Teachers’ Resource Pack

Jazz and improvisation

To support:
Tipping Point Live Online Broadcast
Tuesday 9th April, 1.15 - 2.15 pm
Welcome!

We delighted that you are joining us for this special schools’ live online broadcast from contemporary jazz quartet, Tipping Point.

The live broadcast will enable schools across the country to experience the excitement of a live music performance from the classroom, as we join the musicians from Tipping Point on an exploration of jazz and improvisation.

This pack explains how to tune in, what to expect, as well as information about the performers, the music and the instruments. It also includes everything you need to plan and deliver related classroom-based activities with your pupils.

This broadcast is part of Connect: Resound, a project which brings musical experiences to schools via the internet, including instrumental lessons and live music performances. Led by youth music charity NYMAZ (www.nymaz.org.uk), the project works with partners to help overcome the barriers that those based in rural areas can face when providing musical opportunities to children & young people.

The broadcast is the second in a special series of Sounding Out events, a project which is creating new opportunities for young people in North Yorkshire to develop their musical skills alongside professional musicians. Your pupils are also warmly invited to attend a free May half-term music residency (29-31 May 2019) in Selby with Tipping Point, see page 22 for more details.

Tipping Point are presented by our Sounding Out project partners Jazz North (www.jazznorth.org), a dynamic jazz development agency that support artists, builds audiences, inspires children and young people and grows the profile of contemporary jazz.
Contents

1  How to tune in and FAQs p. 4
2  About the performance p. 5
3  Meet Tipping Point p. 6
4  A brief introduction to jazz music p. 7
5  Musical activities p. 9
6  Sounding Out p. 22
7  Useful links p. 23
1 How to tune in

The performance will take place on: **Thursday 9th April, 1.15 pm - 2.15 pm**

To view the performance, simply click on: [www.connectresound.live](http://www.connectresound.live)

We advise that you test the link in advance of the performance. Please click on the ‘Broadcasts’ tab on the website and click on a previous performance to ensure you can access our YouTube content.

**Frequently Asked Questions**

**What will we see when we turn on the stream?**
You will see a welcome screen before the live broadcast starts at 1.15pm.

**Does the room we’re watching in need to be dark?**
It’s up to you – being in the dark might add to the atmosphere.

**How long is it?**
One hour - it will be an interactive performance, so there will be the chance for your pupils to get involved by singing and clapping along - no instruments necessary!

**How will you know we’re watching and taking part?**
You can tweet us [@NYMAZmusic](https://twitter.com/NYMAZmusic) to let us know you’re joining in! Do send us pictures, videos and let us know how many are watching where you are!

Please use the hashtag #connectresound when you tweet.

And you can tweet the musicians any questions or feedback before and during the broadcast - we’d love to hear from you.
2 About the performance

Tipping Point will play live from Selby Town Hall. They will lead the audience on an exciting journey through sound, inspired by jazz, contemporary classical music and north Indian classical music.

The hour-long live, online performance will include plenty of exploration of composition and improvisation, as well as an opportunity to learn more about the musicians, music and musical techniques, with activities and exercises for you to participate in from the classroom.

The performance will bring a high quality live music performance experience directly to you and your pupils. And you will be watching it online alongside hundreds of other pupils and teachers across the country.

There will also be a short question and answer session with the performers during the broadcast - so please do tweet your questions before or during the performance and they will speak directly to you!

The performance is presented in partnership with Jazz North.
Meet Tipping Point

Tipping Point is a musical project led by saxophonist, composer, and singer-songwriter James Mainwaring. James was born in Warrington, and grew up playing in rock bands as well as playing in the award winning Wigan Youth Jazz Orchestra. He is a Mercury Prize, MOBO and Jazz FM nominated saxophonist and composer.

James Mainwaring is perhaps best known as a founder member of the Mercury Prize nominated Roller Trio or more recently as a collaborator with, and touring member of, fellow nominees Django, Django, who he met at the 2012 awards.

His latest project, Tipping Point, features James Mainwaring on saxophone and effects alongside British improvised music legend Matthew Bourne on Fender Rhodes, and two of the UK’s most individual instrumentalists: Michael Bardon on double bass and Joost Hendrickx on drums.

Their music brings together a wide range of influences, including jazz, north Indian classical and contemporary classical music. The musicians combine composition and improvisation, and explore a range of emotions and sounds through their music.
What is jazz?

“Jazz is a kind of music in which improvisation is typically an important part. In most jazz performances, players play solos which they make up on the spot, which requires considerable skill. There is tremendous variety in jazz, but most jazz is very rhythmic, has a forward momentum called ‘swing’, and uses ‘bent’ or ‘blue’ notes. You can often hear ‘call-and-response’ patterns in jazz, in which one instrument, voice, or part of the band answers another. Jazz can express many different emotions, from pain to sheer joy. In jazz, you may hear the sounds of freedom - for the music has been a powerful voice for people suffering unfair treatment because of the colour of the skin, or because they lived in a country run by a cruel dictator.”

The National Museum of American History
http://americanhistory.si.edu smithsonian-jazz/education/what-jazz

Jazz music originated in the African-American communities of New Orleans in the United States in the 1900s. The music has roots in music traditions from West Africa, as well as from African-American music traditions such as blues and ragtime, and European military band music. In the UK, jazz has developed its own traditions and communities and is a thriving and dynamic musical scene.

The term jazz encompasses a wide range of styles and traditions that have grown out of its roots in the early 20th-century, from trad jazz and big band music, to experimental and improvisation based approaches. It has influenced musical traditions from rock and roll to hip hop, pop to soul, garage to grime!

Common characteristics of jazz music include:

- **Call and response** - where one musical phrase is ‘answered’ by a second part.

- **Improvisation** - composing music ‘in the moment’ - often in response to other musicians.

- **Syncopation** - when the off beat is accented.
Further exploration

If you want to help your class to explore the origins and influences of jazz music and traditions further, here are some sources of inspiration to get them started:

**Jazz heroes**

**Louis Armstrong:** One of the most famous figures in jazz, trumpeter Louis Armstrong’s powerful playing changed the direction of jazz music and his long career spanned many ages and styles of jazz music, such as the Chicago style (www.bbc.com/bitesize/guides/zys9kqt/revision/2).

**Mary Lou Williams:** Jazz pianist Mary Lou Williams was born in 1910 and worked as a musician from the age of 8, working with luminaries such as Duke Ellington, and later championing up and coming artists including Dizzy Gillespie and Thelonius Monk. You can find out more about her and many other leading female figures in jazz here: https://theculturetrip.com/north-america/usa/articles/the-top-10-female-jazz-musicians-you-should-know/

**YolanDa Brown:** British saxophonist, band leader, composer and broadcaster, as well as chair of national youth music charity, Youth Music. You may also know her from the BBC series YolanDa’s Band Jam, a great introduction to music of all kinds for younger pupils: www.bbc.co.uk/programmes/p06vc6tb

**Jazz and literature**

Many writers have been interested and involved in jazz - with novelists from F Scott Fitzgerald to Toni Morrison, and poets from Allen Ginsberg and Jack Kerouac to Philip Larkin, all famously inspired and influenced by jazz music.

The ‘jazz age’ of the early 20th Century saw a flourishing of African-American writing in neighbourhoods such as Harlem, New York, alongside, and intertwined with the musical developments. Writers including Langston Hughes, Zora Neale Hurston and James Weldon Johnson captured and commented on the African-American experience and reflected the rhythms and roots of jazz music in their work:

www.poetryfoundation.org/poets/browse#page=1&sort_by=recently_added&school-period=155

www.connectresound.live
5 Musical activities

Jazz music is a diverse, exciting and vibrant genre made up of influences from African-American communities, originating in New Orleans. This style of music is a major form of expression.

Covering the syncopated rhythm, and exploring the use of instrumentation, the blues and improvisation, we hope you enjoy this selection of musical activities for your classroom.

Starter activities

These will support listening skills, gaining basic rhythms, and developing performance as a group.

These are suitable for Key Stage 2 and 3, with extension challenges which are more suitable for Key Stage 3.

Don't clap this one back!

- Ask your group to stand in a circle so you can see everyone.

- Explain that you are going to clap a rhythm - this is one they are NEVER to clap back!

- Clap out “Don’t clap this one back” whilst saying the words, then do it again without the words (see if anyone does clap it back!)

- Once they have heard the rhythm, clap a different rhythm and signal for them to clap it back, repeat this with several different rhythms until you do “Don’t clap this one back” (don’t say it out loud!) and signal for them to copy, anyone who does clap it back is out and sits down and you move on to a second round!

- Additional challenge: if your group is just too good at recognising the rhythm, incorporate other banned rhythms such as “Don’t clap this one back to me now”.

www.connectresound.live
My name is

This will help you assess the characters you have in your group and their basic rhythm ability. You can then build upon their skills in other activities.

• Get everyone to clap or stomp on beats 1, 2 and 3, leaving a silence on 4.

• Then on each clap everyone chants “My – name – is – ?"

• One at a time, going clockwise or anti-clockwise, get the group to say their name in the silence.

• You can do stomps on beats 1 and 2 with a clap on 3 like “We will rock you”. Tell students to be proud of their name and to say it loud.

• Additional challenge: to help develop focus on listening skills, swap your name with the name of someone else in the circle. The name of the person you choose to say then has to say someone else’s name in the silence on beat 4. This means that everyone has to be listening carefully in case their name comes up as it is no longer going in consecutive order but is now dotting around the circle.

Pass the pulse

• With your group in a circle, invite participants to clap the beats one by one around the circle.

• As the group grows in confidence vary the tempo, experimenting with fast and slow pulses to see how they manage. This develops their teamwork, anticipation and listening abilities.

Pass the beat

• Ask your group to form the four sides of a square, each side gets a number 1 – 4, and an action – stomp, clap, wiggle, whoop!

• Using a count of 4, the sides perform their action on the corresponding number which creates a simple pulse characterised by the different sounds on each beat.
• **Additional challenge:** change shape to create different time signatures, a triangle will be 3/4 time a pentagon would be 5/4 time etc.

**Synco-beats**

• Ask your group to move from one foot to another to create a steady pulse throughout, explain that this is on the beat.

• When music uses and emphasises the ‘off-beat’ it creates syncopation. As your group are stomping the strong beats, you are going to clap a syncopated rhythm and get them to clap it back. This will help them identify the off-beats, and also understand the feeling which syncopated rhythms change.

• As their confidence grows, make these rhythms more challenging.

• Then pass this role around so that everyone in the group has the chance to create their own syncopated rhythm.

• **Additional challenge:** this can be done with older groups using their instruments or voices, give them all a key to play in, meaning that the syncopated melodies will flow between.

**Ta, Tiki, Ta**

This is a challenging rhythmic game which you can use once your groups are confident with keeping a steady beat throughout.

• Firstly, explain the rules: Ta is a crotchet, Tiki are quavers, and Tikita is a triplet. (clap these as you say them). A Ta moves to the left, Tiki moves to the right, Tikita swaps them over.

• So, counting to a beat of four you would start with a ‘Ta’ clapping to the left, this would pass to the next person who in time would then say ‘Ta’ also.

• The next person can then choose to either continue in time with the ‘Ta’ (on a crotchet beat) or say ‘Tikita’ in time as a triplet, if they do this it swaps the
motion and goes the opposite direction. However, this time it is a ‘Tiki’ as the movement which is turning right around the circle.

• You must always stay in time, or you are out! Those who are out can become your spies to see who is managing to stay in time.

• This is a great one to get the teacher involved in, as you will be the person the students are most keen to beat!

**Further activities**

Here we have created several music activities which you can use as you wish to supplement your lessons and add to your classroom activities.

**Lesson plans**

If you would like to explore jazz in more detail, we have created three lessons exploring jazz and the music of this era for Key Stage 2 and Key Stage 3. These include powerpoints, differentiated lesson plans and also some extended tasks.

The Key Stage 2 and Key Stage 3 lesson packs are available to download from www.connectresound.live/resources

**Rhythm and listening skills: Syncopation in practice**

**NYMAZ education Rhythm & Listening Skills – an Introduction:**
https://youtu.be/Y6BrB4lItzM

• Ask your students to stand in a circle, explain this is nonverbal and they are to watch, and then try and do exactly what you do at the same time.

• You are going to build up an 8 beat rhythm with your whole group performing in unison to ‘1 and 2 and 3 and 4 and’.

• Start with a tap to your chest, follow this with slight nod to each of the following beats.

• Indicate that you are going to do it again and you want your group to do it at the same time as you. Keep going through this until everyone is doing it with you at the same time.
• Add in a click on beat 2 (repeat this until all have the timing).

• Add in a clap on beat 3.

• Two taps to the chest on ‘4 and’.

• Miss 1 and do a click on 2, and a clap on 3.

• Then two taps on your legs on ‘4 and’.

• Repeat.

• **Additional challenge:** build up to the version demonstrated in NYMAZ education video Rhythm & Listening Skills – Further Challenge: https://youtu.be/o4S-XYjQKSE

**Introducing the instruments of jazz**

Using the worksheet on p.15 - either display these images on your board, or use as a hand out.

Ask your students if they can try to label any instruments they recognise.

Explain that these instruments are all played by jazz performers, including the contemporary jazz quartet, Tipping Point. Then ask your students these quiz questions.

**Questions**

1. Which instruments do you recognise? Can you name them all?
2. Which instruments do you play with your mouth?
3. Which musical families do these instruments belong to?
4. Which instruments can play chords?
5. Which instrument uses the technique called “scatting”?

**Answers**

1. Voice, Trumpet, Electric Guitar
   Saxophone, Clarinet, Piano
   Drum Kit, Double Bass
2. Trumpet, Saxophone, Clarinet and Voice
4. Electric Guitar, Piano, Double Bass
5. The Voice

Listen to some examples of jazz music here: https://open.spotify.com/playlist/7g7FESxJhphlpzrcyJFzUs
Worksheet 1
Can you guess the instruments? Put the picture’s letter next to the instrument’s name

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Electric Guitar</td>
<td>Double Bass</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Drum Kit</td>
</tr>
<tr>
<td>Saxophone</td>
<td>Piano</td>
</tr>
</tbody>
</table>
**Matching game**

- Cut out the different key terms, and definitions/pictures on p.19.

- Give one card to each member of your class. Explain this is a non-verbal race. They have to find their ‘matching pair’ - so the key term which relates to their definition/picture.

- You are going to time them to see how long it takes, once they have found their pair they sit down.

- It is a whole group activity so everyone can help each other but they have to do it all in silence and against the clock!

- Once they have all been paired go around the group getting them to share their ‘pairs’ – if any mistakes crop up fix them as you go along.

- At the end of the session get them to do it again and try to beat their original time!

**Listening activities and questions**

To hear the vibrant contrasting styles of jazz and to hear the instruments in context, listen to our Spotify playlist here: https://open.spotify.com/playlist/7q7FESxJhphlprzrcyJFzUs

**Key Stage 2/3**

We suggest doing these either as a quiz or as a discussion about the music:

**Listening to: Summer Time by Louis Armstong and Ella Fitzgerald (Track 5 on Spotify playlist)**

Q1. What instrument starts this piece?
Q2. What is the first solo instrument?
Q3. Why are the strings rocking between two notes throughout the intro do you think?
Q4. On the line ‘Fish are jumping’, what do the strings do?

**Answers:** 1) Horn and Strings 2) Muted Trumpet 3) To represent rocking a baby 4) Glissando through notes.

www.connectresound.live
Listening to: Dream a Little Dream, by Ella Fitzgerald (Track 9)

Q1. What is the vocal technique used at the beginning of this piece?
Q2. Which instrument is answering the vocal part? How are they creating the different sound?
Q3. Describe the accompaniment in this song.

Answers: 1) Scatting 2) Trumpet using a mute 3) Any of the following: call and response, accents used in mirroring the melody, chords throughout.

Listening to: Woodchoppers’ Ball, by the Herman Orchestra (Track 10)

Q1. Which is the rhythmic device used in the chords at the beginning?
Q2. What is the structure of this music?
Q3. Which instrument takes the first solo and improvisation section?
Q4. What musical feature is used in the trumpet solo?

Answers: 1) Syncopation 2) 12 bar blues structure 3) Clarinet 4) Glissando

For GCSE

We suggest that you use the above tracks as examples and discussion starting points, moving on to more specific listening analysis here:

Listening exercise 1: Tipping Point, Tipping Point (Track 2)

Q1. What type of jazz would you describe this as?
Q2. Which instruments can you hear?
Q3. What is the musical technique being used throughout this piece?
Q4. Do you like this music? What do you/don’t you like about it? What do you think the composer/performers are trying to represent?

Answers: 1) Free jazz 2) Accept drums, samples, electric guitar, bass, snare 3) Improvisation 4) This is an extended writing task so mark at your discretion

Listening exercise 2: Sing Sing Sing, Benny Goodman (Track 6)

Q1. How many beats in a bar?
Q2. Which bar does the first pitched instrument come in on?
Q3. How would you describe the bass line?
Q4. Which instrument takes the instrumental break?

Answers: 1) 2/4 or 4/4 2) Bar 5 3) Walking Bass 4) Drum kit
Listening exercise 3: Fever, by Peggy Lee (Track 8)

Q1. Label the order the instruments enter below:

| Double Bass |   |
| Vocal      |   |
| Drum       |   |
| Clicks     |   |

Q2. Which instruments play the repeated bass line?
Q3. What is the technique used to describe the drum responses to the lyrics?

Answers:
1) Drum 1 - Click 2 - Double Bass 3 - Vocal - 4
2) Double Bass
3) Drum Fill
<table>
<thead>
<tr>
<th><strong>Matching Game – Cut Outs</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stabs</strong></td>
</tr>
<tr>
<td><strong>Walking Bass</strong></td>
</tr>
<tr>
<td><strong>Syncopation</strong></td>
</tr>
<tr>
<td><strong>Scat</strong></td>
</tr>
<tr>
<td><strong>Glissando</strong></td>
</tr>
<tr>
<td><strong>Comping</strong></td>
</tr>
<tr>
<td><strong>Instrumental Break</strong></td>
</tr>
<tr>
<td><strong>Improvisation</strong></td>
</tr>
<tr>
<td>Instrument</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>Saxophone</td>
</tr>
<tr>
<td>Double Bass</td>
</tr>
<tr>
<td>Clarinet</td>
</tr>
<tr>
<td>Trumpet</td>
</tr>
</tbody>
</table>
GCSE composition task

• Either individually or in groups of up to four you are going to create your own composition based on jazz with elements of improvisation.

• First listen to these examples from the Spotify playlist: https://open.spotify.com/playlist/7q7FESxJhphlpzrcyJFzUs
  o Track 10: At The Woodchopper’s Ball, Woody Herman Orchestra
  o Track 6: Sing Sing Sing, Benny Goodman
  o Track 9: Dream a Little Dream of Me, Ella Fitzgerald
  o Track 12: Better Git it in your soul, Charles Mingus

• Look at these questions and then use this as inspiration and a starting stimulus for your own composition:
  o What is the overall structure of jazz music?
  o What musical elements can you hear in the melody?
  o How is harmony used?
  o How are the improvisation sections framed musically?

Your composition MUST include at least 3 of the following:
  o Syncopation and swung rhythms
  o Walking bass
  o Blues scale – a major scale with flattened 3rd, 5th and 7th degrees
  o Stabs – usually on brass
  o Glissando – a slide from one note to another
  o Instrumental breaks

Your composition MUST include the following
  o At least two solo instruments (improvisation) from this selection: trumpet, piano, clarinet, voice
  o Be a minimum of 45 seconds long
Sounding Out

Jazz and improvisation workshops for young musicians this May half term!

Three days of creative music workshops for young musicians aged 10 to 18, led by James Mainwaring’s Tipping Point quartet. **Completely free!**

**Date:** Wednesday 29 – Friday 31 May 2019 (participants are invited to attend all three days)

**Time:** 10.30am to 3.30pm each day, plus concert on Friday evening

**Venue:** Selby Town Hall, York Street, Selby, North Yorkshire, YO8 4AJ

**Cost:** **FREE**, just pay £5 (plus Eventbrite fees) when booking to reserve one ticket for the Friday evening concert.

Sounding Out is a new NYMAZ project which aims to provide young people in North Yorkshire with more music opportunities. This spring, young people in North Yorkshire aged 10 to 18, are being offered the chance to go on a musical journey with Tipping Point. NYMAZ has partnered with Jazz North to put together this programme of activities.

- All abilities welcome, including singers!
- Learn new instrumental and composition techniques
- Perform in a concert on the Friday evening alongside Tipping Point

**Book place/s before 20 May at:**

https://soundingoutselby2019.eventbrite.co.uk

For more information contact:

millie@nymaz.org.uk
01904 543382

www.connectresound.live
Useful links

Connect: Resound Live www.connectresound.live

Connect: Resound: www.connectresound.org.uk

Jazz North: www.jazznorth.org

Tipping Point: www.jamesmainwaringmusic.com/tipping-point/

National Youth Jazz Orchestra: www.nyjo.org.uk/learning-participation/
NYJO’s aim is to offer as many children and young people as possible opportunities to learn about jazz, develop their performance skills and increase their musical aspirations.

NYMAZ
Resources for young people
https://www.nymaz.org.uk/for-young-people/discover

Resources for music professionals working with children and young people
https://www.nymaz.org.uk/for-professionals/what-we-do-for-professionals

Jazz resources for the classroom

• http://americanhistory.si.edu/smithsonian-jazz/education

• http://www.jazzinamerica.org/lessonplan/5/1/246

• Improvisation in Education https://www.jazznorth.org/jazz-north-education-conference/2017-jazz-north-education-conference/


• Discover Jazz Music and Musicians: https://www.allaboutjazz.com/