



## ***Jazz In America: The National Jazz Curriculum***

www.jazzinamerica.org

### **Lesson Plan #8 – Jazz Today, Jazz Tomorrow**

- TOPIC:
1. Jazz Today (1990-2000)<sup>1</sup>
  2. Jazz Tomorrow (2000+)
  3. Important New Performers
  4. Cultural Implications

STANDARDS:

#### **National Standards for United States History (Grades 9-12)<sup>2</sup>**

##### Historical Thinking

Students should be able to:

1. draw upon visual, literary, and musical sources. (Historical Comprehension Standard 2g)
2. compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions (Historical Analysis and Interpretation Standard 3b)
3. consider multiple perspectives (Historical Research Capabilities Standard 3d)
4. hypothesize the influence of the past (Historical Analysis and Interpretation Standard 3j)
5. obtain historical data (Historical Research Capabilities Standard 4b)

##### Historical Content (Contemporary United States)

Students should be able to:

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

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<sup>1</sup> All styles of jazz from Dixieland to contemporary are still being performed and recorded today; all style dates given are the approximations of when each respective style came to the forefront of jazz and experienced its most concentrated development; of course, styles and dates overlap.

<sup>2</sup> National Center for History in the Schools, UCLA

**National Standards for Arts Education (Music Grades 9-12)<sup>3</sup>**

Content Standard #6 - Listening to, Analyzing, and Describing Music

Students:

- a. analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
- b. demonstrate extensive knowledge of the technical vocabulary of music
- c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques
- d. demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
- e. compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
- f. analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

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

Students:

- a. 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
- b. identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them
- c. identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements
- d. identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
- e. 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

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<sup>3</sup> MENC: The National Association for Music Education

**SESSION OBJECTIVES:**

The student will:

1. gain a fundamental understanding of what is happening in jazz today
2. explore possibilities where jazz is heading in the future
3. learn the basic definition of several terms associated with jazz
  - a. looping
  - b. mainstream
  - c. sampling
  - d. straight ahead
4. listen to contemporary jazz recordings
5. become acquainted with Wynton Marsalis and other prominent contemporary jazz artists
6. participate in a class discussion regarding jazz's contribution to and reflection of American culture in the 1990s and 2000s

**EQUIPMENT:**

1. CD player
2. chalkboard (with chalk and eraser)
3. overhead projector (optional)
4. computer logged onto [www.jazzinamerica.org](http://www.jazzinamerica.org) (optional)

**MATERIALS:**

1. *The Instrumental History of Jazz*
  - a. two CDs
  - b. accompanying booklet
2. Student handouts (one per student)<sup>4</sup>
  - a. chapter glossary
  - b. one American History (AH) handout: The American Century
  - c. Today's Jazz Characteristics
  - d. Tomorrow's Jazz Possible Characteristics
  - e. time line (1990s-2000s)
  - f. Jazz Biographies (JB) handout (Wynton Marsalis and other prominent musicians on today's jazz scene)
  - g. a selected list of essential recordings (CDs) for any personal jazz library
  - h. a selected bibliography/videography for further reading/viewing
3. Overhead projector transparencies<sup>5</sup>

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<sup>4</sup> Student handouts may be down loaded from the Jazz in America website ([www.jazzinamerica.org](http://www.jazzinamerica.org)), printed, and photocopied.

<sup>5</sup> Any material from the Jazz in America website ([www.jazzinamerica.org](http://www.jazzinamerica.org)) may be down loaded, printed, and made into a transparency as the instructor sees fit.

INSTRUCTIONAL ACTIVITIES:

The instructor will:

1. distribute student handouts
2. have students read and discuss the student handout, *The American Century*
3. discuss today's jazz
4. discuss tomorrow's jazz
5. examine the biographical sketches of Wynton Marsalis and other prominent musicians on today's jazz scene
6. play significant contemporary jazz recordings: *Dolphy's Dance*, Geri Allen (IHJ), and/or *Something's Coming*, DIVA (Web), and/or *PanaMonk*, Danilo Perez (Web)<sup>6</sup>
7. play any CDs brought in by students of their favorite jazz recordings
8. lead a class discussion regarding jazz's contribution to and reflection of American culture today

ASSESSMENT: Test Bank

1. Multiple Choice
2. Fill in the Blank
3. True-False
4. Matching
5. Essay

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<sup>6</sup> "IHJ" = selection is found on Willie Hill's *The Instrumental History of Jazz*; "Web" = selection is found on the Jazz in America website ([www.jazzinamerica.org](http://www.jazzinamerica.org))

## OUTLINE

### I. Jazz Today (1990-2000)<sup>7</sup>

#### A. Basically Two Camps

1. no labels, no particular preconceived style, just music containing improvisation that could not have manifested without the jazz tradition; anything goes
  - a. elements of Swing, Hard Bop, Cool, Avant Garde, and Fusion
  - b. elements of classical music, especially 20th century techniques
  - c. elements of world music (all ethnicities, especially Latin, Eastern, and African)
2. mainstream jazz (AKA straight-ahead jazz)
  - a. jazz manifesting directly from the "jazz" tradition (i.e., a more narrowly defined version of *jazz tradition*, one that excludes avant garde, fusion, and any jazz pioneered after 1963), most resembling the Hard Bop sensibility
  - b. seeks to identify the jazz masters of the past and explore their genius, focusing on blues, swing, and bebop
  - c. the retro movement has been under the tutelage of trumpet player Wynton Marsalis

#### B. New Offshoots

##### 1. M-Base

- a. macro-based jazz, i.e., broad based
- b. harmonic and structural elements of the late 1960s avant garde combined with rhythms and grooves of funk and hip hop; "free funk"

##### 2. Acid Jazz

- a. based on jazz-funk recordings of the 1960s and early '70s, classic R&B, and hip hop
- b. much of acid jazz depends upon electronically excerpting portions of old records using sampling<sup>8</sup> and looping<sup>9</sup> techniques
- c. often performed and recorded with Rap vocals
- d. often features long improvisations over sampled vamps
- e. live performances often feature musicians (usually horn players) along with DJs

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<sup>8</sup> *sampling* consists of digitally recording acoustic, synthesized, or previously recorded sounds for the purpose of electronically manipulating them (e.g., changing pitch, changing timbre, looping them, etc.); in acid jazz, entire musical phrases from old albums are often sampled then resynthesized as the basis for new recordings

<sup>9</sup> *looping* is the continuous repetition of a musical phrase manipulated by electronic means; in acid jazz, the accompaniment portion of old records are often sampled then looped, providing the background for new recordings (over which are placed other synthesized sounds, raps, and jazz improvisations)

C. Women in Jazz

1. in the past, women in jazz have made their greatest impact in the vocal jazz arena (e.g., Betty Carter, Ella Fitzgerald, Billie Holiday, Carmen McRae, Sarah Vaughan)
2. instrumental jazz, from its earliest roots, has been primarily male dominated
3. past female contributors to the instrumental jazz tradition include such pioneers as Lillian Hardin Armstrong (piano), Dorothy Donegan, (piano), Marian McPartland (piano), Shirley Scott (organ), and Mary Lou Williams (piano)
4. Marian McPartland currently hosts a national radio show on NPR entitled Piano Jazz
5. today, more and more women are becoming involved in jazz, both as instrumental performers and composer/arrangers

D. Play *Dolphy's Dance*, Geri Allen (IHJ), and/or *Something's Coming*, DIVA<sup>10</sup> (Web), and/or *PanaMonk*, Danilo Perez (Web)<sup>11</sup>

E. Play selected favorite jazz recordings brought in by students

II. Important Figures in Today's Jazz Scene

A. No Labels

1. Michael Brecker, tenor saxophone
2. Don Byron, clarinet
3. James Carter, saxophone
4. Jack DeJohnette, drums
5. Dave Douglas, trumpet
6. Kenny Garrett, alto saxophone
7. Dave Holland, bass
8. Keith Jarrett, piano
9. Branford Marsalis, tenor saxophone
10. Pat Metheny, guitar
11. David Murray, saxophone
12. Danilo Perez, piano
13. John Scofield, guitar
14. Jeff Tain Watts, drums

B. Straight Ahead

1. Terence Blanchard, trumpet
2. Cyrus Chestnut, piano
3. Roy Hargrove, trumpet
4. Wynton Marsalis, trumpet
5. Christian McBride, bass
6. Joshua Redman, tenor saxophone
7. Nicholas Payton, trumpet
8. Marcus Roberts, piano
9. Wallace Roney, trumpet
10. Jacky Terrasson, piano
11. Bobby Watson, alto saxophone

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<sup>10</sup> DIVA is an all-female big band

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C. M-Base

1. Steve Coleman, alto saxophone
2. Greg Osby, alto saxophone
3. Gary Thomas, tenor saxophone and flute

D. Acid Jazz

1. Digable Planets
2. Groove Collective
3. US3

E. Women in Jazz (instrumental)

1. Toshiko Akiohi, composer/arranger
2. Geri Allen, piano
3. Lynn Arriale, piano
4. Cindy Blackman, drums
5. Carla Bley, piano
6. Jane Ira Bloom, soprano saxophone
7. Joanne Brackeen, piano
8. Terri Lyne Carrington, drums
9. Regina Carter, violin
10. Joyce DiCamillo, piano
11. DIVA (all-female big band)
12. Elaine Elias, piano
13. Bobbi Humphrey, flute
14. Ingrid Jensen, trumpet
15. Shannon LeClaire
16. Myra Melford, piano
17. Renee Rosnes, piano
18. Patrice Rushen, piano
19. Maria Schneider, composer/arranger
20. Rachel Z, piano

F. Women in Jazz (vocal)

1. Patricia Barber
2. Carmen Bradford
3. Dee Dee Bridgewater
4. Rosemary Clooney
5. Meridith D' Ambrosio
6. Ann Dyer
7. Dominique Eade
8. Nnenna Freelon
9. Lisa Henry
10. Shirley Horn
11. Sheila Jordan
12. Nancy King
13. Diana Krall
14. Abbey Lincoln

15. Claire Martin
16. Diane Reeves
17. Carol Sloane
18. Teri Thornton
19. Roseanna Vitro
20. Cassandra Wilson

### III. Jazz Tomorrow

#### A. World Music

1. where jazz is headed is anybody's guess; however, it seems likely that jazz (as it continues to become more universal) will increasingly witness the inclusion of more World Music, i.e., Eastern, African, Latin, and 20th and 21st Century Classical musics
2. where jazz ends and improvised World Music begins (and vice versa) will blur to the point of indistinguishability

#### B. Straight Ahead

1. mainstream jazz will most likely continue and grow as young players study the genius of past masters, emulating their style(s) as a point of departure for their own creative contributions within the boundaries of the straight ahead jazz sensibility
2. technical mastery of acoustic instruments will continue to increase

#### C. Technology

1. as computers and recording studios continue to become more technologically advanced, jazz will most likely witness increasing growth in this arena, including more synthesized sounds, sampling, looping, and yet-to-be-discovered (invented) electronic techniques
2. jazz will be created by computer technicians as well as musicians

#### D. Jazz Education

1. never before in American history has jazz been more honored and respected than it is now; this sentiment will continue to increase
2. jazz will become a mainstay of American public education, not only taught in music classrooms but in Social Studies and American History classes as well
3. jazz education in post secondary academia will continue to increase
  - a. more and more college and university music departments will add bona fide jazz programs (jazz majors) to their curricula; more institutions will add a Doctorate in Jazz Studies to their degree offerings
  - b. music conservatories (even the most heretoforemost staunch anti-jazz classical music institutions) will begin to include jazz in their course offerings

#### IV. Cultural Implications

- A. Jazz has reflected the profound and rapid changes in American lifestyle in the 20th century
  - 1. like no other music in history, the styles of jazz have changed profoundly and rapidly
  - 2. like no other time in history, lifestyles in 20th century America have changed profoundly and rapidly (e.g., family life, gender roles, leisure habits, living arrangements, work, politics, sexuality, spirituality)
- B. As throughout the 20th century, jazz will continue to give the American people a collective picture of cultural conditions and changes in America
- C. Jazz has and will continue to remain a symbol of modernization, city life, and interracial activity; for this reason, cultural conservatives and racists will continue to denounce it
- D. Jazz will continue to epitomize the American ideal of individual expression
- E. Perhaps there is no better example of democracy than a jazz ensemble: individual freedom but with responsibility to the group
- F. The study of jazz provides insight into such intangibles as responsibility, unity with ethnic diversity, teamwork, and goal accomplishment
- G. The study of jazz provides better understanding of and respect for this country's diverse cultural heritage
- H. Jazz will continue to reflect young people's desire to express their differences from and pay homage to earlier generations; jazz will continue to reflect both the modernizing and nostalgic spirit of Americans
- I. Jazz reflects how American young people have, at least in part, led the way for their elders, using music to explore their emotions and desires as they direct social innovation; from its beginning, jazz has been an art for energetic people brave (or reckless) enough to express their emotions with impervious honesty