

Richard Davis on Jazz

Elements of Jazz and Jazz History

Teleconference 1

Introduction to the Seminar and Series

Welcome to *Richard Davis on Jazz*! This series of six teleconferences will introduce students, teachers, and the community to jazz, its history and pioneers, and its contributions to American life and culture. The featured speaker is jazz artist Richard Davis, a mainstay of the New York jazz scene for 23 years prior to taking a position on the music faculty of the University of Wisconsin-Madison in 1977. The teleconferences will address topics in the following curriculum areas: music, social studies, arts and humanities, and African American studies. Richard plans to answer questions from viewers about jazz during each of the teleconferences, so please send your questions to KET in advance, following the instructions on Page 2.

The first teleconference will take place in KET's largest studio and will include a live audience. Richard will begin his tribute to the jazz masters by teaching the elements of jazz, followed by a history of the musicians who helped this important American art form to evolve over a span of 80 years. Representative audio samples of the works of these jazz masters will be included. Richard also will bring his bass into the studio to help demonstrate some of the key elements of jazz; and will answer questions from members of the live studio audience and viewers.

About This Teacher Packet

This packet includes a biography of Richard Davis; a description of the Lexington Jazz Residency Project; an outline for the first teleconference; letters from Richard to viewers; a guide to teaching young children to appreciate creative music; a glossary of terms; a list of the musicians and their songs scheduled to be included in this teleconference; musical notations and a keyboard guide to 12 bars of blues; a list of suggested references; Richard's email and Web home page addresses; other Web site addresses; and an evaluation form.

Teleconference Format

Each 60-minute *Richard Davis on Jazz* teleconference will include a lecture; demonstrations and illustrations; and a question and answer session. But expect a few surprises from this improvisational artist!

Materials Needed for Participation

Please bring the following items with you to this teleconference:

- Your copy of this packet
- Pencil or pen
- Paper
- Clef paper (optional)

Teleconference Schedule

The teleconferences will air on KET Star Channel 10 beginning at 3:00/2:00 CT on:

- Friday, October 10, 1997
History of Jazz
- Thursday, January 15, 1997
Jazz Pioneers
- Friday, February 20, 1998
Jazz Instruments: Part 1
- Friday, April 24, 1998
Jazz and Social Protest Movements
- Friday, September 11, 1998
Jazz and the Spiritual Experience
- Friday, November 6, 1998
Jazz Instruments: Part 2

Instructions for Sending Questions

Send your questions about jazz for Richard Davis to answer in one of four ways:

- **Email**
LThomas@ket.org
- **Fax**
(606) 258-7390
- **Telephone**
(800) 432-0951, ext. 7266
- **Mail**
KET Professional Development
600 Cooper Drive
Lexington, KY 40502

Richard is looking forward to answering your questions! Please send them in!

Professional Development Credit

Stage of Participant Development: Awareness/Application

The Kentucky Department of Education has approved all KET Star Channel seminars for professional development credit if schools or districts choose to include them in their professional development plans. State approval numbers are not necessary per the May 1994 State Board Meeting. Record these teleconferences as “KET Seminars.” Districts or schools may choose to include preparation and/or follow-up time as part of their professional development. For example, if a teacher participates in one 60-minute program and spends an additional 60 minutes in related activities, he or she could be awarded a total of two hours professional development credit.

Individual teachers who wish to use these broadcasts for professional development credit should check with their school professional development chair or with their district professional development coordinator. For the seminars to be approved for professional development, teachers must demonstrate a connection with their personal growth and/or their school professional development plan and complete any activities as directed locally.

Professional development can also be used to satisfy requirements for the fifth year program. Contact your local university or the Division of Teacher Education and certification at (502) 564-4606 for more information.

About Richard Davis

Richard Davis was born in Chicago on April 15, 1930, the youngest of five boys. His mother died in childbirth and he was raised by foster parents Elnora and Robert Johnson. He began to play bass when he was 15 years old at Jean Baptiste Point DuSable High School under the direction of Walter Henri Dyett. He received his undergraduate degree, and later received an honorary doctorate, from the Vandercook College of Music.



After playing in Chicago for many years, Richard moved to New York in 1954. During his 23 years on the New York jazz scene he won the *Down Beat* Critic's Poll consecutively from 1967 to 1974 and the *Down Beat* Reader's Poll from 1967 to 1972. He's been associated with jazz luminaries Miles Davis, Eric Dolphy, Sarah Vaughan, Ahmad Jamal, Ben Webster, Earl Hines, Clark Terry, Stan Getz, Milt Jackson, Elvin Jones, Thad Jones-Mel Lewis Band, Chick Corea, and Sun Ra. He has recorded with pop music icons John Lennon, Van Morrison, Frank Sinatra, and Barbra Streisand and appeared under the baton of European classical music legends Igor Stravinsky, Leopold Stowkowski, Leonard Bernstein, George Szell, Pierre Boulez, and Gunther Schuller.

Richard moved back to the midwest in 1977 to accept a position as Professor of Music on the faculty of the University of Wisconsin-Madison to teach European Classical and Jazz Bass, Combo and Improvisational Jazz, and Jazz History. He has received numerous awards including the university's prestigious Hilldale Award for Outstanding Teaching. His jazz quintet, *Richard Davis and Friends*, is in frequent demand for club and concert hall engagements. Richard recently completed engagements in Japan, France and New York.

Richard will make six visits to Kentucky as part of the Lexington Jazz Residency Project, funded by a grant from the Lila Wallace Reader's Digest Fund, in cooperation with the Association of Performing Arts Presenters. Residency activities in addition to the teleconferences include six concerts, including one statewide broadcast from KET; workshops with area jazz musicians; and lectures on jazz in community settings. The concerts will highlight a range of jazz styles drawing from a roster of Richard's favorite musical collaborators, including Clark Terry, James Moody, Stanley Turrentine, Benny Golson, Kenny Barron, Sir Roland Hanna, Andrew Cyrille, Cecil Bridgewater, and James Carter.

The Lexington Jazz Artist Residency Project

The goals of the Lexington Jazz Residency Project are to expand the audience for jazz in Kentucky and to provide a range of residency activities that allows the current jazz audience to expand its appreciation of different jazz styles and traditions; to provide opportunities for newer audiences with limited exposure or access to jazz, to attend performances, lectures, and other activities to stimulate a long-term commitment to the art form; and to create opportunities for area jazz musicians to enhance their skills and deepen their insights into jazz history.

The Lexington Jazz Residency Project is funded by a grant from the Lila Wallace-Reader's Digest Fund, in cooperation with the Association of Performing Arts Presenters. The project is administered by the University of Kentucky Singletary Center for the Arts and the Office of African American Student Affairs in conjunction with the African American Forum, Fayette County Public Schools, Jazz Arts Foundation, KET, Lexington Arts and Cultural Council, Lexington Fayette Urban County Government - Parks and Recreation, Lexington Philharmonic Orchestra, Roots and Heritage Festival, UK Spotlight Jazz Series, WUKY, WRFL, WKYT - Channel 27, and the Lexington Herald-Leader.

For more information on the Lexington Jazz Residency Project, please call Holly Salisbury at (606) 257-1706 or Chester Grundy at (606) 257-5641.

Jazz Elements and History of Jazz

Teleconference 1 Outline

All Times Eastern

2:45 pm	Participants arrive at local site (Teachers, students, and/or community members) Welcome to teleconference/introductions	Discussion leader(s) at site
3:00 pm	Live teleconference begins Welcome and introduction What is jazz? What is a jazz performance? Elements of jazz <ul style="list-style-type: none">• Beat• Tempo• Meter• Rhythm• Scales• Jazz Phrasing• Improvisation Form <ul style="list-style-type: none">• 12 Bar Blues• 32 Bar Song Summary of Jazz Basics Early or Classical Jazz (1920s) The Swing Era (1930s) The Revolutionary Be Bop Era (1940s) The Post Bop or Hard Bop Period (1950s)/ The Cool Period The 1960s Period Modal/Rock and Jazz Fusion Period (19602-1970s) and Beyond Question and Answer Session Concluding Remarks	Host Richard Davis
4:00 pm	Teleconference concludes Follow-up discussion and activities	Discussion leader(s) at site

An Open Letter from Richard Davis

One Aspect of Global Music My Mentor—Walter Henri Dyett

My experience in various forms of music has taught me to lend an ear and appreciate the different elements that come to us from the creative artist. This has been a benefit to me because it enhances any and all music endeavors I have sought no matter what the primary focus is. My high school music teacher, Walter Henri Dyett, taught with such a global attitude that his fame reached an international level. His spirituality and wisdom was far ahead of his time. Not so long ago, former Chicago Mayor Byrnes held a citywide Walter Dyett Day in his honor, 15 years after his death. My experience with him shaped my imagery of what could be done through a public school system. Ninety-nine percent of my teaching attitude and philosophy stems from having been taught by him. His presence was so strong that he affected the lives of students who never had a formal class with him. One particular standout is the deceased former mayor of Chicago, Harold Washington, who was in high school along with me. Notables who went through his program were Nat King Cole, Dinah Washington, Johnny Griffin, and a host of others. He prepared us for all the careers and life we sought. We were all in touch with him decades after graduating and thereby received his updates on music, life and mentoring. One of the things he told us 50 years ago is that we might be replaced by a button (hence electronic music). He taught us as much as he could about all musics.

I have been fortunate since 1977 to continue the legacy of his teaching and hopefully prepare my students for the unpredictable route that the forms of music will take. I have noticed in recent years that a student or person who intends to make a career of music can not focus only on one kind. Some of the most prestigious conservatories and music schools are warning and encouraging the student to have an open attitude toward all music. Some students have realized this on their own, or at least have been exposed to an open environment at home. One of the most famous examples is Itzhak Perlman and Nigel Kennedy of the younger set. I spent 23 years of my career in New York, where it wasn't unusual for me to work in a variety of gigs and use all of my music exposures and experiences in a 24-hour period — studio, classical, jazz, etc. Of course, I felt comfortable with this because of the teachings of Walter Henri Dyett. I was one of the lucky ones.

Regards,

Richard Davis
January 1, 1997

An Open Letter from Richard Davis

Gender Equality and Teaching

My partiality in teaching the female stems from an experience I had as a teenager. From the age of 14, my cousin June Miles encouraged me to play the bass. I in return asked her, "Since you love it so much, why not play it yourself?" She responded by saying (I guess as society had taught her), "Girls don't play bass."

It irks me to this day that the female gets the short end of the stick. In retrospect, I think the creativity she had and the awards she received as a visual artist tell me that she might have been a great bassist.

The experience therefore comes to mind when I am teaching the female student. I try to prepare them to compete and be their own person no matter what the company or opposition.

Regards,

Richard Davis
January 27, 1997

How to Influence A Young Child to Appreciate Jazz or Creative Music

by Richard Davis

1. Begin to listen with the child to the music of your choice so that he/she can see your reaction to the music. Hold the child by the hands and move him/her and yourself to the music.
2. Name the music being heard. (Examples: Duke Ellington, Thelonious Monk, Mozart, your favorite music, etc.)
3. Play all types of music but mostly what you want him/her to favor.
4. Make rhythmic gestures to the music.
5. Sing rhythmic sounds and/or make sounds (clap, snap fingers, beat on desk top, tap feet). It can be done without music being played. Start with very simple patterns.
6. Name and single out instruments by name. Use your body to imitate the way each instrument is held and played as both of you are hearing it. Eventually draw pictures of each instrument.
7. Attend live concerts to develop attentiveness and tolerance level.
8. Make replicas of instruments.
9. Play recordings in the background while reading books to the child, and/or while each of you is reading individually.
10. Mount pictures and photos of jazz artists near listening facility.
11. Sing catchy four bar phrases that rhyme or fit into a 4 bar phrase.

Example: I dream of Jeannie
with the light
brown hair.

This will introduce him/her to the 12 bar blues song form. Explain that reciting the example above three times is 12 bars.

12. Buy and leave jazz magazines where they can easily be seen.
13. Show jazz video.
14. Introduce child to 32 bar song form: AABA

Example

1. "Santa Claus is Coming to Town"
2. "The Christmas Song"
3. "Flintstones"
4. "Andy Griffith Show"

15. Attend live performances, lectures, etc.

Glossary

Scheduled order of use

Beat	Pulse/like the heart beat/like a clicking clock sound.
Tempo	The rate of speed as the beats pass.
Meter/Time Signature	The grouping of beats into measures.
Measure/Bar/Bar Line	An enclosed bar of note grouping. A given amount of beats in a measure.
Rhythm	A ratio of sound beats and silent beats.
Syncopation	Accent on 2nd and 4th beat of a measure instead of the usual accent/stress on the 1st and 2nd beat. Also an accent on the up part of the beat which approaches the down beat.
High Hat or Sock Cymbal	A part of the drum set. Two cymbals with cups facing each other and activated by a foot pedal. Usually played on beats 2 and 4.
Jazz Phrasing or Swing 8ths.	Interpretation of the conventional 8th note.
Walking Bass	A constant articulation/announcement occurring on all of the down beats.
Comping	Refers to the piano as an accompanying instrument. Usually a logical syncopated articulation that propels the soloist and the rhythm section.

Musicians and Songs Scheduled to be Included in Teleconference 1

Scheduled order of play

Nat King Cole	“The Christmas Song”
King Oliver	“Dipper Mouth Blues”
Louis Armstrong	“West End Blues”
Fletcher Henderson	“Wrappin’ It Up”
Count Basie	“Taxi War Dance”
Duke Ellington	“Cotton Tail”
Benny Goodman	“I Found a New Baby”
Charlie Parker	“KoKo/Cherokee”
Thelonious Monk	“Misterioso”
Dizzy Gillespie	“Shaw ‘Nuff”
Art Blakey	“Nica’s Dream”
Horace Silver	“Señor Blues”
Max Roach and Clifford Brown	“Joy Spring”
Dexter Gordon	“Bikini”
Miles Davis	“Venus de Milo”
Ornette Coleman	“Free Jazz”
John Coltrane	“Countdown”
Archie Shepp	“Rufus”
Eric Dolphy	Undetermined selection
Miles Davis	“All Blues”
Miles Davis	“Bitches Brew”

12 Bars of Blues

The image displays a handwritten musical score for a 12-bar blues piece. The score is organized into ten staves. The first staff is in 2/4 time and includes a rhythmic pattern: 1 2 3 4 2 | 1 2 2 3 4 4 | 2 2 2 3 4 4. The second staff continues the melody in 2/4 time. The third staff is in 3/4 time. The fourth staff is in 6/8 time. The fifth staff is in 5/4 time. The sixth staff is in common time (C). The seventh staff is in 3/4 time. The eighth staff is in 3/8 time. The ninth staff is in 9/8 time. The tenth staff is in 9/8 time. The notation includes various note values, rests, and bar lines, with some notes marked with 'x' or 'y'.

Paper Piano Keyboard

There are three chords the 12 bar blues. They are I, IV and V, i.e. the one, which is a chord built in key. Example: In the key of C, 1 is CEG, 4 is GBD. In jazz, chordal voices such as degree to a chord. This location of notes, more

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4 ([chord for 4 measures])

1 2 3 4 2 2 3 4 ([V chord for 2 measures])

1 2 3 4 2 2 3 4 ([chord for 2 measures])

1 2 3 4 2 2 3 4 ([V chord for 2 measures])

1 2 3 4 2 2 3 4 ([chord for 2 measures])

used during the playing of noted as Roman Numerals four and five chord, thirds on the 1-4-5 of the of C, 1 is CEG, 4 is the player will add other adding the 6th or 9th makes voicings, i.e., interesting.

Materials and Resources for Jazz Appreciation

- Aebersold, Jamey. *Collector's Items: Play-a-long book and recording sett*. New Albany, IN: J. Aebersold, 1991.
- Blesh, Rudi. *Combo: USA—Eight Lives in Jazz*. Philadelphia: Chilton Book Co., 1971.
- Coker, Jerry. *Listening to Jazz*. Englewood Cliffs, NJ: Prentice-Hall, 1978.
- Dance, Stanley. *The World of Count Basie*. New York: C. Scribner's Sons, 1980.
- Feather, Leonard. *From Satcho to Miles*. New York: Da Capo Press, 1990.
- Gridley, Mark C. *Concise Guide to Jazz*. Englewood Cliffs, NJ: Prentice-Hall, 1981.
- Kernfield, Barry D. *What to Listen for in Jazz*. New Haven: Yale University Press, 1995.
- Kofsky, Frank. *Black Nationalism and the Revolution in Music*. New York: Pathfinder Press, 1970.
- Litweiler, John. *The Freedom Principle: Jazz After 1958*. New York: W. Morrow, 1984.
- McCalla, James. *Jazz: A Listener's Guide*. Englewood Cliffs, NJ: Prentice-Hall, 1982.
- Ostransky, Leroy. *Jazz City: The Impact of Our Cities on the Development of Jazz*. Englewood Cliffs, NJ: Prentice-Hall, 1978.
- Sidran, Ben. *Talking Jazz: An Illustrated Oral History*. San Francisco: Pomegranate Artbooks, 1992.
- Smithsonian Collection of Classic Jazz (sound recording) (Rev.). Washington, DC: Smithsonian Collection of Recordings; New York: Manufactured by CBS Records, 1987.
- Taylor, Arthur R. *Notes and Tones: Musician to Musician Interviews*. New York: Perigee, 1982
- Ulanov, Barry. *A History of Jazz in America* (2nd ed.). New York: Da Capo Press. 1972.
- Ulanov, Barry. *A Handbook of Jazz*. New York: Viking Press, 1957.
- Williams, Martin. (Ed.). *Jazz Panorama from the Pages of Jazz Review*. New York: Crowell-Collier Press, 1962.

Email and Internet Resources

Richard Davis' Email address:

rdavis1@facstaff.wisc.edu

Richard Davis' Home Page

<http://www.globaldialog.com/~rdavis/index.html>

Jazz Resources on the Web

<http://www.theatlantic.com/atlantic/atlweb/jazz/jazzlink.htm>

Jazz Articles in *The Atlantic Monthly* from 1922 to 1996

<http://www.theatlantic.com/atlantic/atlweb/jazz/articles.htm>

History of Jazz by Dan Morgenstern

<http://jazzcentralstation.com/jcs/station/newsstan/history/index.html>

Interplay

<http://www.shared-model.co.uk/shared-model/jazz/contents.htm>

William Ransom Hogan Archive of New Orleans Jazz

<http://homeport.tcs.tulane.edu/~lmiller/JazzHome.html>

Acknowledgments

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Office of African American Student Affairs
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Ron Alpern
Project Administrator

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**KET Professional Development Evaluation
Jazz Teleconference #1**

KET's goal is to provide high quality professional development to meet the needs of Kentucky teachers. We use your comments and advice to improve our programs, as well as to identify future topics. Please take a few minutes to complete this form and send it to Lynda Thomas, KET, 600 Cooper Drive, Lexington, KY 40502-2296 or fax (606) 258-7390. Thank you.

I. Please mark the appropriate box with your answer, then fill in the comment box.

1. I was very satisfied very dissatisfied
 somewhat satisfied somewhat dissatisfied
with this professional development experience, because:

2. My students will greatly benefit
 benefit somewhat
 receive no benefit

from this teleconference because:

II. Please mark the appropriate boxes to help us measure how well we've met our objectives. If a question is not applicable, please leave it blank.

	Yes	Somewhat	No
1. This professional development seminar was connected to my teaching in a way that makes it useful to me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. This seminar included training and application.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. This seminar provided resources I can use to reflect on improving my teaching.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. This seminar provided resources I can use to collaborate with my peers to improve our teaching.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I was satisfied with the videotaped examples of student learning included in the seminar (if applicable).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I was satisfied with the print material that accompanied this seminar (if applicable).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. This seminar incorporated constructivist approaches to teaching and learning, affirming that students learn and develop in different ways.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. This seminar recognized me as a professional and as an adult learner.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. I would use KET professional development again.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Seminar Evaluation Form
Page 2

III. The following questions refer to teachers' printed materials which, if provided, are now available to registered schools by accessing KET's Web page or by mail.

- | | Yes | Somewhat | No |
|---|--------------------------|--------------------------|--------------------------|
| 1. If a packet of printed materials accompanied this seminar, did you have any problems receiving it? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. How did you receive the printed materials? _____ | | | |

IV. Please use this space to explain any of your answers, to make additional comments, or to suggest ideas or future topics.

V. Participant Profile:

- I watched this seminar: live, when originally broadcast, or
 on videotape.
- individually, or
 with a group.
- for professional development credit, or
 for personal growth without credit.

- I am: a teacher, grade level(s) _____, subject(s) _____
 a counselor, grade levels, _____
 a principal, grade levels, _____
 a district-level administrator
 a district resource specialist or Distinguished Educator
 other _____

School: _____

County: _____

VI. Optional (possible contact for further seminar evaluation):

Name: _____

Telephone Number: (_____) _____

Most convenient time to be called? _____

Thank you!
Check KET's web site at <<http://www.ket.org>> for the latest information regarding KET Professional Development and other resources for teachers.

