

# Teaching notes



# Jazz

CLIL  
Music activities for optional subject  
High School Level

Cristina  
Fuertes  
IES Obert  
de Catalunya

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## Introduction

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This topic and accompanying tasks / activities offer the teacher(s) and students the opportunity to develop both content and language knowledge (to an appropriate depth) over a single lesson or a series of class hours.

### **Aims**

- To increase students' knowledge of subject content.
- To develop students' knowledge of content-related lexis.
- To develop all four language skills within a content-based context.
- To develop academic skills such as note taking.
- To provide material and information for further topic and language based studies.

## Unit 1 What's jazz?

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## 1. Starting Point: What do you know about jazz?

<b>Aim</b>	To activate prior knowledge about jazz To speak about components of jazz. To match the components. To complete the concept map
<b>Preparation</b>	Tell the students that they are going to read a quotation, see a picture and listen to a piece of music jazz. Give the students a list of components of jazz
<b>Procedure</b>	Read, see and listen to. The students brainstorm the topic "Jazz" (in groups). The teacher elicits / teaches basic information (Jazz, elements, roots, cities, styles...). Students predict the content of the concept map related to jazz. The students make a concept map brainstorming all the words they know related to jazz (in pairs /group). The teacher can help students The students speak about which is the best box to put the words into, then organize the list related to the concept map.

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

*Louis Armstrong*



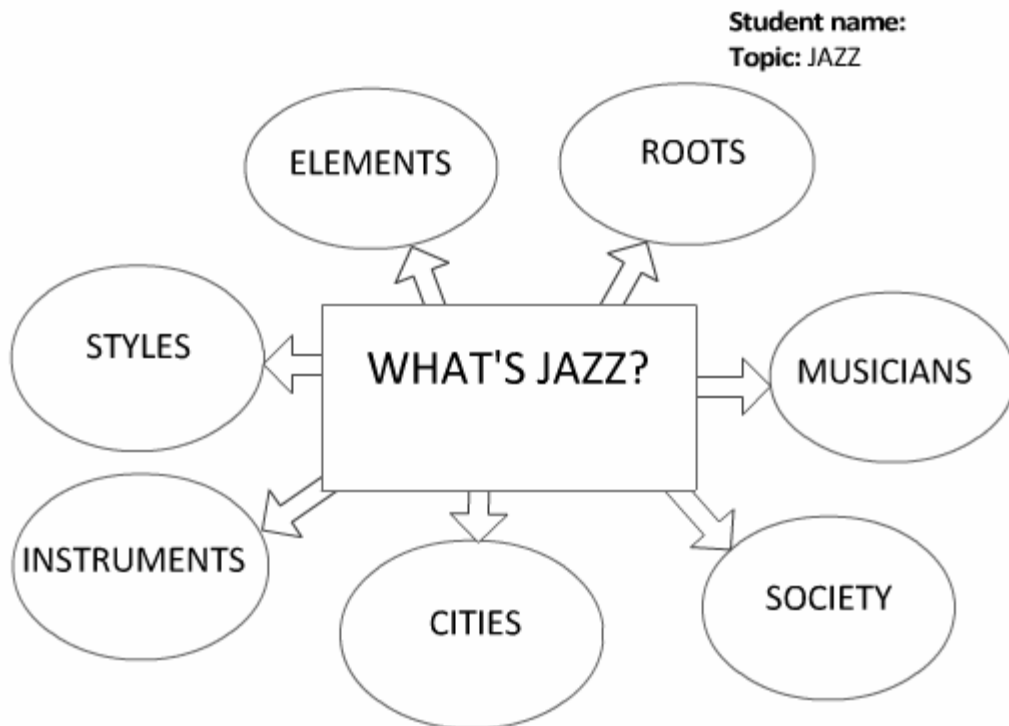
01 image. Louis Armstrong's Hot Five, Chicago, c.late 1920s.  
Courtesy of the Duncan P. Schiedt Collection.

Listen to the song "[West End Blues](#)"<sup>1</sup> Louis Armstrong's Hot Five 1928

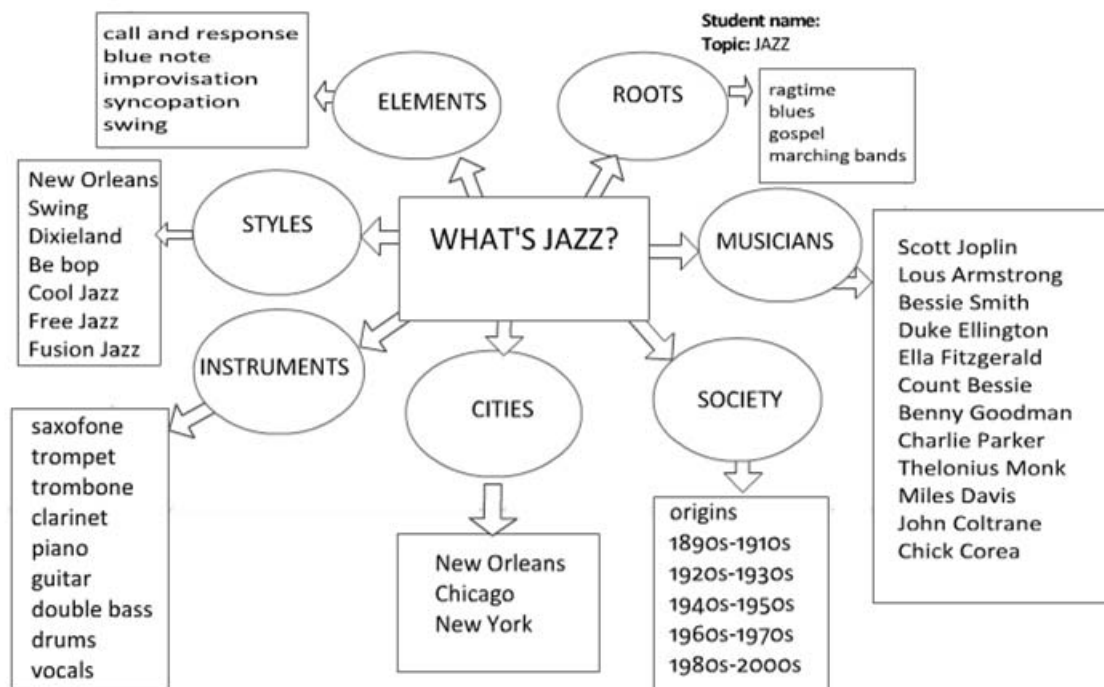
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<sup>1</sup> < [http://www.neajazzintheschools.org/listen/mp3/cd1\\_t25.mp3](http://www.neajazzintheschools.org/listen/mp3/cd1_t25.mp3)> [accessed January 2008]

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The final concept map could be similar to this:



The concept map can be used as a basis for note-taking later.

## 2. Jazz

<b>Aim</b>	To read and use keywords, understand key words. To analyse the text and classify vocabulary
<b>Preparation</b>	Read the text
<b>Procedure</b>	The students complete gap-fill to consolidate new vocabulary items. The gap-fill exercise may be given with or without the items in the box. Finally, the students classify the words in columns

**Jazz** is an original American musical art form which **originated** around the beginning of the **20th century** in African American communities in the Southern United States out of a mixed of African and European music traditions. The use of **blue notes**, **call-and-response**, **improvisation**, **syncopation** and the **swung note of ragtime** are characteristics traceable back to jazz's West African background. During its early development, jazz also incorporated music from New England's religious **hymns** 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 **New Orleans Dixieland** dating from the early 1910s, **big band-style swing** from the 1930s and 1940s, **bebop** from the mid-1940s, a variety of **Latin-jazz** fusions such as Afro-Cuban and Brazilian jazz from the **1950s** and 1960s, **jazz-rock fusion** from the 1970s and later developments such as acid jazz.<sup>2</sup>

Components	Styles	Timetable
swung note of ragtime blue notes call and response improvisation syncopation New Orleans Dixieland hymns	big-band style swing jazz-rock fusion be-bop latin jazz	20th century 1910s 1930s 1940s 1960s 1970s

<sup>2</sup> Jazz, from Wikipedia, the free Enciclopedia < <http://en.wikipedia.org/wiki/Jazz> > [ last view 27-01-08]



### 3. Feelings about jazz

<b>Aim</b>	To listen to and take notes; to complete sentences
<b>Preparation</b>	Computer with speakers
<b>Procedure</b>	The students watch the clip <a href="#">Jazz: America's Music</a> <sup>3</sup> a film by Ken Burns The students take notes about jazz and compare with their partner. They can see the clip twice.

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

#### Some notes from the video clip

Jazz identifies **America**

.....

The real power of jazz and the innovation of jazz is that a **group of people** can come together and **create** art. **Improvise** art and can negotiate their agendas with each other and then **negotiation** is art.

.....

Nobody knows **what we do** That's **our art**, ..... ever dialogue, we can **communicate**, we can **speak each other** in the language of music.....

.....

It is **America's music**

.....

Born out of million **American negotiations**

between having and **not having**

between happy and **sad**

Country and **city**

between black and **white**

And men and **women**

Between all Africa and **all Europe**

that has only happened in the **entire world**.

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<sup>3</sup> Jazz: America's music < [http://media.pbs.org/ramgen/media4/jazz/jazz\\_overture\\_220k.rm?embed](http://media.pbs.org/ramgen/media4/jazz/jazz_overture_220k.rm?embed) > [accessed January 2008]

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#### 4. What do you know now about jazz?

<b>Aim</b>	To read and complete sentences To identify odd one out To recognize music vocabulary
<b>Preparation</b>	Divide the text into sections and add an extra section that is not needed
<b>Procedure</b>	The students complete the following paragraphs; there is one box that is not necessary. The students underline music vocabulary The students write the word that defines each sentence

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

**There is tremendous variety in jazz, but most jazz is very** rhythmic, has a forward momentum called "swing," and uses "bent" 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.

**Jazz can express many different** 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 are treated badly because of the colour of their skin.

#### What word(s) mean?

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

**5. Write: what's jazz for you?**

<b>Aim</b>	Interact in small groups. To share opinions. To write a report What   When   How   Who   Do you   Are there ...?
<b>Preparation</b>	Give the students a question frame
<b>Procedure</b>	In partners /groups ask each other Take notes and answer the questions Write a report. This could be an extension activity

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?	

## 6. Homework: search on the web

<b>Aim</b>	To search definitions
<b>Preparation</b>	Computers / at home
<b>Procedure</b>	The students search on the web and define the meaning of the list of words. They use a music dictionary or a search engine like Google. The query [define] will provide a definition of the words they enter after it. The following lesson will start with an activity related with this vocabulary.

ragtime	a non-improvised, notated late 19th-early 20th century style of piano-based music characterized by its syncopated, distinctive so-called "ragged" right hand movement on the keyboard; an influence on and direct precursor of early jazz; a piano style with stride left hand and highly syncopated right hand; ragtime was composed music.
call and response	the alternation of musical phrases between groups of musicians, whether drummers, singers or instrumentalists. It is like a musical conversation: one musician or section will play a short melodic idea and is answered by another musician or section.
gospel	a style of religious singing developed by African Americans: a gospel choir.
blue note	a note which is slightly lower than the third, fifth or seventh note of the scale, often used in jazz
improvisation	invent music, the words in a play, a statement, etc. while you are playing or speaking, instead of planning it in advance. Spontaneous Composition.
blues	a type of slow sad music with strong rhythms, developed by African American musicians in the southern US
syncopation	in syncopated rhythm the strong beats are made weak and the weak beats are made strong. In jazz, the process of displacing 'expected' beats by anticipation or delay of half a beat. The natural melodic accent which would fall, in 'square' music, on the beat, is thus heard on the off-beat.
marching bands	a group of instrumental musicians who generally perform outdoors, and who incorporate movement - usually some type of marching - with their musical performance
swing	or shuffle rhythm, a rhythmic style, unique to jazz, in which the first of a pair of written quavers (eighth notes) is played longer than the second, even twice as long, while the second tends to receive a slight accent, though the distribution of accents is irregular and syncopated.

## Unit 2 Elements of jazz

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## 1. Loop game: What's jazz and what's not<sup>4</sup>?

<b>Aim</b>	To review of previous lesson: What's jazz? To listen to and respond to key concepts To organize information
<b>Preparation</b>	Prepare a loop game with cards <sup>5</sup> . Choose the card layout. Print 2-12 cards per page. Once you have created as many cards as you want to review...shuffle the content until the game is as challenging and engaging as your students require
<b>Procedure</b>	Ask each other: I have .... Who has the ....? I have ..... Who has ....? At this point the first card answers the last cards question...so the students have "closed the loop". After playing the loop game, students match the letters with the correct numbers

### is musical conversation

Jazz **is musical conversation**: a partly planned and partly spontaneous musical dialogue among the musicians who are performing it.

### is a music of the present moment

While performing (or practicing), 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 **is a music of the present moment**, anchored lovingly and respectfully in the past.

### is a newcomer

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

### was born out of the Black experience in America

Jazz **was born out of the Black experience in America**, 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

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<sup>4</sup> Text taken from Jazz in America.

< <http://www.jazzinamerica.org/lp.asp?LPOrder=1&Grade=11&PageID=129> > [accessed January 2008]

<sup>5</sup> LoopWriter® Software is an easy tool < <http://www.loopwriter.com/> > [accessed January 2008]

piano style), jazz first appeared in the culturally diverse city of New Orleans in the early 1900s.

### **by people all over the world**

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 **by people all over the world** from virtually every ethnicity, religion, and culture.

### **its own unique art form**

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, **its own unique art form**. It is more about the *way* the music is played rather than *what* is played (more on this later).

### **is relatively complex**

As far as music goes, jazz **is relatively complex**; 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.

### **is about feeling**

Although complicated, the core of jazz **is about feeling**, not intellectual definition.

<b>Answer key:</b> 1F, 2B, 3A, 4B, 5E, 6D, 7H, 8G
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1. everything that is around or near: **surroundings**
2. having practical knowledge and understanding of something: **savvy**
3. people (especially a man) in your family who lived a long time ago: **forefathers**
4. to make something or someone stay in one position by fastening them firmly: **anchored**
5. to invent something new or a new way of doing something: **devised**
6. including a large number or range of things: **encompassing**
7. learning to understand what something is like: **gaining insight**

<h2 style="text-align: center;">What is Jazz (and what it is not)</h2> <p style="text-align: center;"><b>Music</b> <b>Grade: High School</b></p> <p style="text-align: center; font-size: small;">Created with LoopWriter Software, <a href="http://www.CurriculumProject.com">www.CurriculumProject.com</a></p>	<p>I have... Although complicated, the core of jazz is about feeling, not intellectual definition.</p>	<p>I have... a partly planned and partly spontaneous musical dialogue among the musicians who are performing it.</p>	<p>I have... While performing (or practicing), jazz musicians utilize the inspiration of the moment, their knowledge of music theory, life experience, ...</p>
	<p>Who has... is musical conversation</p>	<p>Who has... is a music of the present moment</p>	<p>Who has... is a newcomer</p>
<p>I have... unlike symphonic music, folk music, opera, Eastern music, etc., jazz is only a century old.</p>	<p>I have... basically fusing African and European musical traditions. Evolving from slave work songs, spirituals (religious Black American folk songs), ...</p>	<p>I have... African Americans devised the major elements of jazz in its formative years and were the primary pioneers of stylistic changes in later decades. ...</p>	<p>I have... Jazz has influenced and been influenced by other musics: rock, rap, country, funk, Latin, classical, blues, gospel, African, Eastern, pop, folk, ...</p>
<p>Who has... was born out of the Black experience in America</p>	<p>Who has... is embraced worldwide</p>	<p>Who has... is its own unique art form</p>	<p>Who has... is relatively complex</p>



## 2. Who or what am I? Jazz elements

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<b>Aim</b>	<p>To identify vocabulary: Improvisation, rhythms, tempo, syncopation, swing harmony, comping</p> <p>To revise musical concepts with a crossword</p> <p>To match definitions with key words</p> <p>To listen to and classify</p> <p>To give examples</p> <p>To write key words</p>
<b>Material</b>	<p>Piece of paper with pictures</p> <p>Copies of word/ definition sheets for the whole class</p>
<b>Preparation</b>	<p>The students identify the pictures with a list of words you write. Give two definitions (easy and difficult, the difficult could be as an extension activity)</p> <p>Write letters next to the easy definition (and numbers next to the more detailed).</p> <p>Prepare a crossword</p>
<b>Procedure</b>	<p>Write letters next to easy definitions (and numbers next to the more detailed definitions if you decide to use as an extension activity).</p> <p>Write on the board the words you want defined. Rub out the word from the board.</p> <p>Tell the students that you are going to read out the definitions for each word. The first set of definitions you read will be basic (number) and not in any particular order. When they hear the definition they guess which word it defines and write that number next to their chosen word.</p> <p>Read out a definition and write its number on the board. Give the students time to think. Read the definition a second time and ask the students to write the number. Read out all the definitions in the same way.</p> <p>Get students to check their answers with a partner.</p> <p>As an extension activity. Read the second list of definitions, the difficult ones with the letters. The students listen and write the letters next to its word.</p> <p>Get students to check their answers with a partner. Check the students have matched the correct definition.</p> <p>Give a copy of the definitions with blanks words. Finally. the students write the correct words</p> <p>As as review in the following class the students can do the crossword</p>



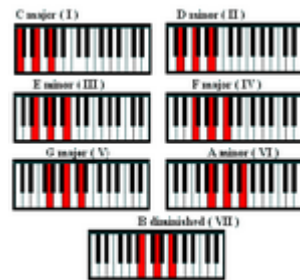
rhythm



Blue notes



swing



chords | harmony



tempo



syncopation



Improvisation| comping

<sup>6</sup> Images taken from : Crazy rhythm < <http://upload.wikimedia.org/wikipedia/en/thumb/3/36/Crazy-Rhythm-sheet-music-cover.jpg/300px-Crazy-Rhythm-sheet-music-cover.jpg> >

Blue notes <<[http://thumbs.dreamstime.com/thumb\\_28/1131145098UK1eLA.jpg](http://thumbs.dreamstime.com/thumb_28/1131145098UK1eLA.jpg) >

swing < [http://www.eastsideswingdance.com/images/swing\\_dance\\_undercon\\_cartoo.jpg](http://www.eastsideswingdance.com/images/swing_dance_undercon_cartoo.jpg) >

Chords | harmony < <http://www.harmonisphere.com/Cchords.gif> >

Tempo < <http://www.uibk.ac.at/exphys/museum/en/details/mech/metronom.html> >

Syncopation < <http://www.libraries.psu.edu/digital/waring/images/SYNCOPATION.jpg> >

Improvisation|comping <<http://www.city-art-gallery.com/Images/Big%20Pics/RGarrison%20improvisation%20four.jpg>>

Words	improvisation 1, A	rhythms 2, B	tempo 3, C	syncopation 4, D
	swing 5, E	harmony 6, F	comping 7, F	

**Improvisation** - perhaps jazz's most essential ingredient

### 1. Basic definition

Jazz **improvisation** is spontaneous composition; that is, each musician determines what he/she is going to play AS he/she is playing it (easier said than done).

Jazz **improvisation** is very similar to regular conversation

### A. Detailed definition

In order to **improvise**, a musician needs to: be able to technically play his/her instrument well, have an understanding of music theory (the way notes and chords go together), have the ability to play by ear (i.e., the ability to play the music one "hears" in his/her head without reading music), have a musical vocabulary covering a wide variety of styles (i.e., be familiar with various styles of jazz, as well as blues, rock, pop, classical, etc.)

## Rhythm

### 2. Basic Definition

**rhythm** 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 **beat** of the music

that part of the music that makes the listener want to tap his/her foot  
the "feel" of a tune (song); a tune's "groove" (i.e., rock, funk, swing, salsa, etc.)

### B. Detailed definition

Jazz **rhythms** can range from simple to extremely complex. However, underlying even the most complex **rhythms** performed by each individual musician in a jazz group is an underlying pulse (**the beat**) - that which makes the listener able to tap his/her foot with the music.

## Tempo

### 3 Basic definition

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

### C. Detailed definition

The speed at which the listener (or the player) taps his/her foot is the **tempo** of that particular version of a tune. **Tempos** in jazz range from very slow (ballads) to extremely fast (tunes that are "burning").

## Syncopation

### 4. Basic definition

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

### D. Detailed definition

stressing the notes that are on the up **beat** (i.e., when one's foot is in the air - or up position - when tapping normally with the beat of the music)

**Swing** difficult-to-define rhythmic concept

### 5. Basic definition

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

### E. Detailed definition

for the listener (as well as the player), **swing** refers to the music's buoyancy, rhythmic lilt, liveliness, and cohesiveness

if a jazz performance has constant tempo (not slowing down or speeding up), rhythmically cohesive group playing, **syncopation**, and an upbeat feeling, it's **swinging**

## Harmony /Chord

### 6 Basic definition

**Chord** Two or more notes played at the same time constitutes **harmony**, also known as a **chord** (also known as a "change" among jazzians).

### F. Detailed definition

Jazz **Chords**. Jazz **chords** are usually four to seven notes played simultaneously.

**Chord** Voicing. Each **chord** and each **chord** voicing (the way the notes are arranged) depict a different emotion, e.g., happy, sad, angry, hopeful, etc. (most can't be labeled as the emotion they convey is beyond wording and different for every listener; "music is in the ears of the beholder").

**Chord** Progression. A series of **chords** (known as a **chord** progression or simply the "changes") accompanies the composed melodies of and improvisation on tunes (songs).

## Comping

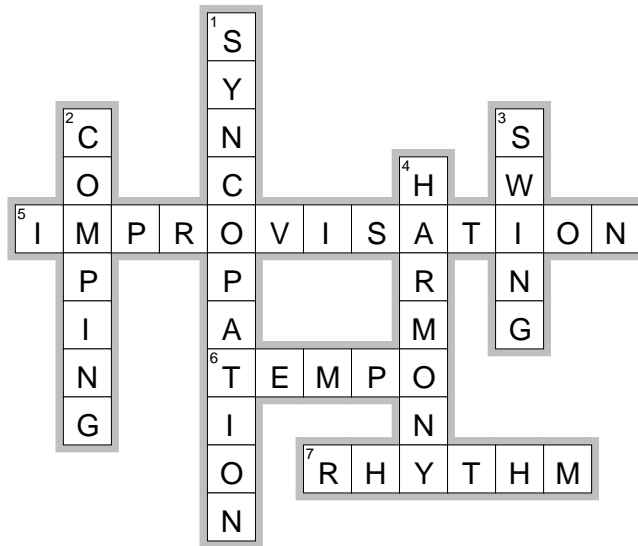
### 7. Basic definition

the rhythmically syncopated playing of chords

### G .Detailed definition

pianists and guitarists **comp** the chords .The term **comping** comes from two words: to accompany and to complement; that is precisely what pianists and guitarists do: they accompany and complement the soloists<sup>7</sup>

**Crossword**



EclipseCrossword.com

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<sup>7</sup> Tex taken from Jazz in America <

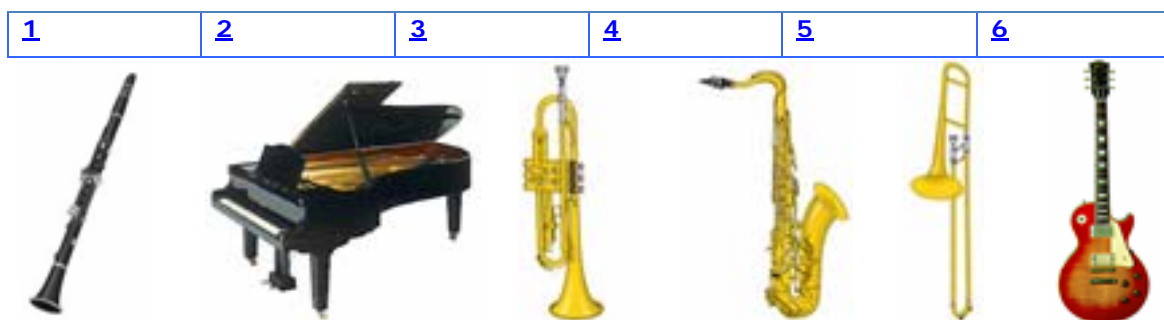
<http://www.jazzinamerica.org/lp.asp?LPOrder=2&Grade=11&PageID=156> > [accessed January 2008]

### 3. What does each instrument sound like?

<b>Aim</b>	To Listen to To identify instruments, To classify instruments and Jazz sections What   Which...? To identify and classify in families To speak about classifications
<b>Preparation</b>	Computer with speakers , Prepare a question frame
<b>Procedure</b>	Take notes Speak in partners /groups Wh questions Fill the gaps with keywords Classify instruments in sections and explain why

### Instruments<sup>8</sup>

The students listen to the following five pieces and then write the number of the audition and the name of the instrument that they hear.



6	1	4	2	3	5
clarinet	piano	trumpet	saxophone	trombone	guitar

#### 3.1 Key

stringed	woodwind	brass
piano	clarinet	Trumpet
guitar	saxophone	trombone

<sup>8</sup> Images taken from:

<<http://www.csupomona.edu/~dmgrasmick/j&b/Jazz%20Inst%20Tutorial/Jazz%20Instruments.html>>

"wind instrument." Online Art. Encyclopædia Britannica Online. 30 Jan. 2008

<<http://www.britannica.com/eb/art-100358> >

## 4. What other instruments you can hear in jazz?

- Aim**
  - To recall names of jazz instruments
  - To classify instruments and Jazz sections
  - What | Which...?
- Preparation** Prepare a question frame
- Procedure**
  - Take notes
  - Speak in partners /groups W questions
  - Brainstorm names of other instruments and classify them in sections



What other instruments you can hear in jazz?

Flute, cornet, horn, tuba, banjo, double bass, vibraphone, congas...

Which are woodwind instrument?

Which are brass instruments?

Which are stringed instruments?

Which are percussion instruments?

Which are the most common?

08

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

Woodwind	Brass	Stringed	Percussion
clarinet	cornet	piano	Drum-set
flute	horn	guitar	vibraphone
	trombone	banjo	congas
	tuba	double bass	
	trumpet		

<sup>9</sup> Poster of Jazz instruments take from  
 < <http://imagecache2.allposters.com/images/pic/EUR/2450-2017~Jazz-Instruments-Posters.jpg> >

## 5. Jazz bands

<b>Aim</b>	To identify different kinds of jazz bands To fill in the blanks with a suitable word To make a dictation group To prepare cross-word with the terms
<b>Preparation</b>	Prepare the text with blanks
<b>Procedure</b>	The students work in group filling the blanks Cut the text in sentences; each student dictates one sentence to the rest of the group/ class. Finally in small groups the students prepare a crossword with the terms of the text



10

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

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

A typical small jazz band is known as a **combo**. 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 **big bands** or **swing bands**.

A large jazz band with a string section is called a **jazz orchestra**.

Jazz bands have a **rhythm section** and a **front line**.

The **rhythm section** is the instruments responsible for keeping the beat and adding the harmony parts. The **rhythm section**'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 **front line**. This is usually clarinets, saxophones and trumpets, but could also be guitar or violin.<sup>11</sup>

<sup>10</sup> Imatge taken from Visual Museum of San Francisco < <http://www.sfmuseum.org/hist4/watters1.html> > [accessed February 2008]

<sup>11</sup> Text taken from GCSE Music Core Content The Revision Guide. p. 54



## Unit 3 The roots of jazz

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## 1. Starting point. Review of the previous lesson

<b>Aim</b>	To review through a multiple choice task To activate prior knowledge
<b>Preparation</b>	Multiple choice test
<b>Procedure</b>	The students answer the multiple choices reviewing and predicting contents Compare with their partner

Multiple choice activity taken from the video **Journeys into Jazz**<sup>12</sup>

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 was 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. 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

---

<sup>12</sup> Text taken from the video Journeys into Jazz < [http://www.jazzinamerica.org/hancock\\_01.htm](http://www.jazzinamerica.org/hancock_01.htm) >  
[accessed January 2008]

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

---

<b>Aim</b>	To watch and listen to To take notes and compare with partner /group
<b>Preparation</b>	Frame with the blocks of content
<b>Procedure</b>	The students watch and listen to the video. In the video are subtitled the main concepts, so the students can see the most important concepts. Give the students a frame and some of the words if it is necessary. The students take notes about two topics and then explain the rest of the groups their notes.



Watch the video **Journeys into Jazz**<sup>13</sup>

[http://www.jazzinamerica.org/hancock\\_01.htm](http://www.jazzinamerica.org/hancock_01.htm)

**Notes taken from the video clip:**

Herbie Hancock

**Jazz**

Listening to recordings

read magazines and books

Go to the concerts... live

**Memorized Logarithmic Deported to Yesteryear**

Time Machine

Melody

just follow the melody

Melody powering up

---

<sup>13</sup> Journeys into Jazz < [http://www.jazzinamerica.org/hancock\\_01.htm](http://www.jazzinamerica.org/hancock_01.htm) > [accessed January 2008]

### **About jazz**

Jazz is America's music

Jazz is America's Gift to the World

Improvisation

doing things extemporaneously

Doing things spontaneously

doing things Non written down or planned ahead for time

Classical and Pop Music are composed before it is played

Jazzians create music as they are playing it

Music conversation

Sweet Georgia Brown

The melody

Travel inconspicuously

adv- without been noticed

### **1900- New Orleans Louisiana**

#### **Plantations in the South**

In the South, slaves were freed after The Emancipation Proclamation in 1863

#### **Worship Service**

African slaves included their native religious traditions into Christian traditions

dance, drum, clap, sing

gospel music

call – response

Jazz is about feeling

Barrel house

### **Scott Joplin**

Rags – for solo piano

Left hand steady, march like beat

Right hand rhythmically challenging – ragged melodies

Published as sheet music

Recorded as sheet piano

Recorder an a piano roll

Player piano

Record piano

Tape record

Compact disc player

Mp3 player

Ragtime

### **Congo Square**

–New Orleans Jazz National Historical Park

## CLIL – Teaching Notes Jazz Unit 3 The roots of jazz

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cake Walk

Trumpeter /cornetist Louis Armstrong

Clarinetist and soprano saxophonist – Sidney Bechet

### **Jazz funeral band**

### **Early Jazz**

Louis Armstrong

Sidney Bechet

Collective improvisation

When two or more players improvise at the same time

Louis Armstrong – First Great Jazzian

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

### 3. A word beginning with...

<b>Aim</b>	To recall jazz vocabulary Describing words Asking and answering questions
<b>Preparation</b>	Give a frame to the students
<b>Procedure</b>	Work in teams. The students write as many words as possible related to the video. They ask each other about the words. They can only use the list of words that they have written.

Key

A word beginning with m **melody**

The name of a **composer** beginning with s **Scott Joplin**

A **city** finishing with s **New Orleans**

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

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

A word for **religious music** beginning with w **worship service**

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

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

#### 4. Describe the dawn of the 20th century

<b>Aim</b>	To describe the pictures
<b>Preparation</b>	Cut up the pictures
<b>Procedure</b>	In small groups the students describe the pictures using a speaking frame. After making the descriptions of the pictures in groups, each group describes one image to the rest of the class.



14

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 \_\_\_\_\_

<sup>14</sup> Images taken from: Work song

< <http://www.history.org/history/teaching/enewsletter/volume2/images/cornshuck.jpg> >

Gospel. The Advent of jazz, the dawn of the 20th century. NEA. Jazz in the schools

< <http://www.neajazzintheschools.org/lesson1/look.php?uv=s&pictureID=5> >

Ragtime. The roots of jazz. < <http://www.personal.psu.edu/staff/c/x/cxl46/jazz/Image/ArtT.GIF> >

Marching bands < <http://www.personal.psu.edu/staff/c/x/cxl46/jazz/Image/MarchBand.gif> >

Blues < <http://www.personal.psu.edu/staff/c/x/cxl46/jazz/Image/J1.gif> >



## 5. Listen to early jazz

---

<b>Aim</b>	To listen to music To identify terms To relate feelings with images To link the definition with a picture or music
<b>Preparation</b>	Computers with speakers Cut up words, text and images
<b>Procedure</b>	The students listen to the pieces of music and have to match each piece of music with a word, and image and a suitable text that describes the word.

<a href="#">1.</a> ragtime	<a href="#">2.</a> blues	<a href="#">3.</a> gospel song	<a href="#">4.</a> marching band	<a href="#">5.</a> work song
----------------------------	--------------------------	--------------------------------	----------------------------------	------------------------------

The students have to put the correct number in each word, image and text

Blues

2



3

work songs

5



1

ragtime

1



2

gospels

3



4

marching bands

4



5

1 was one of the most important antecedents of jazz. Like the blues, ragtime 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. Most 5 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.

3 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 *a capella*. Organ were used when available.

The 2 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.

4 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.

## 6. Work songs, field hollers, spirituals, and gospels

---

<b>Aim</b>	To know the features of work song and gospels To identify true sentences To order paragraphs To listen to a gospel identifying their features
<b>Preparation</b>	Divide the text into sections and cut into slips. Duplicate enough sets of six slips for the class.
<b>Procedure</b>	Write the text title on the board and difficult words or sentences. Work in groups to put the text in order and tell the students that the text starts in slip number 1. Underline true sentences related to the text Understand and order paragraphs Identify gospel songs and explain their features

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

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

Most work song 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. <sup>15</sup>

### True or false

Underline the true sentences

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

---

<sup>15</sup> Text taken from The roots of Jazz < <http://www.personal.psu.edu/staff/c/x/cxl46/jazz/Root.htm> >[accessed January 2008]

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### Put in order the following paragraphs

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.

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 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.

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.

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**.

They later evolved into a more sophisticated form called **gospel**. One of the greatest gospel singers of all time was Mahalia Jackson.<sup>16</sup>

Listen to [Mahalia Jackson singing I'm On My Way To Canan.](#)

The song you are listening is a

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

---

<sup>16</sup> From negro spirituals to gospel <

<http://www.soundjunction.org/fromnegospiritualstogospel.aspx?NodeID=1> > [ accessed February 2008]

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## 7. Work song

<b>Aim</b>	To listen to a work song <a href="#">It's a long John</a> <sup>17</sup>
	To identify call and response, the leader and the chorus
<b>Preparation</b>	Give the students the text of the song while the listening to the music
<b>Procedure</b>	Listen to the work song following the text and answering the questions

*All lines are repeated*

**LEADER: numbers**

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

2. 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!"

**Chorus:**

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.

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

**Chorus:**

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

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

**Chorus:**

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

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

**Chorus:**

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

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

**Chorus:**

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

7. "Gonna call this summer,  
Ain't gon' call no mo',  
If I call next summer,  
Be in Baltimore."

He's long gone

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? **There are 6 leader sections**
4. How many chorus sections are there? **the chorus section appears 5 times**
5. All lines of the song are **repeated**. This kind of alternation of musical phrases between leader and chorus is known as **call and response**

<sup>17</sup> Audio and lyrics taken from "It's a long John": Traditional African-American Work Songs. History matters. < <http://historymatters.gmu.edu/d/5758> >

< [http://historymatters.gmu.edu/audio/1756e\\_MSTR.mov](http://historymatters.gmu.edu/audio/1756e_MSTR.mov) > [ accessed February 2008]

## 8. Ragtime

<b>Aim</b>	To identify the main features of ragtime music To match images and words To define a musical style
<b>Preparation</b>	Cd player or computer with speakers, score
<b>Procedure</b>	The students listen to a ragtime following the score. Then they write inside the boxes the words related to the elements of the score. Finally, they write a description of ragtime using the vocabulary.

Listen to the [Entertainer](#)<sup>18</sup> by Scott Joplin

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

Frame to define ragtime

Ragtime is a \_\_\_\_\_ musical style that was composed in \_\_\_\_\_

It was characterized by its \_\_\_\_\_. The most important \_\_\_\_\_  
was \_\_\_\_\_ who \_\_\_\_\_

Other features of ragtime are \_\_\_\_\_

The Entertainer is an example of \_\_\_\_\_ because \_\_\_\_\_

Model of definition:

Ragtime is a **piano** musical style that was composed in **the beginning of the last century**.  
It was characterized by its **right-hand syncopation = ragged** and **left-hand march beat**.  
**The tempo** was "Not fast" and it was **written musical notation**. The most important  
**composer** was Scott Joplin who **wrote several ragtime songs**.....

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<sup>18</sup> Scott Joplin: The Entertainer Online sheet music < <http://www.mfiles.org.uk/downloads/The-Entertainer.mp3> > [accessed February 2008 ]

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*Dedicated to James Brown and his Mandolin Club*  
**The Entertainer**  
A Ragtime Two-Step

composer  
Scott Joplin  
(1868-1917)

tempo *Not fast*

syncopation

right hand- syncopation

instrument *Piano*

right hand- march beat

written musical notation

19

<sup>19</sup> Scott Joplin: The Entertainer Online sheet music < <http://www.mfiles.co.uk/scores/The-Entertainer.htm> > [ accessed February 2008 ]

## 9. The blues

<b>Aim</b>	To know useful vocabulary To analyse a blues pattern To organize the features of blues
<b>Preparation</b>	Prepare the text of the song with some gaps
<b>Procedure</b>	The students listen to the blues and complete the gaps and compare in group. Then, they underline difficult words and contractions. After that, they label each sentence with a letter and analyse the general pattern of the blues.

**Bessie Smith - Lost your Head Blues**<sup>20</sup>

A	I was with you, baby, when you <u>didn't</u> have a <b>dime</b>
A	I was with you, baby, when you <u>didn't</u> have a <b>dime</b>
B	Now since you got a lot of <b>money</b> , you have thrown a good gal down
A	Once <u>ain't</u> for always and two <u>ain't</u> for <b>twice</b>
A	Once <u>ain't</u> for always and two <i>ain't</i> for <b>twice</b>
B	When you get a good <b>gal</b> , you'd better treat her nice
A	When you were lonesome, I treated you <b>kind</b>
A	When you were lonesome, I treated you <b>kind</b>
B	But since you've got money, it has changed your <b>mind</b>
A	I'm <u>goin'</u> to leave you, baby, and I <u>ain't goin'</u> to say <b>goodbye</b>
A	I'm <u>goin'</u> to leave you, baby, and I <u>ain't goin'</u> to say <b>goodbye</b>
B	But I'll write you a <b>letter</b> and tell you the reason why
A	Days are lonesome, <b>nights</b> are so long
A	Days are lonesome, <b>nights</b> are so long
B	I'm a good gal, but I just been treated <b>wrong</b>

Explain to the students that this format of song is known as the **AAB blues format**, and it is typical of many blues songs. The first line often presents an idea or issue, the second line repeats it (perhaps with a slight variation), and the third line develops or resolves the idea presented in the first and second lines.

<sup>20</sup> Lyrics taken from The Blues. Blues Classroom < <http://www.pbs.org/theblues/classroom/intlyrics.html> > [accessed February 2008] . Audio taken from MP3 stream on IMEEM Music < [http://sahkiryce.imeem.com/music/Dh48F78K/bessie\\_smith\\_lost\\_your\\_head\\_blues/](http://sahkiryce.imeem.com/music/Dh48F78K/bessie_smith_lost_your_head_blues/) >



## 10. Scan the blues

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<b>Aim</b>	To make the texts motivating To report back
<b>Preparation</b>	Identify the key points of a text and write them on a separate slip of paper. Mix the slips.
<b>Procedure</b>	Work in groups. Give a copy of the text to each student. One person of each group has a slip and has to explain to the group the content of the slip. The group then scan read the text until they find the sentences

### 1. The blues is... <sup>21</sup>

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.

### 2. The development of the blues reflects...

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.

### 3. The blues has been performed for...

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

### 4. The blues can be...

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

### 5. The blues functions as...

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

### 6. The blues song form structure...

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<sup>21</sup> Text taken from Jazz in America <

<http://www.jazzinamerica.org/lp.asp?LPOrder=1&Grade=1&PageID=253> > [accessed February 2008]

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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](#) <sup>22</sup>

### Key points list

1. popular style of music					
2. reflects history and society					
3. has been performed for personal or social purpose					
4. can be vocal or instrumental					
5. functions as show of conflictive feelings					
6. song form structure 12 bar					
		Chord of	Chord of	Chord of	Chord of
<b>A</b>	Bars 1 - 4	C	C	C	C
<b>A</b>	Bars 5 - 8	F	F	C	C
<b>B</b>	Bars 9 - 12	G	F	C	G


---

<sup>22</sup> Count Bassy with Joe Williams. Everyday I have the blues. < [http://www.7digital.com/artists/count-basie-\(2\)/every-day-i-have-the-blues](http://www.7digital.com/artists/count-basie-(2)/every-day-i-have-the-blues) >

## 11. Marching bands

<b>Aim</b>	To read and headline a text Re-ordering paragraphs
<b>Preparation</b>	Divide the text into sections and mix them.
<b>Procedure</b>	Work in groups. Each group read a box of text and summaries the general idea to the other groups. After listening to all the summaries the students headline each with the sentences of the key word and re-organize all the text following the headings order.



23

### New Orleans -Why the Birthplace of Jazz<sup>24</sup>

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.

### Other contributing elements:

1. Storyville (1897-1917) provided places to work: houses of prostitution, cabarets, saloons, dance halls, etc.

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<sup>23</sup> Image taken from < <http://www.jerryjazzmusician.com/pics/hno-88.jpg> >

<sup>24</sup> Text taken from Jazz Resource Library < [http://www.jazzinamerica.org/l\\_stylesheets.asp?StyleID=6](http://www.jazzinamerica.org/l_stylesheets.asp?StyleID=6) >  
[ accessed February 2008]

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.

**Prerequisites for Jazz:**

1. a model on which to pattern the music
2. instruments
3. sources of music
4. model: brass bands
  - a. no fixed instrumentation (made do with whatever they had)
  - b. played for all occasions
  - c. were often associated with **burial** societies, benevolent and protective societies, or other community organizations
  - d. usually 12-17 musicians
  - e. 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)
5. instruments: major source was confederate military bands; also used second hand instruments from other sources (**ad hoc** and homemade instruments were used as well)
6. lack of formal training led to different attitudes about how to play these instruments, about what was possible, etc

**Sources of Music:**

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)

**Yes or no**

Tick the correct option	Yes	No
Each instrument of the marching band had a specific role	x	
Stringed section is present in marching bands		x
Creoles descended from Africa		x
New Orleans was the birthplace of Jazz	x	
Marching bands were not associated with burials		x

*12. What would have had happened if there had been\_\_?*

<b>Aim</b>	To predict what would have happened if ... To write a creative description
<b>Preparation</b>	Prepare a frame
<b>Procedure</b>	The students make predictions and finally write a creative report

.....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 **Negro slavery**, there would have been no **work songs**.

If there had been no **work songs**, there would have been no **gospels**

<p>If there had been no _____, there would have been no _____</p> <p>If there had been no _____, there would have been _____</p> <p>If there had been _____, there would have been no _____</p> <p>If there had been _____, there would have been _____</p>
---

## Unit 4 Jazz until the World II War

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## 1. The advent of jazz

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<b>Aim</b>	To watch and listen the clip To discuss in small groups To expose opinions
<b>Preparation</b>	Prepare a frame
<b>Procedure</b>	The students watch the <a href="#">introductory video</a> <sup>25</sup> clip that introduces the topic. The students choose one of the paragraphs below and discuss in small group Each group expose to the rest of the class their ideas

4. Why do you think jazz was born in America? Could it have been invented in a different country? At a different time in history?
5. 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?
6. 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?
7. Do you think you can enjoy jazz music without an appreciation of its history and origins? Why or why not?

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<sup>25</sup> Introductory video. The advent of jazz <  
[http://www.neajazzintheschools.org/video/QT/lesson\\_1\\_320x240.mov](http://www.neajazzintheschools.org/video/QT/lesson_1_320x240.mov) > [accessed in February 2008]

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## 2 Jazz cities

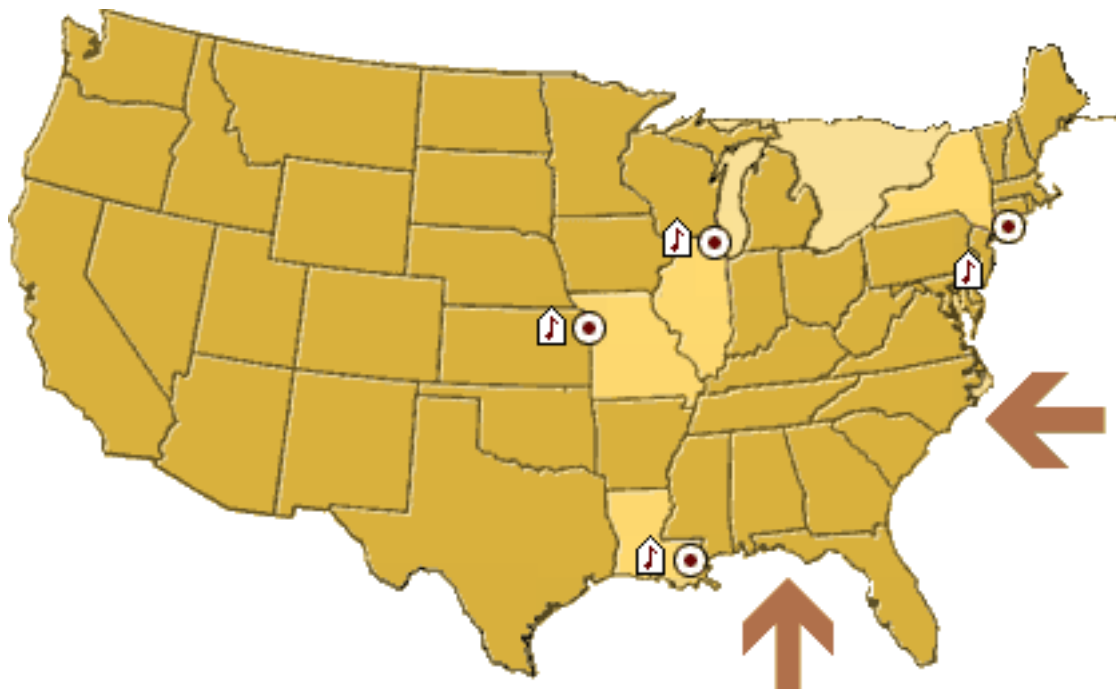
<b>Aim</b>	To link words with sentences To localize music cities in a map To write the journey of jazz
<b>Preparation</b>	Prepare a language frame
<b>Procedure</b>	This activity could be individual or in group. The students link the words with the sentences, write the names of cities and movements in the map, then they compare with their partner. Finally, they write the journey of jazz with the help of the language frame

### Key

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



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<sup>26</sup> Map taken from PBS Jazz A film By Ken Burns: Places, Spaces and Changing faces  
< <http://www.pbs.org/jazz/places/> > [accessed February 2008]

### 3. New Orleans mealting pot

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<b>Aim</b>	To watch and listen the clips To answer questions Who   Which   When ... To complete sentences To analyze music and description music
<b>Preparation</b>	Prepare a frame
<b>Procedure</b>	After watching, listening to and taking some note from the interactive about <a href="#">New Orleans</a> <sup>27</sup> the students answer the questions. They can also do the quiz on-line. The students have to listen to the clips and match them with the best description.

#### Key 3.2

1. Who is called *big four*? **The drums**
2. Which instrument converses with the drums? **The bass**
3. Which instruments are "the backbone" of the New Orleans jazz band? **The drums and the bass**
4. Which instruments play "the rhythm section"? **the piano, banjo, brass and drums**
5. Who plays the melody? **The trumpet**
6. Who accompanies the trumpet for above in a high register? **The clarinet**
7. Who accompanies the trumpet melody from below? **The trombone**
8. Which instruments are "*the front line*"? **The trumpet, clarinet and trombone**
9. When each instrument plays together and makes up their parts at the spurt of the moment they make **collective improvisation**
10. The face of New Orleans jazz ensemble is **the front line**

#### Key 3.3

1. The music who said "My whole life has been happiness" and was the most innovative musician was **Louis Armstrong**
2. The first composer to translate the energy of jazz into written music was **Jelly Roll Morton**
3. 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 **Buddy Bolden**

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<sup>27</sup> New Orleans < [http://www.jalc.org/jazzED/j4yp\\_curr/modules/newOrleans/module.html](http://www.jalc.org/jazzED/j4yp_curr/modules/newOrleans/module.html) > [accessed February 2008]

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4. The clarinetist and soprano saxophone known as the master of sentimental ballade was **Sidney Bechet**
5. The name of the cornetist that was called the *master of mutes* is **King Oliver**

**Key 3.5**

<a href="#"><u>1</u></a>	<a href="#"><u>2</u></a>	<a href="#"><u>3</u></a>	<a href="#"><u>4</u></a>	<a href="#"><u>5</u></a>	<a href="#"><u>6</u></a>
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4	This 1925 recording with Louis Armstrong and <b>vocalist</b> Eva Taylor showcases Bechet’s powerful soprano in a traditional New Orleans setting.
1	The New Orleans function—the slow dirge and happy, up- <b>tempo march</b> that are performed as part of a traditional funeral—is a living tradition, born out of the saying “mourn at birth and celebrate at death.” Here Louis performs the march, “ <b>Didn’t He Ramble.</b> ”
2	Cornetist Bunk Johnson often fibbed about having been in Bolden's band, but he did hear him often. This <b>medley</b> of tunes associated with the legend gives us a <b>glimpse</b> of jazz’s first cornet king and of Bunk, a legend of sorts himself.
5	Armstrong and his mentor, King Oliver, played regularly at Chicago’s Lincoln Gardens, where they became famous for the <b>two-cornet breaks</b> featured in this recording.
3	This recording features the Red Hot Peppers interpreting a blues in the traditional New Orleans fashion. Listen for <b>collective improvisation</b> and breaks by the banjo, cornet, clarinet, and piano.
6	Armstrong <b>accompanied a number of blues singers</b> during his tenure with the Fletcher Henderson Orchestra, including this W.C. Handy classic featuring Bessie Smith. <sup>28</sup>

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<sup>28</sup> Texts of the clips taken from The Jazz Age and the Swing era  
 < <http://www.neajazzintheschools.org/lesson2/index.php?uv=s> > [accessed February 2008]

## 4. Dixieland jazz

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<b>Aim</b>	To listen to the clip and fill the gaps To identify true or false statements To know the instruments of rhythm section in a Dixieland band Two compare two musicians
<b>Preparation</b>	Prepare a text with gaps
<b>Procedure</b>	After listening to the music, in partner or group the students fill in the gaps and answer true or false questions related to the text. Then, they choose the instruments of the rhythm section and finally compare the main features of two jazz musicians helped by a language frame.



<sup>29</sup> **Blues** and ragtime, along with a rich local **brass** band 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 **Dixieland jazz**. Dixieland is also known as **traditional jazz** or **New Orleans 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 **1917**. 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, **clarinet**, trombone, and occasionally the saxophone. The rhythm section could include the banjo, piano, **drums**, string bass, or tuba. Dixieland was usually performed without a **vocalist**. 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 **beats** of each measure, with the banjo or piano playing **chords** 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

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<sup>29</sup> The Original Dixieland Jazz Band, c.1917. Courtesy of the Frank Driggs Collection. < <http://www.neajazzintheschools.org/lesson1/essay3.php?uv=s> > [ accessed February 2008 ]

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## CLIL – Teaching Notes Jazz Unit 3 The roots of jazz

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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 **Louis Armstrong**, pianist Jelly Roll Morton, trumpeter Bix Beiderbecke, trombonist Edward "Kid" Ory, clarinetist **Sidney Bechet**, and bandleader and trumpeter **King Oliver**.<sup>30</sup>

### 4.2. True or false

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

4. 3 The rhythm section includes the banjo, piano, drums, string bass, or tuba



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

Both of them were black musicians, trumpeters, King Oliver was the master of Louis Armstrong.

<sup>31</sup> Louis Armstrong (left) and Joe "King" Oliver, Chicago, c.1923. Courtesy of the Frank Driggs Collection.

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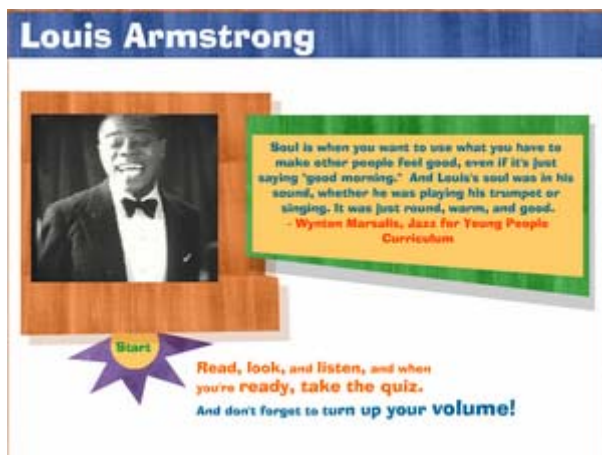
<sup>30</sup> Dixieland, text taken from Hyper Music. History of Jazz:Dixieland. < <http://www.hypermusic.ca/jazz/dixie.html> > [accessed February 2008]

<sup>31</sup> Image take from < <http://www.neajazzintheschools.org/lesson1/essay4.php?uv=s> > [accessed February 2008]

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## 5. Louis Armstrong

<b>Aim</b>	To watch and listen to video clips To answer multiple choice questions To describe music innovations To listen, draw and mingle activity based on lyrics
<b>Preparation</b>	PC with speakers
<b>Procedure</b>	The students watch and listen to video-clips, answer the multiple choice questions. They search on the net information about Louis Armstrong and describe his personal biography The students will draw the vocabulary they hear in the song and discuss drawings with classmates.



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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

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<sup>32</sup>Louis Armstrong < [http://www.jalc.org/jazzED/j4yp\\_curr/modules/louisArmstrong/module.html](http://www.jalc.org/jazzED/j4yp_curr/modules/louisArmstrong/module.html) > [accessed February 2008]

- c. he grew bored of singing lyrics
- d. he did not know to sing

[What a wonderful world](#)<sup>33</sup> ( video)

I see trees of green, red roses too  
I see them bloom for me and you  
And I think to myself, what a wonderful world

I see skies of blue and clouds of white  
The bright blessed day, the dark sacred night  
And I think to myself, what a wonderful world

The colours of the rainbow, so pretty in the sky  
Are also on the faces of people going by  
I see friends shakin' hands, sayin' "How do you do?"  
They're really saying "I love you"

I hear babies cryin', I watch them grow  
They'll learn much more than I'll ever know  
And I think to myself, what a wonderful world  
Yes, I think to myself, what a wonderful world

Oh yeah

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<sup>33</sup> Video < <http://video.google.com/videoplay?docid=-4723033145351775113&q=armstrong&total=21445&start=0&num=10&so=0&type=search&plindex=0>  
>

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## 6. The Jazz Age Chicago (1920)

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<b>Aim</b>	To watch and listen to an introductory video To identify the names of the musicians To search information To prepare a presentation
<b>Preparation</b>	Computer with speakers
<b>Procedure</b>	The students watch and listen to the video in order to identify the names of the musicians mentioned. Every student chooses one musician and search information about him. Then, each student prepares a presentation and a fill-gap exercise with the key for the other students.

### Introductory [video](#)<sup>34</sup>

Louis Armstrong  
King Oliver  
Duke Ellington  
Count Bessie  
Benny Goodman  
Glen Miller

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<sup>34</sup> Introductory video taken from  
< [http://www.neajazzintheschools.org/video/QT/lesson\\_2\\_320x240.mov](http://www.neajazzintheschools.org/video/QT/lesson_2_320x240.mov) > [accessed February 2008]

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## 7. Big band

<b>Aim</b>	To watch and listen to the sections of a big band To identify true or false statements To listen to the instruments and write the names and order of listening To fill the gaps
<b>Preparation</b>	Computers with speakers
<b>Procedure</b>	The students watch and listen to the instruments and sections of a big band. Then they have to identify true or false statements and label the images with the clips and instruments' name and finally to fill the gaps

**Big Band Express**

The big band is a train. The drums, the engine. The bass, the wheels. The piano, the motor frame. It carries a cargo of horns. Big low ones called trombones. Piercing, clarion ones called trumpets. And sweet, swooping, sly ones called saxophones. They swing down the track, listening and talking back and forth.

Wyman Moravia, *Jazz for Young People Curriculum*

Wyman Moravia and the Spanish Central Jazz Orchestra (SCJO), Madrid City, 2004. Photo Frank Stewart Jazz at Lincoln Center

Start

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

<sup>35</sup> Big band Express < [http://www.jalc.org/jazzED/j4yp\\_curr/modules/bigBandExpress/module.html](http://www.jalc.org/jazzED/j4yp_curr/modules/bigBandExpress/module.html)> [accessed February 2008]

<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>
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2 bariton



3. bass



4. bass drums



5 brass section



6. clarinet



1 alto



7 reed section



8 rhythm section



9 tenor



10 trombones



11 trumpets

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The **rhythm** section generally includes the **piano** and/or **guitar, bass, drums** and various **percussion** instruments. It is the engine that drives the band and provides the rhythmic and harmonic foundation for the music.

The **bass player** works very closely with the **drummer** to keep the groove together. They must listen closely to each other all the time, coordinating the rhythm of the **bass** with swing pattern played on the **ride cymbal**. The **bass player** also outlines the harmonies of the music with a walking bass line.

The **drummer** keeps time for the band, creating and maintaining the groove with the **bass player**. The **drummer** can also interact with the rest of the band, “talking” to the other musicians by playing accents in response to their music.

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

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

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

## 8. The swing New York (1930)

<b>Aim</b>	To activate prior knowledge To classify information
<b>Preparation</b>	The teachers write some words in board
<b>Procedure</b>	The students have to predict information with the words related to the text. Then, they read the paragraphs and classify the information in the table

### Words

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

### Music features

1. 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.
2. 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)
3. 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).
4. Big band swing music was primarily for dancing, example, swing bands were dance bands.
5. "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.
6. The most important figures in the Swing Era were: pianist Duke Ellington, pianist Count Basie, clarinetist Benny Goodman (known as the "King of Swing")
7. 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).

### B. Cultural Implications

1. After the **Stock Market Crash** of 1929, swing helped the country through the Great Depression, creating escape from economic realities via swing dancing
2. Jazz reached new levels of sophistication in the Swing Era as an outgrowth of America's need for self esteem following the Great Depression.
3. Swing served as a major morale booster during World War II.
4. Race Relations. 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).
5. Swing, and especially Duke Ellington's music of the early 1930s, was the musical backdrop during the later years of the Harlem Renaissance.
6. Jazz was (and remains) a symbol of urban American energy, optimism, and resilience.






9. Who is who

**Aim** To listen to music clips  
To link music with pictures and citations  
Wh questions  
To read and compare information

**Preparation** Computers with speakers

**Procedure** The students listen to the clips and they have to link them with the pictures of jazziest and with their citations.  
The students read the biographies of two singers and decide who is who. The students underline new music vocabulary. They can do the activity in partners

<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
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<u>1</u>		"I've always played happy music," <b>William "Count" Basie</b> once said. "Music that people can tap their feet to... That's what I intend to keep on playing."
<u>2</u>		"If jazz means anything," <b>Edward Kennedy Ellington</b> 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
<u>3</u>		"If the musicians like what I do," <b>Ella Fitzgerald</b> once said, "then I feel I'm really singing." She was really singing all her life...
<u>4</u>		"Nothing less than perfection would do," <b>Benny Goodman</b> once said of his long band-leading career. "I lived that music, and expected everybody else to live it, too."
<u>5</u>		"Me and my old voice," <b>Billie Holiday</b> once told an accompanist. "It just goes up a little and comes down a little. It's not legit..."

1. Who are singers? **Ella Fitzgerald and Billie Holiday**

2. Who is/ the pianist? **Benny Goodman**

3. Who is the arranger? **Duke Ellington**

4. Who is the clarinettist? **Count Bessie**

Born April 25, 1917, in Newport News, VA  
Died June 15, 1996, in Beverly Hills, CA

"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.

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.

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."<sup>38</sup>

Born April 7, 1915, in Philadelphia, PA  
Died July 17, 1959, in New York City

"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..." 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.

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."<sup>39</sup>

1. Who was known as Lady Day? **Billye Holiday**

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2. Who used to scat singing? **Ella Fitzgerald**
3. Who was the most influential female singer? **Billye Holliday**
4. Who died before? Why? **Billye Holiday. She had a personal turmoil**
5. Who recorded standards versions of songwriters? **Ella Fitzgerald**



## 10. The Duke

<b>Aim</b>	To listen to a clip music To answer questions To order the paragraphs To search for information To write a report Make a presentation
<b>Preparation</b>	To cut the text
<b>Procedure</b>	After listening to music and reading information about Duke Ellington the students identify the kind of text (biography). Then, they have to search for information about his childhood and his musical experiences. Finally the students prepare a presentation and a fill-gap activity to the class

### "Cotton Tail"

How is the tempo? Fast

What instrument plays the solo? saxophone

Which is its instrumental section? woodwind

What other instrumental sections can you identify? Brass section, rhythm section, ...

Do you think it is dance music? Why? Yes, open answer

"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. 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 how great music could simultaneously be shaped by the composer and created on the spot by the players. Each of his 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 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 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.<sup>40</sup>

## Web Reference

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Smithsonian Jazz Class - Educational programs featuring Ella Fitzgerald, Duke Ellington, Louie Armstrong, Benny Carter, Smithsonian Jazz Masterworks Orchestra, SJMO < [http://www.smithsonianjazz.org/class/whatsjazz/wij\\_start.asp](http://www.smithsonianjazz.org/class/whatsjazz/wij_start.asp) > [accessed January 2008]

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