzforyoungpeople.org/volume2/lesson7>)

- Lesson 7 “Watch & Teach” Demonstration Videos (for teacher preparation)
- Lesson 7 Classroom Video (for student viewing)

Teaching Sequence

INTRODUCTION

Slide 4 REVIEW Louis Armstrong was the first to record scat singing.

Slide 5 ASK What does the scat singer imitate? (a horn player or instrumentalist)

LISTEN & LEARN

Slide 6 HOW TO COUNT bars.

Slide 7 or 8 COUNT and TAP on beats 2 and 4. LISTEN and LEARN the melody.

Slide 9 IDENTIFY the scat singing section. (A3 section)

SCAT SING

Slides 10 & 11 PLAY chosen video located at <http://jazzforyoungpeople.org/volume2/lesson7>. COUNT and HUM the melody when not scat singing. PRACTICE scat singing softly simultaneously as a group during the A3 section.

SLIDE 12 DESIGNATE scat singing solos for the A3 section. Hum the melody when not scat singing.

Choose:

- 9 two-bar scat singing solos
- 4 four-bar scat singing solos plus a 2-bar solo
- 2 eight-bar scat singing solos plus a 2-bar solo
- 1 long scat singing solo

SLIDE 13 VISUALLY follow along while listening.

Optional Stopping Point (Slide 14)

OPTION: ADD INSTRUMENTS

Slide 14 CHOOSE which key you will sing/play:

- Slides 15-17 HEEBIE JEEBIES KEY OF Ab
- Slides 24-26 HEEBIE JEEBIES KEY OF G

Slide 18 PLAY chosen video located at <http://jazzforyoungpeople.org/volume2/lesson7>

ADVANCED CHALLENGE

SLIDE 19 ASSIGN THREE GROUPS

- UNPITCHED INSTRUMENTS play on beats 2 and 4.
- PITCHED INSTRUMENTS play designated pitches.
- SCAT SINGING or INSTRUMENTAL SOLOISTS in the A3 section.

RETURN INSTRUMENTS

REVIEW & ASSESS

Slides 21-22 Scat singing

- What does a scat singer imitate? (A horn player)
- Louis Armstrong was the first person to record _____ . (scat singing)

WORKSHEETS (optional)

PLAYING ASSESSMENT

- Play designated pitches with accuracy.
- Improvise with scat singing in the key of the song.

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

Key of E \flat

Key of D

14 Reproducible Activity/Assessment Worksheets with Answer Keys

Available via Digital Download

Name: _____ Class: _____

LESSON 1 STUDENT ACTIVITY WORKSHEET 1

Emphasized Beats in Jazz

1. Circle the emphasized beats in Jazz.

1 2 3 4

Counting bars (measures)

Musicians count measures as they play or rest by replacing the first beat with the measure number.

2. Fill in the first number with the measure number.

1 2 3 4 | ____ 2 3 4 | ____ 2 3 4 | ____ 2 3 4

____ 2 3 4 | ____ 2 3 4 | ____ 2 3 4 | ____ 2 3 4

3. Fill in the form of "Maryland, My Maryland."

--	--	--	--	--	--	--	--

4. How many bars did you count in each column? _____

Class: _____

STUDENT ACTIVITY WORKSHEET 1

Emphasized Beats in Jazz

Emphasized beats in Jazz.

1 (2) 3 (4)

Counting bars (measures)

Musicians count measures as they play or rest by replacing the first beat with the measure number.

2. Fill in the first number with the measure number.

1 2 3 4 | 2 2 3 4 | 3 2 3 4 | 4 2 3 4

5 2 3 4 | 6 2 3 4 | 7 2 3 4 | 8 2 3 4

3. Fill in the form of "Maryland, My Maryland."

Intro	1st Chorus				2nd Chorus			
	A	A	B	A	A	A	B	A

4. How many bars did you count in each column? 8

Name: _____ Class: _____

LESSON 10 STUDENT ACTIVITY WORKSHEET 1

"WHEN THE SAINTS GO MARCHING IN"

1. Tap on beats 2 and 4 while listening for the answers to the questions in the chart below.
2. Write your answer below the chart beside the corresponding number.

INTRO (12 BARS)	1ST CHORUS (8) (8)	2ND CHORUS (8) (8)	3RD CHORUS (8) (8)	4TH CHORUS (8) (8)	5TH CHORUS (8) (8)
	Collective Improvisation or Trading fours or Solo	What instruments do you hear playing?	What instrument is playing the solo?	What instrument plays a solo while everyone else breaks?	What musical device do you hear the instruments using?
	1	2	3	4	5
6TH CHORUS (8) (8)	7TH CHORUS (8) (8)	8TH CHORUS (8) (8)	9TH CHORUS (8) (8)	10TH CHORUS (4)	
Collective Improvisation or Trading fours or Solo	What instruments do you hear playing?	What instrument is playing the solo?	What instrument plays a solo while everyone else breaks?	What musical device do you hear the instruments using?	
6	7	8	9	10	

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Class: _____

STUDENT ACTIVITY WORKSHEET 1

"WHEN THE SAINTS GO MARCHING IN"

1. Tap on beats 2 and 4 while listening for the answers to the questions in the chart below.

2. Write your answer below the chart beside the corresponding number.

INTRO (12 BARS)	1ST CHORUS (8) (8)	2ND CHORUS (8) (8)	3RD CHORUS (8) (8)	4TH CHORUS (8) (8)	5TH CHORUS (8) (8)
	Collective Improvisation or Trading fours or Solo	What instruments do you hear playing?	What instrument is playing the solo?	What instrument plays a solo while everyone else breaks?	What musical device do you hear the instruments using?
	1	2	3	4	5
6TH CHORUS (8) (8)	7TH CHORUS (8) (8)	8TH CHORUS (8) (8)	9TH CHORUS (8) (8)	10TH CHORUS (4)	
Collective Improvisation or Trading fours or Solo	What instruments do you hear playing?	What instrument is playing the solo?	What instrument plays a solo while everyone else breaks?	What musical device do you hear the instruments using?	
6	7	8	9	10	

1. Collective Improvisation
2. Collective Improvisation
3. Trombone Solo
4. Trombone Solo with clarinet and saxophone riffs
5. Trading Fours – two trumpets
6. Trading Fours – two trumpets with clarinet and saxophone riffs
7. Trading Fours – string bass and sousaphone
8. Trading Fours – string bass and sousaphone
9. Collective Improvisation softly
10. Collective Improvisation louder



a teacher's guide to
JAZZ for
young people
 Louis Armstrong

volume
2

"Louis Armstrong brought the language of jazz to the world."—Wynton Marsalis

The **JAZZ FOR YOUNG PEOPLE** series brings the language of jazz to you and your students through great literature combined with **learning by doing!** This volume includes step-by-step lessons that combine content and audio/video recordings of Wynton Marsalis and Jazz at Lincoln Center artists with interactive student learning, including classroom instruments that every music teacher already owns or can easily afford. Perfect for the general music classroom (grades 2 and up), community jazz education courses and beginning jazz ensembles. Directors can adapt for band instruments, providing a hands-on approach to historical context that makes jazz relevant to your students. This easy-to-present resource is designed for a teacher who may or may not be trained in America's art form—bringing jazz to the next generation.

Digital downloads Step-by-step lesson slides to project with audio narration by Wynton Marsalis, play-along recordings of each song and hyperlinks to corresponding videos for student improvisation (scat singing, unpitched and pitched instruments). Orff instrument adaptations included. Plus! Reproducible activity/assessment worksheets.



LESSONS

- Lesson 1 – Maryland, My Maryland
- Lesson 2 – Joe "King" Oliver & Breaks
- Lesson 3 – Snake Rag
- Lesson 4 – Potato Head Blues
- Lesson 5 – Long Improvised Solo
- Lesson 6 – Heebie Jeebies
- Lesson 7 – Scat Singing
- Lesson 8 – Lazy River
- Lesson 9 – When the Saints Go Marching In
- Lesson 10 – Improvisation

Cover design by Paul Rogers

U.S. \$44.99



HL00251968

jazz
 HAL•LEONARD®

ISBN 978-1-5400-1244-9

