

Jazz Education for Kids Round-Table Discussion

Jazz Education Network Conference

January 7, 2012

Resource

Jazz Concepts for the Young Beginner

Author/Producer

Phil Dunlap, Director of Education, Jazz St. Louis

Target Audience

Grades 5-9, general music

Overview

Jazz Concepts for the Young Beginner was created as a way to incorporate basic jazz concepts into the general music classroom. Often times, teachers are not given the tools needed to address basic jazz concepts in a general music setting. Some teachers even find themselves in the situation of being responsible for a jazz band, but without the necessary training. This resource has a dual focus of educating the teachers as well as providing a useful curriculum based on basic jazz concepts, yet geared toward younger students. This resource is applicable in the general music setting, but can also be adapted for teaching in an instrumental music classroom.

To obtain this free resource, teachers must complete a series of three professional development sessions where they learn the basic concepts and ideas contained within the curriculum. Best practices for using and adapting the lessons for each individual's classroom needs is also addressed.

The inspiration for this resource, the concepts covered as well as how they are addressed, are based on the concepts and teaching styles of Ronald Carter (Northern Illinois University) and Reggie Thomas (Michigan State University). The former is a contributing author in Lesson 9, which focuses on Duke Ellington.

Method

The Teacher Guide was constructed using Depth of Knowledge Levels, which addresses the rigor of each lesson. Each also addresses "real world" connections, state and national music education standards (Missouri in this case), as well as ways to incorporate technology and internet resources where available.

Included

Teacher Guide, full-color Student Guide, CD of musical examples with corresponding listening guides.

For More Information

Contact Phil Dunlap, 314.289.4033 or phil@jazzstl.org, for more information on this or any other Jazz St. Louis education program.

Finding the Groove, Part One

THE JOURNEY OF A RHYTHM

As we have seen, the development of Jazz was aided by influences from many different cultures and types of music. The different vocal inflections from spirituals and work songs are concrete examples of influences on blues and jazz. Another major influence, although not as obvious, comes from Cuba (by way of Africa) and manifests itself rhythmically through what is known as **clavé**.

The term, **clavé** can have several different meanings depending upon the context in which it is used: 1) the physical percussion instruments known as clavés, 2) the idea of **clavé** as a system of organization in music and 3) the actual **clavé** rhythms. At its most basic, the **clavé** rhythm is an **ostinato** pattern, and the idea of using an **ostinato** as a method of musical organization originated in Africa, eventually making its way to Cuba and the Americas via the trans-Atlantic slave trade.

Literally translated, **clavé** means “key,” and like a keystone holds an arch together, **clavé** is the rhythmic key that holds Cuban music together. When all of the various rhythmic components in Cuban music fit together perfectly to form a groove, it is said to be “in **clavé**.”

This lesson focuses on a specific **clavé** pattern from Cuba known as the **3-2 son clavé** (diagramed on the opposing page). This is not the only **clavé** rhythm, but it is the one that can be easily connected to American music. Through the study of this **clavé** rhythm and its origins, we will see how this rhythm appears in ragtime and early New Orleans jazz.

REAL WORLD APPLICATIONS

- critical thinking
- cultural awareness
- active and objective listening
- reading comprehension
- deductive and comparative reasoning

SHOW-ME STANDARDS

Content/Knowledge:

SS5, SS6, M1, M4, FA2, FA3, FA5

Performance/Process:

1.1, 1.2, 1.5, 1.6, 2.2, 2.3, 2.4, 2.5, 3.5, 4.1, 4.4, 4.6

NATIONAL MUSIC

EDUCATION STANDARDS

Content Standard:

6 – 9

GOAL

In this lesson, students will learn the importance of the clavé rhythm and trace its influence from African and Cuban music to American Ragtime and Jazz.

OBJECTIVES

1. Students will **define and recognize a distinct clavé pattern.**
2. Students will **apply this clavé pattern** to examples of Cuban music and through demonstration and objective listening will recognize its Cuban origin.
3. Students will **investigate African, Cuban, jazz and ragtime music** to identify how they connect through clavé rhythms.
4. Students will **recognize the influence of Cuban and African music** on American jazz and ragtime.
5. Students will **define and apply such terms as clavé, pulse and ostinato.**

VOCABULARY

Clavé

Pulse

Ostinato

ACTIVITIES

1. Begin by introducing the concept of clavé. Give its background and history using the information above, as well as information from your own research and prep. Be sure to highlight the term ostinato, as it will be explored in this lesson’s musical examples. At some point during or after your introduction, have a student read the paragraph on page 6 of the student guide.

- continued

Educational Extras!

DIG A LITTLE DEEPER

Depending on the level of your students and the amount of time you have to devote to this lesson, you may choose to take the study a little deeper. Here is an idea:

- In this lesson we discuss the 3-2 son clavé. Another popular clavé is the 3-2 rumba clavé (see example 3.3 at the bottom of the page). Each of these has a 2-3 variation, which is achieved by beginning in the second measure of each pattern. If you choose to incorporate the rumba clavé and two variations into your lesson, you will have four clavé patterns for the students to learn. Put students into groups, assigning them each a clavé pattern and various hand-percussion instruments. Have each group compose a rhythmic piece based on their clavé pattern and perform it for the class. Check the Online Connections section for websites that students can visit to find ideas for their compositions.

ONLINE CONNECTIONS

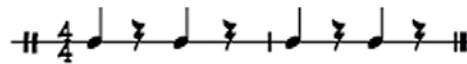
For ideas on enhancing this lesson with free online resources, check out these helpful links:

- www.bobbysanabria.com
The website of Bobby Sanabria, a leading historian of Latin music.
 - This website is a wealth of information on all types of Latin music. In the section entitled "Clavé Chronicles", the article named Afro-Cuban Jazz: A Journey tells more in-depth the story of how clavé made its way to Cuba and the Americas.
- www.congahead.com
Site featuring multimedia content relating to Latin music
 - Here you will find many videos of groups performing Latin music along with photos and articles to support this lesson.

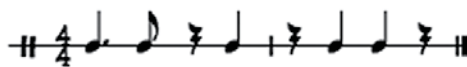
Lesson 3 "Finding the Groove, Part One" continued

- Demonstrate the 3-2 son clavé (example 3.2) to the students by clapping the rhythm (the rhythm also appears in the student guide on page 6). You can also play track 11, which demonstrates the 3-2 son clavé. Have them join in once they have recognized the pattern. Be sure that the pulse (example 3.1) is clearly established and that the students keep the pulse with their heel as they clap. A variation is to split the students into two groups. One is responsible for establishing the pulse and the other is responsible for clapping the clavé pattern. Have each group take turns with the pulse and clavé so everyone gets a chance.

EXAMPLE 3.1: RHYTHMIC PULSE

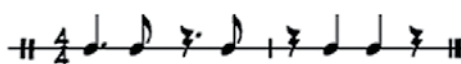


EXAMPLE 3.2: 3-2 SON CLAVÉ



- Tell students that when this pattern is repeated without stopping, it creates an ostinato and that this ostinato forms the foundation for Cuban music. Also explain that using an ostinato as the foundation of a song was an idea that originated in Africa.
- Play track 12, which is an example of West African drumming that incorporates a 3-2 son clavé pattern. Have the students first establish the pulse and then find the clavé pattern. See if students can pick out any other ostinato patterns in this example.
- Now tell the students that you will play an example of Cuban music that incorporates a 3-2 son clavé. Play track 13, Verando Blues. First have the students establish the pulse and then see if anyone can find the clavé pattern.
- Explain that this next example shows the 3-2 son clavé as it appears in ragtime. Be sure to tell them that this is not as obvious an example as the previous ones as there is no percussion instrument explicitly playing the clavé pattern. Again, have students first establish the pulse before trying to identify the clavé pattern. Students may need help identifying this one.
- Now, explain that the next example will show the 3-2 son clavé pattern as it appears in a New Orleans groove called a "street beat" or "second line" groove (students should be familiar with this from Lesson 2). In this example the clavé pattern is also not explicitly stated, but is there. Be sure to keep with the process of having students identify and establish the pulse before trying to find the clavé pattern.
- The lesson could stop here, but track 9, "Second Line" from Lesson 2, is a perfect example of a 2-3 clavé pattern in a New Orleans style (see the Dig a Little Deeper section in the upper left). We've also included another Cuban example, track 16, "Ran Kan Kan", which also demonstrates the 2-3 clavé pattern.

EXAMPLE 3.3: 3-2 RUMBA CLAVÉ



RESOURCES

- Student guide
- Definitions of terms
- Accompanying CD