The Children’s Education Program Of Performing Arts Fort Worth At Bass Performance Hall

-presents-

The University of North Texas One O’Clock Lab Band “Jazz!”

For Middle & High School Students

February 15, 2016
Dear Teachers,

The great art form of jazz was recognized in the U.S. House of Representatives in 1987 via a resolution known as “H. Con. Res. 57” which said, in part:

“Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic… Now, therefore be it resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support, and resources to make certain it is preserved, understood, and promulgated.”

(to read the entire resolution, Google this term: “H. Con. Res. 57”)

The six time Grammy-nominated One O’Clock Lab Band from The University of North Texas would like to celebrate this art form for your students at Bass Hall in the form of a narrative concert. Specifically, we will showcase works that explore the idea of “Jazz!” As this concert is held during Black History Month, we will also be featuring works by important African-American artists.

A Study Guide

Jazz!

Let’s start with the term “Jazz” itself. While some in today’s world feel that the many different styles of music associated with the term jazz makes it an ineffective way to describe America’s great art form, it is still the term that we use for the grand tradition of the art. So, what is jazz? The definition is as follows:

“Jazz is the term used for the great American art form that uses a pre-practiced and very specific vocabulary to improvise within a composed musical vehicle associated specifically with the tradition and history of the music.”

Well, what does that mean? First of all, jazz originated in the Americas, specifically in the southern U.S. with an early center being New Orleans, Louisiana. It was a musical “gumbo” that was created by African-Americans that made use of many types of music that were popular at the turn of the 19th and Twentieth Centuries, all wrapped up into the sensibilities of African music via the slaves on U.S. plantations as well as free peoples in New Orleans. With marches, spirituals, light
opera, the classical repertoire, early blues, and ragtime all coming together at once and then being improvised on top of that, this new music took off like a rocket.

And what about the main thing that defines this music: **improvisation**? To improvise in music is to speak extemporaneously (*impromptu*, carried out and/or created “in the moment”). Very much like a comedian who can riff off of what someone says in the audience, or a great speaker who can say the same thing in a different way each time, jazz uses a language. This language is made up of a musical vocabulary that has been developed and refined over the span of one hundred years or so. When you speak extemporaneously, you are creating or composing as you go. You are not creating the language that you are using. In the same way, a jazz artist composes on the spot, but uses a musical language rich with nuance and texture. An interesting aspect of all of this is that while jazz artists share the same language, the biggest compliment that an **improviser** can receive is that they have developed their own “voice”.

*Top Row, L-R: Louis Armstrong, Charlie Parker, Dizzy Gillespie, Miles Davis. Bottom Row, L-R: John Coltrane-Cannonball Adderley-Miles Davis and Bill Evans, Charlie Parker and Dizzy Gillespie, John Coltrane (Miles Davis in the background)*
How do modern jazz musicians learn this language? Whether they are performers, composers, or both—the great trumpet virtuoso Clark Terry describes this process best when he says: “Emulate, Assimilate, Innovate”. This means that you copy the language of great artists, study it completely until it is internalized, and then synthesize it into your own voice. Jazz has done just that by developing many different styles over its relatively short lifespan of approximately 100+ years. Whenever possible, the young aspiring artists learn from the older established masters. This mentoring system has been in place since the beginnings of this music and is still the first and best method. However, with the advancement of technology, it is now possible for “remote” research and mentoring to take place, be it on the Internet, or a video platform such as Google+ or Skype.

The Jazz Tradition

By studying the history of our music we jazz musicians gain a better understanding of all the subtleties of the language itself. And one of the coolest things about jazz is that most of its history is recorded! With the exception of the very early days of the late 19th Century, much of our music can be heard, as performed by the innovators themselves! And with Internet sites such as Youtube, an exciting study of these styles and artists is as accessible as a search word and cursor click!

So, here is your homework assignment:

Google:
Early Jazz, New Orleans Style Jazz, Dixieland, Collective Improvisation, Swing Era, Dance Bands, Bebop, Bop, Cool Jazz, West Coast Jazz, Hard Bop, Free Jazz, Third Stream Music, 1960’s Jazz, Modal Jazz, Jazz Rock, Fusion Jazz, Late 20th Century Jazz, Modern Jazz, JEN (The Jazz Education Network)

Youtube:

Dig in and enjoy! Let your Youtube search turn you on to the even WIDER world of jazz artists. These days, it is an INFINITE journey! (And when your parents ask you to “Please take off your headphones and get to your homework”, you can tell them “This IS my homework!”)
History of Jazz 101

We are so fortunate to have the One O’ Clock Lab Band from the University of North Texas at Bass Performance Hall for two important concerts, introducing us to jazz. If you study the outline of the program, you will see that American history is traced from early in the twentieth century to the Civil Rights era of the 60s. We will hear how this important All-American art form has evolved.

Look through the materials, go online to the many resources and listen to some of the music, paying attention to the differences in the music and how it is played from the early days of jazz through to the late twentieth century.

**TEKS Objectives met by this lesson—Jazz**

There are many TEKS objectives being met with the material covered in each of the study guide lessons in this packet. We have attempted to list them collectively here, so that you may choose those that best suit your students. We have chosen to look at those for middle school, but high school could find similar objectives which they might be able to use.

Social Studies 113.22 1A, B, 15A, B, 17 A, 18A, B, C, D Fine Arts 117.33 5A, B, C, D 6A, B, C

If you should have any questions or problems, feel free to call us at 817/212-4302 or email us at the Bass Performance Hall at sburatto@basshall.com. We will see you on February 15.

Sue Buratto,
Education Director

These materials are for educational use only in connection with The Children’s Education Program of Performing Arts Fort Worth at Bass Performance Hall. They are to be used in preparation of an educational performance.
One O’ Clock Lab Band

The One O’Clock Lab Band, under the direction of Jay Saunders, is the premier performing ensemble of the internationally acclaimed University of North Texas jazz studies program. With an unprecedented seven Grammy nominations (one or more per decade since the 70s: Lab ’75, Lab ’76, Lab ’89, Lab ’91, Lab 2009, Lab 2015) resulting from the library of over sixty critically acclaimed Lab Band recordings to date, the One O’Clock Lab Band is noted for exceptional individual musicianship and tight ensemble performance. Concerts feature the wealth of compositions and arrangements from the UNT jazz library written by current and former North Texas students, compositions by Grammy-nominated composers Neil Slater, Steve Wiest, and Richard De Rosa, jazz composition faculty, and the Stan Kenton and Maynard Ferguson libraries (both housed exclusively at North Texas). Concert programs may also include classics from the libraries of Count Basie, Woody Herman, Buddy Rich, Thad Jones/Mel Lewis, and Bob Brookmeyer, in addition to the finest contemporary writers in jazz.

The One O’Clock Lab Band has toured internationally with great success over the decades, performing in Russia, Mexico, England, Australia, Portugal, Finland, Norway, France, Switzerland, The Netherlands, Canada, Germany, Italy, Japan, Hong Kong, Poland, Ireland, and Thailand, where the band performed for the King of Thailand and His Majesty chose to “sit in” with the band. The band has toured the major jazz festivals including Cork/Guinness, Montreux (first college band to do so), Vienne, North Sea, Monterey, Spoleto, Pori and Umbria. In 2010 the band attended the 52nd Grammy Awards while touring in California. The One O’Clock has performed by Presidential invitation at the White House, joined on stage by Duke Ellington and Stan Getz. The band frequently appears in major jazz venues such as Birdland (NYC), Blues Alley (DC), Catalina’s (LA), and as the headliner at jazz festivals, music conferences, and concerts hosted by numerous fine arts series, colleges and high schools across the United States and around the world.

Alumni of the North Texas jazz program are virtually everywhere in the professional music industry as performing artists and jazz educators.

The jazz degree program at North Texas began in 1946, under Dr. Gene Hall from 1947, gained national recognition under Dr. Leon Breeden, and achieved international renown under Neil Slater. The UNT jazz faculty, chaired by Dr. John Murphy, is the foundation of the North Texas jazz studies division. Fifteen full-time faculty members provide UNT jazz studies students with an educational environment unparalleled among university programs.

theoneoclock.com
jazz.unt.edu
PROGRAM

Concert Repertoire to be chosen from these selections

Brad Turner
“Hey, That’s My Bike!”

Brad Turner is a Vancouver-based musician has released five albums and recorded with dozens of well-known jazz musicians. The jazz trumpeter and pianist has won two Juno Awards and six Canadian National Jazz Awards for categories including Jazz Trumpeter of the Year, Jazz Composer of the Year, and Musician of the Year.

Neil Slater
“Slow Heat”

Until his retirement in 2008, Neil Slater was a Professor in the Jazz Studies Division of the College of Music at the University of North Texas, where he served as Chairman of the Jazz Studies Division and the Director of Lab Bands. Mr. Slater directed the internationally acclaimed One O’Clock Lab Band and is recognized as having built it into the world famous ensemble it is.

Charlie Young, Arr. “Easy to Love”

Mr. Young has served as Professor of Saxophone at Howard University for over 20 years and was recently appointed to the position of Coordinator of Instrumental Jazz Studies.

Young has had a rich career of performing and recording with various bands and orchestras such as the National Symphony Orchestra, the US Navy Band, the Count Basie Orchestra and the Seattle Symphony Orchestra. Likewise, Mr. Young has shared the concert stage with many of the music industry’s leading icons ranging from Clark Terry and Ella Fitzgerald to Stevie Wonder and Quincy Jones. Performance venues have ranged from London’s Royal Albert Hall to New York’s Carnegie Hall.
Steve Owen  
“In the Tradition”

Steve Owen, composer, conductor and saxophonist, is a Philip H. Knight Professor of Music and director of the University of Oregon's award-winning Jazz Studies Program. A respected educator, Owen has presented clinics at MENC conventions across the nation and has directed All-State jazz ensembles in Colorado, Connecticut, Arizona, Texas, Nevada, California, Nebraska, Kansas, New Mexico, and Minnesota as well as Oregon. Steve is also a founder and co-director of the Oregon Jazz Festival, an annual workshop for college, junior high, and high school jazz ensembles, the University of Oregon Summer Jazz Improvisation Camp, and is on the faculty of the University of Kansas' jazz camp.

Brad Turner  
“The Big Taste”

Brian Horton  
“Sound of Celebration”

Brian Horton is a composer, saxophonist and educator from Kinston, North Carolina. His latest record *Brand New Day* (2013) is a musical testament to hope and encouragement for the soul fueled by a swinging jazz quartet deeply rooted in the blues. Horton holds degrees from North Carolina University and Queens College, as well as The Aaron Copland School of Music in New York. He has kept a steady balance of work as a bandleader, sideman and composer/arranger throughout the United States and abroad, as well as teaching at North Carolina University. He was chosen to represent the United States abroad under the auspices of the prestigious Jazz at Lincoln Center's Rhythm Road project.
Wayne Shorter
“Infant Eyes” arr. Rich De Rosa

Wayne Shorter is an American jazz saxophonist and composer. Many of Shorter's compositions have become jazz standards, and his output has earned worldwide recognition, critical praise and various commendations, including 10 Grammy Awards. He has also received acclaim for his mastery of the soprano saxophone (after switching his focus from the tenor in the late 1960s), beginning an extended reign in 1970 as Down Beat's annual poll-winner on that instrument, winning the critics' poll for 10 consecutive years and the readers' for 18. The New York Times has described Shorter as "probably jazz's greatest living small-group composer and a contender for greatest living improviser."

Shorter first came to wide prominence in the late 1950s as a member of, and eventually primary composer for, Art Blakey's Jazz Messengers. In the 1960s, he went on to join Miles Davis's Second Great Quintet, and from there he co-founded the jazz fusion band Weather Report. He has recorded over 20 albums as a bandleader.

Miles Davis “Nardis” arr. Brett MacDonald

Davis was an American jazz musician, composer, trumpeter and bandleader. Widely considered one of the most influential and innovative musicians of the 20th century, Miles Davis was, together with his musical groups, at the forefront of several major developments in jazz music, including bebop, cool jazz, hard bop, modal jazz, post-bop and jazz fusion.

In 2006, Davis was inducted into the Rock and Roll Hall of Fame, which recognized him as "one of the key figures in the history of jazz". In 2008, his 1959 album Kind of Blue received its fourth platinum certification from the Recording Industry Association of America, for shipments of at least four million copies in the United States. On December 15, 2009, the U.S. House of Representatives passed a symbolic resolution recognizing and commemorating the album Kind of Blue on its 50th anniversary, "honoring the masterpiece and reaffirming jazz as a national treasure".
Thad Jones  “Second Race”

Thad Jones was a self-taught musician, performing on the trumpet professionally by the age of sixteen. He served in U.S. Army bands during World War II.

After Army service, Jones became a member of the Count Basie Orchestra. He was featured as a soloist on such well-known tunes as "April in Paris", "Shiny Stockings" and "Corner Pocket". However, his main contribution was his nearly two dozen arrangements and compositions for the Basie Orchestra, including "The Deacon" and "H.R.H."

In 1959 Jones played Cornet on Thelonious Monk's “5 by Monk by 5” album.

Jones left the Basie Orchestra in 1963 to become a freelance arranger and studio player in New York. In 1965 he and drummer Mel Lewis formed the Thad Jones/Mel Lewis Orchestra. His big band arranging style was unique, featuring dissonant voicings in his chords.

Drew Zaremba  “Pistachio”

Drew Zaremba is quickly earning a reputation as a passionate bandleader and innovative writer with a sincere love for people and music. Zaremba is enjoying a versatile career as a composer, arranger, conductor, saxophonist, and Hammond organ player in the Dallas Fort Worth metroplex. Drew is currently working on a Master’s degree in Jazz Composition and Arranging from the University of North Texas, where he studies with Rich de Rosa and works as a TF in the arranging program and directs the 4 O’ Clock Lab Band. While studying here he played tenor and lead alto saxophone with the renowned One O' Clock Lab Band, and also served as lead alto in the Two O’ Clock Lab Band.

Dennis Mackrel, “No Frills” “Lemon Juice”

Dennis Mackrel is a noted jazz drummer and highly respected composer/arranger and conductor whose work has been recorded and performed by the Count Basie Orchestra, the Dizzy Gillespie All Star Big Band, the WDR Radio Big Band from Germany, the Jazz Orchestra of the Concertgebouw from Holland, the Klüvers Big Band from Denmark, and the McCoy Tyner Big Band, whose Grammy winning CDs included Mackrel’s arrangements. He has won numerous awards including Who’s Who in Music and A National Endowment for the Arts grant for composition. He is also known for his work as a bandleader and music educator. He is most notable for his associations with the Vanguard Jazz Orchestra and the Count Basie Orchestra. As a composer and arranger, Mackrel has received a Grant for Composition from the National Endowment for the Arts.
Jay Saunders is a Principal Lecturer in the Jazz Studies Division of the College of Music at the University of North Texas, and is director of the One O’Clock Lab Band. During Jay’s lengthy tenure at UNT, he taught applied trumpet lessons to Jazz Studies majors, directed the Two and Three O’clock Lab Bands and taught Introduction to Jazz Recordings. He has toured with Stan Kenton, The US Army Studio Band (now known as the Jazz Ambassadors), and others. He is an active working professional in the DFW metroplex.

During his undergraduate years at North Texas from 1965 until graduating with a B.M. degree in 1968, Jay was a member of the One O’Clock Lab Band, an undergraduate teaching assistant in trumpet, and played two tours with the Stan Kenton Orchestra. After graduation, from 1968-1971, he played lead trumpet in the Studio Band of the U.S. Army Field Band (Jazz Ambassadors) in Washington D.C. Upon discharge from the Army, he immediately rejoined and toured with the Kenton band as lead trumpet until the fall of 1972. He returned to UNT as a graduate student serving as a graduate assistant in trumpet and lab bands until the summer of 1975, having earned his M.M.E. degree in fall 1974.

During the next five years he rejoined the Kenton band for short stints and taught at the Kenton clinics. He was a member of the Jerry Grey Orchestra in the Fairmont Hotel’s Venetian Room, backing such performers as Ella Fitzgerald, Tony Bennett, Billy Eckstine, Sarah Vaughan, Bernadette Peters, Patti Austin, Natalie Cole and hundreds of other noted artists. Since the 1980s he has been a performer/educator in the Dallas-Fort Worth area, including playing first trumpet for the Dallas Summer Musicals; performing with the Dallas and Fort Worth Symphony Orchestras as part of their Pops Series; and for shows and recordings in the area. He has been heard as lead trumpet for broadcasts by CNN-Headline News, CNN, HBO, HBO Asia, The Golf Channel, ESPN radio, Warner Bros. and Paramount TV themes, for the BBC, VOA, WABC, KABC, WNBC, KNBC, WCBS and many other broadcasters in the United States. He has recorded eleven albums with Stan Kenton, one album each with Doc Severinsen and Ornette Coleman, and many rock, Latino and religious artists.
Angels in the Wings support the Children’s Education Program of Performing Arts Forth Worth at Bass Performance Hall with gifts of $1,000 and above. The Children’s Education Program is an integral part of Bass Performance Hall but maintains its own support independent of Performing Arts Fort Worth. Each year, more than 70,000 students from Fort Worth ISD and North Texas experience superior quality performing arts programming at Bass Hall that is free of charge and curriculum-related due to the generosity of our Angels in the Wings. Visit us at http://www.basshall.com/childeddonate.html or call (817) 212-4311 for more information.

Endowment Fund for the Children’s Education Program
Judy & Paul Andrews
Anne T. & Robert M. Bass
Edward Perry Bass Foundation
Nancy Lee Bass Memorial Fund
Estate of Louise Hutcheson Terry Canafax
Cornelia C. & Bayard H. Friedman
Barney Lipscomb
Rozanne & Billy Rosenthal
Schollmaier Foundation
Southwestern Exposition and Livestock Show

Sponsors for the Children’s Education Program
The Kathleen Connors Trust, PlainsCapital Bank, Trustee
The Kleinheinz Family Endowment for the Arts and Education
Red Oak Foundation
Sid W. Richardson Foundation
The Walton Family Foundation
Amon G. Carter Foundation
Cami & John C. Goff
The Junior League of Fort Worth, Inc.
The Lowe Foundation
Steffen E. Palko
Schollmaier Foundation
Ann L. & Carol Green Rhodes Charitable Trust, Bank of America, N.A., Trustee
Anonymous
Arts Council of Fort Worth
BNSF Railway Foundation
City of Fort Worth
The Discovery Fund
Virginia Clay Dorman
Garvey Texas Foundation
GM Financial
Huckabee Community Excellence Fund of the Community Foundation of North Texas
JPMorgan Chase Foundation
Anne & John Marion
Priscilla & Joe Martin
Mary Potishman Lard Trust
Mollie & Garland Lasater Charitable Fund of the Community Foundation of North Texas
Matthew & Lisa Rose Foundation
Sundance Square
Texas Commission on the Arts
T.J. Brown & C.A. Lupton Foundation
Web Maddox Trust
Elaine & Neils Agather
American Airlines
Ben E. Keith Foundation
Communities Foundation of Texas
Community Foundation of North Texas
Mrs. W. K. Gordon, Jr.
J.W. Pepper & Son., Inc.
Dione Kennedy & Daniel Hagwood

Sponsors for the Children’s Education Program (cont.)
Dione Kennedy & Daniel Hagwood
Once Upon a Time …
Jean & John Roach
The Roach Foundation
Julie & Joel Sawyer
Sodexo
Mr. & Mrs. Harry Spring
John M. Stevenson
Thomas M., Helen McKee & John P. Ryan Foundation
Wells Fargo
Whataburger
William E. Scott Foundation
The Worthington Renaissance Hotel
The Bass Charitable Corporation
Marilyn and Michael Berry
Toni & Bill Boecker
Central Market H-E-B
Juana-Rosa & Ron Daniell
Kim & Glenn Darden
Everman ISD
GWR Foundation Fund of the Community Foundation of North Texas
Rotary Club of Fort Worth
Jean & Bill Tucker
A M Pate Jr Charitable Trust, Bank of America, N.A., Trustee
George Ann & Bill Bahan
Jil & Brad Barnes
Ed Bass
Bayard & Cornelia Friedman Fund
Ruth & Bobb Beauchamp
Marjorie Black
Martin & Judy Bowen
Sue & Alan Buratto
Debbie & Brent Burns
Carole & Doug Burrage
Andrew & Kathy DuBose
Dirk E. Eshleman
ExxonMobil Foundation
Fash Foundation
Fifth Avenue Foundation
Franklin I. Brinegar Foundation
Linda & Mike Groomer
Marsha & John Kleinheinz
Marie & Bob Lansford
Letha Grace McCoy
Jessica & Thomas McCraw
David & Stacie McDavid
Pati & Bill Meadows
William Oglesby
Olive Pelich
Patricia H. Schutts
Tim & Judith Sear
Sara & Peter Sterling
Charlene Watson
Debra & John Willard