



The Jazz Story

Presented by Carolbeth True, Kim Fuller, Randy Holmes,

Jeff Anderson & Kevin Gianino

The Sheldon Concert Hall

Maple Leaf Rag... by Scott Joplin

Wolverine Blues... by Jelly Roll Morton

Brubeck

Wade in the Water...spiritual

St. Louis Blues...by W.C. Handy

Struttin' with Some Barbecue...by Louis Armstrong

God Bless the Child, Them There Eyes & ooh, What a Little Moonlight Can Do... by Billie Holiday

It Don't Mean a Thing If It Ain't Got That Swing...by Duke Ellington

A Tisket, A Tasket... By Ella Fitzgerald

Groovin' High & Night in Tunisia...by Dizzy Gillespie

My Favorite Things...by John Coltrane

Blue Rondo a la Turk...by Dave

Cantaloupe Island...by Herbie Hancock

Happy...by Pharrell Williams

Welcome to you and your students for the presentation of “The Jazz Story” at the Sheldon Concert Hall. We hope that the perfect acoustics and intimacy of the hall will make this an important and memorable experience. During this concert you will travel through the timeline of Jazz, with emphasis on the transformations into the many faces of jazz, both in style and in musicians. Included you will find lesson plans across the curriculum that will enhance this concert experience. Also, there will be information about jazz styles, composers and musicians and procedures for attending the concert. Among other educational opportunities at The Sheldon is the Sheldon Art Galleries which adjoins the Concert Hall. You are invited to add a 20-30 minute visit to the galleries when you bring your students to “The Jazz Story.”

Lesson Plans for “The Jazz Story”

All of the lesson plans provided are based on the common core standards and are therefore designed as “wrap around” lessons to include many subjects in each lesson. You may use part of a lesson, combine lessons or let them stand alone. They are designed to be able to teach over time, but have many activities in one lesson that can be done on their own. These lessons are perfect for team teaching and topic teaching. Hopefully, you will see Jazz come to life through these learning experiences and enjoy the adventure of Jazz and its great musicians traveling through time.

Lesson 1 - The Jazz Family Tree

Grades Suggested: 3rd - 12th

Objective: Students will demonstrate through action or performance the definitions of jazz terms, and use these terms appropriately when describing the jazz music and musicians they hear, with a main idea or emphasis and 3 details. Subjects “Wrapped Around”: Music, Social Studies-History, Reading, Listening & Speaking, Writing, Language, Art optional

Materials Needed: Post Its or slips of paper, pencils, Jazz Dictionary (provided), instruments optional, recordings of music (YouTube references provided), jazz family tree forms (provided), 11 x 17 or larger piece of paper, scissors, gluesticks or tape

Procedure:

A. Ask students to write on a Post It note the name of one instrument that they think is used a lot to play jazz. Ask them to place it with like instruments on a centralized board or wall. From those groupings, assign groups of 3-4 people and ask them to sit with their group.

B. Give the students 20 seconds to think of how their family describes themselves. For instance, “us Clarks are creative, stubborn and hardworking.” Ask them to share with everyone in their group what words or phrases describe their family. Give 1 minute and make sure everyone had a time to share.

C. Explain that the family they will describe today is the the Jazz Family. They have so many adjectives and nouns to describe them, that it takes a dictionary to hold them. Have the Jazz Dictionary, included at the end of this study guide, available for everyone to use. Give each group a copy that has 4-6 words highlighted. Provide 5 minutes for them to figure out how they will act or play that particular term in order for the other groups to guess what the term is. Then play Jazz Charades, taking turns, 1 word at a time per group, to act out their Jazz Family Characteristic.

D. Instruct that, as in every family, there are great-grandparents, grandparents, parents and sons and daughters. This is also true in the jazz family. State that they are going to work in their group together, each carrying an equal load, to build the Jazz Family Tree, from the roots on up. Pass out the Jazz Family Tree parts, scissors, gluestick or tape and the 11 x 17 piece of paper to mount the tree on. Now the jazz styles and select musicians will be played either on the YouTube addresses below or your own repertoire. The students will listen to the great-grandparents first and fill in the main idea or the main characteristic of that music or musician that makes it different from every other kind of music. Then they will listen for 3 details that are important to the sound of the music. Encourage them to use the Jazz Dictionary to describe the music, but they will need to add other adjectives to those terms in order to adequately describe them. The emphasis is on doing this quickly and not on complete, well structured sentences, so they are asked to use phrases for the sake of time. Then they will cut this part out and mount it at the bottom of the 11 x 17 paper and continue on with the building of the tree. It is expected that they will keep the like patterned tree parts linked together as the branches are filled in with descriptions.

<http://www.youtube.com/watch?v=4qaNO1vLeWI> West African Drums
<http://www.youtube.com/watch?v=ZXqMQfpNSes> spirituals - "Wade in the Water"
<http://www.youtube.com/watch?v=6jDcWAWRRHo> opera
<http://www.youtube.com/watch?v=jPFdMurkYrw> early brass bands
<http://www.youtube.com/watch?v=fPmruHc4S9Q> ragtime - Scott Joplin
<http://www.youtube.com/watch?v=79xeGcBBdf4> dixieland jazz
<http://www.youtube.com/watch?v=RYMArK1f7wU> Jelly Roll Morton-Father of Jazz
<http://www.youtube.com/watch?v=SmmaR2J2f3I> W.C. Handy - Father of the Blues
<http://www.youtube.com/watch?v=o8qGa4Yh2qs> Louis Armstrong - Father of Swing
<http://www.youtube.com/watch?v=hXdplaEOETo> Dizzy Gillespie - BeBop
<http://www.youtube.com/watch?v=zqNTltOGH5c> Miles Davis - Cool Jazz
<http://www.youtube.com/watch?v=XrgP1u5YWEg> Herbie Hancock - Fusion
<http://www.youtube.com/watch?v=CgmfyFm30OE> Stetsasonic - Hip Hop Jazz

Another resource is:

<http://www.youtube.com/watch?v=whN5PXsrP6E> A 12 minute history of jazz

Core Curriculum Standards Addressed: Music-Perform-Analyze; Interpret Respond-Select, Analyze; Interpret Reading Literature-Craft & Structure-4; Reading Informational Text-Craft & Structure-4; Writing-Text Types & Purposes-2-3; Production & Distribution of Writing-4; Research to Build & Present Knowledge-7; Speaking & Listening-Comprehension & Collaboration-1-2; Presentation of Knowledge & Ideas-4-5; Language-Vocabulary Acquisition & Use-4; Social Studies-Key Ideas & Details-2-3; Craft & Structure-4-5; Integration of Knowledge & Ideas-7; Writing for Literacy in Social Studies-Text Types & Purposes-2; Production & Distribution of Writing-6; Research to Build & Present Knowledge-7-8.

Lesson 2 - Scat with “Hip Cat”

Grades suggested: 2nd - 8th

Objectives: Students will demonstrate scat from lyrical content and improvisation. Students will write and present a short story about animals and jazz, demonstrating knowledge of jazz musicians and jazz styles, containing a main idea, moral, at least 6 characters, a setting and a plot.

Subjects “Wrapped Around”: Music, Reading, Writing, Listening & Speaking, Language, Art and Social Studies optional

Materials Needed: Lyrics and YouTube video for “Minnie the Moocher” provided, “Hip Cat” book by Jonathan London, paper, pencil, graphic organizer for jazz story provided, internet, bios or books of jazz musicians, list of jazz musicians provided

Optional - pitched instruments, art supplies or internet PowerPoint or Prezi

Procedure:

A - Pass out lyrics and play the YouTube for “Minnie the Moocher.” Watch once, sing with it the second time.

<http://www.youtube.com/watch?v=8mq4UT4VnbE>

Cab Calloway - Minnie the Moocher Lyrics

Folks here's a story 'bout Minnie the Moocher,
She was a red hot hoochie coocher,
She was the roughest, toughest frail,
but Minnie had a heart as big as a whale.

Ho-dee ho-dee ho
Ho-dee ho-dee ho
Hi-dee hi-dee hi-dee hi
Hi-dee hi-dee hi-dee hi
Hey-dee hey
Hey-dee hey

Whoah

Whoah

He gave her his townhouse and his racing horses,
Each meal she ate was a dozen courses,
She had a million dollars worth of nickels and dimes,
She sat around and counted them all a million times.

Hey-dee hey-dee hey

Hey-dee hey-dee hey

Oy yoi yoi yoi yoi yoi

Oy yoi yoi yoi yoi yoi

Ay yi yi yi yi yi-oh

Ay yi yi yi yi yi-oh

Whoah

Whoah

Hi-dee hi-dee hi

Hi-dee hi-dee hi

Whoah

Whoah

Poor Min, poor Min, poor Min.

B- Discuss verse – chorus form and call, and response of chorus. One way to do this is to ask multiple choice questions to the students and have them answer with a sign language for a,b,c,d. Compare and contrast what is different about the verse and the chorus. One of those differences is that the chorus is nonsense words, which is called scat. That is often the language of jazz. Ask the students to tell a shoulder partner why they think jazz uses scat then discuss some answers, pointing out that jazz is based on a lot of improvisation in the instruments and vocally. Introduce the book “Hip Cat” and ask them to predict what they think the book is about and what the author’s intent might be. Read the book, asking them to call and respond whenever they hear “scat.”

C- Give students an opportunity to experiment on their own with scat.

Then, using the 12 bar blues and either you accompanying them or having

the students play the 12 bar blues on xylophones or other pitched instruments, have each student improvise 4 beats of scat and the rest of the class responds afterwards. Here is an example of how to play the 12 bar blues. This is an excerpt from Lesson 3 in the Study Guide for “Nothin’ But the Blues” at the Sheldon. It would be an option to do this whole lesson.

You can teach the Roman Numerals and explain that I is the tonic note of GM and let the students discover the chord pattern for GM. In addition, the concept of the chord can be taught here, building on every other note from the root of the chord. Have them set their barred instruments with G A C D. They will need to practice each chord separately, with the tonic and dominant of each chord in a steady beat played together. Then put it together with the chord pattern displayed. The suggested way to play would be,

D	D	D	D	C	C	D	D	D	C	D	D
G	G	G	G	G	G	G	G	A	G	G	G
I	I	I	I	IV	IV	I	I	V	IV	I	I

D- Assign the students to groups of 3 and give each student a graphic organizer to complete a story board of their version of “Hip Cat.” (see provided organizer at the end of the Lesson Plans). Set out resources about jazz musicians. A good reference: <http://www.jazzinamerica.org/JazzResources/Musicians>

Instruct each student in the group to come up with 2 different animals than anyone else in the group and name them after a popular jazz musician. The animal’s characteristics should reflect some knowledge of that musician. As a group, they will need to agree on a main idea, a setting, plot, and a moral. Then one student will create the beginning of the story, another the middle and the other with the ending. In the story at some point, each animal will need to scat.

E- Have the students read/sing the story to the class. They might put

instrumental accompaniment with it, or create illustrations or make their artwork in a Powerpoint or Prezi presentation. Go Hog Wild!

Core Curriculum Standards Addressed: Music - Create-Imagine, Plan, Refine, Present; Perform-Select, Analyze, Interpret, Rehearse, Perform; Respond-Select, Analyze, Interpret; Reading Literature- Key Ideas & Details-1-2-3; Craft & Structure-4; Integration of Knowledge & Ideas-7; Reading Standards for Informational Text-Key Ideas & Details-1-2-3; Writing-Text Types & Purposes-2-3; Production & Distribution of Writing-4; Research to Build & Present Knowledge-7; Speaking & Listening-Comprehension & Collaboration- 1-2; Presentation of Knowledge & Ideas-4-5; Language-Vocabulary Acquisition & Use-4-5; Social Studies-Key Ideas & Details-2-3; Craft & Structure-4-5; Integration of Knowledge & Ideas-7; Writing for Literacty In Social Studies-Text Types & Purposes-2; Production & Distribution of Writing-4-6; Research to Build & Present Knowledge-7-8

Some Famous Jazz Musicians

Jelly Roll Morton

William "Count" Basie

Benny Goodman

Duke Ellington

Miles Davis

Buddy Bolden

Dave Brubeck

W.C. Handy

Billie Holiday

Dizzy Gillespie

Ella Fitzgerald

Thelonius Monk

John Coltrane

Chick Corea

Joe "King" Oliver

Glenn Miller

Charlie "Bird" Parker

Louis Armstrong

Fletcher Henderson

Herbie Hancock

Sarah Vaughan

Lesson 3 - SyncopaTION FracTION AddiTION SubtraTION MultiplicaTION MoTION

Grades Suggested: 3rd - 8th

Objectives: Demonstrate playing straight rhythms and syncopated rhythms using the correct rhythm note values and labels. Perform math problems that demonstrate appropriate knowledge of math concepts and rhythm note values and construct.

Subjects “Wrapped Around” : Math, Music

Materials Needed: Straight and Syncopated Rhythms Worksheet (provided), big numbers and math signs (provided), Group Role Labels (provided), rhythm instruments, Teacher’s List provided (might want to copy for groups to look at when you give verbal directions)

Procedure:

A - Divide class into 4-6 teams of at least 4 people each and give each student a rhythm instrument and a copy of the Straight and Syncopated Rhythms Worksheet. Ask them to locate in a separate corner of the room, with the middle of the class being the playing field. Give each group their set of Group Role Labels and Work Tools which you have copied from the pages provided, each in a different color for each group. Explain that this game requires each person to carry their own weight but they can ask for help from their peers. The roles will rotate to a different person each round. The job descriptions are:

LABELER - This person has to place the correct label on the answer, “Straight” or

“Syncopated,” describing the rhythm given, or off-beat on on-beat.

NUMBERS MAN/WOMAN - This person has to come up with the answer to the

question and place the correct numbers in the correct order in the playing field by their label.

SIGN INSTALLER - This person is responsible for the line between the numbers in a fraction and any math symbol needed to answer the question.

MEDIA DIRECTOR - This person is responsible for correctly playing the rhythm of the problem correctly and can ask his group members to play with him or her, if desired.

B - Play a couple of teaching rounds, taking your choice of the rhythms on the worksheet and your choice of the problems listed on the “Teacher’s List.” For example, using rhythm #1 and question #1, you would say, “The rhythm is #1. I need a label for a straight, on the beat rhythm or a label for a syncopated, off the beat rhythm on the playing field.” The labeler will put down “Straight” or “Syncopated.” Give the students a few rounds to respond to one direction at a time. “Now I need to know the answer to the first note plus the second note with an equals sign in front of the number.” The numbers man and the sign installer will lay down “=4.” Now I need you to take 10 seconds to get the music ready.” The media director will decide if he is playing alone or with someone and practice quickly. “I will say, ‘1 -2-Ready- Play’ and whoever is playing will play with all the other groups at once. I may ask you to repeat it one at a time, if necessary.” In the practice rounds, after each direction, inform which groups are correct and give the groups who are incorrect a chance to change it until they are correct. Always do the same with the playing of the rhythm, even asking everyone to play if it is a difficult one. After a few practice rounds, you may keep track of points, if desired.

Teacher’s List

(These are only suggestions, to get ideas so that you can make up your own. You might ask the classroom teacher or math teacher, what the students need help with before playing.)

- 1- Add up the sum of the notes in rhythm # ____ (ie =4)
- 2- Show the equation for the first 3 notes values subtracted by the fourth note
In rhythm # _____ (ie $3-1=2$)

- 3- Show the equation for the first note value multiplied by the number of beats in one measure for rhythm # _____ (ie $1 \times 4 = 4$)
- 4- Show the equation for the total number of beats in the rhythm divided by the first measure for rhythm # _____ (ie $8 \div 4 = 2$)
- 5 - What is the time signature for rhythm # _____
- 6 - What is the fraction that shows the first note's value compared to the whole measure's number of beats for rhythm # _____ (ie $\frac{1}{4}$)
- 7- What is the fraction that shows what part of the beat the first note has to wait to play in rhythm # _____ (ie $\frac{1}{2}$)
- 8 - What is the fraction that shows the value of the shortest note compared to the value of the longest note in rhythm # _____ (ie $\frac{1}{3}$)
- 9- What is the equation for the sum of the fraction of the first note compared to the total beats of a measure plus the fraction of the second note compared to the total beats of a measure in rhythm # _____ (ie $\frac{1}{4} + \frac{2}{4} = \frac{3}{4}$)
- 10- What is the equation for the fraction of the total beats of the first measure Compared to the total beats of the whole rhythm multiplied by the fraction Of the total beats of the second measure compared to the total beats of the whole rhythm in it's simplest form for rhythm # _____ (ie $\frac{4}{8} \times \frac{4}{8} = \frac{16}{64} = \frac{1}{4}$)

Core Curriculum Standards Addressed: Music-Create-Refine; Perform-Rehearse; Respond- Interpret, Evaluate; Math-Operations & Algebraic Thinking-Write & Interpret Numerical Expressions-2; Number & Operations-Fractions-Equivalent fractions as Strategy to add and subtract-1-2; Apply & extend previous understandings of multiplication & division to multiply and divide fractions-3-4-6-7

Jazz Dictionary

Ragtime

A blend of African-American and European music, known for syncopated rhythm. Ragtime became very popular piano music about 100-years ago and was the music that came right before jazz. Scott Joplin, who lived for awhile right here in St. Louis, was known as the “King of Ragtime” and was one of the most popular composers and performers of ragtime.

Syncopation

Accents on what would normally be weak beats (beats two and four are weak beats in four/four time). Ragtime and jazz make extensive use of syncopated rhythm.

Improvisation

The art of changing and expanding upon a melody or chord progression to express the musical ideas of the soloist. A jazz player “taking a solo” is improvising on the tune.

Blue Notes

Lowered third, fifth and seventh notes in a scale are the “blue notes” used by blues singers and later by jazz singers and instrumentalists to give a special blues feeling to a song.

Swing

A type of rhythm that became popular in the 1930’s and 1940’s. Eighth notes are not played evenly but “swung” in a rhythm closer to a triplet feel. During the “swing era” from 1935 to 1945, swing music was popularized by the big bands.

Scat Singing

Singing nonsense syllables instead of words. Made popular by Louis Armstrong, Ella Fitzgerald and many other jazz singers.

Big Bands

The popular bands of the 1930's and 1940's (and beyond) that played swing music, featuring sections of trumpets, saxophones, trombones and a rhythm section of piano, bass and drums. Big bands played for dances and often featured a singer or a vocal group.

Bebop or Bop

A type of jazz not for dancing, usually for a small combo, that took melody and harmony to new levels of complexity and freedom. There are lots and lots of notes on fast solos and great freedom on slower tunes. Partly a reaction to the commercial big bands.

Trading Fours

An exchange between two jazz musicians in which first one player and then another player improvise for four measures at a time.

Riffs

A short musical phrase that is imitated by another player or section in the jazz ensemble. Riffs can become set and a written-out part of a jazz composition.

Cool Jazz

A by-product of bop, "cool jazz" was used to describe an unexcited, quiet, behind-the-beat playing that felt like relaxed swing.

Fusion

A combination of jazz and rock and roll. Jazz improvisation is added to a rock and roll rhythmic feel of even eighth notes.

Father of Jazz – Jelly Roll Morton

Main Idea _____
1. _____
2. _____
3. _____

Father of Swing – Louis Armstrong

Main Idea _____
1. _____
2. _____
3. _____

Son – Stetsasonic – Hip Hop Jazz

Main Idea _____
1. _____
2. _____
3. _____

Son – Dizzy Gillespie - BeBop

Main Idea _____
1. _____
2. _____
3. _____

Son – Herbie Hancock - Fusion

Main Idea _____
1. _____
2. _____
3. _____

**Son – Miles Davis –
Cool Jazz**

Main Idea _____
1. _____
2. _____
3. _____

**Father of
the Blues -
W.C. Handy**

Main Idea _____
1. _____
2. _____
3. _____

Names: _____

Scat Story Board

Character-Animal: _____

Musician Name: _____

Famous for: _____

Characteristics: _____

Character-Animal: _____

Musician Name: _____

Famous for: _____

Characteristics: _____

Character-Animal: _____

Musician Name: _____

Famous for: _____

Characteristics: _____

Character-Animal: _____

Musician Name: _____

Famous for: _____

Characteristics: _____

Character-Animal: _____

Musician Name: _____

Famous for: _____

Characteristics: _____

Character-Animal: _____

Musician Name: _____

Famous for: _____

Characteristics: _____

Setting: _____

Main Idea: _____

Plot: First: _____
Problem: _____
Next: _____
Solution: _____

Moral: _____

LABELER

NUMBERS

PERSON

SIGN INSTALLER

MEDIA DIRECTOR

STRAIGHT RHYTHM

SYNCOATED
RHYTHM

1 1 1 1 2 2 2 2 3

3 3 3 4 4 4 4 5 5

6 6 7 7 8 8 8 8 9

9 0 0 0 0 = =

+ + + + - - - - X

X X -

Straight & *Syncopated* Rhythms

1 ♩ ♩ ♩ ♩

2 ♩ ♩

3 ♩ ♩ | ♩ ♩

4 ♩ ♩ ♩ ♩

5 ♩ ♩ | ♩ ♩ | ♩

6 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

7 ♩ | ♩ ♩ | ♩ ♩ ♩

8 ♩ | ♩ ♩ ♩

9 ♩ | ♩ ♩ | ♩ ♩ | ♩

10 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

11 ♩ ♩ ♩

12 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ | ♩

13 ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ | ♩ ♩

14 ♩ ♩ ♩ ♩ ♩ ♩

15 ♩ ♩ | ♩ ♩ ♩

16 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩

17 ♩ ♩ | ♩ ♩ ♩ ♩

18 ♩ ♩ | ♩ ♩ | ♩ ♩

19 ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩

20 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩

21 ♩ ♩ ♩ ♩

22 ♩ ♩ ♩ ♩ | ♩ ♩ ♩

23 ♩ ♩ | ♩ | ♩ | ♩ | ♩

24 ♩ ♩ | ♩ ♩ ♩ ♩

25 ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩

THE MUSICIANS

Pianist **Carolbeth True** has appeared as soloist or with her own trio in every important St. Louis jazz club and has also performed with the St. Louis Symphony and other orchestras. Carolbeth has backed artists such as Mel Torme and Bill Watrous and is a very active piano teacher, both privately and at Webster University.

Vocalist **Kim Fuller** has been singing throughout the St. Louis area for over 25 years, and has served as opening act for jazz greats such as the Jazz Crusaders, Ramsey Lewis and Pieces of a Dream. Trumpeter Randy Holmes is a founding member of the Webster Jazz Repertory Ensemble which recreates classic traditional jazz from the 1920's and 1930's. He is a soloist and member of the Legacy Big Band, the Kim Portnoy Ensemble and the Sessions Big Band. Randy has performed with David Brubeck, Clark Terry and Louis Bellson and has backed soloists such as Ella Fitzgerald and Nancy Wilson.

Jeff Anderson, Drummer

Kevin Gianino has served as Adjunct Professor of Jazz Percussion at Webster University since 1983. A native of St. Louis, Professor Gianino attended St. Louis Community College-Meramec, the University of Missouri-St. Louis, and Webster University. He has served as a faculty member for the International Summer Jazz Academy in Poland and for the Webster Summer Jazz Combo Camp, and the Jim Widner Summer Jazz Camps. He is in demand as a clinician, adjudicator, and performer on a national basis. He is a member of the Webster Faculty Jazz Ensemble, Brilliant Corners, the Sessions Big Band, and the Hard Bop Heritage Quintet. Among the numerous artists with whom he has performed are Diana Krall, Maynard Ferguson, Louie Bellson, Nancy Wilson, Diane Schuur, Michael Buble, Bob Newhart, and Don Rickles. He has toured the U.S., Canada, and Mexico. Kevin has made numerous appearances at jazz festivals as adjudicator, guest artist and clinician.

THE SHELDON CONCERT HALL

The Sheldon, designed by the noted 1904 World's Fair architect Louis C. Spiering, was built in 1912 as the home of the Ethical Society of St. Louis. Well known singers and ensembles such as Jose Carreras and the Budapest String Quartet have performed at The Sheldon and speakers such as Albert Einstein, Dwight Eisenhower and Ernest Hemingway have spoken from its stage. The Sheldon was saved from the wrecking ball and purchased by the non-profit Sheldon Arts Foundation in 1991 and now annually hosts over 300 concerts and other cultural and community events. The Sheldon is known around the world for its perfect acoustics and has been voted by touring musicians as one of the ten best concert halls in the country.

JAZZ ARTISTS AT THE SHELDON

The Sheldon presents many outstanding jazz musicians, including Dave Brubeck and Herbie Hancock who are featured in "The Jazz Story." Other jazz artists presented at The Sheldon over the last several years include the Ramsey Lewis Trio, Preservation Hall Jazz Band, The Glenn Miller Orchestra, Charlie Byrd, Chick Corea, Wynton Marsalis, Gary Burton and Makoto Ozone, Banu Gibson and The New Orleans Hot Jazz Band, Dee Dee Bridgewater, Dave Brubeck, Wayne Shorter, Jane Monheit, Pat Metheny, Clark Terry, Diana Krall, Bucky and John Pizzarelli, Herb Ellis, Kenny Burrell, the Lincoln Center Jazz Orchestra and more!

St. Louis boasts many wonderful jazz musicians and The Sheldon has been honored to present Carolbeth True, Jeanne Trevor, Randy Holmes, Darrell Mixon, Ptah Williams, Kim Portnoy, Reggie and Mardra Thomas, Denise Thimes, Dave Black, Rob Block and many others.

ARRIVAL AND PARKING

We urge you to arrive at the Sheldon Concert Hall half an hour before the start of “The Jazz Story.” This will allow you to be seated in time for the performance and will allow a little extra time in case you encounter traffic on the way. Seating will be on a first come-first served basis as schools arrive. To accommodate school schedules, we will start “The Jazz Story” promptly at show time.

The Sheldon is located at 3648 Washington Boulevard, just around the corner from the Fox Theatre. A map is enclosed. Parking for school buses will be available on Washington near The Sheldon.

CONCERT MANNERS

Please coach your students on good concert manners before coming to the Sheldon Concert Hall. Good audiences love to listen to music and they love to show their appreciation with applause. Urge your students to take in and enjoy the great music being performed. Also, a “cool” jazz audience member knows that at a jazz concert you can and should applaud after a good solo by one of the musicians.

Food and drink are prohibited in The Sheldon Concert Hall. Any device (telephone, alarm watch or toy) that makes noise is a distraction for both the musicians on stage and your fellow audience members and should not be brought into the hall.