

Student's worksheets



Jazz

CLIL

Music activities for optional subject
High School Level

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Unit 1 What's jazz?

1. Starting point. What do you know about jazz?

"Man, if you have to ask what it is, you'll never know."

Louis Armstrong

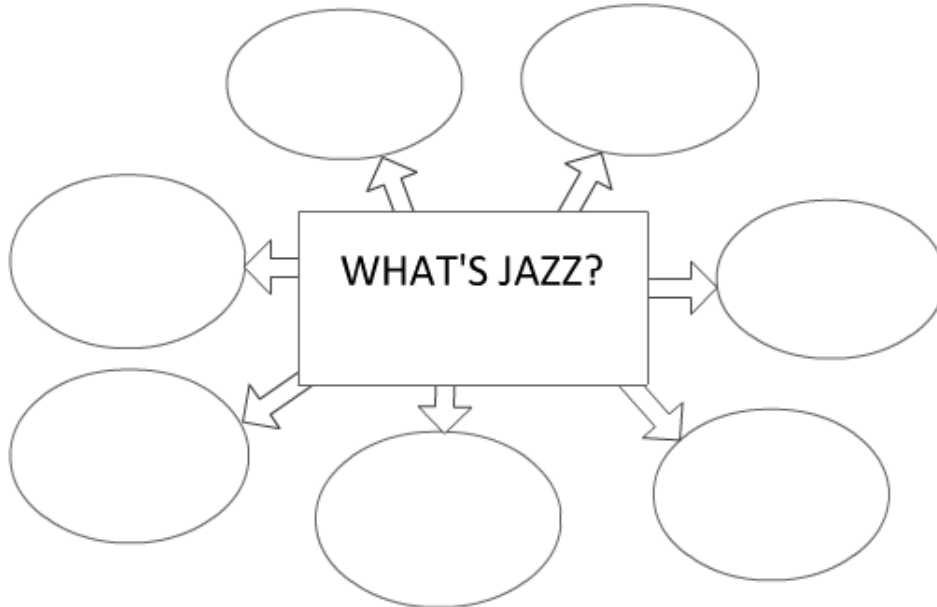


01 image. Louis Armstrong's Hot Five, Chicago, c.late 1920s.
Courtesy of the Duncan P. Schiedt Collection.

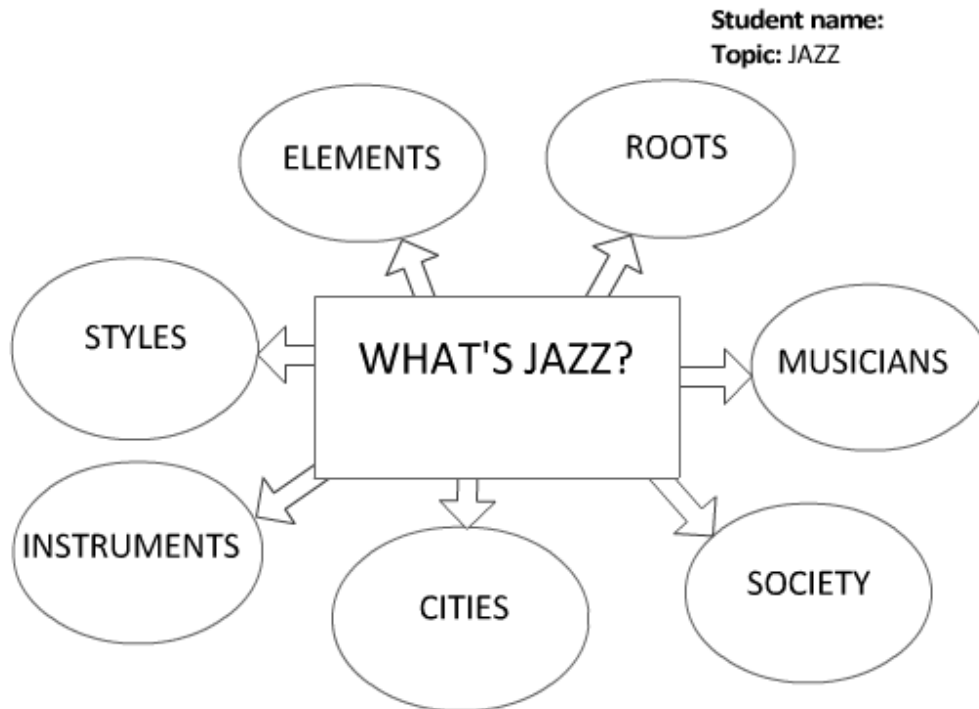
1.1. Read the quotation, watch the picture and listen to the song "[West End Blues](#)" Louis Armstrong's Hot Five 1928

1.2. Write words that you know about jazz. Then, compare with your partner and make a concept map to brainstorm all the words you know.

Student name:
Topic: JAZZ



1.3. Classify your words in the following bubbles:



CLIL – Student’s Worksheet Jazz Unit 1 What’s jazz?

1.4. Match components of jazz. Connect the following list of words with the concept map

Scott Joplin	New Orleans	Origins	ragtime
Louis Armstrong	Chicago	1890s-1910s	blues
Bessie Smith	New York	1910s-1920s	gospel
Duke Ellington		1920s-1930s	marching bands
Ella Fitzgerald		1940s-1950s	
Count Bessie		1960s-1970s	
Benny Goodman		1980s-2000s	
Charlie Parker			
Thelonius Monk			
Miles Davis			
John Coltrane			
Chick Corea			
saxophone	call- and-response	Fusion Jazz	
trumpet	blue notes	Dixieland	
trombone	improvisation	Be Bop	
clarinet	syncopation swing	New Orleans	
piano		Free Jazz	
guitar		Swing	
double bass		Cool Jazz	
drums			
vocals			

2. Jazz

2.1. Read the text and fill the blanks with the words in the box. Compare with your partner

big band-style swing | jazz | originated | jazz-rock fusion | 20th century | swung note of ragtime | 1950s | blue notes, call-and-response, improvisation, syncopation | bebop | Latin-jazz | New Orleans Dixieland hymns

Useful vocabulary

Inception: the start of an institution, an organization, etc.

Spawn: (often disapproving) to cause something to develop or be produced

_____ is an original American musical art form which _____ around the beginning of the _____ in African American communities in the Southern United States out of a confluence of African and European music traditions. The use of _____, _____, _____ and the _____ are characteristics traceable back to jazz's West African background. During its early development, jazz also incorporated music from New England's religious _____ and from 19th and 20th century American popular music based on European music traditions.

Jazz has, from its early 20th century inception, spawned a variety of subgenres, from _____ dating from the early 1910s, _____ from the 1930s and 1940s, _____ from the mid-1940s, a variety of _____ fusions such as Afro-Cuban and Brazilian jazz from the _____ and 1960s, _____ from the 1970s and later developments such as acid jazz.¹

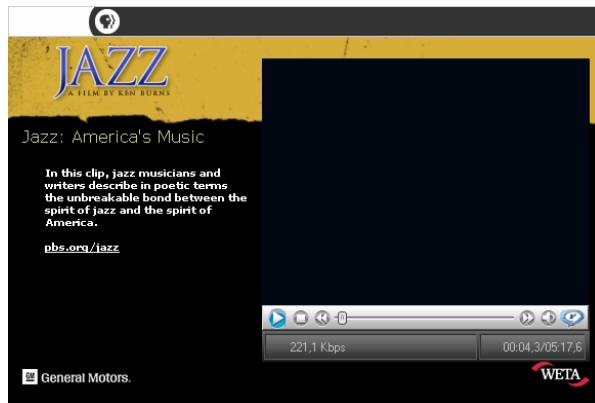
2.2 Analyse the text and classify the words in the table below

Components	Styles	Timetable

¹Jazz, from Wikipedia, the free Enciclopedia <http://en.wikipedia.org/wiki/Jazz> [last view 27-01-08]

3. Feelings about jazz

3.1. Watch the clip *Jazz: America's Music* a film by Ken Burns



In this clip, jazzians and writers describe in poetic terms the unbreakable bond between the spirit of jazz and the spirit of America.

Useful vocabulary
unbreakable bond: a friendship connection between people which is impossible to break

3.2. Take notes and compare with your partner, finally complete these sentences

Wilton Marsalis says:

Jazz identifies _____

The real power of jazz and the innovation of jazz is that a _____ can come together and _____ art _____ art and can negotiate their agendas with each other and then _____ is art.

Nobody knows _____....

That's our _____ ever dialogue, we can _____, we can _____ in the language of music

Narrator says:

It is _____

Born out of _____

Between having and _____

Between happy and _____

Country and _____

Between black and _____

And Men and _____

Between All Africa and _____

That is only happened in _____

4. What do you know now about jazz?

4.1. Complete the following paragraphs; there is one box that is not necessary.

1. Jazz is a kind of music in which _____
2. There is tremendous variety in jazz, but most jazz is very rhythmic, has a forward momentum called _____.
3. Jazz can express many different _____.

"swing," and uses or "blue" notes. You can often hear "call--and--response" patterns in jazz, in which one instrument, voice, or part of the band answers another.

improvisation is typically an important part. In most jazz performances, players play solos which they **make up on the spot**, which requires considerable skill.

emotions, from pain to **sheer joy**. In jazz, you may hear the sounds of freedom--for the music has been a powerful voice for people suffering unfair treatment because of the colour of the skin, or because they lived in a country run by a cruel dictator.

the United States to many parts of the world, and today jazzians--and jazz festivals--can be found in dozens of nations. Jazz is one of the United States's greatest exports to the world.

4.2. Underline musical terms. Compare with your partner

4.3. What word(s) mean?

1. to invent while you are playing _____
 2. the action of entertaining other people by dancing, singing, acting or playing music _____
 3. having a regular pattern of sounds, movements or events _____
 4. to have a strong exciting rhythm with notes of uneven length _____
 5. flattened third, seventh and occasionally fifth degrees of the major scale _____
 6. the alternation of musical phrases between groups of musicians, whether drummers, singers or instrumentalists _____
-

5. What’s jazz for you?

5.1. With a partner, discuss the table questions, then write sentences

What is jazz?	
When was jazz born?	
Which are the common elements in jazz?	
How can you identify jazz?	
What do you feel listening to jazz?	
When do you remember first hearing jazz?	
What do you like most about jazz?	
What does jazz mean to you?	
Who are your favourite jazzians?	
Why are they your favourites?	
What are your favourite jazz recordings?	
Do you have a favourite story or memory about jazz?	
Are there jazzians that you admire?	

<p>Language frame</p> <p>Jazz is a kind of music that...</p> <p>Jazz was born ...</p> <p>The common elements in jazz are ...</p> <p>The first time I remember first hearing jazz was ...</p> <p>I like most about jazz is ...</p> <p>For me jazz means ...</p> <p>My favourite jazzians are...</p> <p>My favourite jazz recordings are...</p> <p>They are my favourites because ...</p>	<p>My favourite memory about jazz is ...</p> <p>Yes, there areI really admire...</p> <p>My favourite is ...</p> <p>I love</p> <p>I really like...</p> <p>I prefer ...</p> <p>I can’t stand ...</p> <p>I’d rather ... than ...</p>
--	--

5.2. Write a report summarising the information

6. Homework: search on the web

6.1. Search on the web and define the meaning of the list of words. Use a music dictionary or a search engine like Google. The query [define] will provide you with a definition of the words you enter after it.

word	definition
ragtime	
call and response	
gospel	
blue note	
improvisation	
blues	
syncopation	
swing	
marching bands	

Unit 2 Elements of jazz

1. What’s jazz and what’s not

1.1. Loop game

1.2. Match the letters with the correct numbers

A. is a newcomer	E. by people all over the world	
B. was born out of the Black experience in America	F. is musical conversation	
C. is a music of the present moment	G. is about feeling	
D. is its own unique art form	H. is relatively complex	

1. Jazz _____: a partly planned and partly spontaneous musical dialogue among the musicians who are performing it.

2. While performing (or practising), jazzians utilize the inspiration of the moment, their knowledge of music theory, life experience, social, political, and economic surroundings, technical savvy on their instruments, and, especially, all the music (particularly jazz and blues) they have ever heard that has influenced them (even the most avant-garde jazz artists reflect, in some way, the music of their musical forefathers). Jazz _____, anchored lovingly and respectfully in the past.

3. Jazz _____ to music -- unlike symphonic music, folk music, opera, Eastern music, etc., jazz is only a century old.

4. Jazz _____, basically fusing African and European musical traditions. Evolving from slave work songs, spirituals (religious Black American folk songs), blues, brass band music, and ragtime (a rhythmically sophisticated piano style), jazz first appeared in the culturally diverse city of New Orleans in the early 1900s.

5. African Americans devised the major elements of jazz in its formative years and were the primary pioneers of stylistic changes in later decades. Today, jazz is performed, innovated, and listened to _____ from virtually every ethnicity, religion, and culture.

6. Jazz has influenced and been influenced by other musics: rock, rap, country, funk, Latin, classical, blues, gospel, African, Eastern, pop, folk, hip-hop, etc., etc. Jazz, while extremely diverse and all encompassing, is, however, _____. It is more about the way the music is played rather than what is played (more on this later).

7. As far as music goes, jazz _____; there are many musical, technical, intellectual, and emotional elements happening simultaneously (more on this later). Jazz makes far more demands on the listener than do most popular styles which are fundamentally simpler than jazz, requiring less from the listener. The more one knows about jazz (i.e., how to listen, its history, evolution of its styles, key players, forms, relationship to American history and culture, etc.), the more one can appreciate and enjoy it, even possibly gaining insight into their humanity via aesthetic experience -- jazz’s ultimate goal.

8. Although complicated, the core of jazz _____, not intellectual definition.

1.3. Read the text and search the underlined word(s) that means

1. People (especially a man) in your family who lived a long time ago: _____
2. An understanding of what something is like: _____
3. Everything that is around or near: _____
4. To invent something new or a new way of doing something: _____
5. To make something or someone stay in one position by fastening them firmly: _____
6. Including a large number or range of things: _____
7. Having practical knowledge and understanding of something: _____

2. Who or what am I? Jazz elements

2.1. Match the pictures with the words below















syncopation | tempo | swing | improvisation/ improvise | rhythm /s | harmony
| comping / comp

2.2. Write a suitable word in each definition

1. _____ - perhaps jazz's most essential ingredient

Jazz _____ is spontaneous composition; that is, each musician determines what they are going to play as they are playing it (easier said than done).

Jazz _____ is very similar to regular conversation

2. _____

_____ is a regular pattern formed by a series of notes of differing duration and stress.

That part of the music which concerns how long or short each note is played the _____ of the music

That part of the music that makes the listeners want to tap their feet.

The "feel" of a tune (song); a tune's "groove" (i.e., rock, funk, swing, salsa, etc.)

3. _____

The Speed of the Pulse (**beat**)

4. _____

The accenting of **beats** that are normally not accented

5. _____ difficult-to-define rhythmic concept

For the musician, the definition of _____ among other complexities, is a manner of playing a steady stream of notes in a long-short-long-short pattern

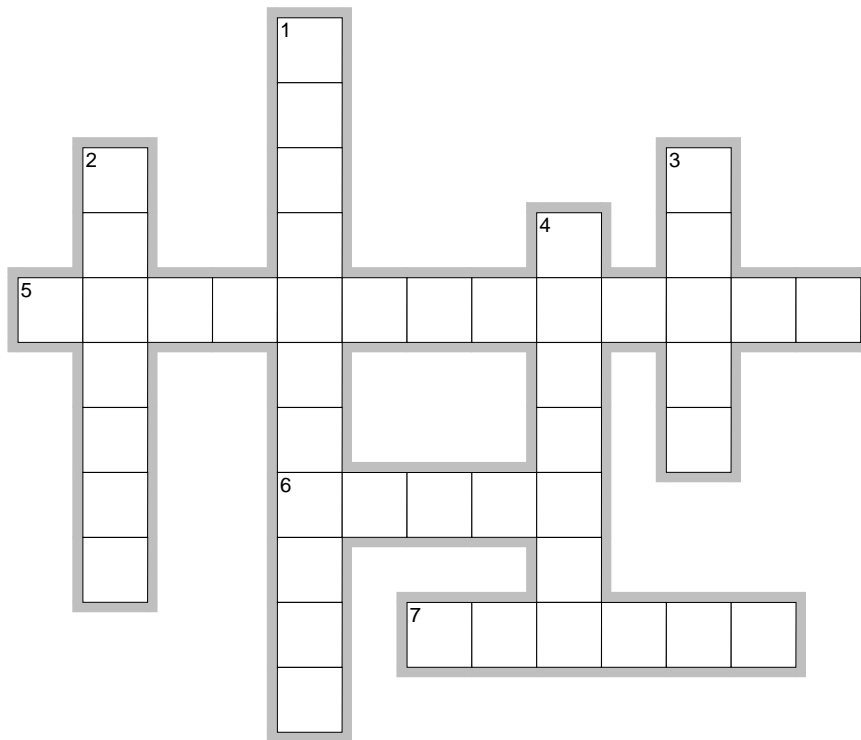
6. _____ / _____

_____ Two or more notes played at the same time constitute _____, also known as a _____ (also known as a "change" among jazzians).

7. _____

The rhythmically syncopated playing of chords

2.3 Crossword



EclipseCrossword.com

Across

5. Spontaneous invention within the context of a given tune
6. The speed at which a piece of music is played
7. The pulse or pattern of beats of a given piece of music

Down

1. The act of placing a rhythmic accent on an unexpected beat
2. syncopated chording by the keyboardist or guitarist which provides improvised accompaniment for simultaneously performed melodies
3. The basic rhythmic attitude of jazz; based on the shuffle rhythm
4. The chords supporting a melody

3. What does each instrument sound like?

3.1. Listen to the following clips of jazz

<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
----------	----------	----------	----------	----------	----------

3.2. Write the number of the clip order and the name of the instrument that you hear.



3.3 Identify their family and classify them in a table

stringed	woodwind	brass

3.4 Explain your partner your classification

Language frame

A _____ is a _____ instrument because its material is _____ and it is played _____

4. What other instruments you can hear in jazz?

4.1. With a partner discuss and write the following questions



What other instruments you can hear in jazz?

Which are woodwind instrument?

Which are brass instruments?

Which are stringed instruments?

Which are percussion instruments?

Which are the most common?

4.2. With a partner or in a group, classify the instruments that you can hear in jazz following this pattern:

Woodwind	Brass	Stringed	Percussion

5. Jazz bands



5.1. Fill the gaps with a suitable word

jazz orchestra | rhythm section
(3) | combo | swing bands |
combo | front line (2) | big band

Jazz bands are quite varied. Jazz bands have no fixed set of instruments.

A typical small jazz band is known as a _____. It may include a trumpet, trombone, clarinet, saxophone, piano, banjo, double bass and drum-kit, but there is no fixed rule.

Larger jazz bands are known as _____ or _____.

A large jazz band with a string section is called a _____.

Jazz bands have a _____ and a _____.

The _____ is the instruments responsible for keeping the beat and adding the harmony parts. The _____'s usually made up of the drum kit with a double or electric bass, electric guitar and piano.

The instruments that play the melody are the _____. This is usually clarinets, saxophones and trumpets, but could also be guitar or violin.

5.2. Work in group make a dictation

Dictate one sentence to the rest of the group and write the sentences your colleagues dictate you

5.3 Prepare a crossword with the vocabulary

Unit 3: The roots of jazz

1. Starting point Review of the previous Unit

1.1. Quiz. Choose the correct answer

Useful vocabulary

Ahead of time earlier than was expected

turn out or happen in a particular way; to develop or end in a particular way

led up to a series of events/ activities which happened one after another before another event/activity began

1. Jazz was born in what country

- a. England
- b. United States
- c. Japan
- d. Iran
- e. Argentina

2. Jazz Improvisation is

- a. playing music that is composed ahead of time
- b. playing music that is created spontaneously that is not written down or planned ahead of time
- d. playing music the same way every time
- e. boring because you always know how it's going to turn out
- f. is not anything like conversation

3. Jazz was born about

- a. 400 years ago
- b. 300 years ago
- c. 200 years ago
- d. 100 years ago
- e. 50 years ago

4. Jazz was born in what city?

- a. New York
- b. Los Angeles
- c. Chicago
- d. Kansas City
- e. New Orleans

5. The most important element in Jazz is

- a. sheet music
- b. player pianos
- c. piano rolls

- d. improvisation
- e. cake walks

6. The music that led up to and eventually became jazz included

- a. work songs
- b. blues and gospel music
- c. ragtime
- d. brass marching band music
- e. all of the above

7. The most important ragtime pianist and composer was:

- a. Louis Armstrong
- b. Sidney Bechet
- c. Scott Joplin
- d. Herbie Hancock
- e. Wynton Marsalis

8. The first great jazz soloist was cornet/trumpet player:

- a. Louis Armstrong
- b. Sidney Bechet
- c. Scott Joplin
- d. Herbie Hancock
- e. Wynton Marsalis

2. Journeys into Jazz

2.1. Watch the video and take notes about two of the topics related to jazz shown in the clip



About Jazz	
1900 New Orleans Louisiana	
Plantations in the South	
Worship Service	
Scott Joplin	
Congo Square	
Early Jazz	

3. A word beginning with ...

3.1. Quiz your group about your notes

A word beginning with **m** _____

A word beginning with **i** _____

The name of a **composer** beginning with **S** _____

The name of a **trumpet player** beginning with **L** _____

A **city** finishing with **s** _____

A **kind of music** beginning with **r** _____

A word for **improvisation** beginning with **s** _____

A word for **religious music** beginning with **w** _____

An adverb for **without been noticed** beginning with **i** _____

A word to do with **call and response** beginning with **g** _____

3.2 Quiz the rest of the groups with the answers of your group

4. Describe The dawn of the 20th century

4.1. Describe the pictures in group following the frame



This is a picture of _____

The picture shows _____ and _____.

The people are /the person is _____ing.

There is / are _____

In the background /foreground there is _____ because _____

In the left/ right of the picture there is/are _____.






I think it is a _____.

The word that defines the picture is _____.

5. Listen to early jazz

5.1. Listen to the examples of early jazz and write the number in each empty box.

1. 2. 3. 4. 5.

<p>Blues</p> <p>□</p>	 <p>□</p>	<p>□ was one of the most important antecedents of jazz. Like the blues, □ was developed by black musicians, but it was more closely tied to the Western European musical tradition than was blues. It evolved from songs, dances, and marches brought to America by immigrants from Western Europe.</p>
<p>work songs</p> <p>□</p>	 <p>□</p>	<p>Most □ told a simple story, one with which the workers were familiar. The singer would use heavy rhythmic accents, and the workers would join in with (call-response) at regular intervals throughout the song. The shout or grunts signaled the moment of coordinated effort.</p>
<p>ragtime</p> <p>□</p>	 <p>□</p>	<p>□ are religious songs using voices in harmony. Black slaves' religious ceremonies were often performed in places where there weren't any instruments, so the congregation sang <i>a capella</i>. Organ were used when available.</p>
<p>gospels</p> <p>□</p>	 <p>□</p>	<p>The □ is the root from which and the foundation upon which all jazz has developed. Indeed, without the blues there would be no jazz as we know it today. Every style of jazz, even the avant-garde, has been found to have a heritage in the blues.</p>
<p>marching bands</p> <p>□</p>	 <p>□</p>	<p>□ are present at almost every social activity, most of which took place outdoors. A large brass band was used so that the music could be heard in outdoor settings. Brass bands marched in numerous parades and played to comfort families during funerals.</p>

6. Work songs, field hollers, spirituals and gospels

6.1. Put the text in order

Useful vocabulary

preliterate used of a society that has not developed writing

devised to form, plan, or arrange in the mind

stumps the bottom part of a tree left in the ground after the rest has fallen or been cut down

chopping to cut something into pieces with a sharp tool such as a knife

hauling to pull something or somebody with a lot of effort

loads something that is being carried (usually in large amounts) by a person, vehicle

pace A step made in walking; a stride

grunt to utter a deep guttural sound, as a hog does

the custom began, but it is likely that in the United States, the slaves themselves devised it in the 1600s.

up tree stumps, chopping cotton, or hauling heavy loads were common, a lead singer would set the pace by using the rhythm of a song.

1 In most preliterate culture work songs have served as a means of coordinating large tasks that require many workers. History does not record exactly when

On prison work farms and on large plantations where tasks such as pulling

use heavy rhythmic accents, and the workers would join in with (call-response) at regular intervals throughout the song. The shout or grunts signaled the moment of coordinated effort.

Most work song told a simple story, one with which the workers were familiar. The singer would

6.2. True or false. Underline the true sentences

1. Work songs were sung in the churches
 2. the lead singer set the page through the song's rhythm
 3. Grunts were used to coordinated efforts
 4. Works songs explained ancestors stories
 5. Literate societies sang work songs
-

6.3. Put the following paragraphs in the correct order

Useful vocabulary

to be split or divide, or to make a group of people divide, into smaller groups
scattered around covering a wide area
polished elegant

However the slaves did manage to create a language they could all understand and they made songs together. They did this to keep their spirits up when they were doing hard manual labour such as picking cotton. A lead singer would sing a line and then a chorus would answer. That's 'Call and response', again.

The 'Call and response' singing heard on the plantations would eventually make its way into the first black churches in America. The first black church songs were called **Negro Spirituals**.

Some people describe it as a 'cry'. In any case it was very different to European hymn singing; it wasn't as polished and had a very distinctive character.

They later evolved into a more sophisticated form called **gospel**. One of the greatest gospel singers of all time was Mahalia Jackson.

Slaves from the same ethnic groups would always be split up because the plantation owners feared that they might plot a rebellion if they could communicate with each other. Ashanti, Yoruba and Wolof were all scattered around the work forces so that there was no common language.

The songs that they sang together as they worked in the plantations were called '**field hollers**' or '**work songs**'. They became an important part of African-American culture and there was a specific way of singing that came with them.

6. 4. Listen to Mahalia Jackson singing *I'm On My Way To Canan*, choose the best option and explain to your partner why

The song you are listening is a

- a. work song
- b. field holler
- c. Spiritual
- d. gospel

Language frame

From my point of view this song is

In this song you can hear

The pattern of the song is

This kind of pattern is very common in

7. Work song

7.1. Listen to It's a long John, complete the blanks and answer the questions below

It's a long John,
He's a long gone,
Like a turkey through the corn,
Through the long corn.

Well, my John said,
In the ten chap ten,
"If a man die,
He will live again."
Well, they crucified Jesus
And they nailed him to the cross;
Sister Mary cried,
"My child is lost!"

Well, long John,
He's long gone,
He's long gone.
Mister John, John,
Old Big-eye John,
Oh, John, John,
It's a long John.

Says-uh: "Come on, gal,
And-uh shut that do',"
Says, "The dogs is comin'
And I've got to go."

It's a long John,
He's long gone,
It's a long John,
He's a long gone.

"Well-a two, three minutes,
Let me catch my win';
In-a two, three minutes,
I'm gone again."

He's long John,
He's long gone,
He's long gone,
He's long gone.

Well, my John said
Just before he did,
"Well, I'm goin' home,
See Mary Lid."

He's John, John,
Old John, John,
With his long clothes on,
Just a-skippin' through the corn.

Well, my John said
On the fourth day,
Well, to "tell my rider
That I'm on my way."

He's long gone,
He's long gone,
He's long gone,
It's a long John.
"Gonna call this summer,
Ain't gon' call no mo',
If I call next summer,
Be in Baltimore."

He's long gone

Chorus A song's refrain (verse that repeats itself at given intervals throughout the song)

1. Write a number in each section of the song
2. Write: **leader** or **chorus** in each blank.
3. How many leader sections are there?
4. How many chorus sections are there?
5. All the lines of the song are _____. This kind of alternation of musical phrases between leader and chorus is known as _____

8. Ragtime

8.1. Listen to this ragtime, follow the score and write the words in the boxes

left-hand march beat | right-hand syncopation = ragged | syncopation | composer
| instrument | tempo | written musical notation

Dedicated to James Brown and his Mandolin Club

The Entertainer

A Ragtime Two-Step

Scott Joplin
(1868-1917)

Not fast

f

f

p

8. 2. Write a definition of ragtime using all the information that you have

Ragtime is a _____ musical style that was composed in _____

It was characterized by its _____ and _____. _____ was "Not fast" and it was _____

Other features of ragtime are _____

The most important _____ was _____ who _____

The Entertainer is an example of _____ because _____

9. The blues

"The blues are the roots; everything else is the fruits"

Willie Dixon

9.1. Listen to the blues and complete the gaps. Underline new words and contractions (example: it isn't)

Bessie Smith - Lost your Head Blues

Useful vocabulary

dime: noun a coin of the US and Canada worth ten cents

gal: a girl or woman

Verses In a song, a verse is a group of lines that constitutes a unit (similar to verses in poetry). Typically, a song consists of several verses, and the rhyme scheme and rhythm are usually the same from verse to verse.

Chorus A song's refrain (verse that repeats itself at given intervals throughout the song).

Bridge Transitional passage connecting two sections of the song.

	I was with you, baby, when you didn't have a _____
	I was with you, baby, when you didn't have a _____
	Now since you got a lot of _____, you have thrown a good gal down
	Once ain't for always and two ain't for _____
	Once ain't for always and two ain't for _____
	When you get a good _____, you'd better treat her nice
	When you were lonesome, I treated you _____
	When you were lonesome, I treated you _____
	But since you've _____ money, it has changed your _____
	I'm goin' to leave you, baby, and I ain't goin' to say _____
	I'm goin' to leave you, baby, and I ain't goin' to say _____
	But I'll write you a _____ and tell you the reason why
	Days are lonesome, _____ are so long
	Days are lonesome, _____ are so long
	I'm a good gal, but I just been treated _____

9.2. Label each verse with a letter; starting with letter A. Verses that are the same should have the same letter.

9.3. What is the general pattern of each group of verses? Compare with your partner

Useful language expressing opinions

I think the general pattern of blues is Because ...

In my opinion the pattern is ... This is because ...

In the case of

10. Scan the blues

10.1. Find the sentences that summaries each paragraph

functions as show of conflictive feelings					
reflects history and society					
song form structure 12 bar					
		Chord of	Chord of	Chord of	Chord of
A	Bars 1 - 4	C	C	C	C
A	Bars 5 - 8	F	F	C	C
B	Bars 9 - 12	G	F	C	G

can be vocal or instrumental					
has been performed for personal or social purpose					
is a popular style of music					

Useful vocabulary

solace a feeling of emotional comfort when you are sad or disappointed

mournfulness sadness or melancholy

The blues is a popular, tradition-oriented music style of post-Civil War rural Southern African-American origin with usually secular (as opposed to sacred) content; it was identified as a particular style of music as early as 1909.

The development of the blues reflects the historical developments of African-American life and minority social status, including the 1930s-'40s Great Migration to Northern industrial cities.

The blues has been performed for private, personal **solace** as well as for social /entertainment purposes.

The blues can be vocal and/or instrumental, and is adaptable to many instrumental combinations.

The blues functions as a representation of conflicting feelings, with the intent of resolving problems by giving them public expression.

The blues song form structure has been formalized as having a 12-bar chorus length

1. AAB lyric order (4 bars each) of rhymed couplets
2. steady tempo
3. melodic employment of flatted thirds, fifths, and sevenths (blue notes), suggesting **mournfulness**.
4. early blues is based on just three chords built from the first, fourth, and fifth degrees of the major scale: the I, IV, and V chords; in the key of C this would be the C, F, and G chords
5. Click here to hear Joe Williams singing [Everyday I Have the Blues](#).

11. Marching bands



11.1. Put the headings in each block of text and then order the boxes.

Useful vocabulary

Amendment: a statement of a change to the Constitution of the US: The 19th Amendment gave women the right to vote.

Creoles: a person descended from French ancestors in southern United States (especially Louisiana)

hang-ups: a problem that delays something being agreed or achieved

burial: the act or ceremony of burying a dead body

longstanding having existed for a long time

slides: a device on a brass instrument that allows the tube length, and thereby the pitch, to be altered, for example on a trombone

smears: in jazz, a type of glissando or portamento in which the pitch of a note is shifted about a semitone (half step), often with a rather harsh tone, performed most commonly on the trombone and other brass instruments

slurs: a mark used to show where two or more notes are played either under a single bow stroke, or on a wind instrument without re tonguing or when singing, in one breath, one word or one syllable, so that the notes move smoothly (i.e. legato) one to the other with no perceptible break

ad hoc: arranged or happening when necessary and not planned in advance

1. New Orleans -Why the Birthplace of Jazz | 2. Other contributing elements |
3. Prerequisites for Jazz | 4. Sources of music

1. Storyville (1897-1917) provided places to work: houses of prostitution, cabarets, saloons, dance halls, etc.
2. Reinterpretation of the 14th Amendment to justify segregation: --forced downtown and uptown blacks together; deprived the Creoles of their privileged status. -- ramifications for the music: the Creoles had conservatory training and good instruments. The pop market was theirs, too (balls and other social events). The blacks had a longstanding vocal tradition and no hang-ups about what was or wasn't possible on instruments.

1. secular and sacred music of the historical past
2. music of the day
3. the blues
4. music the Creoles knew: waltzes, marches, two-steps, overtures, schottichses, etc.
5. music was borrowed from all sources and fixed up to meet their needs (not snobbish in what they borrowed from)

1. a model on which to pattern the music
2. instruments
3. sources of music
4. model: brass bands
5. no fixed instrumentation (made do with whatever they had)
 - a. played for all occasions
 - b. were often associated with burial societies, benevolent and protective societies, or other community organizations
 - c. usually 12-17 musicians
 - d. each type of instrument had an assigned roll
 - trumpet: melody
 - clarinet: embellish melody
 - tuba: bass line
 - trombone: roots with slides, smears, slurs
 - drums: military cadences, time
 - everybody else: double some function above (even strings sometime)
6. instruments: major source was confederate military bands; also used second hand instruments from other sources (ad hoc and homemade instruments were used as well)
7. lack of formal training led to different attitudes about how to play these instruments, about what was possible, etc

1. Seaport city. This provided for the meeting of many different ethnic groups and different cultures. There was a market for music and entertainment. Lots of work in a port city.
2. Liberal atmosphere. Strong influence of French, Spanish, West Indian traditions and Catholic religious attitudes. No prohibitions against "Devil's" instruments. Different attitudes toward blacks. Pride in being a cosmopolitan, sophisticated city. More mobility for blacks.
3. Long-standing tradition of music (from Congo Square to present-day Mardi Gras). Congo Square provided performance opportunities for African music.

11.2. Yes or no. Are these statements true? Answer each of them with partner and explain why is yes or no

Tick the correct option	Yes	No
Each instrument of the marching band had a specific role	<input type="checkbox"/>	<input type="checkbox"/>
Stringed section is present in marching bands	<input type="checkbox"/>	<input type="checkbox"/>
Creoles are descended from Africa	<input type="checkbox"/>	<input type="checkbox"/>
New Orleans was the birthplace of Jazz	<input type="checkbox"/>	<input type="checkbox"/>
Marching bands were not associated with burials	<input type="checkbox"/>	<input type="checkbox"/>

12. What would have had happened if there had been__?

12.1. Complete the sentences following the pattern

.....if there had been no Negro slavery, there would have been no jazz.

African American modified European church hymns, folk songs, and dance music to fit their own taste and traditions.....

If there had been no _____, there would have been no _____

If there had been no _____, there would have been _____

If there had been _____, there would have been no _____

If there had been _____, there would have been _____

Unit 4 Jazz until the World II War

1. The advent of Jazz

1.1 Watch the [video](#)

Jazz was born in New Orleans at the turn of the 20th century and grew out of a complex historical context. Many factors, such as geography, the slave trade, and local culture, made New Orleans a sophisticated and progressive urban center that drew a diverse population.

1.2. Choose one of the topics and discuss in small group

1. Why do you think jazz was born in America? Could it have been invented in a different country? At a different time in history?
2. How did the cosmopolitan aspects of New Orleans lead to the development of jazz? Could jazz have been created outside of a major city with diverse cultures and influences? How does jazz reflect American pluralism?
3. What are the qualities or characteristics of jazz that make it a unique form of self-expression? Are there parallels with other art forms? What do you think the musical freedom of improvisation has to do with the historical events during the time when jazz was developed?
4. Do you think you can enjoy jazz music without an appreciation of its history and origins? Why or why not?

1.3. Share your opinions with the other groups

Useful language

I definitely think that...

I'm convinced that...

I think ...

I consider...

Personally, I believe...

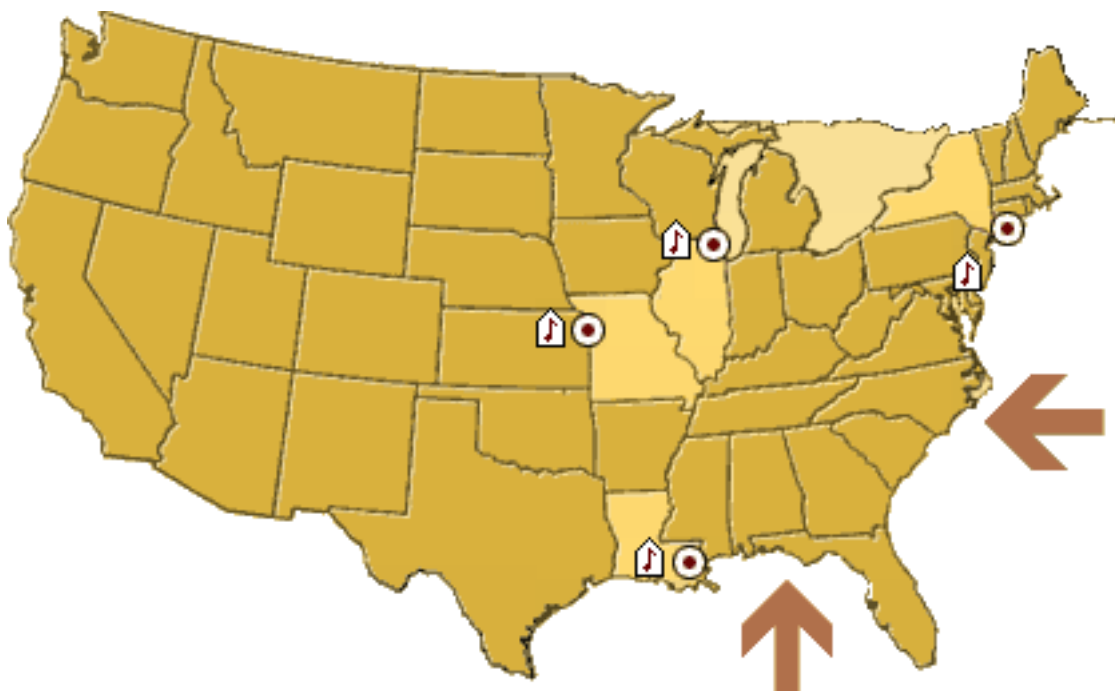
In my opinion/ view...

2 Jazz cities

2.1 Link each word on the left with a sentence of the right

Black Migration	The birthplace of jazz
New Orleans	African-Americans journey north in search of prosperity and freedom
Kansas City	The impact of America's Melting pot
European Migrants	where jazz grew up
New York	A wide open town
Chicago	Jazz capital of the world

2.2 Write the words of the left column in the map



3.3 Write the journey of jazz through American cities

Discuss with your partner how jazz developed, order the information you have and write a summary,

Language frame

First of all, | To begin with,

At the same time, | Simultaneously,

Secondly, Thirdly etc

Next,

Then,

Later,

Finally, | In the last stage,

3. New Orleans melting pot of sound (1910)

Useful vocabulary

Melting pot: a place or situation in which large numbers of people, ideas, etc. are mixed together

3.1. Watch and listen to the sections of [New Orleans Jazz ensemble](#)



3.2. Complete the sentences with the correct answer

1. Who is called "**big four**"? _____
2. Which instrument converses with the drums? _____
3. Which instruments are "**the backbone**" of the New Orleans jazz band? _____
4. Which instruments play "**the rhythm section**"? _____
5. Who plays the melody? _____
6. Who accompanies the trumpet from above? _____
7. Who accompanies the trumpet melody from below? _____
8. Which instruments are "**the front line**"? _____
9. When each instrument plays together and makes up their parts spontaneously, they make _____
10. The face of New Orleans ensemble is _____

3.3. Complete the sentences using the names of the musicians

Jelly Roll Morton | King Oliver | Sidney Bechet | Buddy Bolden | Louis Armstrong

1. The first composer to translate the energy of jazz into written music was _____
2. No one knows for certain which musicians were the first to play the music we would now recognize as jazz, but the most likely candidate was the cornetist _____
3. The clarinetist and soprano saxophone known as the master of sentimental ballade was _____
4. The name of the cornetist that was called the *master of mutes is* _____
5. The musician who said "*My whole life has been happiness*" and was the most influential innovator in the history of jazz was the trumpeter _____

3.4. Make the QUIZ on-line



3.5 Read the descriptions of the music, listen to the songs and write the number that describes each song best

Useful vocabulary
dirge a song sung at a funeral or for a dead person
mourn to feel and show sadness because somebody has died
medley a piece of music consisting of several songs or tunes played or sung one after the other
glimpse a short experience of something that helps you to understand it

<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>
----------	----------	----------	----------	----------	----------

	This 1925 recording with Louis Armstrong and vocalist Eva Taylor showcases Bechet’s powerful soprano in a traditional New Orleans setting.
	The New Orleans function—the slow <u>dirge</u> and happy, up-tempo march that are performed as part of a traditional funeral—is a living tradition, born out of the saying “ <u>mourn</u> at birth and celebrate at death.” Here Louis performs the march, “ Didn’t He Ramble. ”
	Cornetist Bunk Johnson often lied about having been in Bolden’s band, but he did hear him often. This medley of tunes associated with the legend gives us a glimpse of jazz’s first cornet king and of Bunk, a legend of sorts himself.
	Armstrong and his mentor, King Oliver, played regularly at Chicago’s Lincoln Gardens, where they became famous for the two-cornet breaks featured in this recording.
	This recording features the Red Hot Peppers interpreting a blues in the traditional New Orleans fashion. Listen for collective improvisation and breaks by the banjo, cornet, clarinet, and piano.
	Armstrong accompanied a number of blues singers during his time with the Fletcher Henderson Orchestra, including this W.C. Handy classic featuring Bessie Smith.

3.6. Explain to your partner your answers

Language frame
 I think clip number 1 is ...
 The reason I have chosen this is because I can listen to Moreover
 As a result, number 1 is the best for....

4. Dixieland jazz

4.1. Listen to the group [Original Dixieland Jazz Band](#), read the text and complete it with the words in the box.

Useful vocabulary

upbeat a weak beat, an unaccented part of a bar (generally an anacrusis), the raising of the hand when beating time

two-beat music in which the first and third beats of each four-beat bar (measure) are accentuated, usually by the rhythm section, for example, in marches

countermelodies a melody designed to fit against a more important line, called the principal melody



King Oliver | drums | brass band | beats
| Louis Armstrong | blues | 1917 |
traditional | vocalist | Sidney Bechet |
Dixieland | New Orleans | clarinet |
chords

_____ and ragtime, along with a rich local _____ tradition and many other influences, came together in the late teens to early 1920s in New Orleans, Louisiana to create a new type of music called _____ jazz. Dixieland is also known as _____ jazz or _____ jazz. As jazz gained in popularity, it spread north from New Orleans to Chicago, New York, Kansas City, and across the Midwest to California.

The name "Dixieland" was most likely derived from the **Original Dixieland Jazz Band**, a New Orleans group who made the first publicly available recording of this style of music in _____. The recording was very popular and the band gained international prominence as a result.

Common instruments in a Dixieland jazz-style group included trumpet-cornet, _____, trombone, and occasionally the saxophone. The rhythm section could include the banjo, piano, _____, string bass, or tuba. Dixieland was usually performed without a _____. The music was characterized by a steady, often **upbeat**, tempo, 4/4 meter, and rhythms performed in an exaggerated triplet swing style. Frequently the tuba or string bass plays on the first and third _____ of each measure, with the banjo or piano playing _____ on beats two and four. This is known as "**two-beat**" style, and gives the music a sound similar to ragtime. The other instruments of the ensemble play melodies and **countermelodies**

CLIL – Students' Worksheet Jazz until the World II War

simultaneously and take turns playing solos. Musicians often play familiar melodies from memory adding their own bluesy inflections throughout the song.

Dixieland jazz greats included trumpeter _____, pianist Jelly Roll Morton, trumpeter Bix Beiderbecke, trombonist Edward "Kid" Ory, clarinetist _____, and bandleader and trumpeter _____.

4.2. True or false

Statements	YES	NO
1. The first recording of Dixieland was in 1920		
2. Jazz first appeared in New York		
3. The style two beats sounds similar to the ragtime		
4. Saxophone is always present in Dixieland style		
5. Jelly Roll Morton was a famous trombonist		

4.3. Circle the instruments of the rhythm section in a Dixieland band

string bass banjo trumpet-cornet drums

trombone piano saxophone tuba clarinet



4.4. Louis Armstrong and King Oliver, what do these musicians have in common? Think of three features. Discuss with your partner

Useful language

I believe that both of them were...

In my opinion, ...

This is because ...

What they have in common is ...

5. Louis Armstrong

5.1. Click for clip in [Louis Armstrong](#) site and watch the video of him singing *Dinah*, then listen to the six audio clips.

The graphic features a blue header with the text 'Louis Armstrong'. Below it is a black and white photograph of Louis Armstrong in a tuxedo. To the right of the photo is a green-bordered box containing a quote: 'Soul is when you want to use what you have to make other people feel good, even if it's just saying "good morning." And Louis's soul was in his sound, whether he was playing his trumpet or singing. It was just round, warm, and good. - Wynton Marsalis, Jazz for Young People Curriculum'. Below the photo is a purple starburst with the word 'Start' in a yellow circle. To the right of the starburst is the text: 'Read, look, and listen, and when you're ready, take the quiz. And don't forget to turn up your volume!'.

5.2 Which statement is most correct?

1. Louis Armstrong made a significant contribution to the development of

- a. the improvised jazz solo and popular singing styles
- b. the popular song
- c. the modern recording industry
- d. big band arrangements

2. Armstrong was a master of scat singing, inventing unpredictable melodies and rhythms, and imitating instrumental sounds with his voice. How did Armstrong supposedly start scat singing?

- a. he dropped his lyrics on the floor during a recording session
- b. he received singing lessons
- c. he grew bored of singing lyrics
- d. he did not know how to sing

5.3. Describe Armstrong's vocal and instrumental styles, his innovations as well as his performance personality.

Search information on the net related to: birthplace, education, personality, beliefs, reason for fame...

Useful vocabulary

break, bugle, cornet lyrics, melody, register, rhythm, scat singing, solo, swing, syncopated interpretation, big band swing, virtuosity, emotional, intensity, soloist's art.

Language frame

Who is he?

Where was he born?

When was he born?

What was his childhood like?

When did he become a professional musician?

When did he form his own band?

What sort of person was he?

What makes this person special or interesting?

What kind of effect did he have on music? other people?

What are the adjectives you would most use to describe the person?

What examples from their life illustrate those qualities?

What events shaped or changed this person's life?

5.4. Listen to the song: [What a wonderful world](#) and draw the vocabulary that you hear in the song

1. What makes a wonderful world?
2. What are people doing?
3. What things do you see?
4. What colours do you see?

5.5. Discuss the drawings with your classmates

6. The Jazz Age Chicago (1920)

6.1. Watch and listen to the [video](#)

In the 1920s, jazz spread rapidly all across America. The rise of jazz was part of a new, post-World War I optimism, a prevailing sense that something new was happening, that America was finally breaking away from European culture and coming into its own. Novelist F. Scott Fitzgerald called the new era the Jazz Age.

6.2. Write the names of the 6 jazz musicians mentioned in the video and the instrument/s they played

1. _____ was _____
2. _____ was _____
3. _____ was _____
4. _____ was _____
5. _____ was _____
6. _____ was _____

6.3. Search of information and prepare a presentation

1. Search for information about one of these musicians and prepare a visual presentation (10 minutes) with key biographical points, pictures and references.
2. Prepare a short gap-fill activity for the other students with the key answer.

7. Big band

7.1. Watch and listen to the sections of the [Big Band Express](#)



7.2. True or false

Statement	TRUE	FALSE
1. The trumpets are bright and higher pitched than trombones		
2. The bassist can play many notes at once		
3. The drummer creates many colours and textures		
4. The brass instruments can produce a range of sounds using mutes and vocal effects		
5. Most red players also play trombones		

7.3. Listen to the instruments of a big band, write the number of the clip order in the box and the name of the instrument/s that you listen to

1	2	3	4	5	6	7	8	9	10	11
---	---	---	---	---	---	---	---	---	----	----











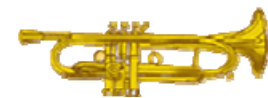












7.4. Complete the gaps

bass | guitar | saxophones | guitarist (2) | rhythm | pianist (2) | trumpets (3) | trombones (2) | brass (3) | bass player (3) | percussion | reed players | clarinet (2) | flute | piano | drums | drummer (4) | ride cymbal | bassist | reed | woodwind (3) | soloist | reeds (2)

The _____ section generally includes the _____ and/or _____, _____, _____ and various _____ instruments. It is the engine that drives the band and provides the rhythmic and harmonic foundation for the music.

The _____ works very closely with the _____ to keep the groove together. They must listen closely to each other at all times, coordinating the rhythm of the _____ with swing pattern played on the _____. The _____ also outlines the harmonies of the music with a walking bass line.

The _____ keeps time for the band, creating and maintaining the groove with the _____. The _____ can also interact with the rest of the band, "talking" to the other musicians by playing accents in response to their music.

The _____ or _____ also supports the harmonies and rhythms of the music. Unlike the _____, who usually plays just one note at a time, _____ and _____ can play many notes at once. They create a rich combination of notes (chords) that lay a foundation for the melody and the _____. Like the drummer, they can also comment on the music with rhythmic accents.

The _____ section is generally made up of 3-5 _____ and 2- 4 _____. Made out of metal, _____ instruments can create many colours and textures and have a very powerful sound. The _____ are lower pitched and can play both accents and sweet melodies. The _____ are bright and higher pitched, and as a result, they often lead the entire band. _____ also play melodies and punctuate the music with sudden, sharp accents. All _____ instruments can produce a range of sounds using mutes and vocal effects. They can shout, squeal, honk, growl, whisper and sing.

The _____ (or _____) section is usually made up of 3-5 _____ (generally a baritone sax, 2 tenors, and 2 altos). Most _____ also play _____ and _____, which are in the _____ family as well. _____ instruments, with the exception of the _____, are also made of metal. Their warm tone (and their name) comes from the wooden _____ responsible for their sound. The _____ are very flexible instruments, capable of producing sweet, well-blended harmonies and strong, biting sounds.

8. The swing: New York (1930)

8.1 What do these words suggest you? Discuss in small group.

swing era | Stock Market Crash | big band | Great Depression | arranger | dancing | Count Basie

8.2. Read the paragraphs and classify them in the table on the following page

Useful vocabulary

at the forefront in or into an important or leading position in a particular group or activity

stock market crash is a sudden dramatic decline of stock prices across a significant cross-section of a stock market.

backdrop the general conditions in which an event takes place, which sometimes help to explain that event

esteem great respect and admiration; a good opinion of somebody

Harlem Renaissance also known as the Black Literary Renaissance and The New Negro Movement) refers to the flowering of African American cultural and intellectual life during the 1920s and 1930s. At the time, it was known as the "New Negro Movement", named after the anthology *The New Negro*, edited by Alain Locke in 1925.

Big band swing was at the forefront of jazz and had its most concentrated growth and development from 1930 – 1945

In an era when racial integration was not accepted by American society in general, jazz's social liberalism was represented by racial integration in several important swing bands. Perhaps for the first time, it did not matter what colour you were, just how well you could play. The first important interracial groups were The Benny Goodman Trio, Quartet, Sextet, and Big Band, all of which were formed in 1935 (prior to this time, jazz groups were either all white or all black).

Jazz was (and remains) a symbol of urban American energy, optimism, and confidence.

The Swing Era is also known as the Big Band Era since the number of instruments in these bands was considerably larger than during the previous Dixieland era.

Swing, and especially Duke Ellington's music of the early 1930s, was the musical backdrop during the later years of the Harlem Renaissance.

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Big band swing music was primarily for dancing, for example, swing bands were dance bands.

While any jazz band with 10 or more instruments is considered a big band, the most common number of instruments in a big band was (and still is) 17: five saxophones (two alto saxes, two tenor saxes, and one baritone sax), four trumpets, four trombones, four "rhythm" (piano, bass, drums, guitar)

"Call and Response" was a common musical device. This is where one section (say, the brass section, i.e., trumpets and trombones) would play a musical phrase and then be "answered" by another section (say, the saxes). The first phrase is the call, the answer is the response (like a musical conversation). This would go back and forth a number of times.

The most important figures in the Swing Era were: pianist Duke Ellington, pianist Count Basie, clarinetist Benny Goodman (known as the "King of Swing")

After the Stock Market Crash of 1929, swing helped the country through the Great Depression, creating escape from economic realities via swing dancing

The majority of the music was written ("arranged") by an arranger. The music was more complex than in the Dixieland era. With so many additional instruments, a lot more organization was required ahead of time. Room was made for improvised solos, which were important, but they were relatively short (usually one chorus or less).

Jazz reached new levels of sophistication in the Swing Era as a result of America's need for self esteem following the Great Depression.






Swing served as a major morale booster during World War II.

Although the Swing Era was dominated by big bands, there were a few important small groups as well, including the Benny Goodman Trio, Quartet, and Sextet (Benny also had a big band).

Music features	Culture implications

9. Who is who

9.1. Listen to the clips and link them with the pictures, the names and the citations of the jazziest

1		<p>"I've always played happy music," William "Count" Basie once said. "Music that people can tap their feet to... That's what I intend to keep on playing."</p>
2		<p>"If jazz means anything," Edward Kennedy Ellington once said, "it is freedom of expression." No one in the history of jazz expressed himself more freely -- or with more variety or swing or sophistication</p>
3		<p>"If the musicians like what I do," Ella Fitzgerald once said, "then I feel I'm really singing." She was really singing all her life...</p>
4		<p>"Nothing less than perfection would do," Benny Goodman once said of his long band-leading career. "I lived that music, and expected everybody else to live it, too."</p>
5		<p>"Me and my old voice," Billie Holiday once told an accompanist. "It just goes up a little and comes down a little. It's not legit..."</p>

9.2. Who is who

1. Who are the singers?
2. Who is/ the pianist?
3. Who is the arranger?
4. Who is the clarinettist?

9.3. Read the texts and decide: Who is Ella Fitzgerald and who is Billie Holiday

<p>Born April 25, 1917, in Newport News, VA Died June 15, 1996, in Beverly Hills, CA</p> <p>"If the musicians like what I do," _____ _____ once said, "then I feel I'm really singing." She was really singing all her life.</p> <p>Discovered at sixteen after winning an amateur night contest at the Apollo Theater in Harlem, she first won fame in the late 1930s, performing ebullient novelty tunes and romantic ballads with the hard-swinging Chick Webb Orchestra. During the 1940s, she recorded with every kind of backup group and established herself as a master of scat singing, incorporating the fresh harmonies and rhythms of bebop into wordless acrobatic performances that astonished audiences and musicians alike. Then, in the 1950s, she recorded definitive versions of standards by America's greatest songwriters, from Cole Porter to Duke Ellington.</p> <p>Through it all, she never lost the girlish joy evident on her earliest records, never seemed to sing out of tune, and never failed to swing. Musicians were awed by her musicianship. For her, "music is everything," her sometime accompanist Jimmy Rowles said. "When she walks down the street, she trails notes."</p>	<p>Born April 7, 1915, in Philadelphia, PA Died July 17, 1959, in New York City</p> <p>"Me and my old voice," _____ _____ once told an accompanist. "It just goes up a little and comes down a little. It's not legit..." It may not have been legit, but it was unforgettable and helped make her the most influential female singer in jazz history. Her friend and frequent collaborator Lester Young gave her the nickname, "Lady Day," and she shared with him – and with her acknowledged model, Louis Armstrong – a great jazz instrumentalist's ability to shift the rhythm, alter the melody, and uncover new meanings in any song she chose to perform.</p> <p>The personal turmoil that shortened her life has sometimes been allowed to obscure the power of her singing. Her greatness lies not in the pain she endured but in her ability to transcend her suffering and transform it into art. "It's not nice to think that each time she goes into the lights she's crying her heart out," the singer Bobby Short said after her death. "It's nice to remember that she had a good time when she was singing."</p>
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9.4 Underline musical vocabulary and discuss the meaning of it in pairs

9.5 Answer these questions

1. Who was known as Lady Day?
2. Who used to scat singing?
3. Who was the most influential female singer?
4. Who died before? Why?
5. Who recorded standards versions of songwriters?

10. The Duke

10.1. Listen to the "Cotton Tail"

How is the tempo?

What instrument plays the solo?

Which is its instrumental section?

What other instrumental sections can you identify?

Do you think it is dance music? Why?

10.2. Order the paragraphs

of jazz expressed himself more freely -- or with more variety or swing or sophistication. He was a masterful pianist but his real instrument was the orchestra he led for half a century. More consistently than anyone else in jazz history, Ellington showed

1 "If jazz means anything," Edward Kennedy Ellington once said, "it is freedom of expression." No one in the history

another of the extraordinary individuals who traveled the road with him. Ellington hated what he called "categories," and refused to conform to anyone else's notion of what he should be doing. As a result he managed to encompass in his music not

how great music could simultaneously be shaped by the composer and created on the spot by the players. Each of his

only what he once called "Negro feeling put to rhythm and tune" but the rhythm and feeling of his whole country and much of the wider world, as well.

almost 2,000 compositions – love songs and dance tunes, ballet and film scores, musical portraits and tone poems, orchestral suites and choral works and more -- was crafted to bring out the best in one or

10.3 Which kind of text is it?

10.4 Research about Duke Ellington

He wrote thousands of pieces, including songs, instrumentals, suites, and movie scores. In addition, he was a brilliant pianist, orchestrator, and bandleader. Learn more about the life and works of Duke Ellington and write report

Glossary

accent: To emphasize a beat or series of beats.

Afro-Cuban jazz: A clave-based, mostly non-vocal music that integrates modern jazz practice and style with the rhythmic elements of Cuban folkloric music.

arrangement: The organization of a musical work for a given ensemble; determines which instruments play when, what harmonies and what rhythmic groove will be used, and where improvisation occurs.

arranger: Someone who creates arrangements for musical ensembles.

bar: A musical unit consisting of a fixed number of beats—also known as a measure.

beat: The basic pulse of a piece of music; the unit by which musical time is measured.

bebop: A style of music developed by Charlie Parker, Dizzy Gillespie, and others in the early 1940s and characterized by challenging harmonies and heavily syncopated rhythms that demanded a new standard for instrumental virtuosity and impacted every subsequent style of jazz.

bent note: A note that is seamlessly raised or lowered generally a half step away from the diatonic note; also known as a blue note.

big band: A style of orchestral jazz that surfaced in the 1920s and blossomed as popular music during the Swing Era (1935–50). Also: any ensemble that played this type music (i.e., a band consisting of a brass, woodwind, and rhythm section that played carefully orchestrated arrangements).

blues: African-American music, developed in the South during the mid-1800s, that became the foundation of most American popular music.

blues form: A harmonic progression that typically consists of 12 measures, divided into three sections of four measures each. Often, the first section is a call or question, the second section repeats the question, and the third section resolves the question. The most basic blues form uses just three chords, though there are numerous variations.

bossa nova: A musical style developed in the 1960s that combines elements of cool jazz with Brazilian music and features complex harmonies, a steady straight-eighth-note groove, and sensual melodies.

brass: A family of musical instruments that includes trumpets, trombones, tubas, and French horns.

break: An established pause in the form of a tune during which an improvised phrase is usually played.

bugle: a bugle is a brass wind instrument with a cup-mouthpiece, made from coiled brass or copper tubing with a wide conical bore and flaring bell.

call and response: A musical conversation in which instrumentalists and/or vocalists answer one another.

chord: Three or more notes played at the same time, creating one sound. The harmonic structure of most songs is composed of a progression of different chords, on which soloists improvise.

chorus: A song form played to completion. When a musician solos, he or she may improvise several choruses in succession.

collective improvisation: Improvisation by two or more musicians at the same time; also known as polyphonic improvisation. See improvisation.

comp, comping: syncopated chording by the keyboardist or guitarist which provides improvised accompaniment for simultaneously performed melodies, ideally in a complimentary fashion that enhances the soloist (comes from the words to compliment and to accompany).

composer: The creator of a musical composition. See composition.

composition: A musical idea, generally including melody, rhythm, and harmonic structure, created by a composer.

cool: A style of playing characterized by spare lyricism and a relaxed feeling. First inspired by saxophonist Frankie Trumbauer in the 1920s, cool jazz became widespread in the early 1950s.

cornet: A brass instrument very similar to the trumpet but possessing a darker sound.

crescendo: A gradual increase in volume.

countermelody: a melody designed to fit against a more important line, called the principal melody

dissonance: A harsh, disagreeable combination of sounds that can suggest unresolved tension.

dynamics: The variation and contrast of loudness and softness in a piece of music.

embouchure: The position of the mouth in the playing of wind instruments.

ending: The optional part of the tune which follows the last chorus, sometimes referred to as a coda; could be a vamp, repetition of the last phrase, a tag, etc.

ensemble: A group of more than two musicians.

form: Refers to a composition's internal structure; the repeated and contrasting sections in the design of a composition; common jazz forms include 32-bar standard forms (such as AABA and ABAC), 16-bar tune, and 12-bar blues.

free jazz: A style of music pioneered by Ornette Coleman in the late 1950s that eschewed Western harmony and rhythm in favor of greater freedom of self-expression.

front line: Collectively, the primary melody instruments in a New Orleans band, namely the trumpet, the trombone, and the clarinet.

groove: A musical pattern derived from the interaction of repeated rhythms.

hard bop: A style of jazz characterized by intense, driving rhythms and blues-based melodies with a bebop sensibility.

harmonic structure: The pattern of chords for a song.

harmony: The chords supporting a melody. Two or more notes played simultaneously and compatibly; the combination of notes into chords and chord progressions.

head: The melody statement of the tune; usually played as the first and last chorus.

horn section: A grouping of musical instruments in a band or orchestra that generally includes saxophones, trumpets, and trombones.

improvisation: The impromptu creation of new melodies to fit the structure of a song.; spontaneous composition.

intro: The introductory section of a tune prior to the theme statement, or head.

jam session: An informal gathering and performance of musicians, stressing improvisation.

key: The central group of notes around which a piece of music revolves.

lyrical: Possessing a poetic and super-melodic quality.

melody: A succession of notes that form the primary musical statement of a song or composition.

minstrel show: A variety act of song, dance, comedy, and theatre popular in the 19th century and performed largely by white actors in blackface.

modal jazz: A style of jazz based on Greek scales known as modes rather than on the chord changes standard to most jazz.

orchestrate: To arrange music in a form that facilitates various instruments playing together.

ostinato: A musical phrase that is repeated over and over, generally by the bass.

out-head: The last chorus of a tune when the music returns to the original theme, or head.

percussion: A family of instruments generally played by striking with hands, sticks, or mallets.

phrasing: The grouping of notes into musical statements.

polyphony: The sound or act of playing two or more melodies at the same time.

polyrhythm: Contrasting rhythms played simultaneously.

ragtime: A musical precursor of jazz, generally played on the piano, that appeared in the first years of the 20th century and that combined European classical technique with syncopated rhythms, which were said to "rag" the time.

register: The range of a voice or musical instrument (generally: high, medium, or low).

rhythm: The pulse or pattern of beats of a given piece of music; the element of music dealing with time. The organized motion of sounds and rests; the patterned repetition of a beat or accent that drives a musical piece forward.

rhythm section: A grouping of instruments that provide the rhythmic and harmonic structure in band or orchestra; usually the drums, bass, and piano.

riff: A short, repeated musical phrase used as a background for a soloist or to add drama to a musical climax.

scale: An ascending or descending progression of related notes.

scat: A vocal technique that uses nonsense syllables to improvise on a melody.

scat singing: use the voice like an instrument creating unpredictable rhythms and imitating instrumental sounds with the voice. Scat singing can be highly artistic, with nonsense words generally used only in the improvised chorus as part of a song that otherwise has ordinary words, which although much in vogue in the 1930s remains popular today as part of the jazz style

score: A written map of a piece of music that is created by the composer and that dictates the notes to be played by each instrument.

section: A subdivision of a musical composition. Also: a group of instruments in the same family (e.g., brass or woodwind) that form a discrete part of a band or orchestra.

shuffle: A rhythmic style that formed the basis of the blues and early jazz and informed the feeling of swing.

solo: The act or result of a single musician improvising, usually within the structure of an existing song.

staccato: A playing or singing style characterized by crisp, short notes.

stride: A style of playing piano in which the left hand covers wide distances, playing the bass line, harmony, and rhythm at the same time, while the right hand plays melodies and intricate improvisations.

swing: The basic rhythmic attitude of jazz; based on the shuffle rhythm. Also: a style of jazz that appeared during the 1930s and featured big bands playing complex arrangements.

1. To swing is when an individual player or ensemble performs in such a rhythmically coordinated way as to command a visceral response from the listener (to cause feet to tap and heads to nod); an irresistible gravitational buoyancy that defies mere verbal definition.
2. A way of performing eighth notes where downbeats and upbeats receive approximately $\frac{2}{3}$ and $\frac{1}{3}$ of the beat, respectively, providing a rhythmic lilt to the music.

syncopation: The act of placing a rhythmic accent on an unexpected beat. The accenting of a normally weak beat or weak part of a beat; the accenting of "upbeats."

tempo: The speed at which a piece of music is played. Refers to the speed of the underlying beat or pulse of a piece of music.

texture: The overall sensory effect created by the combined sounds of musical instruments and harmonies.

theme: The central message or melody of a composition, usually a musical phrase or idea.

timbre: The tonal quality of a voice or instrument (e.g., raspy, rough, smooth, clear, etc.).

time signature: A numeric symbol, expressed as a fraction, at the beginning of a written composition; describes the number of beats per measure and the rhythmic value of each note.

two-beats: music in which the first and third beats of each four-beat bar (measure) are accentuated, usually by the rhythm section, for example, in marches

up-beat: a weak beat, an unaccented part of a bar (generally an anacrusis), the raising of the hand when beating time

vibrato: A slight, often rapid fluctuation of pitch that enriches or dramatizes a note.

woodwind: A family of musical instruments that includes saxophones, clarinets, flutes, oboes, and bassoons.

Expressions for the classroom

1. 1. Asking when you don't understand

I don't understand | I don't know.

Is this right? | Is this OK?

What does _____ mean?

I'm sorry. What are we supposed to do?

Can you say it, again? | Can you play it, again?

How do you say _____ in English?

How do you spell _____?

How do you pronounce _____?

1.2. Expressions for pair work or group work

What did you put/write in number (1)?

How did you answer number (1)?

I agree | I don't agree

What do you think?

I think that's right | I think that's wrong

Let's ask the teacher about this

1.3 Expressions for pair work or group work: sharing information or role-playing activities

Who's going to begin?

You star

Let's start

Which role are you going to take?

I'll be... You be ...

Whose turn is it?

It's my turn.

It's your turn.

I think we're finished. What should we do?

1.4 Expressions for conversations. Responding to someone in a conversation

Yeah, I guess so. | No, I guess not.

Oh, that's great | Oh, that's terrible

Really? That's interesting.

You are kidding!

1.5 Expressions for conversations. Asking for clarification and asking for more details

And what about ...?

What do you think?

What do you mean?

I didn't hear what you said.

Really? Why?

So, then what (happened)?

1.6 Expressions for conversations. Using conversation fillers

Well ...

Do you know what I mean?

You know...

You see...

I mean ...

Actually