

An Introduction to Jazz

Grade 11 | Lesson Plan 8: Jazz Today, Jazz Tomorrow

Adapted from Jazz in America: The National Jazz Curriculum

TOPIC:

1. Jazz Today (1990-2019)¹
2. Jazz Tomorrow (2019+)
3. Important New Performers
4. Cultural Implications

SESSION OBJECTIVES:

The student will:

1. gain a fundamental understanding of what is happening in jazz today
2. explore possibilities for 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 the cultural implications of jazz in the 1990s and 2000s

MATERIALS

1. Computer with internet connection
2. Speaker system

Note: This lesson plan includes prompts to play selections from a variety of jazz recordings. Many of the suggested recordings can be found on the Instrumental History of Jazz, which is available as a YouTube playlist, as well as a variety of streaming and/or download outlets including iTunes, Apple Music and Spotify.

INSTRUCTIONAL ACTIVITIES:

The instructor will:

1. discuss today's jazz
2. discuss tomorrow's jazz
3. play significant contemporary jazz recordings: *Dolphy's Dance*, Geri Allen, *Something's Coming*, DIVA, *PanaMonk*, Danilo Perez
4. play any CDs brought in by students of their favorite jazz recordings
5. lead a class discussion regarding the cultural implications of jazz in the 1990s and 2000s

Content Outline

¹ 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.

I. Jazz Today (1990-2019)

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 and 21st century techniques
 - c. elements of world music, i.e., rhythmic, harmonic, and melodic elements of musics from cultures and countries outside the United States (all ethnicities, especially Latin, Eastern, and African)
 - d. elements of modern popular music, including hip-hop, soul, r&b, funk, rock, and folk
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 sampling² and looping³ 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

C. Jazz innovators from the 1960's are still performing and playing an influential role in the direction of jazz today, for example:

1. Herbie Hancock
2. Wayne Shorter
3. Dave Holland

D. 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)

² *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

³ *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)

4. today, more and more women are becoming involved in jazz, both as instrumental performers and composer/arrangers
5. Esperanza Spalding won the GRAMMY for Best New Artist in 2011, making her the only female jazz bassist to win this award.

E. Impact of Technology

1. downloading and streaming have become the dominant forms of music consumption; jazz has become more accessible through YouTube and streaming sites, giving a new generation of listeners the ability to discover a wider range of music at a quicker pace (of course, still the best way to listen to jazz is live)
2. instructional videos online have become a major source of education for musicians
3. technology has led to a decline in the recording industry
 - a. an increasing number of artists release recordings on independent labels or on their own labels
 - b. jazz artists' incomes have been negatively affected by the decline of the recording industry, leading to more dependence by jazz artists on touring and teaching to maintain income

F. Listening Examples

1. *Dolphy's Dance*, Geri Allen
2. *Something's Coming*, DIVA
3. *PanaMonk*, Danilo Perez

G. Play selected favorite jazz recordings brought in by students

II. Important Figures in Today's Jazz Scene

A. No Labels

- | | |
|-------------------------------------|--|
| 1. Ambrose Akinmusire, trumpet | 15. Keith Jarrett, piano |
| 2. Michael Brecker, tenor saxophone | 16. Joe Lovano, tenor saxophone |
| 3. Don Byron, clarinet | 17. Branford Marsalis, tenor saxophone |
| 4. James Carter, saxophone | 18. Brad Mehldau, piano |
| 5. Chick Corea, piano/keyboards | 19. Pat Metheny, guitar |
| 6. Jack DeJohnette, drums | 20. David Murray, saxophone |
| 7. Dave Douglas, trumpet | 21. Danilo Perez, piano |
| 8. Kenny Garrett, alto saxophone | 22. Kurt Rosenwinkel, guitar |
| 9. Robert Glasper, piano | 23. Wayne Shorter, saxophone |
| 10. Herbie Hancock, piano/keyboards | 24. John Scofield, guitar |
| 11. Roy Hargrove, trumpet | 25. Mark Turner, saxophone |
| 12. Stefon Harris, vibes | 26. Jeff Tain Watts, drums |
| 13. Dave Holland, bass | 27. Miguel Zenon, alto saxophone |
| 14. Vijay Iyer, piano | |

B. Straight Ahead

- | | |
|--------------------------------|-----------------------------------|
| 1. Terence Blanchard, trumpet | 5. Wynton Marsalis, trumpet |
| 2. Cyrus Chestnut, piano | 6. Christian McBride, bass |
| 3. Roy Hargrove, trumpet | 7. Joshua Redman, tenor saxophone |
| 4. Joe Lovano, tenor saxophone | 8. Nicholas Payton, trumpet |

9. Marcus Roberts, piano
10. Wallace Roney, trumpet

11. Jacky Terrasson, piano
12. Bobby Watson, alto saxophone

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. Jazz Influenced by Classical Music

1. Billy Childs, piano
2. Maria Schneider, arranger
3. Wayne Shorter, saxophone

F. Jazz Influenced by International Music

1. Tigran Hamasyan, piano
2. Lionel Loueke, guitar
3. Rudresh Mahanthappa, alto saxophone
4. Danilo Pérez, piano
5. Luciana Souza, vocal

G. Jazz Influenced by Modern Popular Music

1. Brian Blade Fellowship, band
2. Terence Blanchard, trumpet
3. Steve Coleman, saxophone
4. Bill Frisell, guitar
5. Robert Glasper, piano
6. Herbie Hancock, piano
7. Dave Holland, bass

8. Medeski, Martin and Wood, band
9. Gretchen Parlato, voice
10. Snarky Puppy, band
11. Christian Scott, trumpet
12. Esperanza Spalding, bass/voice
13. Kamasi Washington, saxophone

H. Women in Jazz (instrumental)

1. Toshiko Akiyoshi, composer/arranger
2. Geri Allen, piano
3. Lynn Arriale, piano
4. Cindy Blackman Santana, drums
5. Carla Bley, piano
6. Jane Ira Bloom, soprano saxophone
7. Joanne Brackeen, piano
8. Sara Caswell, violin
9. Anat Cohen, clarinet
10. Terri Lyne Carrington, drums
11. Regina Carter, violin
12. Claire Daly, baritone saxophone
13. Joyce DiCamillo, piano
14. DIVA (all-female big band)

15. Elaine Elias, piano
16. Tia Fuller, alto saxophone
17. Mary Halvorson, guitar
18. Bobbi Humphrey, flute
19. Ingrid Jensen, trumpet
20. Shannon LeClaire, saxophone
21. Myra Melford, piano
22. Nicole Mitchell, flute
23. Linda May Han Oh, bass
24. Renee Rosnes, piano
25. Patrice Rushen, piano
26. Maria Schneider, composer/arranger
27. Esperanza Spalding, bass
28. Rachel Z, piano

I. Women in Jazz (vocal)

- | | |
|------------------------|----------------------------|
| 1. Patricia Barber | 14. Abbey Lincoln |
| 2. Carmen Bradford | 15. Claire Martin |
| 3. Dee Dee Bridgewater | 16. Kate McGarry |
| 4. Rosemary Clooney | 17. Gretchen Parlato |
| 5. Meridith D'Ambrosio | 18. Dianne Reeves |
| 6. Ann Dyer | 19. Cecile McLorin Salvant |
| 7. Dominique Eade | 20. Carol Sloane |
| 8. Nnenna Freelon | 21. Esperanza Spalding |
| 9. Roberta Gambarini | 22. Luciana Souza |
| 10. Shirley Horn | 23. Teri Thornton |
| 11. Sheila Jordan | 24. Roseanna Vitro |
| 12. Nancy King | 25. Cassandra Wilson |
| 13. Diana Krall | 26. Lizz Wright |

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. How We Will Listen to Jazz

1. just as compact discs (CDs) replaced vinyl records, MP3s have replaced CDs, and streaming is replacing MP3s, jazz will be listened to on new formats not yet invented
2. jazz will become easier and easier and less expensive for the consumer to obtain
3. the BEST way to listen to jazz will continue to be listening to it live in jazz clubs, school auditoriums, concert halls, and jazz festivals worldwide.

E. Jazz Education

1. never before in 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 public education, not only taught in music classrooms but in social studies and 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 those which heretofore have been staunchly anti-jazz) will begin to include jazz in their course offerings
- 4. an increasing amount of jazz education will occur online

IV. Cultural Implications

- A. 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
- B. Jazz will continue** to epitomize the ideal of individual expression
- C. Perhaps there is** no better example of democracy than a jazz ensemble: individual freedom but with responsibility to the group
- D. The study of jazz** provides insight into such values as responsibility, unity with ethnic diversity, teamwork, goal accomplishment, and the vital importance of really listening to one another
- E. The study of jazz** provides better understanding of and respect for diverse cultural heritage
- F. Jazz will continue** to reflect young people's desire to express their differences from and pay homage to earlier generations
- G. Jazz reflects** how 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