

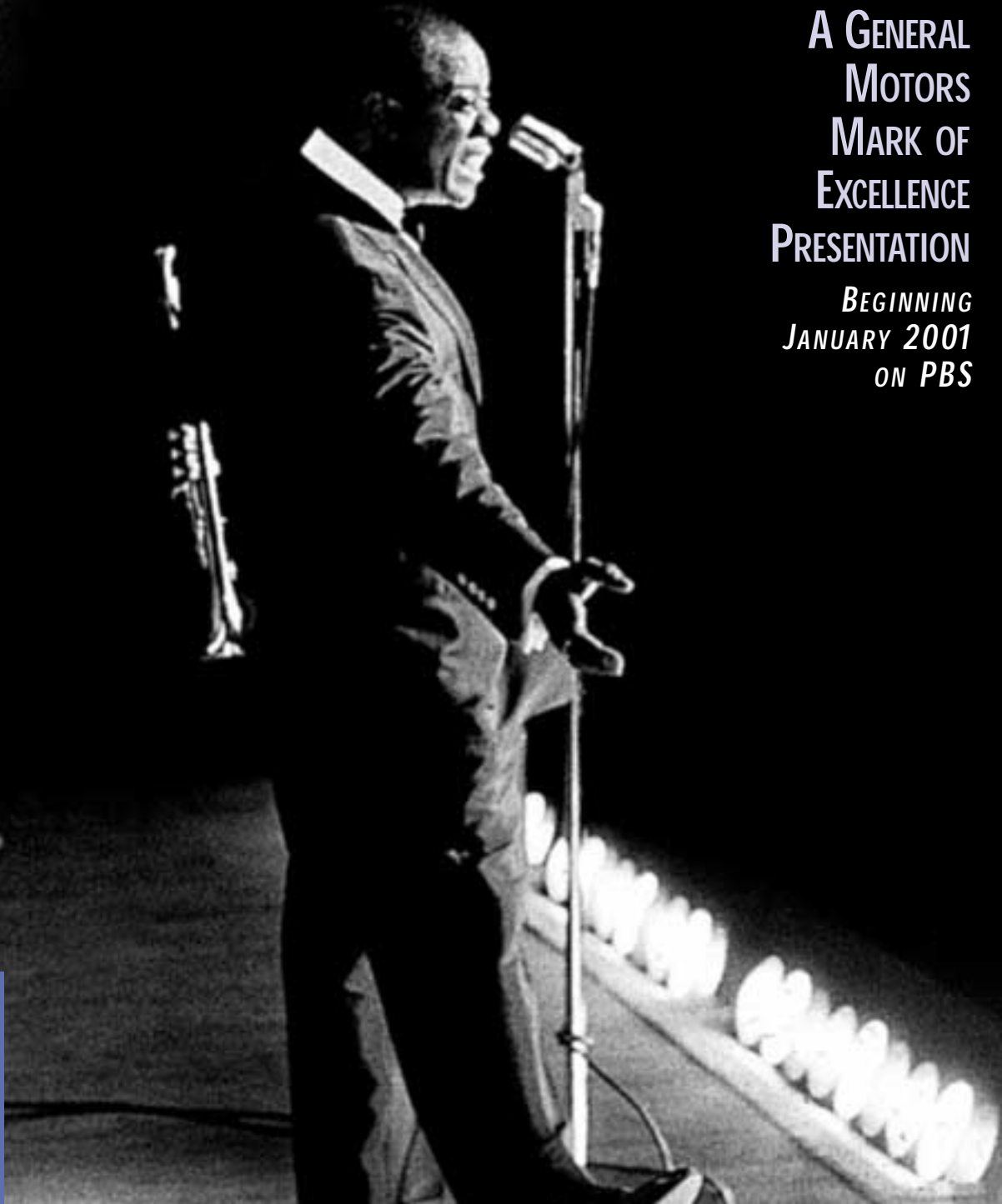
JAZZ

A FILM BY
KEN BURNS

A GENERAL
MOTORS
MARK OF
EXCELLENCE
PRESENTATION

*BEGINNING
JANUARY 2001
ON PBS*

A Music Study Guide
for Grades 6-8.
Made Possible by
General Motors.





THE MEN AND WOMEN OF GENERAL MOTORS, including our network of nearly 8,000 dealers, are proud to join Ken Burns in bringing you JAZZ, a ten-part documentary history of the music that carried America through the high times and hard times of the 20th century with a propulsive energy attuned to our hopes and dreams.

At General Motors, we consider it our mission to share the American experience through television programming that portrays our nation's history, culture, and ideals in an educational and entertaining manner. That is why for more than a decade, we have supported Ken Burns as sole corporate underwriter of all his films and sponsor of educational programs that bring the lessons of his films to classrooms across the country. We are delighted to continue this support with JAZZ, and to designate it a "General Motors Mark of Excellence Presentation."

We are delighted also to bring you this study guide, which features a special preview video of highlights from JAZZ, created for students by Ken Burns, and a CD of classic jazz performances, provided by The Verve Music Group and Columbia/Legacy Recordings. You'll find that JAZZ is a toe-tapping, finger-snapping celebration of everything this music has meant to our nation, and sure to inspire your students to keep America swinging for years to come.

National Standards for Music Education

This program has been developed in cooperation with MENC: the National Association for Music Education and reviewed by Ron McCurdy, President of the International Association of Jazz Educators (IAJE) and Director of the Thelonious Monk Institute of Jazz Performance at the University of Southern California, and by Greg Carroll, IAJE Director of Education. The program provides lessons designed to help students attain the knowledge and skills outlined in the National Standards for Music Education:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.



MENC: The National Association for Music Education was founded in 1907 and now has nearly 85,000 members — music teachers from preschool through college and in graduate programs. MENC is committed to advance music education as a profession and to ensure that every child in America has access to a balanced, sequential, high-quality education that includes music as a core subject of study.

Introduction

This free study guide, made possible by General Motors, offers middle school music teachers an opportunity to bring JAZZ into the classroom in preparation for its premiere on PBS on January 8, 2001. The lessons of JAZZ can sharpen music skills and show students how music connects us to our history and culture. Most of all, JAZZ can help teach your students the joys of improvisation and collaboration, both in music and in life.

JAZZ Video and CD

NOTE: The JAZZ preview video and sampler CD designed to accompany this study guide are no longer available. The preview video offers highlights from the series divided into segments for classroom viewing. The sampler CD provides nine classic recordings for classroom listening.

Target Audience

This educational program is designed for general music classes in grades 6-8, with application in social studies, history, and language arts. The lessons can also be adapted for ensemble classes and for other grade levels.

Using the Study Guide

- Photocopy this study guide for teachers in other subjects who may wish to include JAZZ in their class plans.
- **Recommended teaching materials:** JAZZ preview video and sampler CD, television with VCR, CD player, chalkboard, classroom instruments. For Lesson Two you will also need keyboards or synthesizers and a piece of music that students have learned to play in class.
- **JAZZ Facts:** Provide each student with copies of these two handouts, which supplement information presented in the video. Refer to the handouts as you discuss the video and encourage your students to share these mini-histories of jazz with their families.
- **Listening to JAZZ:** Provide a fresh copy of this worksheet for each listening activity. Assign those parts of the worksheet best suited to your students' abilities, and plan to have them listen to each piece several times. Even among expert listeners, answers will vary.

Lesson One

Louis Armstrong: The Sound of Freedom

Objectives

- To learn about the cultural and historical significance of Louis Armstrong.
- To analyze Armstrong's performance of "Star Dust."
- To improvise a melody on instruments or with voice.

Standards: 1, 2, 3, 6, 9.

As students arrive for class, play Louis Armstrong's performance of "Star Dust" (selection 1 on the sampler CD). Ask whether they have heard this kind of music before. What are some other situations where one might hear this music played?

Jazz Facts

Explain that the soloist on "Star Dust" is Louis Armstrong, whom some consider the most influential musician of the 20th century. Point out Armstrong on the wall poster and have students watch the Armstrong segment of the preview video. Then use the JAZZ Facts handout to review his career.

- Note that we celebrate Armstrong's centennial in 2001. Ask students if his music sounds old-fashioned.
- Have students compare Armstrong's rags-to-riches story with the careers of their favorite pop stars today.
- Ask students to imagine what today's pop singers would sound like without the improvised sounds and offbeat phrasings we owe to Louis Armstrong.

Listening to Jazz

Pass out copies of the listening worksheet and tell students they are going to learn more about Armstrong's special way with a song by listening closely to "Star Dust." Explain that "Star Dust" was composed as an instrumental piece by Hoagy Carmichael in 1928 and later provided with lyrics by Mitchell Parrish. Have students fill out the worksheet on their own or under your direction, then use it to explore the musical logic behind Armstrong's improvisations.

- Remind students that Armstrong is making up this music on the spot. So how does he know which notes to play? Why do the notes sound "right" even when they don't belong to the melody? Explain that "Star Dust" is an example of chordal improvisation, in which the performer chooses notes based on the chord underlying each measure or section of the music. (Use the chord changes in the song's opening bars to illustrate this concept.)

- Draw an analogy between chordal improvisation and the way Armstrong improvises on the lyrics of "Star Dust." The words and sounds he adds are obviously not part of the song, but they are based on the vocabulary of love songs and "strike the right chord." To illustrate, have students substitute animal names and sounds for Armstrong's improvisations.

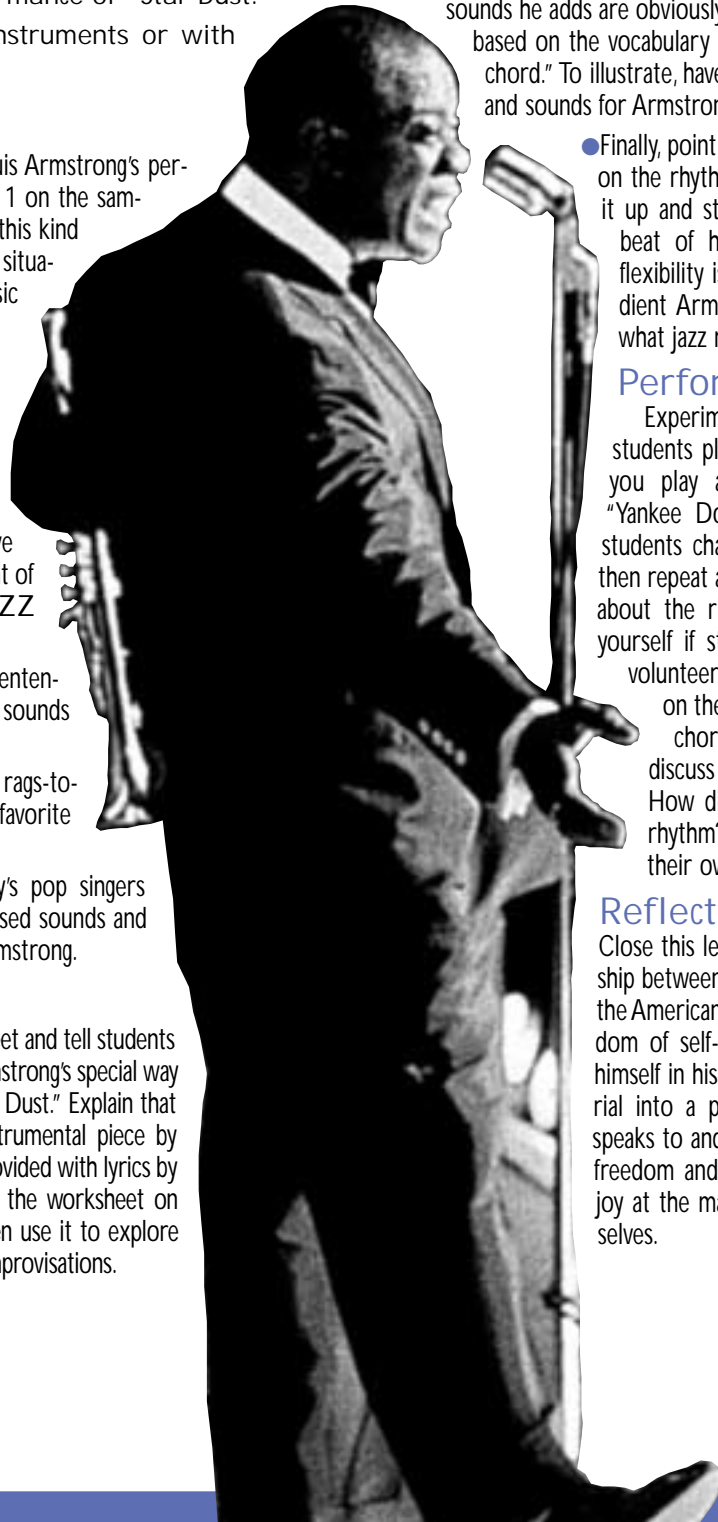
- Finally, point out that Armstrong is improvising on the rhythm of "Star Dust" as well, speeding it up and stretching it out against the steady beat of his accompaniment. This rhythmic flexibility is probably the most magical ingredient Armstrong added to American music, what jazz musicians call "swing."

Performance

Experiment with improvisation by having students play or sing a familiar melody while you play a chordal accompaniment (e.g., "Yankee Doodle"). Repeat the piece, having students change one thing about the melody, then repeat again having them change one thing about the rhythm. (Demonstrate these tasks yourself if students seem unsure.) Finally, ask volunteers to perform solo improvisations on the melody or rhythm as you play the chordal accompaniment. Have students discuss their experience as improvisers. How did they find the "right" notes and rhythm? How did it feel to take the music their own way?

Reflection

Close this lesson by talking about the relationship between Armstrong's improvised solos and the American ideal of liberty, especially our freedom of self-expression. Armstrong speaks for himself in his solos, reshaping the musical material into a personal work of art, and yet he speaks to and for us as well, voicing our faith in freedom and trust in our own talents, stirring joy at the majesty of what we can do for ourselves.



Duke Ellington: The Music of Democracy

Objectives

- To learn about the cultural and historical significance of Duke Ellington.
- To analyze an Ellington performance of “Take The ‘A’ Train.”
- To create a new arrangement for an existing piece.

Standards: 2, 4, 6, 7, 9.

As students arrive for class, play Duke Ellington’s performance of “Take The ‘A’ Train” (selection 9 on the sampler CD). Ask whether they have heard this piece before. How do they like it compared to the piece by Louis Armstrong? What mood does it set for class?

Jazz Facts

Tell students that “Take The ‘A’ Train” was the theme song for Duke Ellington and his Orchestra, one of the most important jazz bands in history. Have students watch the Ellington segment of the preview video, then use the JAZZ Facts handout to review his career.

- Note that we just celebrated Ellington’s centennial. Ask students whether his music sounds old-fashioned.
- Point out that Ellington got the nickname “Duke” for his stylish clothes and manners. Ask students whether a distinctive “look” is still important for aspiring musicians and what kinds of nicknames they get today.
- Note that Ellington often used his music to celebrate the African-American experience, at a time when almost every aspect of American society — schools, restaurants, theaters — was racially segregated. Ask students how this compares with the careers of African-American artists today.

Listening to Jazz

Pass out copies of the listening worksheet and tell students they are going to learn more about Ellington’s jazz artistry by listening closely to “Take The ‘A’ Train.” Explain that, although it was Ellington’s theme, this piece was written by his long-time composing partner, Billy Strayhorn, who based it on Ellington’s directions for taking the subway to his home in Harlem. Have students fill out the worksheet on their own or under your direction, then use it to focus on the different effects Ellington creates by changing the instrumental arrangement in the final two sections of the piece.

- Call attention to the change in tempo, which quickens in the closing section, and to the change of timbre, which shifts from a dark, mellow tone to a bright, almost blaring tone at the end.
- To help students describe the effect of these changes, suggest that they think of each section of the piece as presenting a different perspective on Harlem, as though a person taking the ‘A’ train were thinking about different aspects of his or her destination. What picture of Harlem life emerges in the slow, mellow-sounding section? In the driving, shouting conclusion?



Duke Ellington
and Billy Strayhorn

- Ask students to consider how other changes would alter the musical effect. Where could one change the dynamics, and how would that change the composition? Where could one change the timbre — replacing the saxophones with violins, for example, — and how would that alter Ellington’s intended effect?
- Through this discussion, help students recognize that “Take The ‘A’ Train,” while it might sound like a series of improvisations, has been composed to achieve specific musical effects by combining solo improvisation with a carefully orchestrated ensemble sound.

Performance

Have students explore the effects Ellington achieved by experimenting with their own musical arrangements.

- First, have them play a piece they have already learned on keyboards or synthesizers set to traditional tone colors. Discuss the effect the composer aimed for in the piece and how changing timbres could alter that effect. Then have students return to their keyboards or synthesizers to test their ideas by experimenting with different timbres.
- Ask each student to play an excerpt from his or her part to demonstrate the selected timbre. Then let the class agree on the best timbre and have another group performance.

Reflection

Close this lesson by talking about the relationship between Ellington’s orchestra and the interplay between individual freedom and cooperative effort in American democracy. Ellington made his music in collaboration with his band members, drawing on their ideas, building on their strengths, combining their talents in a way that almost illustrates the American motto *e pluribus unum* — from many, one. He gives us the joy of belonging, shows us that every voice adds something unique to the music when we share a common purpose and seek a common goal.

Lesson Three

Swing: The Pursuit of Happiness

Objectives

- To learn about the historical and cultural significance of Swing music.
- To describe characteristics of Swing style in jazz.
- To demonstrate Swing style in a vocal performance.

Standards: 1, 3, 6, 8, 9.

As students arrive for class, play Benny Goodman's performance of "Sing, Sing, Sing" (selection 3 on the sampler CD). Ask whether they have heard this kind of jazz before. What mood does it set for class? What are some other situations where you might hear this music played?

Jazz Facts

Tell students that "Sing, Sing, Sing" was a showpiece of Benny Goodman's orchestra, the number one band of the Swing era. Have students watch the Swing era segment of the preview video, then use the JAZZ Facts handout to review the period and its music.

- Ask students if they can imagine their grandparents and great-grandparents dancing to Swing when they were teens. What's different about being a teen today?
- Remind students that money was scarce when people were buying millions of Swing records. What does this tell you about the value of good music?
- Talk about the impact of Swing on race relations. Ask how the fact that *everyone* listened to Swing might have influenced people's attitudes. How does this compare with the reach and influence of teen music today?

Listening to Jazz

Pass out copies of the listening worksheet and tell students they are going to learn more about Swing by listening closely to a Number One hit from 1938, "A-Tisket, A-Tasket," sung by Ella Fitzgerald with Chick Webb and his band (selection 4 on the sampler CD). Before playing the

piece, sing the nursery rhyme it is based on and tell students to pay special attention to the way Fitzgerald re-works this simple tune. Have students fill out the worksheet on their own or under your direction, then use it to focus on the song's distinctive Swing rhythm.

- Have students tap a steady 4/4 beat as they sing the nursery rhyme version of the song, then have them tap the same beat to Fitzgerald's performance. Ask what differences they notice. Point out that Fitzgerald's version has a syncopated rhythm in the vocal line and a swinging rhythm in the accompaniment. Call attention to the subdivisions of the beat that give the accompaniment this special rhythm. (These subdivisions can be heard most clearly in the band's "So do we" background chant at 1:38).
- Write the rhythmic triplet shown below on the board and illustrate the rhythm with the sound "she-ke-te" (or the word "chocolate"). Have students echo the rhythm, then have them listen for it again on the recording. Identify this rhythmic figure as "Swing rhythm."
- Have students describe the difference between the "straight" nursery rhyme rhythm and the Swing rhythm of "A-Tisket, A-Tasket." Some might find the difference most easily described by dancing or moving to each version of the song.
- Play the recording one last time, having half the students snap on beats 2 and 4 while the other half whisper the Swing rhythm triplet ("she-ke-te"). Reverse these roles midway through the performance so that everyone gets a chance to swing.

Performance

Give students more hands-on experience with Swing by having them model Ella Fitzgerald's vocal style in this song. Call attention to places where she slides up to pitch or slides off the pitch, and note how she changes the melody's rhythm by displacing the beat. Invite students to imitate these characteristics of jazz singing by performing the song in Fitzgerald's style. Ambitious students might also try the song in Armstrong's improvisational style, or imitate the scat-singing heard on "Take The 'A' Train."

Reflection

Close this lesson by talking about the relationship between Swing music and the right to pursue happiness spelled out in the Declaration of Independence. During the dark days of the Great Depression and World War II, Americans welcomed the chance to exercise this right by crowding the dance floor. Swing pulled them together, let them enjoy life, lifted away their doubts and fears. Looking back, we can see that it brought the whole country into the family of jazz, spreading the message of affirmation in the face of adversity that was built into this music by the African-American community that created it.

she - ke - te she - ke - te she - ke - te she - ke - te



Lesson Four

Bebop and Beyond: Declaration of Independence

Objectives

- To learn about bebop and its cultural and historical significance.
- To describe aspects of a jazz performance.
- To evaluate music and music performances.

Standards: 6, 7, 8, 9.

As students arrive for class, play Charlie Parker's performance of "Just Friends" or Thelonious Monk's "Round Midnight" (selections 5 and 6 on the sampler CD). Ask how they like this kind of jazz. How does it compare with other jazz styles they've heard? What sets it apart?

Jazz Facts

Tell students that this kind of jazz is called bebop, although most of the musicians who created it disliked that term. Have students watch the Bebop segment of the preview video. Then use the JAZZ Facts hand-out to review bebop's development.

- Note that bebop began as a rebellion against Swing. Ask how similar feelings affect developments in pop music today.
- Focus on Charlie Parker's influence as a musical genius and an offstage role model. Ask how today's superstars manage these sometimes conflicting aspects of their fame.
- Discuss the evolution of bebop into a range of different jazz styles. Have students compare this pattern to developments in rock, pop, hip hop, and country music.

Extending the Lessons

1. Have students interview parents, grandparents, and other family members about the role jazz has played in their lives. Students can ask, for example: Were you ever a jazz fan? Who did you listen to? What do you remember about Louis Armstrong? Duke Ellington? Benny Goodman? Ella Fitzgerald? Charlie Parker? Have students record or write up their interviews and share their family's jazz memories with the class.
2. Invite a high school jazz band to perform at your school. If possible, arrange for them to play pieces that cover jazz history into the bebop era. Also, ask if they can include a "cutting contest" or "jam session" in their performance.
3. Make jazz the focus of Black History Month across the curriculum in your school. History teachers can help students explore the part jazz played in breaking down racial barriers and how jazz stars like Louis Armstrong, Duke Ellington, and Miles Davis supported the struggle for civil rights. Literature teachers might explore the Jazz Age stories of F. Scott Fitzgerald or the influence of jazz on African-American writers like Langston Hughes, Ralph Ellison, and Toni Morrison. Use the JAZZ wall poster to help make all students aware of this important part of our African-American heritage.

Listening to Jazz

Pass out copies of the listening worksheet and tell students they are going to join the bebop revolution by listening closely to Thelonious Monk's "Round Midnight." Have students fill out the worksheet on their own or under your direction, then use it to focus on specific aspects of the performance.

- Have students compare this piece with Armstrong's chordal improvisations, Ellington's composed improvisations, and the subtle rhythmic improvisations of Ella Fitzgerald. How are the musical elements of each style similar or different? How would Armstrong's, Ellington's, and Fitzgerald's styles mix with Monk's kind of jazz?
- Have each student write a sentence or two about some aspect of the piece — not a general opinion but a description of one of its leading characteristics. Invite volunteers to read their sentences, and provide them with any technical terms they may need to express their musical perceptions. Encourage all members of the class to share and sharpen their response to the piece in this way.

Performance

Finally, point out that, unlike the other examples they have analyzed, this piece is strictly instrumental. Remind students that "Star Dust" was also an instrumental piece until Mitchell Parrish wrote the lyrics, and challenge them to write words for Monk's bebop classic. To make the task somewhat easier, have students take off from the composer's title and improvise a paragraph telling what the piece conveys to them. Invite students to read their paragraphs aloud as an accompaniment to the piece itself, and to complete the bebop mood, tell the class that the hip way to applaud such a performance is with fingersnaps; handclaps are for squares.

Reflection

Close this lesson by talking about the relationship between bebop and the American impulse for independence, our instinct to do things our own way. During the last half of the 20th century, this impulse often divided American society, challenging old ways of thinking with demands for equal rights and protests against social injustice. Bebop and its successors in jazz reflected those tensions and still preserve those fires of discontent, stirring us out of complacency to imagine afresh what America might be.

Additional Resources

Books

- **Getting Started with Jazz Band**, by Lissa A. Fleming (MENC, 1994).
- **JAZZ: A History of America's Music**, by Geoffrey C. Ward and Ken Burns (Knopf, 2000).
- **Stomping the Blues**, by Albert Murray (Da Capo Press, 1989).
- **Teaching Jazz: A Course of Study**, developed by IAJE Curriculum Committee (IAJE, 1996).

Web Sites

- **JAZZ:** www.pbs.org/jazz - companion site to the series.
- **NPRJazz.Org:** www.NPRJazz.org - where jazz lives on National Public Radio.
- **Red Hot Jazz Archive:** www.redhotjazz.com - many online recordings of jazz before 1930.

FILM CREDITS: A Production of Florentine Films and WETA, Washington, DC, in association with BBC. JAZZ A Film by Ken Burns. Directed by Ken Burns. Written by Geoffrey C. Ward. Produced by Ken Burns and Lynn Novick. Co-Producers: Peter Miller and Victoria Gohl. Supervising Film Editor: Paul Barnes. Episode Editors: Paul Barnes, Sandra Marie, Christie, Lewis Eskine, Erik Ewers, Sarah E. Hill, Craig Mellich, Tricia Reddy, Shannon Roberts, Aaron Vega. Narrated by Keith David. Cinematography: Buddy Squires and Ken Burns. Associate Producers: Sarah Botslein, Natalie Bullock, Brown, Shida Lynch. Consulting Producer: Madison Davis Lacy. Senior Creative Consultant: Wynton Marsalis. Senior Advisor: Dan Morgenstern

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JAZZ FACTS

This fact sheet highlights important moments in the lives of two jazz giants. Use it when you watch **JAZZ** in your classroom, and share it with your family when **JAZZ** premieres on PBS on January 8, 2001.



Louis Armstrong

Louis Armstrong (1901-1971)

■ Raised in the roughest section of New Orleans, the city where jazz was born, Armstrong played in clubs and on riverboats in his teens. Then, in 1922, he joined King Oliver's Creole Jazz Band in Chicago, where he was a sensation.

■ By 1924, Armstrong was a star in New York's top jazz band, but he soon returned to Chicago to make it on his own. There he began a series of recordings that would change the future of jazz. Working with small groups called the Hot Five and Hot Seven, he turned jazz into an art of solo improvisation and self-expression.

■ Armstrong also revolutionized popular song. He introduced scat singing, in which the vocalist substitutes improvised sounds for the words of a song, and showed singers how to improvise on the

melody and rhythm to give a song personal expression. He was the most influential singer America has ever produced.

■ In 1957, Armstrong risked his career by criticizing the government's failure to enforce civil rights laws in Little Rock, Arkansas, where local officials refused to let black children attend an all-white school. Armstrong said the President should take those children into the school himself. Many people were shocked by his words, but Armstrong helped force the government to take action.

■ Armstrong's last hit, "Hello Dolly," knocked the Beatles out of first place. He remained a powerful creative force throughout his life and one of the world's best-loved entertainers.



Duke Ellington

Duke Ellington (1899-1974)

■ Raised in a middle-class family in Washington, D.C., he was named Edward Kennedy, but his friends called him "Duke" because of his stylish clothes and elegant manners.

■ In 1923, Ellington moved to New York, where he began to concentrate on jazz. His big break came in 1927, when his band was hired by Harlem's top nightclub, the Cotton Club. There Ellington began blending instruments to create his own unique sound and learned to compose for the individual talents of his band members, writing music that showcased their improvisations.

■ Radio broadcasts from the Cotton Club made Ellington famous, and by the mid-1930s he was experimenting with longer jazz compositions, like the two-part "Diminuendo and Crescendo in Blue." Eventually, his band became a laboratory of musical discovery where he could try out new ideas every night.

■ Ellington once said, "the Negro is the creative voice of America, is creative America, and it was a happy day...when the first unhappy slave was landed on its shores." Throughout his career, he celebrated African-American culture in his music, with compositions like "Black and Tan Fantasie" and the tone portrait "Black, Brown, and Beige," transforming the African-American experience into music with universal significance.

■ Ellington wrote nearly 2,000 compositions, including hit songs, movie scores, sacred works, and concert suites. He received the Presidential Medal of Freedom and many Grammy Awards, and he should have won the Pulitzer Prize in 1965: the music judges said he deserved it, but the awards committee didn't think jazz was serious music. Today, however, Duke Ellington is recognized as one of the 20th century's greatest composers.

JAZZ FACTS

This fact sheet highlights important moments in the history of jazz. Use it when you watch **JAZZ** in your classroom, and share it with your family when **JAZZ** premieres on PBS on January 8, 2001.



Benny Goodman

The Swing Era (1935-1945)

■ Swing music was developed in the early 1930s by black New York dance bands like Chick Webb's band at the Savoy Ballroom in Harlem, where dancers from all over the city, black and white, invented the Lindy Hop to go along with his driving beat.

■ In 1935, Benny Goodman formed a band to play this hot new dance music on a national radio show. Goodman was a virtuoso clarinetist from Chicago who had been a professional musician since his teens. His band was a hit on radio, but when he took it on tour, most people didn't want to hear the new dance music. Finally he arrived at the Palomar Ballroom in Los Angeles, where he tried playing the old sweet tunes he thought people wanted, but the Palomar crowd wouldn't dance. Goodman figured he was a failure, so he decided to go out playing the hot jazz he

loved. Suddenly, the dance floor was jammed, everyone was screaming, and the Swing Era had begun.

■ Swing helped Americans forget their troubles during the Great Depression and helped lift morale during World War II. It was the soundtrack for a teenage generation that came of age in hard times and proved itself in battle.

■ Swing bandleaders were superstars who sold millions of records — so many that the music industry began ranking each week's Top Ten hits for the first time. And Swing created dance fads, as teens improvised new acrobatic moves on the dance floor.

■ Although most Swing bands were racially segregated, Swing music helped break down racial barriers. On the radio, black and white bands played together, and everybody tuned in, sharing the joy of jazz.



Charlie Parker

Bebop and Beyond (1945-1960s)

■ Bebop began in part as a rebellion against Swing by young musicians who wanted more freedom to improvise and explore new sounds. The leaders of this group included Thelonious Monk, a pianist whose oddball behavior caused some to overlook his genius; Dizzy Gillespie, a trumpeter nicknamed for his bandstand pranks who excelled in musical theory; and Charlie Parker, a saxophonist overflowing with original ideas. By 1945, these young rebels had worked out a new way to play jazz — fast, off-beat, spontaneous, and demanding incredible skill.

■ Parker emerged as the superstar of the bebop movement. An improviser who pushed jazz beyond what others could imagine, he practiced hours every day and played with total commitment. But his offstage lifestyle led many to believe that heroin was the fuel for his inspiration, and jazz suffered a plague

of drug addiction that would destroy careers long after Parker's early death.

■ Bebop's broken rhythms and dissonant sounds echoed the tensions of an era when America faced the threat of nuclear war and began facing up to demands for equal rights. But bebop did not appeal to most Americans. It became an "underground" music, as teenagers left jazz for pop singers and the beginnings of rock and roll.

■ After bebop, jazz split into different styles: cool jazz, popular on the West coast; free jazz, created by Ornette Coleman; avant-garde jazz, led by John Coltrane; and jazz-rock fusion, pioneered by Miles Davis. But despite their differences, all these styles maintained the bebop tradition of exploring new ways to make music, and that tradition continues in jazz today.

LISTENING TO JAZZ

Use a separate copy of this worksheet for each jazz piece you study in class. Write the name of the piece and the musicians who perform it at the top, then follow the steps to complete your musical analysis.



Title of Piece: _____ Performers: _____

Step 1

Check off the instruments that are playing. Circle the instrument(s) that solo. (The human voice is listed as an instrument here.)

- | | | | |
|---|--------------------------------------|------------------------------------|----------------------------------|
| <input type="checkbox"/> voice | <input type="checkbox"/> French horn | <input type="checkbox"/> saxophone | <input type="checkbox"/> bassoon |
| <input type="checkbox"/> flute | <input type="checkbox"/> string bass | <input type="checkbox"/> cello | <input type="checkbox"/> harp |
| <input type="checkbox"/> trombone | <input type="checkbox"/> clarinet | <input type="checkbox"/> oboe | <input type="checkbox"/> tuba |
| <input type="checkbox"/> cornet/trumpet | <input type="checkbox"/> percussion | <input type="checkbox"/> violin | |
| <input type="checkbox"/> guitar/banjo | <input type="checkbox"/> piano | <input type="checkbox"/> organ | |

Step 2

Put a check on the scale to describe the way the piece is played.

- | | | |
|--------------------------|-----------|-----------------------|
| a. steady beat | — _ _ _ _ | irregular beat |
| b. harmonious | — _ _ _ _ | discordant |
| c. lots of notes | — _ _ _ _ | lots of silence |
| d. melody moves by steps | — _ _ _ _ | melody moves by leaps |

Step 3

Listen for the different sections of the piece.* On the back of this sheet, make a simple chart like this one, with one box for each section of the piece. Use your chart to answer the questions below.

Section 1	Section 2	Section 3	Section 4
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1. Mark the dynamics for each section, using piano (p), mezzo piano (mp), mezzo forte (mf), and forte (f).
2. Mark the tempo for each section, showing where it gets faster, slower, and stays about the same.
3. Mark **V** in each section where you hear a vocal solo and **I** in each section where you hear an instrumental solo.
4. Describe other things you notice about each section.

Step 4

How would you describe this piece to a friend? What does it sound like?

What's your general impression of the piece? How do you feel about it?

* Note for Teachers: Call out the sections as the recording plays. The timings are: Louis Armstrong, "Star Dust" [1931]: Section 1 (0:00-0:13), Section 2 (0:14-1:14), Section 3 (1:15-2:21), Section 4 (2:22-3:35); Duke Ellington, "Take The 'A' Train" [1952]: Section 1 (0:00-0:48), Section 2 (0:48-1:03), Section 3 (1:03-1:47), Section 4 (1:48-3:18), Section 5 (3:19-5:15), Section 6 (5:15-6:42), Section 7 (6:42-7:14); Ella Fitzgerald, "A-Tisket, A-Tasket" [1938]: Section 1 (0:00-0:17), Section 2 (0:18-1:04), Section 3 (1:05-1:20), Section 4 (1:21-1:43), Section 5 (1:44-2:36); Thelonious Monk, "Round Midnight" [1968]: Section 1 (0:00-0:23), Section 2 (0:24-1:12), Section 3 (1:13-1:36), Section 4 (1:37-1:59), Section 5 (2:00-2:48), Section 6 (2:49-3:13), Section 7 (3:13-3:30).