



The Jazz Story

Updated 2023

Featuring Carolbeth True, Kim Fuller, Randy Holmes,
Blake Mickens & Kevin Gianino

Teacher Handbook

Know Before You Go
Show Details and Standards
Performer Bios
Suggested Resources
Classroom Activities

Know Before You Go 23-24



THE
SHELDON
Arts Without Borders

Buses and Parking

Book your bus to arrive at The Sheldon 20 minutes before showtime, and to leave The Sheldon 1 hour after show time. Staff will be waiting to help your bus park in the appropriate place. Buses park for free on the street in front of The Sheldon and in the lot. Cars park for free in the West Lot, on the right side of The Sheldon if you are facing the steps. The group should stay on the bus and send one person in to check in the group and get further instructions.

Tickets & Payment

No tickets will be sent out, but the seats reflected on your invoice will be reserved together, and you will be seated by ushers in the concert hall when you arrive. Your payment is due 30 days before the show. Payment online with a credit card is the preferred method, but your school can also send a check. Please contact the Director of Education if you have special circumstances. Ticketing and Payment Policies Document is included with your invoice.

Teacher Handbook

The provided teacher handbook includes recommended activities and resources related to the content of the show. It can be accessed on the web on the page for the specific show.

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, usually at the end of an entire piece and occasionally after a good solo by one of the musicians. Food and drink are prohibited in The Sheldon Concert Hall. Any device that makes noise is a distraction for both the performers on stage and your fellow audience members and should be put away. No photos or video are allowed during the performance. Restrooms are located on the same level as the concert hall close to the Art Galleries. Please encourage students to use restrooms at school or to use Sheldon restrooms before the concert begins. If a student does need to use the restroom during the performance, the best time to get up is between musical numbers.

Art Galleries

The Sheldon features seven art galleries in the Emerson Galleries building that adjoins the Concert Hall, including the Bellwether Gallery of St. Louis Artists, Gallery of Music, Gallery of Photography, Bernoudy Gallery of Architecture, the AT&T Youth and Emerging Artist Gallery and on the lower level, The Nancy Spiritas Kranzberg Gallery and Ann Lee and Wilfred Konneker Gallery. You are invited to call The Sheldon and add a 20 or 30-minute visit to the galleries when you attend a Sheldon Education Program. This season the fall exhibition is open September 8- January 20. The spring exhibition is open March 8- May 4. In between, the gallery is closed for installation and is not available for tours. Tours are available on a first-come, first-served basis.

Health + Safety

Please visit our website the most up-to-date information on health and safety measures. To communicate needs for accessible seating, please indicate on your reservation form. The Sheldon staff can direct you toward elevators. We recommend students that might have sensory or stimulation issues bring their own noise-cancelling headphones, but if you are surprised by a need for them, we have some in the box office.

SET LIST

Maple Leaf Rag.....	Scott Joplin
Stars and Stripes Forever.....	John Phillip Sousa
Wade in the Water.....	traditional spiritual
St. Louis Blues.....	W.C. Handy
Struttin' with Some Barbecue.....	Louis Armstrong
God Bless the Child/Them There Eyes/Ooh, What a Little Moonlight Can Do.....	Billie Holiday
It Don't Mean a Thing If It Ain't Got That Swing.....	Duke Ellington
A Tisket, A Tasket.....	Ella Fitzgerald
Night in Tunisia.....	Dizzy Gillespie
If I Were a Bell.....	Miles Davis
Blue Rondo a la Turk.....	Dave Brubeck
Watermelon Man/Chameleon.....	Herbie Hancock
Happy.....	Pharrell Williams

THE MUSICIANS

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.

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 International Summer Jazz Academy in Poland, 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. He has performed with Diana Krall, Maynard Ferguson, Louie Bellson, Nancy Wilson, Diane Schuur, Michael Bubl , Bob Newhart, and Don Rickles. He has toured the U.S., Canada, and Mexico.

Blake Mickens is a St. Louis-based bass player who has been playing professionally since 2016. Blake began playing music at 7 years old, starting on drums trying out a multitude of different instruments until he settled on bass at age 11. He began to play jazz in high school and was a member of the JazzU All-Stars. Since graduating from Webster University in 2022 with a degree in jazz performance, he has played with a number of local musicians including Dawn Weber, Eldraco Price, Nathan Rauscher, and Ian Buschmann. He currently plays bass in many local bands with genres that range from jazz to soul to punk rock, as well as teaches music privately.

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.

Overview

This performance takes students on a journey from Ragtime to modern time through the lens of jazz. Students learn basic jazz vocabulary, highlighted in a set list of standards performed by local professionals in the field. St. Louis connections are highlighted.

Missouri and Illinois Learning Standards

Aligns with Missouri Knowledge Standards: CA5, CA7, SS6, FA 1-5

In Communication Arts, students in Missouri public schools will acquire a solid foundation which includes knowledge of and proficiency in

CA5 - comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as story-telling, debates, lectures, multi-media productions)

CA6 – participating in formal and informal presentations and discussions of issues and ideas
CA7 - identifying and evaluating relationships between language and culture

In Social Studies, students in Missouri public schools will acquire a solid foundation which includes knowledge of

SS6 - relationships of the individual and groups to institutions and cultural traditions

In Fine Arts, students in Missouri public schools will acquire a solid foundation which includes knowledge of

FA1 – process and techniques for the production, exhibition or performance of one or more of the visual or performed arts

FA 2 – the principles and elements of different art forms

FA 3 – the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts

FA4 – interrelationships of visual and performing arts and the relationships of the arts to other disciplines

FA5 – visual and performing arts in historical and cultural contexts

Aligns with Illinois Learning Standards: 25A, B; 26A, B; 27A, B :

Early Childhood Arts Education Highest Priorities

Standard 25.A - Investigate, begin to appreciate, and participate in the arts

Standard 25.B - Display an awareness of some distinct characteristics of the arts.

Standard 26.A - Understand processes, traditional tools, and modern technologies used in the arts.

Standard 26.B - Understand ways to express meaning through the arts.

Standard 27.A - Analyze how the arts function in history, society, and everyday life.

Standard 27.B - Understand how the arts shape and reflect history, society, and everyday life

JAZZ DICTIONARY

Ragtime

A blend of African-American and European music, known for syncopated rhythm. Ragtime became very popular piano music about 120-years ago and was the music that came right before jazz. Scott Joplin, who lived for a while 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, and used for dancing

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.

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

Recommended Internet Resources for classroom teachers and music specialists

[PBS Learning Media: Ken Burns in the Classroom \(6-8\) \(9-12\)](#)

Video clips of 5-15 minutes long, addressing social effects of jazz, music technology, and music style

[Smithsonian Education | National Museum of American History \(si.edu\) \(2-5, 6-8\)](#)

Check out "Education" Tab and "Jazz Appreciation Month" Activities

[Jazz Lesson Ideas for the Elementary Music Classroom – Music and Motivate \(3-6\)](#), includes Orff-inspired "Take Five" beanbag composition, Charlie Parker/Bebop book and rhythm/instruments activity, and Trombone Shorty move-along/word chain rhythm activity

[In The Mood- Glen Miller Orchestra Rhythm Play Along \(Beginner\) \(2-5\)](#)

Clapping or rhythm sticks play along

[Reading Rainbow Episode 127 - Hip Cat - YouTube \(K-2\)](#)

Levar Burton celebrates jazz, features the definition of improvisation and the reading of the books "Hip Cat" by Jonathan London (8:36-15:00).

Classroom Activity

Teach Call-and-Response Form with scat in "Minnie the Moocher" performed by Cab Calloway

[Cab Calloway- Minnie the Moocher](#)

A note to teachers: Other performances of Minnie the Moocher you may find could include different verse lyrics. Please preview any recording you show your students for age-appropriate content.

- A) Play the video or recording, asking students to listen for repeated sections. Identify the pattern.
- B) "Verse – Chorus form" Can be identified from the scat in the chorus and story in the verse.
 - a. See scat singing definition.
- C) "Call-and-Response" of chorus demonstrates scat. Play the video again, and ask the students to sing along with the scat response.
- D) Optional extension: A student leader (caller) could use different, improvised scat syllables, and lead the class (responders) in their own version of the call- and- response scat chorus.