

Study Guide for Teachers

Arti Dixon

All That Jazz: America's Classical Music Then and Now

Grades 4-12



Young
Audiences
Arts for
Learning
Connecticut

ABOUT THE ARTIST



Arti Dixon is a highly accomplished international percussionist who has worked with Ahmad Jamal, Michael Bolton, Harry Connick Jr., The Nelson Riddle Orchestra, Randy Klein and Freddie Ravel.

Arti's education program has been enthusiastically received by all. His programs provide a truly exceptional jazz experience.

OBJECTIVES

- Students will learn about melody
- Students will learn improvisation
- Students will learn the different types of jazz
- Students will learn roles of instruments in a jazz ensemble

ON JAZZ FROM WIKIPEDIA...

The core elements of the rhythm section are the drums and a bass instrument (either double bass for Swing or Bebop jazz or a bass guitar for pop, fusion, R&B and funk). Both instruments lay down the pulse for the music, and the bass lays down the harmonic foundation with a bassline. Most groups also use chordal instruments in their rhythm sections, such as rhythm guitar, piano or other keyboard instruments, such as the electric piano, Hammond organ, or vibraphone.

The **rhythm section** of a jazz band consists of the percussion, bass guitar or double bass, and usually at least one instrument capable of playing chords, such as a piano, guitar, or vibes.

In vocal jazz, **scat singing** is vocal improvisation with nonsense words and syllables or without words at all. Scat singing gives singers the ability to sing improvised melodies and rhythms, to create the equivalent of an instrumental solo using their voice.

PROGRAM DESCRIPTION

Arti Dixon and his band of extraordinary musicians demonstrate bebop, blues, swing, scat singing and contemporary jazz, as well as the rhythmic influences that Latin countries have had on music.

Arti will show how the first step to understanding jazz is to take a song and embellish the melody, improvise on that melody creating a second theme, then return to the melody. Student participation is encouraged throughout this high energy program.

BEFORE THE PERFORMANCE

Learn to listen...

Jazz musicians use the melody line, called the "lead" or "head", as a starting point for improvisation.

Think of a song that includes a lead voice and a choral or background voice.

- Listen and Identify the melody
- Identify the choral or background voice

Rhythm

- Find rhythm in nature
- Listen to Clave rhythm
- Listen to any piece of music and find its rhythms

For the very young – try the exercise at this site:

<http://cnx.org/content/m11833/latest/>

VOCABULARY

1880's Blues: Blues is a genre of music that was developed from spirituals and work songs in the south by African slaves. This music became popular in the early 1900's with instrumental accompaniment and was *allegro* or *andante* and *fortissimo* or *pianissimo*.

1900' Dixieland: The original Dixieland band was formed about 1911 in New Orleans by five musicians playing a coronet, clarinet, trombone, piano, and drums. This music is adescendent of both BLUES and MARCHING band concepts.

1920's Swing: Swing is an era that introduces both big bands as well as the name Duke Ellington. The term "swing" was coined by Ellington and became most popular in the 1930's.

1940's Bebop: Bebop is an innovative style that was developed by Dizzy Gillespie and Charlie Parker.

1950's Cool: The birth of Cool was revolutionized by Miles Davis. The music was based on modes rather than chord progressions.

1960's Free Form: With modal playing being the new torchbearer of modernism Ornette Coleman and others ushered music which emphasized an atonal plyphonic sound.

1970's Fusion: Once again Miles Davis explores the depth of free form when he allows harmonic progression to be completely overwhelmed by layered sound.

1980's Contemporary: With the onset of Fusion, styles of music began to overlap in every genre. Here we find a fusion of Blues and Bebop and Cool as well as Free Form. Herbie Hancock and Chick Corea, two pianists who had worked with Miles were at the front of this music which is still influencing music today in the 1990's.

RESOURCES

BOOKS/INTERNET:

Hoden, Andre, Jazz: It's Evolution and Essence, Grove Press
Gillespie, Dizzy, To Be or Not To Bop, Doubleday
Jones and Chilton, Louis Armstrong, Little and Brown
Berendt, Joachim, The Jazz Book, Lawrence Hill and Co.

CURRICULAR LINKS

United States History (Grades 9-12) - *Historical Thinking*

Students should be able to:

- Draw upon visual, literary, and musical sources (Historical Comprehension Standard 2g)
- Compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions (Historical Analysis and Interpretation Standard 3b)
- Consider multiple perspectives (Historical Research Capabilities Standard 3d)
- Hypothesize the influence of the past (Historical Analysis and Interpretation Standard 3j)
- Obtain historical data (Historical Research Capabilities Standard 4b)

United States History *Historical Content*

Students should be able to:

- Demonstrate understanding of how diverse peoples and their cultures have shaped American life (Major Social and Economic Development in Contemporary America Standard 2a)
- Demonstrate understanding of contemporary American culture (Major Social and Economic Development in Contemporary America Standard 2e)

Arts Education (Music Grades 9-12)²

Content Standard #9 - Understanding Music in Relation to History and Culture

Students should be able to:

- Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
- Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them
- Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements
- Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
- Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

YOUNG AUDIENCE ARTS FOR LEARNING CONNECTICUT
3074 WHITNEY AVENUE
BUILDING 2, 2ND FLOOR
HAMDEN, CT 06518
203-230-8101 telephone 203-230-8131 fax
info@vaconn.org