

**Youth Concerts**




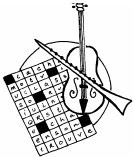







# A Journey to Dixieland



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# Foreword

This teaching guide has been designed for use by students in all three cycles of elementary education and their teachers. It can be used to prepare students for their concert experience, and also to review the event and look in more detail and the topics covered.

In the new Quebec Education Program, the Quebec department of education states that its mission is to develop students' competencies, in other words their "capacity to use appropriately a variety of resources, both internal and external"\* (ability). As a result, this teaching guide is designed as a research tool. It has sections that repeat from one guide to the next, rather like a magazine. We hope that this type of informational document will be attractive for students and that they will continue to consult it to find answers to their questions.

The teaching guide is intended to be easy to consult, for both students and teachers. It uses simple language, so that young students can read it independently; it has been divided into ten short sections to make it easier and more fun to read.



## Target competencies

Although the teaching guide as whole can be considered as a music exploration activity, it is also an important tool for use in preparing students for the concert.

From this point of view, the key tool used to develop the music competency "**to appreciate**" is the concert itself. Our ultimate objective is to enhance the students' interest in pleasure when listening to music. Music appreciation is discussed in the teaching guide, in the section "Developing an understanding of music", which includes a list of recordings that students can use to study a work or excerpt while focusing on various elements listed in the references. If this is done as a classroom activity, the students can share their appreciation with other students. We are also counting on teachers to review the concert with their students. A discussion group format is proposed, and we consider this an important step in the development of critical judgment.

The competency "**to invent**" is dealt with in certain text boxes, headed "Making music", and in the project at the end of the teaching guide. The project is designed to extend the effect of the concert into other areas of learning such as French, drama and visual art. It also helps develop various cross-curricular competencies such as the implementation of a creative idea, the discovery of efficient working methods, and the use of information and communication technologies. The project also sets up a learning situation that gives students an opportunity to undertake and complete a project directly linked to the realities of the working world.

The competency "**to interpret**" is dealt with specifically in the section "Pick up your instruments! Get ready? Play!", which encourages students to discover a piece of music and to perform it alone or with their fellow students.

Above all, we hope that students will develop their knowledge and creativity in an active and enjoyable way! This is why the teaching guide also contains activities and games to integrate knowledge and develop competencies.

We hope that you will have as much fun using this teaching guide as we had preparing it!

Enjoy the concert!

**JEUNESSES MUSICALES OF CANADA**  
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jeunessesmusicales.com

Teaching guide completed in september 2003

\* Quebec Education Program – Preschool Education – Elementary Education, page 5.

# Educational objectives

## achieved through the animated concert or learning manual

### LEARNING FIELDS AND MULTI-DISCIPLINARY SKILLS

#### **Geography, history and citizenship education**

Skill components:

- Situate oneself in both time and space;
- Touch upon the realities of daily life here and elsewhere, past and present;
- Situate our society and territory in both time and space;
- Explain the influence of people and events on the social and territorial structure;
- Situate a society and its territory in both time and space during two distinct periods;
- Explain the influence of people and events on these changes;
- Identify signs of these changes in our society or territory;
- Situate societies and their territories in both time and space.

#### **English, language of instruction**

Shared learning: Use critical thought in relation to oral, written (learning manual), visual (animated concert) or media texts.

Skills 1 and 3: Read a variety of materials; oral communication.

#### **Plastic arts**

Skill 2: Make plastic media creations

### GENERAL FIELDS OF INSTRUCTION

#### **Living together and citizenship**

Third area of development: culture and peace

- The interdependent relationship between individuals, peoples and their achievements.

#### **Media**

Third area of development: understanding media material and codes of communication.

### TRANSFERABLE SKILLS

Through the learning manual, concert and instructor, students will be able to develop each of the transferable skills. Here are some of the key components:

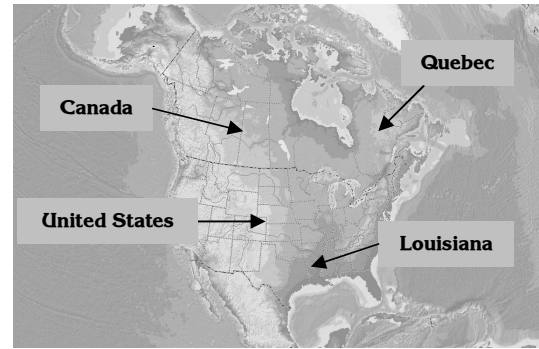
- Skill 1 – Assimilating information: making good use of information;
- Skill 2 – Problem-solving: assessing the process;
- Skill 3 – Exercising critical judgment: expressing and relativising opinions;
- Skill 4 – Exercising creative thinking: coming up with an idea, adopting a flexible methodology and carrying it through;
- Skill 7 – Identity-building: opening up to one's surroundings; making the most of one's personal resources;
- Skill 8 – Cooperating: working in a group; making the most of cooperative teamwork;
- Skill 9 – Communicating effectively: selecting a method of communication and following through.



# HISTORY TELLS THE STORY...

## The birth of Jazz

In the late 1800s, a new rhythm began to make an appearance in American dance and music. Why? Because African styles of music were becoming popular around the world...



1 African music came to North America with the Blacks who had been deported to the United States to work as slaves in the cotton fields of the South.

1850



2 In their efforts to assert their identity in a sea of White culture, the slaves invented new rhythms and sounds based on African folk music.



3 From 1861 to 1865, America was embroiled in the Civil War. This war pitted the Northern American States, which had abolished slavery, against the Southern States, where slavery was still in practice. The war was to emancipate the slaves in America, in other words to free them. The victory of the North ushered in a new era of liberty and freedom for the Blacks in America.

1861

1865



Black slaves at work in the cotton fields.

4 It was after the Civil War that the Blacks took up the brass band instruments left behind by the regimental troops.

The Black slaves played their music using handmade instruments or recycled household objects. For example, they could transform a washboard into a percussion instrument!

**Music in action!**

Just like those in the New Orleans of the early 20<sup>th</sup> Century, who didn't have the means but still wanted to play their Dixieland music, get your friends to help you make musical instruments from discarded objects you find around the house.

5 Some years later, African Americans and Whites came together to form musical bands, bringing about a new generation of sounds and rhythms. This collaboration gave rise to most of the popular styles behind the dances and songs that would dominate the scene for years to come.

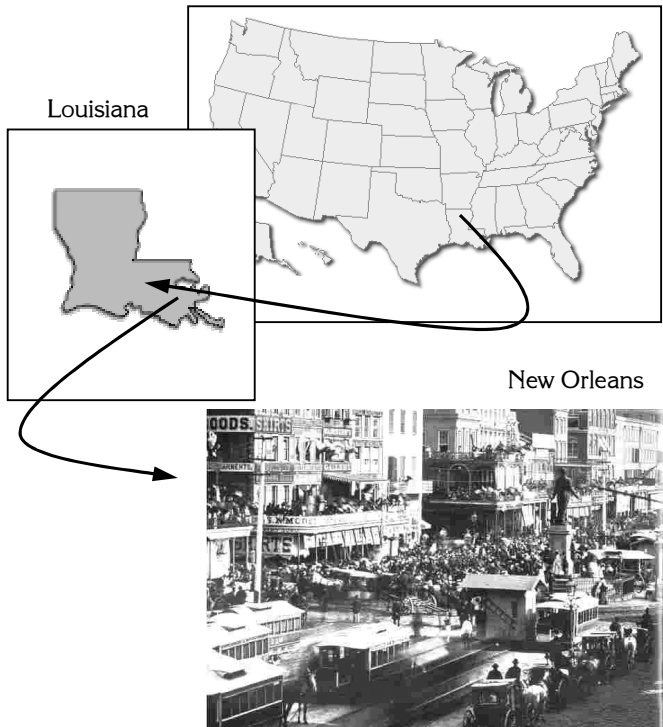
1900



## NEW ORLEANS

New Orleans is a city in the U.S. state of Louisiana, located on the banks of one of North America's longest rivers, the Mississippi. The port of New Orleans is where immigrants from every corner of the world landed in the early 20<sup>th</sup> Century, each of them bringing with them their own unique musical culture.

New Orleans is known as the place where jazz was developed, and was home to the first composers and musicians of this musical style. It is where the musics of the world blended, merged and influenced one another.



But the early notes of jazz were also heard in the south, in the former slavery states of the United States. This area, the birthplace of jazz, is known as "Dixieland".



### A CLOSER LOOK AT JAZZ    = = =    = = =    1900    = = = = =    →

**A quick course on grammar**

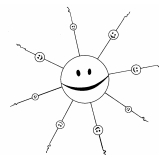
Musicians who play jazz are known as "Jazzmen".

When referring to only one musician, the singular tense "Jazzman" is used, while the plural tense "Jazzmen" is used to denote more than one musician.

Jazz is a style of music developed in the early 20<sup>th</sup> Century by African Americans.

At that time, any occasion was seen as a good opportunity to go out into the streets and play jazz – religious holidays, carnivals, weddings, parades and funerals!

### Believe it or not!



The Whites were so fascinated by this African American music that they blackened their faces with burnt cork and, so disguised, tried to emulate the musical style by playing it here and there in travelling shows.

Some historians contend that Whites may have been the first to put on Black music shows! Crazy, isn't it?



# SOLFA SHARES THE RECIPE

## The FOUR ingredients of jazz

### 1 VOICE IMITATION: THE GROWL

When the Blacks took up the musical instruments of the Whites, they tried to use them to reproduce the vocal effects of African singers. It's almost as if they wanted to sing through the instruments themselves!

To imitate voice using their instruments, the Black musicians would use mutes or accentuate the vibrations in their throats or vocal chords while playing. In this way, they were able to obtain a muffled or growling sound. This transposing of the Black singer's voice onto music is known as the "growl".

The mute is an accessory that is placed over the bell of a wind instrument to modify its sound.

#### Music in action!

If there are any brass instruments in your class, try to change their normal sound with your voice or by using a mute.

Like in the *Journey to Dixieland*, organize a mute contest with your friends. Be creative and fashion your own one-of-a-kind mute.

To your mutes: ready, set... play!

#### Music in action!

Listen to a jazz piece and try to follow the rhythm by clapping your hands on the off-beats.

1 2 3 4 | 1 2 3 4

1 2 3 4 | 1 2 3 4

OR 1 2 | 1 2 | 1 2

### 2 THE BASIC RHYTHM: THE SWING

"Swing" is the very essence of jazz. Without it, jazz simply wouldn't exist.

In jazz, the measures are divided into 2 or 4 beats. Beats 1 and 3 are the strong beats in these measures, and beats 2 and 4 are the weak beats, also called "off-beats". The unique "swing" rhythm of jazz is accomplished by emphasizing the off-beats, making the rhythm extremely light.

Jazzmen emphasize the off-beats by playing the note more strongly, snapping their fingers or clapping their hands.



The key to success for playing a jazz rhythm:  
Play the weak beat AT THE LAST POSSIBLE MOMENT.

Then you'll know you've got the "swing" of things !

### 3 IMPROVISATION

In jazz, jazzmen must be able to improvise when following very precise rules.

#### Music in action!

Divide the class into teams of 4 or 5. Taking turns, each team plays a short musical piece of 2 or 3 minutes in length. The teams are given 5 minutes to prepare. While one team plays, the others evaluate the performance based on how sensitive the players are to one another, the simplicity of the music and the overall quality of the piece.

Before playing, the jazzmen decide on a musical theme and chords. Generally when they play, jazzmen start with the theme: that is the melody of the piece. They may play the melody twice in a row.

Then, in turn, the jazzmen improvise. In music, improvising means creating and playing combinations of notes on the spur of the moment. But be careful, because the person doing the improvising must follow the theme and chords that were decided at the outset by the band. As the jazzman improvises, the others play in accompaniment.

Improvisation requires tremendous musical skill. The performer must be sensitive, talented and very creative.

Jazzmen often do renditions of popular, more traditional songs. They revisit the piece and modify its rhythm to give it a distinct jazz flavour. Then they improvise on the harmonic fabric of the piece.

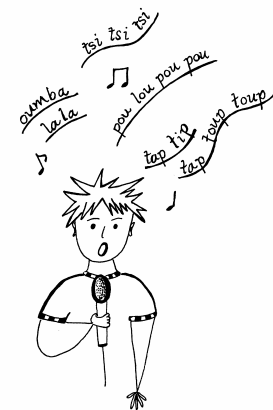
In the *Journey to Dixieland*, the musicians modify a number of songs to fit the Dixieland style.

**Did you recognize all of them? Can you name some of them?**

### 4 SCAT SINGING

Scat singing is a form of singing in which a song's lyrics are replaced by a series of onomatopoeia, which are words that mimic the sounds they make, or by nonsensical syllables.

Scat singing allows the singer to improvise, just like the jazzmen. In basically the same way that jazz musicians try to imitate voice with their instruments, the best scat singers try to transpose the modulations and changes in intonation of musical instruments in their singing.



#### Music in action!

Do like Rémi and try your hand at scat singing!

With your friends, replace the lyrics of your favourite song with imitative harmony or nonsensical syllables.

Legend has it that Louis Armstrong was the one who introduced scat singing to jazz. You'll find a card on Louis Armstrong in the section "The Legends: It's all in the cards". Read it to find out how he invented, purely by accident, this form of singing!



# THE DISCONCERTED MAESTRO EXPLAINS

## The different styles of jazz

### NEW ORLEANS STYLE

#### *The original rhythm*

New Orleans jazz was the first jazz style to develop. It gets its name from the place where it originated: New Orleans.

As we read earlier, the Blacks took up the brass band instruments of the Whites. By playing their music on these instruments, they considerably changed the style of brass band music! The Blacks combined their styles and rhythms with those of the Whites to create what is now known as New Orleans jazz.



#### **Now that's advertising!**

During the jazz era, bands would often set up on a cart and go up and down the streets playing music to announce a special event, such as a celebration or ceremony, or to promote a new business or product.

### DIXIELAND STYLE

Remember that Dixieland was the birthplace of jazz? While Dixieland refers to the area in the southern United States where the first notes of jazz were heard, it is also a jazz style in its own right.



*The Original Dixieland Jazz Band*

Initially, "Dixieland style" and "New Orleans style" meant the same thing. They were both used to refer to the same music: New Orleans jazz.

Dixieland jazz is more strongly associated with White musicians. The style was made popular by White musicians trying to copy the New Orleans jazz played by the Blacks.

The Dixieland style arose with the first famous White jazz orchestra called the Original Dixieland Jazz Band. The expression "playing Dixieland" was used to describe music that was similar in style to the music played by that band, which really meant "playing like the Original Dixieland Jazz Band."

## CHICAGO STYLE

During World War One (1914-1918), New Orleans became a military port. Storyville, New Orleans' most popular quarter, was shut down. Unable to find work, New Orleans musicians headed north to Chicago, Illinois.



Chicago and its railway



Why Chicago? Because it was a major city. It had an inland port, a railway system and was larger in size than New Orleans, making it a key centre of attraction, even before the closing of Storyville.

It was in the Chicago of the 1920s and 1930s that New Orleans and Dixieland musicians enjoyed their greatest success.



Although **Storyville** was a tiny quarter of New Orleans, it was bursting with cultural life! In its heyday, this quarter was crammed with 200 hotels, bars and cabarets! Every hotel bar had a resident pianist. All of the cabarets featured a live band, and the public would come to dance the **Shimmy** and the **Charleston**. It was in these night spots that musicians of every race had the opportunity to play together for the first time.

## 1900-1920

An exciting time  
Around the world

💡 Electricity made its way into homes.

The first radio shows 📻 and movies screenings appeared. 🎬

The automobile industry was born 🚗

And the world bore witness to the first developments in aviation. ✈️

For the first time in the history of mankind,

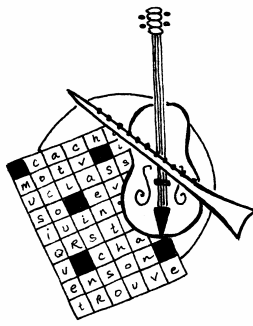
people could buy music 🎵

and listen to it in the privacy of their own homes. 🏠

"Blacks, Creoles, Caribbeans, Whites; so many different colors, yet one would almost have said there was only one race: Jazz."



Miss New Orleans



## THE MYSTERY WORD

### The instruments of the Dixieband

## THE RHYTHM SECTION

### Percussion

"Without its magnificent rhythms, any coherence would be impossible."\*



Percussion instruments are often considered the heart of the jazz band. They are the ones that set the rhythm for the other instruments in the band. The drum beat greatly inspires the jazzmen in their improvisations.

The drummer is equipped with:

- ☐ a **bass drum** for playing strong beats,
- ☐ a **snare drum** to mark the off beats,
- ☐ **tom toms** to produce a range of different tones,
- ☐ and **three cymbals** to set a regular rhythm or emphasize finales.

This basic kit is sometimes accompanied by a host of other accessories like woodblocks, cowbells, templeblocks, hand cymbals, rattles, etc. It is the drummer who decides how and when to use these accessories.

### The sousaphone



The sousaphone is very similar to the tuba. In fact, it can be said that the tuba is the father of the sousaphone. The instrument is named for its inventor, musician John Philip Sousa. The main difference between these two instruments is their bell: the sousaphone's bell faces forward, while the tuba's bell faces upward.

Did you know that if you were to unroll a sousaphone, it would measure between 4 and 5 metres in length? The longer an instrument's pipe, the lower the sound it produces. That's why the sousaphone is an important part of a jazz band's bass section and a key component of the rhythm section.

### The banjo



"An interesting mix of guitar and drum."\*

While the banjo and guitar are quite similar, the banjo has a drier, stronger and distinctly more metallic sound. It needs those features to be able to stand out among the brass instruments in jazz bands. The banjo can be used as a percussion instrument, beating time by emphasizing the strong and weak beats.

# THE MELODY SECTION

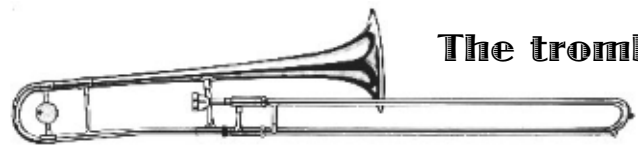
## The clarinet



"The acrobat that pirouettes, weaving and spinning the melody with the agility and speed of its thousand keys."\*

The clarinet's role in the jazz band is to enhance the melody. It often improvises, alone or with others, and loves to converse with the trumpet.

- accessories
- agility
- banjo
- bass drum
- bell
- brass
- chords
- clarinet
- cymbals
- dry
- drum
- guitar
- harmony
- heart
- improvisations
- jazz band
- jazzmen
- melody
- metallic sound
- mix
- off beats
- orchestra
- percussion
- pipe
- rattles
- rhythm
- slide trombone
- snare drum
- sounds
- sousaphone
- strong beats
- theme
- thousand keys
- tom toms
- tones
- trumpet
- tuba
- weak beats
- woodblocks



## The trombone

"It answers the melody while backing the harmony."\*

It is the slide trombone that is used by jazz bands. Of all of the instruments in the band's brass section, it is the one that is capable of producing the lowest sounds. Generally, the trombone plays the chords and accompanies the trumpet. It is among the orchestra's most powerful instruments.

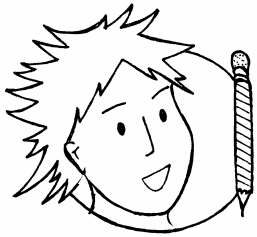
## The trumpet

"The one that reigns supreme by virtue of its power and beautiful melodies."\*

The trumpet is the main melodic instrument in the jazz band. It is the one that plays the theme of the pieces and leads the collective improvisations. This is because it plays louder than both the clarinet and trombone.

B	R	A	S	S	D	N	U	O	S	C	I	L	L	A	T	E	M
S	E	I	R	O	S	S	E	C	C	A	D	I	S	R	H	N	U
L	M	N	E	M	Z	Z	A	J	C	H	E	A	R	T	O	O	R
I	E	O	V	W	O	O	D	B	L	O	C	K	S	S	U	H	D
D	L	E	R	J	N	O	I	T	C	E	S	N	E	E	S	P	E
E	O	A	P	E	R	C	U	S	S	I	O	N	Z	H	A	A	R
T	D	Z	M	S	O	U	N	D	S	I	O	U	S	C	N	S	A
R	Y	D	R	U	M	B	I	N	T	T	C	W	I	R	D	U	N
O	F	F	B	E	A	T	S	A	R	D	R	Y	T	O	K	O	S
M	H	M	I	N	E	B	S	B	O	S	T	H	E	M	E	S	C
B	M	S	J	P	E	I	M	Z	N	S	L	A	B	M	Y	C	H
O	I	O	I	L	V	N	H	Z	G	T	U	B	A	E	S	W	O
N	X	P	L	O	O	R	T	A	B	Y	T	I	L	I	G	A	R
E	H	A	R	M	O	N	Y	J	E	S	E	L	T	T	A	R	D
T	E	P	M	U	R	T	H	R	A	T	I	U	G	L	E	A	S
S	M	O	T	M	O	T	R	N	T	E	N	I	R	A	L	C	S
I	W	E	A	K	B	E	A	T	S	M	U	R	D	S	S	A	B

\* As Miss New Orleans so aptly puts it in the *Journey to Dixieland*.



# RÉMI'S MAILBAG



Hi Rémi!

Last summer I went to the Montreal Jazz Festival. I heard people saying all kinds of things like:

"He's really got jazz in his blood!"

"Wow, did you hear him jazzin'?"

Some people were even calling out to the musicians: "Come on! Jazz a piece for us!"

Why do they use the word "jazz" like that? What does it mean?

Amélie

## RÉMI'S ANSWER

Dear Amélie,

The word "jazz" is used in so many ways because it seems to have many diverse roots!

❶ Some say that "jazz" comes from the New Orleans French-Creole term for "jaser", which means "to chat".



❷ Others believe that "jazz" was an onomatopoeia used to spur musicians on. The audience would yell "jazz it" to the musicians, meaning "go on!" or "swing it!" Like "swinging", "jazzing" would refer to playing a piece in the "swing style", or in the way that was specific to the Blacks.

❸ Blacks who witnessed the birth of jazz say that the term comes from an expression White racists used to refer to the "Negro" music they thought was so appalling. These Whites called it "jackass music", which was later shortened to "jass".

This last possibility seems to be the most likely one, because, originally, the word "jazz" was spelled "jass". Also, the first Black jazzmen did not call their music "jazz", but "ragtime music". It seems that it was the Whites who first introduced the term "jazz".

Whatever the true origin of the word, it has been used since the 1920s by musicians and audiences here and around the world to refer to a musical style distinctly different from other forms of popular music.



Dear Rémi,

My great-grandmother lives in New Orleans. Although we don't see each other very much, we write often. In her last letter, she told me about what it was like when she was growing up. On Saturday nights she would go out with friends to clubs where jazz bands were playing. She would dance the Shimmy and the Charleston all night long!

She even sent me a tape of the Dixieband called Grande Parade\*. You can dance the Shimmy and the Charleston to this music. The problem is, I don't know these dances. Do you?

Vincent

## RÉMI'S ANSWER

Dear Vincent,

The Shimmy is a faster variation of another dance called the Fox Trot. It appeared just after World War One, but didn't remain popular for very long. In fact, it was quickly replaced by the Charleston.

To dance the Shimmy, you have to shake your upper body while doing a fast constant shimmy of the shoulders.

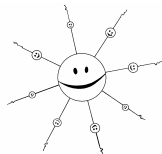
The Charleston comes from a popular dance practiced by the Black community in the city of Charleston, South Carolina, and is reminiscent of African and Caribbean folk dances.

The Charleston can be danced alone, with a partner or in a group.

With knees slightly bent, it is done by pivoting the toes inward on the balls of your feet and transferring your weight from one foot to the other. In addition to kicks and twist steps, the arms are swung in opposition to the feet.

One of the unique features of jazz is the way it plays around with the notes. The notes are not played precisely on beat, but rather between beats. This slight offset, known as **syncopation**, makes it possible to create unique and groovier rhythms.

Because the Charleston is danced to the rhythms of jazz, it is also **syncopated**.



But be careful! The Charleston is a very tricky dance...  
If you dance it too quickly, you may just suffer a syncope!

\* *Shim-me Sha Wobble* for dancing the Shimmy and *Clarinet Marmelade* for dancing the Charleston.



# THE LEGENDS: IT'S ALL IN THE CARDS

Glue this page to a piece of cardboard and cut along the dotted lines to make your own set of cards. Then you'll have a collection of cards on some of the most famous jazz musicians of all time. Find pictures and information about your favourite musicians and make your own cards to add to the collection.



## LOUIS ARMSTRONG 1901-1971

Louis Armstrong is one of the most famous Black American trumpet players, jazz singers and bandleaders. He is considered one of the most influential jazzmen.

### Louis Armstrong invents scat singing

The story goes that while recording the song Heebie Jeebies, Louis Armstrong suddenly forgot the words! Because he couldn't stop the taping, he decided to improvise a melody by making a variety of sounds with his mouth, replacing the lyrics by imitative harmony. And Eureka, he had invented scat singing, a style that would be taken up by many of his contemporaries, and many of today's modern-day singers as well.



## BESSIE SMITH

1894-1937

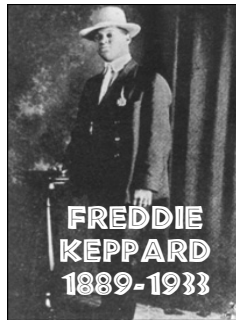
Bessie Smith is an American blues singer who was popular during the first few decades of the 20<sup>th</sup> century. Her rich, deep and powerful voice, along with her musical sensitivity and keen expressiveness, made her one of the most popular singers of her day and one of the greatest blues singers of all time.

She was such an exceptional performer that it has been said that one did not even need to understand the language in which she sang to grasp the meaning of her songs.

It's not for nothing that Bessie Smith earned the nickname "Empress of the Blues"!



KID ORY  
1886-1973



FREDDIE KEPPARD  
1889-1933

Kid Ory is thought of as one of the best trombone players, or slidemen, that jazz music has ever seen. During the 1910s, he formed a band called The Ory's Band with a number of leading musicians. The band played in California and Chicago.

Freddie Keppard, a talented trumpeter and cornet player, was playing in New Orleans in 1906, as jazz was making its emergence. He led the Olympia Orchestra, played in brass bands and performed in the bars and cabarets of Storyville. He started the Original Creole Orchestra, which toured widely between 1912 and 1918.

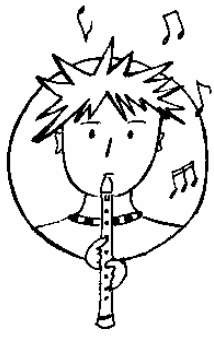
Legend has it that Kid Ory and Freddie Keppard battled it out in a mute contest!



## KING OLIVER 1885-1938 ET LE CREOLE JAZZ BAND

King Oliver is an American cornet player and composer. An avid jazz lover, he formed his first band in New Orleans. After Storyville closed, the band moved to Chicago. After Louis Armstrong signed on a few years later, the band became known as the Creole Jazz Band. This first major orchestra of Black musicians recorded songs that are today considered some of the best early jazz pieces of all time.

King Oliver was one of the most important figures in early jazz. His band, the Creole Jazz Band, had a major influence on both New Orleans and Dixieland jazz.



# TO YOUR INSTRUMENTS ! READY, SET... PLAY !

Oh When the Saints go marching in



Draw a picture below of your favourite part of *A Journey to Dixieland*.



# LET'S HAVE SOME FUN !

## The Jazz Crossword

❶ What was the war called that took place in the United States between 1861 and 1865?

❷ Where was jazz born?

❸ What are jazz musicians called?

❹ What accessory is placed in the bell of a wind instrument to modify its sound?

❺ What term is used to describe the mimicking of voice using instruments?

❻ What is the rhythm in jazz called?

❼ What's the term for inventing and producing note combinations on the spur of the moment?

❽ What am I doing if I replace the lyrics of a song with imitative harmonies or a series of nonsensical syllables?

❾ ❿ ⓫ What instruments are part of a jazz orchestra's rhythm section?

⓬ ⓭ ⓮ What instruments are part of a jazz orchestra's melody section?

⓯ The percussion section is known as the \_\_\_\_\_ of the jazz band.

⓰ The sousaphone is very much like another brass instrument. Which one?

The banjo is a mixture between a ⓱ \_\_\_\_\_ and a ⓲ \_\_\_\_\_.

⓳ The banjo can be used as a \_\_\_\_\_ instrument.

⓴ What is the role of the clarinet?

The trombone's job is to ⓵ \_\_\_\_\_ the chords and ⓶ \_\_\_\_\_ the trumpet.

⓷ The trumpet is the main instrument of what section?

⓸ What dance is a faster variation of the Fox Trot?

⓹ What dance is reminiscent of African and Caribbean folk dances?

⓺ What was the first jazz style to develop?

⓻ What jazz style is primarily associated with Whites? It also refers to the region where the first jazz notes were heard.

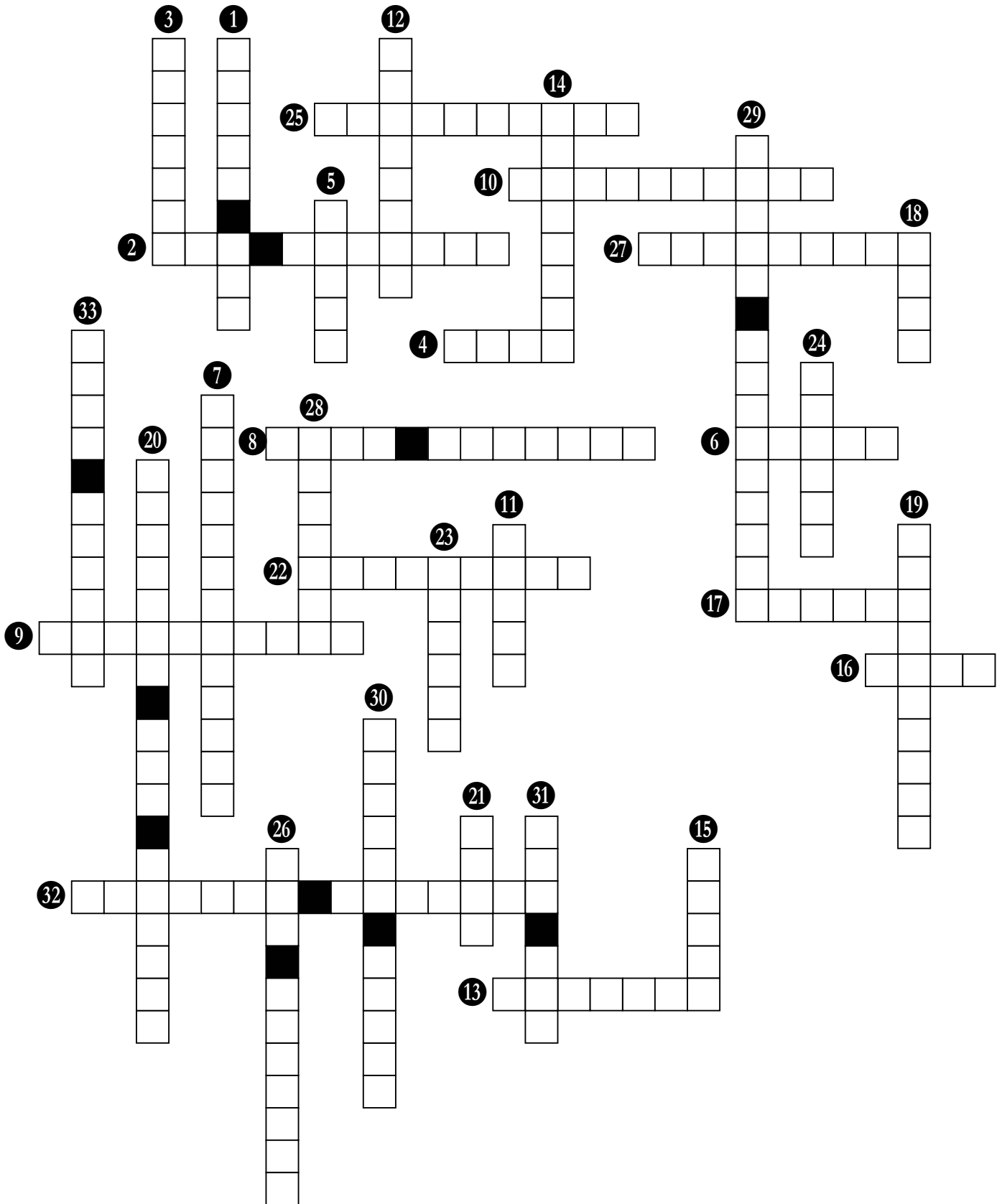
⓼ Where did the jazzmen go after Storyville closed?

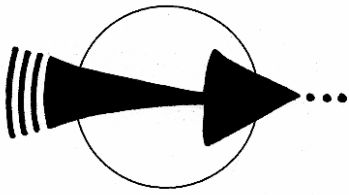
⓽ Who is credited with inventing scat singing?

⓿ Who is nicknamed the "Empress of the Blues"?

⓿ ⓫ They battled it out in a famous mute contest.

⓫ Who was the leader of the Creole Jazz Band?





# MAKE THE FUN LAST

## The project

In teams of 4 or 5, create a large poster advertising the *Journey to Dixieland* concert.

Each team member must have a specific job to do. All members must contribute equally to the project.

Be sure to include the following:

- ☐ the name of the show,
- ☐ the names of the musicians and of Miss New Orleans,
- ☐ one sentence describing the event,
- ☐ at least one picture or illustration.

You can use the computer, make a collage, show off your drawing skills...  
You're free to use a variety of techniques! Be creative!

## ANSWERS

## MYSTERY WORD

Discover jazz music with Miss New Orleans.

## CROSSWORD

- |                        |                              |                           |
|------------------------|------------------------------|---------------------------|
| 1 <i>Civil war</i>     | 12 <i>Clarinet</i>           | 23 <i>Melody</i>          |
| 2 <i>New Orleans</i>   | 13 <i>Trumpet</i>            | 24 <i>Shimmy</i>          |
| 3 <i>Jazzmen</i>       | 14 <i>Trombone</i>           | 25 <i>Charleston</i>      |
| 4 <i>Mute</i>          | 15 <i>Heart</i>              | 26 <i>New Orleans</i>     |
| 5 <i>Growl</i>         | 16 <i>Tuba</i>               | 27 <i>Dixieland</i>       |
| 6 <i>Swing</i>         | 17 <i>Guitar</i>             | 28 <i>Chicago</i>         |
| 7 <i>Improvisation</i> | 18 <i>Drum</i>               | 29 <i>Louis Armstrong</i> |
| 8 <i>Scat singing</i>  | 19 <i>Percussion</i>         | 30 <i>Bessie Smith</i>    |
| 9 <i>Percussion</i>    | 20 <i>Enhance the melody</i> | 31 <i>Kid Ory</i>         |
| 10 <i>Sousaphone</i>   | 21 <i>Play</i>               | 32 <i>Freddie Keppard</i> |
| 11 <i>Banjo</i>        | 22 <i>Accompany</i>          | 33 <i>King Oliver</i>     |



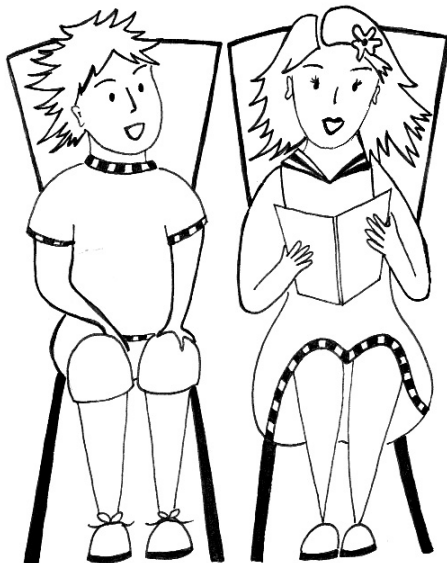
# GETTING READY TO GO TO A CONCERT

You can keep this guide and consult it every time you go to an opera or concert. It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concert-goer!

## 1 BEFORE the concert

- ☐ To make sure you don't distract the artists and the audience, turn off any electronic device (watch, pager, cell phone, etc.)
- ☐ Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



## 2 DURING the concert

- ☐ To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians and everybody at the concert, to concentrate.
- ☐ Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.
- ☐ Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.
- ☐ The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

## 3 AFTER the concert

- ☐ Make sure you haven't forgotten anything on or under your seat.
- ☐ Leave the concert hall calmly, without pushing or shoving.
- ☐ Take the time to discuss the concert with your friends.
- ☐ It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members; if this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.

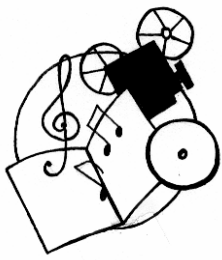


## APPLAUSE

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



# EXPAND YOUR MUSICAL KNOWLEDGE

☺ = Geared particularly to children

## Bibliography

BELLEST, Christian and Lucien Malson, *Le jazz*, Collection «Que sais-je ?», Édition des Presses Universitaires de France, Paris, 1987, 125 pages.

BERGEROT, Frank and Arnaud Merlin, *L'épopée du jazz 1/du blues au bop*, Collection Découvertes, Éditions Gallimard, Paris, 1991, 160 pages.

BERGEROT, Frank, *Le jazz dans tous ses états – Histoire, styles, foyers, grandes figures*, Collection «Comprendre/Reconnaître», Éditions Larousse, 2001, 276 pages.

☺ LAROUSSE, *Encyclopédie des jeunes – La musique*, Éditions Larousse, Paris, 1999, 95 pages.

PANASSIÉ, Hugues and Madeleine Gautier, *Dictionnaire du Jazz – Troisième édition revue et complétée*, Éditions Albin Michel, Paris, 1987, 386 pages.

*Encyclopédie Encarta 2000*, Microsoft Corporation, search in (keywords): “Jazz”, “Nouvelle-Orléans”, “Louis Armstrong”, “Bessie Smith” and “King Oliver”.

## Discography

☺ *Piccolo, saxo et compagnie*, conte musical, music by André Popp and texts by Jean Broussolle.

*Black bottom stomp, East St-Louis, Bassin Street, High Society, Heebie Jeebies* (written by Louis Armstrong), *Oh When the Saints go marching in* (legendary Dixieland classic)

### New Orleans Style

All *King Oliver Creole Jazz Band* recordings from 1923:

*Dipper mouth blues, Canal Street blues, High Society, New Orleans stomp, Chattanooga stomp*

All *Louis Armstrong Hot Five* and *Louis Armstrong Hot Seven* recordings from 1925-1927:

*Gut bucket blues, Muskrat ramble, Cornet shop svey, Alligator crawl, Willie the Weeper, Potato head blues, Ory's Creole Trombone, Savoy blues*

*Jimmie Noone Apex Club Orchestra* recordings from 1928:

*Sweet Sue, Apex blues, Every evening*

Other names:

Milton Mezzrow and Tommy Ladnier

Milton Mezzrow and Sidney Bechet

L'orchestre *Kid Ory*

Le Dixieband, *Grande Parade*, les Éditions de La Bande à Dixie, 1998.

To order: [ledixie@cam.org](mailto:ledixie@cam.org)

## Web sites of interest

For various informations: Encyclopédie de l'Agora <http://agora.gc.ca/encyclopedie.nsf>

English site for a wide range of drawings of instruments: [www.intcon.net/~songbird/index.html](http://www.intcon.net/~songbird/index.html)

[www.jazzmagazine.com](http://www.jazzmagazine.com)