

KNOW-BEFORE-YOU-GO

Busses and Parking

Book your bus to arrive at The Sheldon 20 minutes before showtime, and to leave The Sheldon 1 hour after show time. Busses park for free on the street in front of The Sheldon. Cars park for free in the West Lot, on the right side of The Sheldon if you are facing the steps.

Tickets

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.

Payment

Your payment is due by the day of the show. Your school can send a check, or we can take credit card information over the phone. Please contact the Director of Education if you have special circumstances.

Teacher Handbook, Pre- and Post- Quizzes

The provided teacher handbook includes recommended activities and resources related to the content of the show. These pre- and post-show quizzes help us measure if our programs are effective- something that it is good for us and our generous funders to know. These are multiple choice, Google Form quizzes. The post show quiz is sent out after the 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 musicians 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.

Health + Safety

Please visit our website the most up-to-date information on health and safety measures.

Special Needs

Please contact The Sheldon to arrange for students with special needs, like those who will need an elevator instead of the stairs. 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.



The Jazz Story

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

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

Lesson Plans for “The Jazz Story”

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 in the handbook you will find lesson and activities to enhance the concert experience. You may use part of a lesson, combine lessons, or let them stand alone. We hope you will see Jazz come to life through these learning experiences and enjoy the adventure of Jazz and its great musicians traveling through time.

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 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, glue stick 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.

[West African Drums](#)

[Spirituals – “Wade in the Water”](#)

[Early Brass Bands](#)

[Ragtime – Scott Joplin](#)

[Dixieland Jazz](#)

[Jelly Roll Morton-Father of Jazz](#)

[W.C. Handy – Father of the Blues](#)

[Louis Armstrong – Father of Swing](#)

[Dizzy Gillespie – BeBop](#)

[Miles Davis – Cool Jazz](#)

[Herbie Hancock – Fusion](#)

[Stetsasonic – Hip Hop Jazz](#) (Please preview this 1981 music video to ensure it is appropriate for your students’ age group.)

Scat with “Hip Cat”

Grades suggested: 2nd – 6th

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 or project lyrics and play the YouTube for “Minnie the Moocher.” Watch once, sing with it the second time. (Lesson continues following the lyrics page.)

[Cab Calloway- Minnie the Moocher](#)

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

Cab Calloway Minnie the Moocher Lyrics

Folks here's a story 'bout Minnie the Moocher,
She was a lowdown 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 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, [or play the YouTube video of a librarian reading it](#), asking them to call and respond whenever they hear “scat.”

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 Literacy In Social Studies-Text Types & Purposes-2; Production & Distribution of Writing-4-6; Research to Build & Present Knowledge-7-8

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 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.

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

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: _____

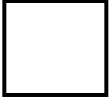
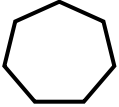
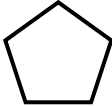
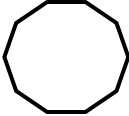
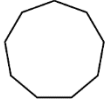

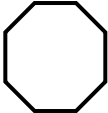



Setting: _____

Main Idea: _____

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

Moral: _____

How many musicians are in each group? Match the word to the number. Match the number to the shape.

3	Solo	
5	Duet	
2	Trio	
6	Quartet	
9	Quintet	
4	Sextet	
1	Septet	
10	Octet	
8	Nonet	
7	Dectet	

ADVANCED KEY How many musicians are in each group?
Match the word to the number. Match the number to the shape.

The image shows a matching exercise with three columns. The first column contains numbers: 3, 5, 2, 6, 9, 4, 1, 10, 8, 7. The second column contains musical group names: Solo, Duet, Trio, Quartet, Quintet, Sextet, Septet, Octet, Nonet, Dectet. The third column contains various shapes: a square, a heptagon, a pentagon, an octagon, a nonagon, a vertical line, an octagon, a hexagon, two vertical lines, and a triangle. Red lines connect the numbers to the group names and then to the shapes. The connections are: 3 to Solo, 5 to Duet, 2 to Trio, 6 to Quartet, 9 to Quintet, 4 to Sextet, 1 to Septet, 10 to Octet, 8 to Nonet, and 7 to Dectet. The shapes are arranged in a column on the right, and the red lines connect the numbers to the group names and then to the shapes.

Number	Group Name	Shape
3	Solo	Square
5	Duet	Heptagon
2	Trio	Pentagon
6	Quartet	Octagon
9	Quintet	Nonagon
4	Sextet	Vertical Line
1	Septet	Octagon
10	Octet	Hexagon
8	Nonet	Two Vertical Lines
7	Dectet	Triangle

How many musicians are in each group? Match the word to the number. Match the number to the shape.

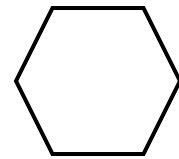
3

Solo



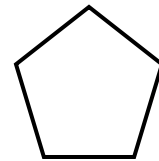
1

Duet



2

Trio



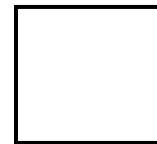
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Quartet



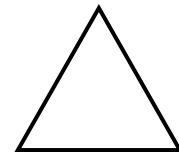
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Quintet



4

Sextet



KEY How many musicians are in each group? Match the word to the number. Match the number to the shape.

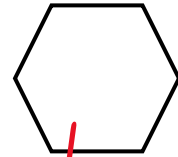
3

Solo



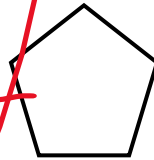
1

Duet



2

Trio



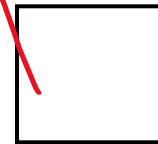
6

Quartet



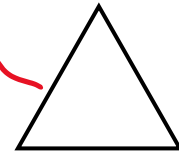
5

Quintet



4

Sextet



Jazz Flash Cards

Copy and cut for an individual student or a group, then consider these activities:

1. **Chronological order:** Place the genres in chronological order to show the evolution of jazz.
2. **Listening game:** Play examples of each kind of jazz. Ask students to point or hold up which style of music they are listening to.

<p>Ragtime</p> <p>A blend of African-American and European music, known for syncopated rhythm. Very popular piano music, Scott Joplin (piano) was known as the “King of Ragtime”</p>	<p>New Orleans Jazz</p> <p>influenced by ragtime, blues, spirituals, and military brass bands, Small group of musicians, Louis Armstrong (trumpet) and Jelly Roll Morton (piano) are famous musicians from this style</p>	<p>Swing/Big Band</p> <p>Music for dancing, “Swung” rhythm is a long-short performance instead of two equal parts, features scat singing, larger group of musicians, Duke Ellington (piano/band leader), Ella Fitzgerald (singer)</p>
<p>Bebop or Bop</p> <p>Smaller groups, intellectual, serious listening music, not for dancing, Charlie “Bird” Parker (Saxophone) and Thelonius Monk (Piano) played bebop</p>	<p>Cool Jazz</p> <p>Unexcited, quiet jazz, very relaxed, a reaction to Bop, Miles Davis (trumpet), Dave Brubeck (piano)</p>	<p>Fusion</p> <p>A combination of jazz with other genres, like rock and funk, includes electronic instruments Herbie Hancock (piano)</p>

Recommended 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 \(Beginner\)](#)

[What a Wonderful World- Louis Armstrong Boomwhacker Playalong \(Intermediate\)](#)

Boomwhackers play chord roots, not melody

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.

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 Bublé, 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.