



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

Jazz Transformations
Grades 3-8



Nashville
Symphony

JAZZEMPOWERS



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CONCERT PROGRAM



YOUNG PEOPLE'S CONCERTS

Jazz Transformations GRADES 3-8

March 1, 2 & 3, 2023

Pyotr Ilyich Tchaikovsky | *The Nutcracker Suite*

- Overture Miniature
- Danse des Mirlitons
- Danse de la Fée Dragée (Sugar Plum Fairy)
- Marche

Duke Ellington | *The Nutcracker Suite*

- Overture
- Toot Toot Tootie Toot
- Sugar Rum Cherry
- Peanut Brittle Brigade

STANDARDS

Lesson #1

MUSIC

7.GM.R1.C Identify and compare the context of music from a variety of genres, cultures, and historical periods.

7.IM.R1.B Through visual and aural examples, analyze how context and musical elements inform student response to music.

TN ACADEMIC STANDARDS – SOCIAL STUDIES

SSP.04

- Construct and communicate arguments citing supporting evidence to:
- Demonstrate and defend an understanding of ideas
- Compare and contrast viewpoints

Lesson #2

MUSIC

6.GM.P1.B

Explain how understanding the structure and the elements of music are used in music selected for performance.

TN ACADEMIC STANDARDS – SOCIAL STUDIES

SSP.05

Develop historical awareness by:

- Recognizing how and why historical accounts change over time
- Perceiving and presenting past events and issues as they might have been experienced by the people of the time, with historical empathy rather than present-mindedness
- Evaluating how unique circumstances of time and place create context and contribute to action and reaction
- Identifying patterns of continuity and change over time, making connections to the present

Lesson #3

MUSIC

8.GM.Cr2.A

Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, and convey expressive intent.

TN ACADEMIC STANDARDS - ENGLISH

8.6.L.VAU.6

Acquire and accurately use grade-appropriate general academic and domain specific words and phrases; develop vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Lesson #4

MUSIC

6.IM.R2.A

Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance. with varied partners, building on others' ideas and expressing one's own ideas clearly.

TN ACADEMIC STANDARDS – SOCIAL STUDIES

SSP.05

Develop historical awareness by:

- Recognizing how and why historical accounts change over time
- Perceiving and presenting past events and issues as they might have been experienced by the people of the time, with historical empathy rather than present-mindedness
- Evaluating how unique circumstances of time and place create context and contribute to action and reaction
- Identifying patterns of continuity and change over time, making connections to the present

PARTNERS & MUSIC RESOURCES

JAZZ EMPOWERS



The Nashville Symphony is pleased to partner with Jazz Empowers. Jazz Empowers is a national nonprofit organization, based in Nashville, that starts and supports jazz programs in over 200 Title 1 schools across the country. For more information about Jazz Empowers you can visit

www.jazzempowers.org.

Jazz Empowers wrote the following lessons plans for this young people's concert series. Jazz Empowers supports hundreds of music educators across the country and has created a on-demand jazz resource site for K-12 music educators. To access this resource site for free visit www.jazzresources.org



Listening examples of all the music that will be played on this Young People's Concert are available from the Nashville Symphony's Spotify account [here](#).

LESSON #1 INTRODUCTION – A JAZZ BIG BAND

GRADES 5-8



STANDARDS

Music

7.GM.R1.C Identify and compare the context of music from a variety of genres, cultures, and historical periods.

7.IM.R1.B Through visual and aural examples, analyze how context and musical elements inform student response to music.

Social Studies

SSP.04

- Construct and communicate arguments citing supporting evidence to:
- Demonstrate and defend an understanding of ideas
- Compare and contrast viewpoints



OBJECTIVES

- Students will be able to define jazz and pick it out of a listening example with other musical genres.
- Students will be able to recognize instruments from each section of a jazz big band by sight and sound.



MATERIALS

- Listening links are embedded in the procedure portion of the lesson plan
- Big band diagram
- Lesson 1 Assessment Sheet



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GRADES 5-8 CONTINUED



PROCEDURE FOR OBJECTIVE #1

Students will be able to listen to two listening examples and identify which example is jazz.

Hook

Ask students to raise their hand if they have heard of jazz music before. Ask students what they think jazz is or what they know about jazz. Facilitate discussion.

Intro to New Material: Jazz Music

Definition: Jazz music is a Black American art form with roots in West Africa, Central America, and the Caribbean. Jazz music is a wide ranging genre that is known for improvisation, call and response between musicians, and the swing groove. Jazz music can be played by any instrument or voice, however traditionally the most commonly played jazz instruments are trumpet, trombone, saxophone, guitar, bass, piano, and drum set.

Have students listen to three examples of jazz music:

- Listening Example #1 – [Louis Armstrong and the Hot Five](#) – “Once In A While”
- Listening Example #2 – [Nicole Glover and Sasha Berliner with Emmet Cohen](#) “This is For Albert”
- Listening Example #3 – [Sonny Stitt](#) – “Take The A’Train”

Questions to ask students during listening:

- What do you like about the music?
- What instruments do you hear?
- What is different in this music, than [insert whatever you have been playing/listening to recently in class].

Student Practice

Listen to two listening examples with the class, and have them write down which clip they think is jazz.

- Listening Example #1 – [Mariachi](#)
- Listening Example #2 – [Jazz](#)

You can do it a few more times with these examples if time allows.

- Listening Example #1 – [Jazz](#)
- Listening Example #2 – [Ode to Joy](#)

Listening Exam

- Listening Example #1 – [Jazz](#)
- Listening Example #2 – [Rock](#)



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GRADES 5-8 CONTINUED



PROCEDURES FOR OBJECTIVE #2

Students will be able to recognize instruments from each section of a jazz big band by sight and sound

Hook

Play Video Examples of Big Bands. Have students listen and look at how many musicians/instruments are in the band.

[Listening Example #1 – Duke Ellington Orchestra “Satin Doll”](#)

[Listening Example #2 – Count Basie “Shiny Stockings”](#)

[Listening Example #3 – DIVA Jazz Orchestra “Did You Do That?”](#)

Explain how these examples are a common type of jazz band called a jazz big band. (Also called jazz orchestra)

Intro to New Material: What is a Big Band?

Definition: A Jazz Big Band is type of jazz ensemble that usually consists of 15-20 musicians on saxophones, trumpets, trombones, guitar, piano, bass, and drum set. Sometimes other instruments and vocalists are included in the big band.

Go over each section and show diagram

Saxophones Section – 5 saxophones, 2 altos, 2 tenors, and 1 bari.

Trombone Section – 3-4 trombones

Trumpet Section – 4-5 trumpets

Rhythm Section – Drum set, bass, piano, guitar

Have them watch a 2-3 examples of big bands performing. Choose clips from

<https://www.jazzempowers.org/bigbandspotlights>

Questions to ask students during/after listening:

- What do you like about the music?
- What instruments do you hear?
- What instruments are in each section?



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GRADES 5-8 CONTINUED

Student Practice

Listen to two listening examples with class have them write down which clip they think is a big band and which would be considered another type of jazz group. You can show them the video, but if you want to make it more challenging you can show them without the video.

- Listening Example #1 – [Clayton-Hamilton Jazz Orchestra "Squatty Roo"](#)
- Listening Example #2 – [Bill Evans "Walz For Debbie"](#)

- Listening Example #1 – [Art Blakey and The Jazz Messengers "A Night in Tunisa"](#)
- Listening Example #2 – [Melissa Aldana with the Frankfurt Radio Big Band "Emily"](#)

ASSESSMENT

Hand out Lesson 1 assessment worksheet. You can also do the assessment without the worksheet if you prefer.

Assessment Part 1 – Have students listen to the following examples and write down which listening example is an example of jazz.

Listening Example #1 – Classical

Listening Example #2 – Jazz

Assessment Part 2 - Have students fill out diagram of big band. See assessment worksheet for more details.

Assessment Part 3 – Have students listen/watch the following examples and write down which listening examples is an example of a jazz big band.

Listening Example #1 – [Roy Hargrove - Strasbourg St. Denis \(Small Group\)](#)

Listening Example #2 – [Woody Herman & His Swingin' Herd - Sister Sadie \(Big Band\)](#)



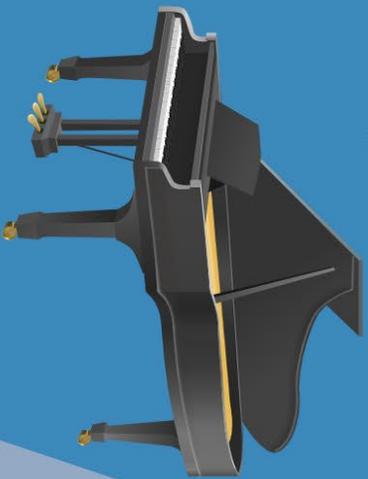
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BIG BAND DIAGRAM



SAXOPHONE
SECTION

TROMBONE
SECTION

TRUMPET
SECTION

RHYTHM
SECTION

LESSON #1 ASSESSMENT

#1 – Listen to the two listening examples, and circle which one is an example of jazz music.

Listening Example 1

Listening Example 2

#2 – Circle and label the four sections of a jazz big band using the diagram. Make sure to include all of the instruments in the section when you draw your circle.



#3 – Listen to the two listening examples, and circle which one is an example of a jazz big band.

Listening Example 1

Listening Example 2

LESSON #2 THE BLUES

GRADES 5-8



STANDARDS

Music

6.GM.P1.B Explain how understanding the structure and the elements of music are used in music selected for performance.

Social Studies

SSP.05

Develop historical awareness by:

- Recognizing how and why historical accounts change over time
- Perceiving and presenting past events and issues as they might have been experienced by the people of the time, with historical empathy rather than present-mindedness
- Evaluating how unique circumstances of time and place create context and contribute to action and reaction
- Identifying patterns of continuity and change over time, making connections to the present



OBJECTIVE

- Students will be able to play whole note roots along with a simple 12 bar blues progression.



MATERIALS

- Listening links are embedded in the procedure portion of the lesson plan
- [Bb Blues Backing Track](#)
- [C Blues Backing Tracking Track](#)
- 12 Bar Blues Chord Change Sheet
- Blues Scale Degree/Roman Numeral Reference Sheet



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GRADES 5-8 CONTINUED



PROCEDURE FOR OBJECTIVE #1

Students will be to play whole note roots along with a simple 12 bar blues progression.

Intro to New Material: The Blues

Definition: A musical genre originating in the Mississippi and the deep south. The music, developed by African Americans, is a very expressive music which heavily uses the blues progression.

The blues influenced many other forms of American music including jazz and hip hop.

Play the following listening examples for students.

[Robert Johnson - Love in Vain](#)

[BB King - The Thrill Is Gone](#)

[Ma Rainey – Jealous Hearted Blues](#)

Jazz music evolved from the blues, so the blues is core to the soul, melody, and harmony of jazz. The 12 bar blues progression is a common form found in jazz.

Intro to New Material: 12 Bar Blues

Definition: The 12 bar blues is a common form that is played in jazz. It is comprised of 12 measures, and 3 chords we call the 1, 4, and 5 chords. (Feel free to use roman numerals if you feel like it won't be too confusing for your students.)

Show graphic of blues progression and walk through the chord changes as the backing track is playing. [And use this recording as a backing track \(Bb\).](#) [You can also use this link for a C blues.](#) The Bb Blues might work best for band, the C blues might work best for other music classes. Choose whatever you feel will be best for your students.

We recommend that you play it through 2 times while saying 1, 4, or 5 when the chords change.

Student Practice

Play the backing track again and have students hold up the number of fingers when that chord is being played. Play through the chord progression 3-4 times while doing this. You can challenge them by doing it with their eyes closed.

If you have instruments in your class you can have them play the root of the chords. If you don't have instruments, you can have them sing the roots.

ASSESSMENT

Students play or sing the roots in whole notes to the blues progression.



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12 BAR BLUES PROGRESSION - NUMBERS

Musical notation for the 12 Bar Blues Progression - Numbers. The progression is shown in three staves, each with a treble clef and a 4/4 time signature. The notes are represented by diagonal lines. The progression is as follows:

Staff	Bar	Chord
1	1	1 CHORD
1	2	4 CHORD
1	3	1 CHORD
1	4	1 CHORD
2	5	4 CHORD
2	6	4 CHORD
2	7	1 CHORD
2	8	1 CHORD
3	9	5 CHORD
3	10	4 CHORD
3	11	1 CHORD
3	12	5 CHORD

12 BAR BLUES PROGRESSION - ROMAN NUMERALS

Musical notation for the 12 Bar Blues Progression - Roman Numerals. The progression is shown in three staves, each with a treble clef and a 4/4 time signature. The notes are represented by diagonal lines. The progression is as follows:

Staff	Bar	Chord
1	1	I CHORD
1	2	IV CHORD
1	3	I CHORD
1	4	I CHORD
2	5	IV CHORD
2	6	IV CHORD
2	7	I CHORD
2	8	I CHORD
3	9	V CHORD
3	10	IV CHORD
3	11	I CHORD
3	12	V CHORD

12 BAR BLUES PROGRESSION SCALE DEGREE/ ROMAN NUMERAL REFERENCE SHEET

Scale Degree (Roman Numeral)	1 (I)	2 (II)	3 (III)	4 (IV)	5 (V)	6 (VI)	7 (VII)	8 (VIII)
C Major	C	D	E	F	G	A	B	C
F Major	F	G	A	Bb	C	D	E	F
Bb Major	Bb	C	D	Eb	F	G	A	Bb
Eb Major	Eb	F	G	Ab	Bb	C	D	Eb
Ab Major	Ab	Bb	C	Db	Eb	F	G	Ab
Db Major	Db	Eb	F	Gb	Ab	Bb	C	Db
F# Major	F#	G#	A#	B	C#	D#	E#	F#
B Major	B	C#	D#	E	F#	G#	A#	B
E Major	E	F#	G#	A	B	C#	D#	E
A Major	A	B	C#	D	E	F#	G#	A
D Major	D	E	F#	G	A	B	C#	D
G Major	G	A	B	C	D	E	F#	G



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LESSON #3 INTRODUCTION TO IMPROVISATION

GRADES 5-8



STANDARDS

Music:

8.GM.Cr2.A Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, and convey expressive intent.

English:

8.6.L.VAU.6 Acquire and accurately use grade-appropriate general academic and domain specific words and phrases; develop vocabulary knowledge when considering a word or phrase important to comprehension or expression.



OBJECTIVES

- Students will understand the concept of musical improvisation and improvise using a scale.



MATERIALS

- Listening examples included in procedure section of lesson plan.
- [10 Minutes a Day Improvisation Warm Up and Masterclass on Jazz Empowers Band Director Resource Site.](#)



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GRADES 5-8 CONTINUED



PROCEDURE

Intro to New Material: Improvisation

Ask students if they know what improvisation means. If some students answer, guide the discussion towards the definition below.

Definition: Musical improvisation means composing/creating music on the spot.

Examples of musical improvisation:

- Freestyle rapping
- Instrumental solos in rock, blues
- Solos in jazz

Jazz heavily uses improvisation. Most jazz songs include solos, and almost 100% of time these solos are improvised. During these solos, the soloist creates melodies spontaneously and the rest of the jazz band supports and interacts with the musician.

Play the following listening examples for students.

[Miles Davis So What Solo](#)

[Charlie Parker Billie's Bounce Solo](#)

[Nubya Garcia Solo](#) on Idiom

Model improvisation to the students with a 30 second solo using one of the following three methods:

- Improvise a melody on your instrument using one scale with a cello drone as a pedal (for accompaniment). For example improvise on Bb Major Scale with a Bb cello drone accompanying you.
- Improvise a melody or rhythm using a general music instrument (bucket drums, recorder, Orff, etc.)
- Sing a melody using scat singing syllables or by improvising lyrics.

Student Practice

Give students the opportunity to improvise using one of the 3 methods above. You can have them all improvise at once, and/or you can have volunteers improvise one at a time.

Follow up with a discussion asking students what they thought about their experience improvising? Did they like it? What were they thinking about when they were improvising?

ASSESSMENT

Have students play or sing an improvised solo using the method you chose to use with the students.

Extra Resource! – [10 Minutes a Day Improvisation Warm Up and Masterclass on Jazz Empowers Band Director Resource Site.](#)

TEACHER RESOURCES

CLICK THE COVER TO
ACCESS THE PDF!



JAZZEMPOWERS

10 MINUTES A DAY IMPROVISATION WARM UP



FOR MAJOR, MIXOLYDIAN, AND DORIAN SCALES

IN ALL 12 KEYS



LESSON #4 DUKE ELLINGTON

GRADES 5-8



STANDARDS

Music

6.IM.R2.A Interpret and describe the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance. with varied partners, building on others' ideas and expressing one's own ideas clearly.

Social Studies

SSP.05 - Develop historical awareness by:

- Recognizing how and why historical accounts change over time
- Perceiving and presenting past events and issues as they might have been experienced by the people of the time, with historical empathy rather than present-mindedness
- Evaluating how unique circumstances of time and place create context and contribute to action and reaction
- Identifying patterns of continuity and change over time, making connections to the present



OBJECTIVES

- Students will be able to state foundational facts about Duke Ellington
- Students will be able to identify Duke Ellington visually and from recordings.



MATERIALS

- Listening examples and videos embedded in procedures section of lesson plan.
- Student practice and assessment slides for “Which picture is of Duke Ellington”?

Answers: Student Practice 1: #1 – Miles Davis. #2 Bill Evans. #3 Johnny Hodges. #4 Duke Ellington

Student Practice 2: #1 – Oscar Peterson. #2 Duke Ellington. #3 Thelonious Monk. #4 Charlie Parker

Assessment: #1 – Jelly Roll Morton. #2 Lester Young. #3 Duke Ellington. #4 McCoy Tyner



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GRADES 5-8 CONTINUED



PROCEDURE

Intro to New Material: Duke Ellington

Ask if anyone has heard of Duke Ellington and facilitate discussion based on responses.

[Show 4 Minute Duke Ellington Documentary](#)

Key Facts to Highlight After Documentary.

- Duke Ellington is considered one of the most influential jazz musicians and composers in history. His main instrument was piano.
- Duke Ellington grew up in Washington D.C. and started playing piano at age 7.
- Duke was a nickname he received as a child, his birth name was Eduard Kennedy Ellington.
- Ellington performed professionally in Washington D.C. and then moved to New York City to further his musical career where he lived for the rest of his life.
- Ellington performed in a variety of settings, but he is most famous for his work leading the Duke Ellington Orchestra, a jazz big band.
- Duke Ellington was a prolific composer who composed over 1,000 pieces and recorded 400 albums.
- Duke Ellington won 11 Grammy Awards in his career.

Listening Examples: Have students listen to the following recordings/video as time allows. Feel free to move on to the next recording after 1-2 minutes if you are pressed for time.

- [Take the A Train](#) - Performed with the Duke Ellington Orchestra (big band)
- [It Don't Mean a Thing If You Ain't Got That Swing](#) - Duke Ellington Orchestra with Ella Fitzgerald
- [Things Ain't What They Used to Be](#) - Performed with the Duke Ellington Orchestra
- [Single Pedal of a Rose](#) - Solo piano with upright bass. Part of the Queen's Suite which was written for the Queen of England in 1959. [Article by jazz historian listed here.](#)
- [Black and Tan Fantasy](#) - Duke Ellington Orchestra.

Questions to ask students:

- What did you notice about the recording?
- What did you like about the recording?
- What instruments were in the recording?

(Optional) You can also mention that Duke Ellington's music is still popular today and is played and recorded by lots of modern jazz musicians. Below are a few videos of modern high school jazz bands performing his music.

[Blues Be There](#) - Performed by Dillard High School of the Arts

[Happy Go Lucky Local](#) - Performed by Osceola County School of the Arts



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GRADES 5-8 CONTINUED



PROCEDURE

Student Practice

Use slides in teacher resources to have students practice identifying visually which jazz musician is Duke Ellington.

Have students listen to two listening examples and have them vote on which one they think is Duke Ellington's music.

Pairing #1

[Duke Ellington's Take the A Train](#)

[Esperanza Spalding's Body and Soul](#)

Pairing #2

[All or Nothing At All - Roxy Coss](#)

[Black and Tan Fantasy - Duke Ellington](#)

ASSESSMENT

- Have students identify picture of Duke Ellington
- Have students which identify which of the following listening examples is Duke Ellington.
[Black and Tan Fantasy - Duke Ellington Orchestra.](#)
[Infinitude: Margareta, Christine and Ingrid Jensen w/ Ben Monder](#)



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TEACHER RESOURCES

WHICH PICTURE IS OF DUKE ELLINGTON?

#1



#2



#3



#4



TEACHER RESOURCES

WHICH PICTURE IS OF DUKE ELLINGTON?

#1



#2



#3



#4



TEACHER RESOURCES

WHICH PICTURE IS OF DUKE ELLINGTON?

#1



#2



#3



#4



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