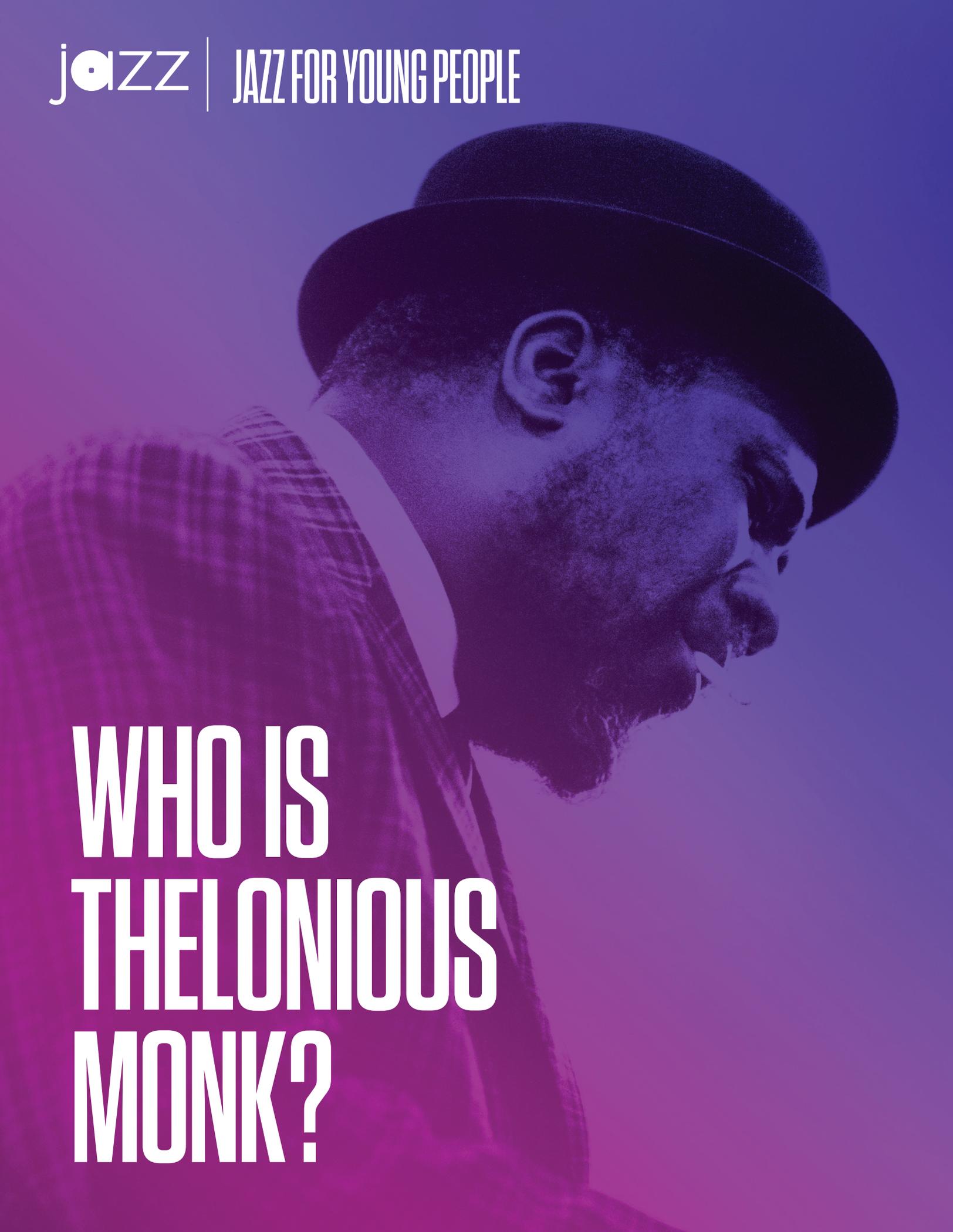


jazz | JAZZ FOR YOUNG PEOPLE



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JAZZ BASICS

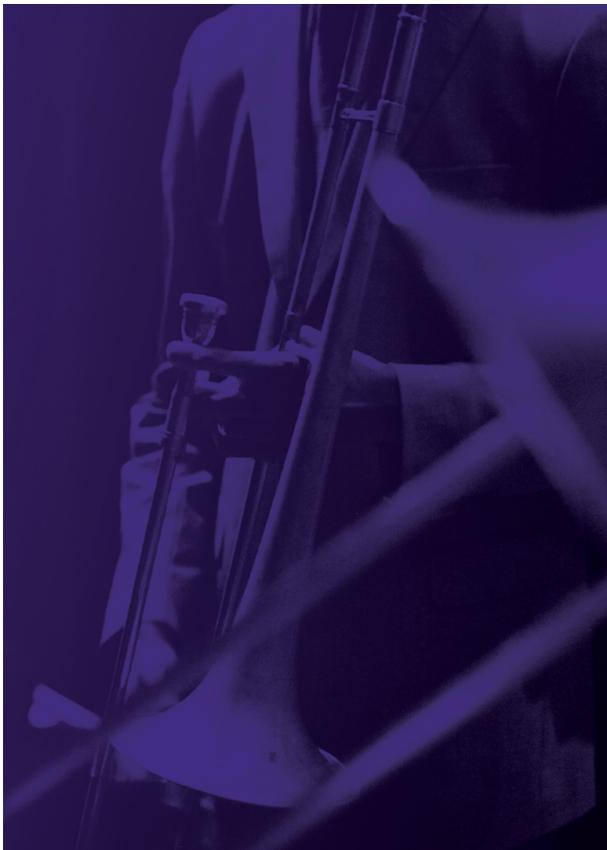
WHAT INSTRUMENTS MIGHT YOU SEE IN A JAZZ BAND?

Jazz can be played on any instrument, but here are brief descriptions of the most common instruments that make up a jazz ensemble and the roles they play.

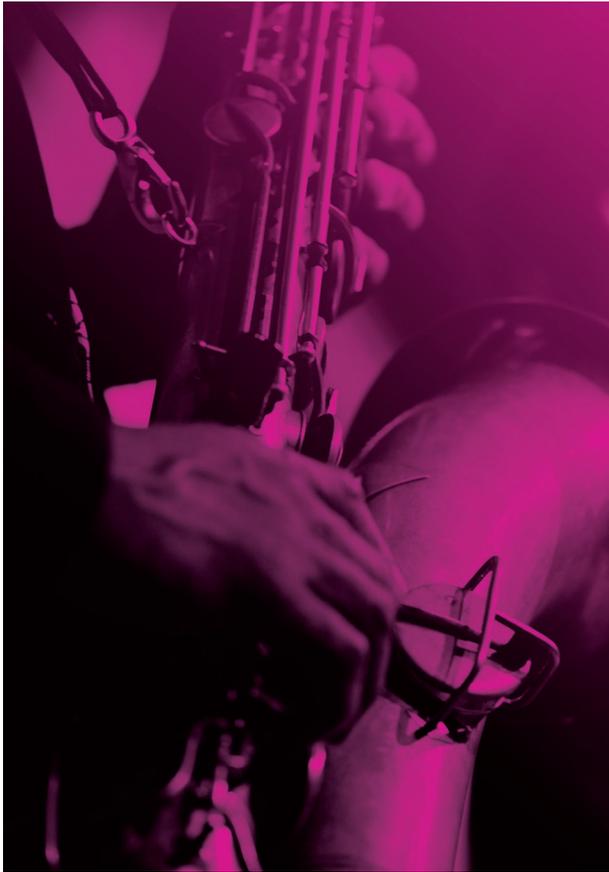


The **vocalist** (top left) uses their voice as an instrument. Jazz vocalists can sing lyrics to songs as well as improvise solos just like a saxophone or trombone. Jazz vocalists can also scat-sing, a technique that uses nonsense syllables to improvise on the melody.

The **trumpet** (top right) is a member of the brass family. Made out of metal, brass instruments can create a range of colors and textures and are capable of making a very powerful sound. Trumpet players can play melodies and produce a range of sounds using mutes and vocal effects. They can shout, squeal, honk, growl, whisper and sing.



The **trombone** (bottom left) is also a member of the brass family. Lower in pitch than a trumpet, the trombone uses a slide to change notes. They can also play melodies and produce a range of sounds using mutes and vocal effects.



The **saxophone** (middle left) is a member of the woodwind family. Most woodwind instruments, with the exception of the clarinet, are also made of metal. Their warm tone (and their name) comes from the wooden reeds responsible for their sound.

The **drums** (top left) keep time for the band, creating and maintaining the groove with the bass player. The drummer can also interact with the rest of the band, “talking” to the other musicians by playing accents in response to the music.

The **bass** (bottom right) player works very closely with the drummer to keep the groove together. They must listen closely to each other at all times, coordinating the rhythm of the bass with the swing pattern played on the ride cymbal. The bass player also outlines the harmonies of the music.



The **pianist** (top right) and **guitarist** (bottom left) support the harmonies and rhythms of the music. Unlike the bass player, who usually plays just one note at a time, pianists and guitarists can play many notes at once. They create rich combinations of notes (or chords) that support the melody and the soloist. Like the drums, they can also comment on the music with rhythmic accents.



WHAT IS JAZZ?

Jazz grew out of the African-American community in the turn of the 20th century New Orleans. It is a mingling of the musical expressions of all the people who came to the United States by choice or by force—people from Africa, Europe, Latin America and the Caribbean—as well as those already living in America. Jazz musicians brought their traditions together (with special emphasis on the blues, church spirituals and ragtime) in a new, universal language. Through the blues, jazz musicians showed that the sorrows common to us all could be overcome with optimism and humor.

Through improvisation they celebrated newfound expressive freedom. And through the joyous rhythms of swing, they taught the many different people of New Orleans that they could work together with feeling and style.

Jazz spoke to all Americans and quickly spread upriver to St. Louis, Kansas City, Chicago, New York, and beyond. In the 1920s new technologies like radio, the phonograph and talking motion pictures made it possible for millions to hear jazz across America and around the world. The propulsive rhythms of swing invited these new listeners to tell their stories too.

As new generations of musicians filled the music with the depth of their personality, jazz evolved from small groups of early jazz to the brassy big bands of the swing era, the flashy virtuosity of bebop, to laid-back cool jazz, to fusion, free jazz and far beyond. Jazz has since become a part of every American's birthright, a timeless symbol of individualism and ingenuity, democracy and inclusiveness. At its very core, this music affirms our belief in community, in love, and in the dignity of human life. And if we let it, jazz can teach us—in ways beyond our imagination—exactly who we are, where we have been, and where we should be going.

"Jazz is the musical interplay of blues-based melodies, harmonies, rhythms, and textures in the motion of an improvised groove."

WYNTON MARSALIS

THE FUNDAMENTALS OF JAZZ

A definition of jazz must include reference to the importance of the blues, swing, and improvisation. These three ingredients, plus melody, harmony, texture, and rhythm, are the fundamental elements of jazz. No one can deny that jazz is American music. Most people will also agree that jazz is a combination of the music of Europeans, Africans, and other cultures.

The blues has many definitions; it is a type of music, a musical form, a harmonic language, an attitude towards playing music, a collection of sounds. Mostly though, the blues is a feeling; whether it's happy, sad, or somewhere in between, its intention is always the same: to make you feel better, not worse, to cheer you up, not bring you down.

Playing the blues is like getting vaccinated. When you get a vaccination for small pox, for example, the doctor gives you small pox in a little dosage. Then your body produces the defenses to fight the disease. Similarly, if you want to get rid of the blues, you play the blues.

The blues was born out of the religious, work, and social music of African Americans in the South during the late 1800s. It has since become the foundation of American popular music, including rhythm and blues, rock 'n' roll, country, and all periods and styles of jazz.

Swing is the basic rhythmic attitude of jazz. When a whole band is swinging it means everyone is listening to and balancing with one another. Similar to a working Democracy, swing allows us to express our unique personalities while respecting each other in the context of a group.

Swing is expressed as a rhythm with a tension between a top duple rhythm and a bottom triplet rhythm. The bottom rhythm is a steady 4/4—often called “four on the floor”—outlined by the walking bass. This four has extra emphasis on beats 2 and 4 (counted one, TWO, three, FOUR, one, TWO, three, FOUR, etc.). The top rhythm is a triplet 6/8 rhythm expressed by the drummer's ride cymbal (counted one-two-three-four-five-six, one-two-three-four-five-six, etc.). The propulsive tension between these two rhythms, played together in balance, is the foundation of swing.



Swing also refers to a specific jazz style that evolved in the mid-1930s, a period of time known as the Swing Era. It is characterized by large ensembles that play complex arrangements meant for dancing.

Improvisation is the spontaneous creation of music. When a musician improvises, he or she invents music at the moment of performance, building on the existing theme and structure of the music. Jazz generally consists of a combination of composed, arranged and improvised elements, though the proportions of one to the other may vary. During a jazz performance, the ensemble plays a chorus or succession of choruses during which an individual player has the opportunity to improvise a solo.

In collective improvisation, two or more members of a group improvise at the same time. Improvisation, both collective and solo, builds a relationship between the members of the ensemble, helping them to “talk” to one another and express their personalities. In other words, improvisation is what makes jazz the music of freedom.

WHO IS THELONIOUS MONK?

WHO IS THELONIOUS MONK?

Thelonious Sphere Monk (October 10, 1917– February 17, 1982) was one of the most inventive pianists of all time. He achieved an original sound that even his most devoted followers find very difficult to imitate. He is also considered one of the twentieth century’s greatest American composers. One of the founding fathers of bebop, Monk had a unique approach to music that he demonstrated throughout his lifetime.

WHAT WERE HIS CHILDHOOD AND TEENAGE YEARS LIKE?

Born in the small, rural town of Rocky Mount, North Carolina, Thelonious was just three years old when he moved with his family to a neighborhood called San Juan Hill on West 63rd Street in New York City. His father, Thelonious Monk Sr., stayed with the family for two years, but had to return to North Carolina due to health problems. During that brief time, Monk Sr. would often play harmonica and piano, sparking his son’s interest in music. Young Monk turned out to be a musical prodigy. He started to learn the piano at age five and by his teens, he was playing at parties and in church. He even won several amateur night competitions at the famous Apollo Theater in Harlem. An excellent student and a fine athlete, Monk was admitted to Peter Stuyvesant High School, one of the best schools in New York City. However, in those days prejudice and segregation were common and as a result, he was not allowed to join the school band. In his sophomore year, Monk decided to drop out of school to pursue a career in music. He left New York to tour with a female evangelist at religious functions. When he returned to New York City two years later, Monk formed a quartet of his own.



WHY WAS MONK A GREAT INNOVATOR?

In the late 1950s, Monk's professional career took a dramatic turn for the better. He found a steady gig at New York's Five Spot jazz club and began to tour the U.S. and Europe, winning over new audiences around the world. By 1964, Monk had earned a contract with a major label, Columbia Records, and appeared on the cover of *Time Magazine*, an honor awarded to only three other jazz musicians. Though Monk played a large role in the bebop revolution, he is most famous for charting his own musical course. At a time when fast and dense piano playing was the norm, Monk used space and silence. He understood the saying "less is more" and as a result, his music always seemed perfectly constructed and concise. Monk played the entire keyboard, using his left and right hands equally. As a composer, Monk was a master of strong melodies—the kind that make you want to sing or play along. Whether writing a melody or improvising new ones on the spot, he always played around with the music. The music he played and composed was highly syncopated and full of unexpected rhythms. In all of his work, Monk drew on the feeling of the blues, communicating a wide range of feelings from happy to sad to scary.

WHAT KIND OF PERSON WAS THELONIOUS MONK?

In jazz circles and among the public, Monk was considered quite a character. He often dressed unusually and wore all different types of hats. Sometimes he would get up and do a kind of jerky dance or just start spinning around. He was very soft spoken but when he did talk, his statements were careful and often humorous. Monk was basically a private man. He was very devoted to spending his free time with his wife, Nellie, and their two children, Thelonious, Jr., and Barbara. He wrote playful songs for his children, "Little Rootie Tootie" for his son, and "Boo Boo's Birthday" and "Green Chimneys" for his daughter.

WHAT IS THELONIOUS MONK'S LEGACY?

Monk's commitment to originality—in his music, his stage presence, his humor, and the ways he used words—made him one of the most influential musicians in jazz history. He would tell musicians: "Play your own way. Don't play what the public wants—you play what you want and let the public pick up on what you're doing." Monk was the ultimate model of integrity. He was committed to his distinct musical vision and would compromise for no one. As a result, Monk has a legacy like no one else. His compositions and performances echo his distinct personality—humorous, quirky, intelligent, and always heartfelt. Monk saw jazz as a great adventure and as a result, he taught audiences to expect the unexpected.

THE JAZZ AT LINCOLN CENTER ORCHESTRA

WYNTON MARSALIS

Wynton Marsalis is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine GRAMMY Awards. In 1983 he became the first and only artist to win both classical and jazz GRAMMYS in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

MARCUS PRINTUP

Marcus Printup was born and raised in Conyers, Georgia. His first musical experiences were hearing the fiery gospel music his parents sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991 Printup's life changed when he met his mentor, the great pianist Marcus Roberts. Roberts introduced him to Wynton Marsalis, which led to Printup's induction into the Jazz at Lincoln Center Orchestra in 1993. Printup has recorded with Betty Carter, Dianne Reeves, Eric Reed, Madeline Peyroux, Ted Nash, Cyrus Chestnut, Wycliffe Gordon, and Roberts, among others. He has recorded several records as a leader: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, *The*

New Boogaloo, Peace in the Abstract, Bird of Paradise, London Lullaby Ballads All Night, and A Time for Love. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. August 22 has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

KENNY RAMPTON

Kenny Rampton joined the Jazz at Lincoln Center Orchestra in 2010. He also leads his own sextet in addition to performing with the Mingus Big Band, The Mingus Orchestra, The Mingus Dynasty, George Gruntz' Concert Jazz Band, and The Manhattan Jazz Orchestra (under the direction of Dave Matthews). In 2010 Rampton performed with The Scottish National Jazz Orchestra at the Edinburgh International Festival, and was the featured soloist on the Miles Davis/Gil Evans classic version of *Porgy and Bess*. He toured the world with The Ray Charles Orchestra in 1990 and with the legendary jazz drummer Panama Francis, The Savoy Sultans, and The Jimmy McGriff Quartet, with whom he played for 10 years. As a sideman, Rampton has performed with Mingus Epitaph (under the direction of Gunther Schuller), Bebo Valdez' Latin Jazz All-Stars, Maria Schneider, the Afro-Latin Jazz Orchestra, Charles Earland, Dr. John, Lionel Hampton, Jon Hendricks, Illinois Jacquet, Geoff Keezer, Christian McBride, and a host of others. Most recently, he was hired as the trumpet voice on *Sesame Street*. Some of his Broadway credits include *Finian's Rainbow, The Wiz, Chicago: The Musical, In The Heights, Hair, Young Frankenstein, and The Producers.*

CHRIS CRENSHAW

Chris Crenshaw was born in Thomson, Georgia on December 20, 1982. Since birth, he has been driven by and surrounded by music. When he started playing piano at age three, his teachers and fellow students noticed his aptitude for the instrument. This love for piano led to his first gig with Echoes of Joy, his father Casper's group. He picked up the trombone at 11 and hasn't put it down since. He graduated from Thomson High School in 2001 and received his bachelor's degree with honors in jazz performance from Valdosta State University in 2005. He was awarded Most Outstanding Student in the VSU Music Department and College of Arts. In 2007 Crenshaw received his Master's degree in Jazz Studies from The Juilliard School where his teachers included Dr. Douglas Farwell and Wycliffe Gordon. He has worked with Gerard Wilson, Jiggs Whigham, Carl Allen, Marc Cary, Wessell Anderson, Cassandra Wilson, Eric Reed, and many more. In 2006 Crenshaw joined the Jazz at Lincoln Center Orchestra and in 2012 he composed "God's Trombones," a spiritually focused work which was premiered by the orchestra at Jazz at Lincoln Center.

VINCENT GARDNER

Vincent Gardner was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing, playing piano, violin, saxophone, and French horn at an early age, he decided on the trombone at age 12. He attended Florida A&M University and the University of North Florida. He soon caught the ear of Mercer Ellington, who hired Gardner for his first professional job. After graduating from college, he moved to Brooklyn, New York, completed a world tour with Lauryn Hill in 2000, then joined the Jazz at Lincoln Center Orchestra. Gardner has served as instructor at The Juilliard School, as visiting instructor at Florida State University and Michigan State University, and as adjunct instructor at

The New School. He has contributed many arrangements to the Jazz at Lincoln Center Orchestra and other ensembles. In 2009 he was commissioned by Jazz at Lincoln Center to write "The Jesse B. Semple Suite," a 60-minute suite inspired by the short stories of Langston Hughes. Gardner is featured on a number of notable recordings and has recorded five CDs as a leader for Steeplechase Records. He has performed with The Duke Ellington Orchestra, Bobby McFerrin, Harry Connick, Jr., The Saturday Night Live Band, Chaka Khan, A Tribe Called Quest, and many others.

ELLIOT MASON

Elliot Mason (Trombone) was born in England in 1977 and began trumpet lessons at age four with his father. At age seven, he switched his focus from trumpet to trombone. At 11 years old, he was performing in various venues, concentrating on jazz and improvisation. By 16, Mason left England to join his brother Brad Mason at the Berklee College of Music on a full tuition scholarship. He has won the following awards: *Daily Telegraph* Young Jazz Soloist (under 25) Award, the prestigious Frank Rosolino Award, the International Trombone Association's Under 29 Jazz Trombone competition, and Berklee's Slide Hampton Award in recognition of outstanding performance abilities. He moved to New York City after graduation and in 2008, Mason joined Northwestern University's faculty as the jazz trombone instructor. Mason has performed with Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, and the Maynard Ferguson Big Bop Nouveau. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother. The Mason Brothers released their debut album, *Two Sides, One Story* in 2011.

SHERMAN IRBY

Sherman Irby was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12. In high school, he played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a B.A. in Music Education. In 1991 he joined Johnny O'Neal's Atlanta based quintet. In 1994 he moved to New York City then recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998), on Blue Note. Irby toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995, and was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997. During that tenure, he also recorded and toured with Marcus Roberts, was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's groups. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones' ensemble and Papo Vazquez's Pirates Troubadours. Since 2003 Irby has been the regional director for JazzMasters Workshop, mentoring young children, and a board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, and *Live at the Otto Club* under the new label.

TED NASH

Ted Nash was born into a musical family in Los Angeles. His father, Dick Nash, and uncle, the late Ted Nash, were both well-known jazz and studio musicians. The younger Nash exploded onto the jazz scene at eighteen, moved to New York and released his first album, *Conception* (Concord Jazz). He is co-leader of the Jazz Composers Collective and is constantly pushing the envelope in the world of “traditional jazz.” His group Odeon has often been cited as a creative focus of jazz. Many of Nash’s recordings have received critical acclaim, and have appeared on the “best of” lists in the *New York Times*, *New Yorker*, *Village Voice*, *Boston Globe*, and *Newsday*. His recordings, *The Mancini Project* (Palmetto Records) and *Sidewalk Meeting* (Arabesque Recordings), have been placed on several “best-of-decade” lists. His album *Portrait in Seven Shades* was recorded by the Jazz at Lincoln Center Orchestra and was released in 2010. The album is the first composition released by the JLCO featuring original music by a band member other than bandleader Wynton Marsalis.

VICTOR GOINES

Victor Goines is a native of New Orleans, Louisiana. He has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world and recording more than 20 albums. As a leader, Goines has recorded seven albums including his most recent release *Twilight* (2012) on Rosemary Joseph Records. A gifted composer, Goines has more than 50 original works to his credit. He has recorded and/or performed with many noted jazz and popular artists including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder, and a host of others. Currently, he is the director of jazz studies/ professor of music at Northwestern University. He received a bachelor of music degree from Loyola University in New Orleans in 1984, and a master of music degree from Virginia Commonwealth University in Richmond in 1990.

PAUL NEDZELA

Paul Nedzela (Baritone Saxophone) has become one of today’s top baritone saxophone players. He has played with many renowned artists and ensembles, including Wess Anderson, George Benson, The Birdland Big Band, Bill Charlap, Chick Corea, Paquito D’Rivera, Michael Feinstein, Benny Golson, Wycliffe Gordon, Roy Haynes, Christian McBride, Eric Reed, Dianne Reeves, Herlin Riley, Maria Schneider, Frank Sinatra Jr., The Temptations, The Vanguard Jazz Orchestra, Reginald Veal, and Max Weinberg. Nedzela has performed in Twyla Tharp’s Broadway show, *Come Fly Away*, and in major festivals around the world. He has studied with some of the foremost baritone saxophonists in the world, including Joe Temperley, Gary Smulyan, and Roger Rosenberg. Nedzela graduated with honors from McGill University in Montreal with a Bachelor of Arts degree in mathematics in 2006. A recipient of the Samuel L. Jackson Scholarship Award, he continued his musical studies at The Juilliard School and graduated with a Master of Music degree in 2008.

DAN NIMMER

Dan Nimmer was born in 1982 in Milwaukee, Wisconsin. With prodigious technique and an innate sense of swing, his playing often recalls that of his own heroes Oscar Peterson, Wynton Kelly, Erroll Garner and Art Tatum. Nimmer studied classical piano and eventually became interested in jazz. He began playing gigs with renowned saxophonist and mentor Berkley Fudge. Nimmer studied music at Northern Illinois University and became one of Chicago's busiest piano players. A year after moving to New York City, he became a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet. Nimmer has worked with Norah Jones, Willie Nelson, Dianne Reeves, George Benson, Frank Wess, Clark Terry, Tom Jones, Benny Golson, Lewis Nash, Peter Washington, Ed Thigpen, Wess "Warmdaddy" Anderson, Fareed Haque, and many more. He has appeared on *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, *The View*, *The Kennedy Center Honors*, *Live from Abbey Road*, and *PBS Live from Lincoln Center*, among other broadcasts. He has released four of his own albums on the Venus label (Japan).

CARLOS HENRIQUEZ

Carlos Henriquez was born in 1979 in the Bronx, New York. He studied music at a young age, played guitar through junior high school and took up the bass while enrolled in The Juilliard School's Music Advancement Program. He entered LaGuardia High School of Music & Arts and Performing Arts and was involved with the LaGuardia Concert Jazz Ensemble which went on to win first place in Jazz at Lincoln Center's Essentially Ellington High School Jazz Band Competition and Festival in 1996. In 1998, swiftly after high school, Henriquez joined the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, touring the world and featured on more than 25 albums. Henriquez has performed with artists including Chucho Valdes, Paco De Lucia, Tito Puente, the Marsalis Family, Willie Nelson, Bob Dylan, Stevie Wonder, Lenny Kravitz, Marc Anthony, and many others. He has been a member of the music faculty at Northwestern University School of Music since 2008, and was music director of the Jazz at Lincoln Center Orchestra's cultural exchange with the Cuban Institute of Music with Chucho Valdes in 2010.

jazz at lincoln center

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