

When viewing *Jazz: Terell Stafford Quintet* and participating in this guide's suggested activities, the following National Standards for Music will be addressed: 3, 6, 7, 9.



NOAH GREENBERG

Jazz: Terell Stafford Quintet

Wednesday, March 5, 2008

11 .am. – 12 p.m. ET

Grades 7-12

Background Information

The African American Spiritual

The origins of the music we now know as the *blues* can be traced back to the African American spiritual. A spiritual is a religious song that is sung without instrumental accompaniment or a cappella. The importance of this type of vocal music was the meaning behind the lyrics of the song. The lyrics expressed spiritual devotion and conveyed to listeners the human condition of African American slaves.

African American Work Songs

The blues is derived from African American work songs and is an important precursor to the modern

day blues. The blues developed its style and repertory from African musical concepts and materials like those characteristics of work songs. African American work songs were sung by black laborers working in the fields and were sung in groups or solo. These secular songs were spontaneous verbal and non-verbal interactions between the speaker and the listeners. For example, a speaker sings a verse or phrase (call) that is punctuated by an expression (response) from the listeners. Eventually the work songs of the 19th century expanded into the blues. However, the blues of today continue to share many common elements with spirituals and work songs both lyrically and technically and is considered the parent of jazz music.

Louis Armstrong

Jazz has changed over the past 100 years and includes a diversity of styles, such as ragtime, blues, swing, bebop, and cool jazz. An innovator of jazz, Louis Armstrong, is responsible for the evolution of jazz. Nicknamed Satchmo, Armstrong was the most gifted and influential trumpet soloist in the history of the instrument and was responsible for changing the fundamentals of jazz. His innovations included: playing clear tones on the high notes, inventing shaking sounds, creating vibrato or trembling sounds, holding high notes for long periods of time, and experimenting with rhythm to make music move or "swing." Armstrong's ability to play the trumpet in creative, original ways forged a new style of jazz performance, the jazz solo as well as improvisation. Jazz musicians make up music as they go along or improvise instead of playing arranged music. Musicians improvise a solo by listening to the other members of the group and then respond to them by using musical phrases. Armstrong is also considered by some to be the inventor of jazz singing. Armstrong is one of several jazz musicians to introduce scat, which uses the voice as an instrument, into his music. Scat allows singers to improvise using imaginative words and syllables. In the classic "West End Blues," Armstrong plays the trumpet and sings scat. The recording of this song by Louis Armstrong and his Hot Five in 1928 is regarded as one of the finest recordings in jazz history.

About the Program

Terell Stafford, a skillful and versatile trumpet player, is joined by his band in this interactive concert that explores the origin of the blues and the art of improvisation. Students will examine the blues and its not-too-distant relative, jazz, as well as the language of improvisation through performance and demonstration.

What to Listen For in "West End Blues"

1. Trumpet introduction
2. Ensemble plays with trumpeter heard above all
3. Trombone solo
4. Call and response: clarinet solo alternates with scat singing
5. Piano solo, playing with a trumpet-like attack
6. Trumpet solos: holds a high B-flat for almost four measures
7. Piano enters to join trumpet for ending.

Instructional Activities

Scat! Using Your Voice as an Instrument

Louis Armstrong invented a style of singing, called "scat," where words are replaced with imaginative vocal sounds. Ella Fitzgerald adopted his style to become the greatest female scat singer in jazz history!

Start with a familiar nursery rhyme such as "Hickory, Dickory, Dock" or "Row, Row, Row Your Boat." Replace some of the words with nonsense syllables. For example:

Hickory, dickory, dock
The mouse ran up the clock
The clock struck one
The mouse ran down
Hickory, dickory, dock

Can be changed to:

Hickory, dickory, dock
Do-be-do, bi-bi-ty wock
Do-be-do wah
Be-do-be wah
Hickity, bi-gi-ty, sock

Resources

Internet

For more information, connect to:
pbs.org/jazz/
artsedge.kennedy-center.org
smithsonianjazz.org/class/armstrong/la_class_1.asp
jazz.net/pub/index.jsp
terellstafford.com
kennedy-center.org/pwvtv

Recordings

Stafford, Terell
Time to Let Go. Candid, 1995.
Centripetal Force. Candid, 1997.
Fields of Gold. Nagel-Heyer
Germany, 2000.
New Beginnings. MaxJazz, 2003

