



EDUCATOR'S GUIDE

Created in collaboration by
JazzReach and GenerationNEXT

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“This guide was created in collaboration by the JazzReach and GenerationNEXT Teams”



Dear Friends -

Thank you for participating in our exciting celebration of Miles Davis!

For thirty years, JazzReach has remained ever steadfast in its commitment to ensuring that young people (and audiences of all ages) have access and exposure to high quality live jazz experiences and immersive educational opportunities that foster a greater appreciation awareness and understanding of the art form's rich history and prominent place in our nation's cultural heritage.

The broader objectives of all JazzReach programming are to highlight and promote the inclusive nature of jazz music and the extent to which the art form:

- Is an esthetic embodiment of the most noble and aspirational of our democratic values and ideals
- Translates the American experience and universality of the human condition into rhythm and tune
- is a stylistic amalgamation of the diverse cultural heritages and traditions that comprise our national identity and define our national character

Bottom line, regardless of economic status, race, cultural origins, sexual orientation, gender identification, religious affiliation or physical or cognitive challenges, jazz is for everyone. Everyone is included.

This is OUR music, OUR Heritage, OUR culture. This is JAZZ and we encourage you to remain curious, engaged and interested in learning more about it.

Sincerely,

Hans Schuman
Founder / Executive-Artistic Director
JazzReach, Inc.
NY, NY

JazzReach

JazzReach is a nationally recognized, New York City-based nonprofit organization dedicated to the promotion, teaching, performance and creation of our great American jazz tradition. Long-recognized as the nation's leading provider of live educational programming on the subject, we are fiercely committed to contributing to the cultural vitality of community life and fostering a greater appreciation, awareness and understanding of the art form.

Through the presentation of our engaging signature live educational productions for young audiences, informative masterclasses and clinics for student musicians and lecture-demonstrations and MainStage concerts for audiences of all ages, JazzReach programs are custom tailored to illuminate some of the many facets of the art form that make it such a rich, compelling and distinctly American art form.

All programs are carried out by JazzReach's widely acclaimed, world-class resident ensemble, Metta Quintet whose members are among today's most dynamic, sought-after jazz artists.

Common Jazz Instruments and Elements

Woodwinds:

Saxophone (Soprano, Alto, Tenor, Baritone)
Clarinet
Flute

Brass:

Trumpet
Trombone

Rhythm Section:

Piano
Double Bass (or Electric Bass)
Drum Set

Guitar (often hollow-body electric)
Vibraphone

Key Elements of Jazz Music:

Improvisation: Central to jazz, where musicians create spontaneous melodies and solos.

Swing Rhythm: A key rhythmic feel in jazz, often characterized by a “swung” beat.

Blue Notes: Slightly lowered notes that give jazz its characteristic sound.

Call and Response: A musical conversation where one instrument or section plays a phrase, and another responds.

Syncopation: Emphasizing off-beats or unexpected parts of the rhythm.

Chord Progressions: Common progressions include the 12-bar blues and ii-V-I sequences.

Walking Bass Line: A steady, moving bass line that outlines the harmony.

Jazz Forms: Includes standard song forms like AABA and blues structures.

Harmonic Complexity: Jazz often features extended chords (7th, 9th, 11th, 13th) and substitutions.

Collective Improvisation: Often found in early New Orleans jazz, where multiple musicians improvise together.

These elements combine to create the rich, dynamic sound that defines jazz music.

Top 100 Jazz Artists

Musicians who inspired Miles Davis

- **Fats Navarro:** Navarro was a bebop trumpeter known for his virtuoso technique and lyrical style; he played with the Billy Eckstine Orchestra.
- **Dizzy Gillespie:** Gillespie was a pivotal figure in the development of bebop and modern jazz, known for his bent trumpet and scat singing.
- **Howard McGhee:** McGhee was a pioneering bebop trumpeter who worked with Charlie Parker and Coleman Hawkins.

Musicians who collaborated with Miles Davis

- **Charlie Parker:** Parker, also known as “Bird,” was a revolutionary alto saxophonist who helped develop bebop and modern jazz.
- **Gil Evans:** Evans was an influential jazz arranger and composer, best known for his collaborations with Miles Davis.
- **Thelonious Monk:** Monk was a unique jazz pianist and composer known for his dissonant harmonies and innovative approach to rhythm and improvisation.
- **Hank Jones:** Jones was a versatile and highly respected jazz pianist who played with artists like Ella Fitzgerald and Cannonball Adderley.
- **Jackie McLean:** McLean was a prominent alto saxophonist who played with Miles Davis and was known for his distinctive, hard-edged sound.
- **Sonny Rollins:** Rollins is a tenor saxophonist known for his powerful playing and improvisational prowess, as well as his long, unaccompanied solos.
- **John Coltrane:** Coltrane was a pioneering saxophonist and composer known for his work in modal jazz and his development of the “sheets of sound” technique.
- **Red Garland:** Garland was a jazz pianist noted for his block chord style and work with the Miles Davis Quintet.
- **Wynton Kelly:** Kelly was a jazz pianist known for his bluesy, swinging style and his work with Miles Davis.
- **Cannonball Adderley:** Adderley was a highly influential alto saxophonist known for his work with Miles Davis and his own quintet.
- **Philly Joe Jones:** Jones was a drummer known for his work with the Miles Davis Quintet and his highly technical playing style.
- **Bill Evans:** Evans was a highly influential jazz pianist known for his modal harmonies and contributions to the development of modern jazz piano.
- **Herbie Hancock:** Hancock is a pioneering jazz pianist and composer known for his work with Miles Davis and his innovations in jazz fusion.
- **Ron Carter:** Carter is a highly influential jazz bassist known for his work with the Miles Davis Quintet and his extensive recording career.
- **Wayne Shorter:** Shorter was a saxophonist and composer known for his work with Art Blakey’s Jazz Messengers, Miles Davis, and Weather Report.
- **Tony Williams:** Williams was a highly innovative drummer known for his work with Miles Davis and his fusion band, The Tony Williams Lifetime.
- **Chick Corea:** Corea was a highly influential pianist and composer known for his work in jazz fusion and his band, Return to Forever.

- **Keith Jarrett:** Jarrett is a pianist known for his improvised solo concerts and his work in both jazz and classical music.
- **Dave Holland:** Holland is a bassist known for his work with Miles Davis and his contributions to both jazz and avant-garde music.
- **Jack DeJohnette:** DeJohnette is a highly versatile drummer known for his work with Keith Jarrett, Miles Davis, and his own projects.
- **Joe Zawinul:** Zawinul was a keyboardist and composer known for his work with Weather Report and his contributions to jazz fusion.
- **Gary Bartz:** Bartz is a saxophonist known for his work with Miles Davis and his contributions to both jazz and fusion music.

Contemporary Jazz Musicians Inspired by Miles Davis

1. **Wynton Marsalis:** Marsalis is a trumpeter known for his dedication to jazz education and his work as the artistic director of Jazz at Lincoln Center.
2. **Terence Blanchard:** Blanchard is a trumpeter and composer known for his film scores and his work in jazz and opera.
3. **Branford Marsalis:** Marsalis is a saxophonist known for his work with Sting, his own jazz quartet, and his involvement in classical music.
4. **Wallace Roney:** Roney was a trumpeter known for his work with Miles Davis and his commitment to the bebop tradition.
5. **Kenny Garrett:** Garrett is an alto saxophonist known for his work with Miles Davis and his highly energetic and emotive playing style.
6. **Nicolas Payton:** Payton is a trumpeter known for his eclectic approach to jazz, blending traditional and contemporary styles.
7. **Roy Hargrove:** Hargrove was a trumpeter known for his versatility and his work in both hard bop and jazz fusion.
8. **Christian Scott:** Scott is a trumpeter known for his innovative approach to jazz, in incorporating elements of hip-hop and electronic music.
9. **Dave Douglas:** Douglas is a trumpeter known for his work in avant-garde jazz and his contributions as a composer and bandleader.
10. **Ingrid Jensen:** Jensen is a trumpeter known for her work in modern jazz and her collaborations with various jazz ensembles.
11. **Etienne Charles:** Charles is a trumpeter known for his work in Caribbean jazz and his exploration of the Afro-Caribbean roots of jazz.
12. **Keyon Harrold:** Harrold is a trumpeter known for his work in both jazz and hip-hop, including his contributions to the soundtrack of the film "Miles Ahead."
13. **Ambrose Akinmusire:** Akinmusire is a trumpeter known for his distinctive sound and his innovative approach to contemporary jazz.
14. **Theo Croker:** Croker is a trumpeter known for his blending of jazz, hip-hop, and electronic music in his compositions.
15. **Marquis Hill:** Hill is a trumpeter known for his work in modern jazz and his incorporation of hip-hop and spoken word elements into his music.

Miles Davis Biography



Miles Davis (1926-1991) was a legendary American jazz trumpeter, composer, and bandleader. Born in Alton, Illinois, he moved to New York City in 1944 to attend the Juilliard School but quickly joined the vibrant jazz scene. In the late 1940s, he played with Charlie Parker, then formed his own nonet, leading to the seminal album *Birth of the Cool* (1957). Throughout the 1950s and 1960s, Davis pioneered hard bop, modal jazz (notably *Kind of Blue* in 1959), and pushed into avant-garde jazz with his “Second Great Quintet.” In the late 1960s and 1970s, he led jazz fusion’s rise. Despite a hiatus in the late 1970s, he returned in the 1980s, incorporating funk and electronic elements. Miles Davis’s work shaped the evolution of jazz across five decades, earning him eight Grammy Awards and cementing him as one of the most influential musicians in history.

Jazz Vocabulary

1. Swing

- **Definition:** A rhythmic feel where the emphasis is on the off-beat (e.g., beats 2 and 4).
- **Example:** “This tune really swings, especially when the drummer locks into the groove.”

2. Improvisation

- **Definition:** The spontaneous creation of melodies and solos during a performance.
- **Example:** “Her solo was entirely improvised, yet it fit perfectly with the chord changes.”

3. Scat Singing

- **Definition:** Vocal improvisation using wordless syllables and sounds.
- **Example:** “Louis Armstrong’s scat singing in ‘Heebie Jeebies’ is legendary.”

4. Riff

- **Definition:** A repeated melodic or rhythmic phrase, often used as the basis for a piece or as a backdrop.
- **Example:** “The saxophone riff in ‘Take the A Train’ is unforgettable.”

5. Head

- **Definition:** The main theme of melody of a jazz composition, typically played at the beginning and end.
- **Example:** “After the head, each musician took turns improvising over the changes.”

6. Changes

- **Definition:** The chord progression of a piece.
- **Example:** “He’s so quick at playing over complex changes like those in bebop tunes.”

7. Comping

- **Definition:** The practice of playing chords, rhythms, and occasional counter-melodies to support soloists.
- **Example:** “The pianist’s comping was subtle but added depth to the solo.”

8. Standards

- **Definition:** Popular jazz compositions that are widely known and frequently played.
- **Example:** “We’re going to jam on some standards like ‘Autumn Leaves’ and ‘All the Things You Are.’”

9. Chops

- **Definition:** A musician’s technical skill and proficiency, often relating to the ability to play fast or complex passages.
- **Example:** “She’s got incredible chops on the trumpet, effortlessly hitting those high notes.”

10. Walking Bass

- **Definition:** A bass line that moves steadily, typically in quarter notes, outlining the chord changes.
- **Example:** “The bassist kept a strong walking bass throughout the tune.”

11. Break

- **Definition:** A brief pause or interruption in the music, often followed by an improvised solo.
- **Example:** “The drummer had an amazing break right before the horns came back in.”

12. Woodshedding

- **Definition:** The intense practice of a skill or passage to improve one’s technique.
- **Example:** “He’s been woodshedding that tricky bebop line for weeks.”

13. Chord Voicing

- **Definition:** The specific arrangement of notes in a chord.
- **Example:** “His voicings on the piano are so unique, giving the song a fresh sound.”

14. Call and Response

- **Definition:** A musical form where one instrument or voice makes a statement (call) and another replies (response).
- **Example:** “The saxophone and trumpet engaged in a lively call-and-response during the solo section.”

15. Cool Jazz

- **Definition:** A style of jazz characterized by relaxed tempos and lighter tones, developed in contrast to the intensity of bebop.
- **Example:** “Miles Davis’ album ‘Birth of the Cool’ is a quintessential example of cool jazz.”

16. Bebop

- **Definition:** A fast, complex style of jazz developed in the 1940s, characterized by intricate melodies and harmonies.
- **Example:** “Charlie Parker and Dizzy Gillespie were pioneers of bebop.”

17. Vamp

- **Definition:** A repeated phrase or section used as an introduction or during a solo.
- **Example:** “The band vamped on two chords while the pianist soloed.”

18. Fill

- **Definition:** A brief flourish or phrase that fills a gap between sections or phrases.
- **Example:** “The drummer played a quick fill before returning to the groove.”

19. Gig

- **Definition:** A live performance or engagement for musicians.
- **Example:** “I’ve got a gig at the jazz club downtown this weekend.”

Music Vocabulary

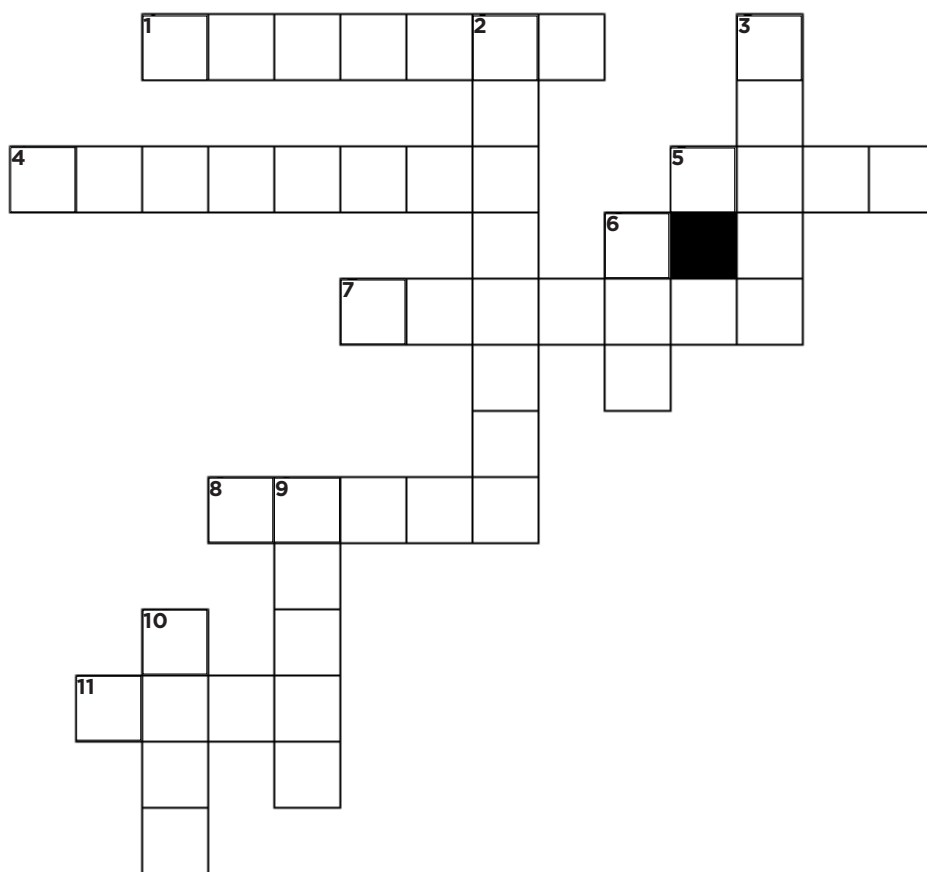
1. **Jazz:** A music genre that originated in the African-American communities of New Orleans.
2. **Dynamics:** How quietly or how loudly a music piece should be played.
3. **Score:** A written version of music.
4. **Ensemble:** A group of musicians, actors, or dancers who perform together.
5. **Quintet:** A group of five people playing music or singing together.
6. **Lead Sheet:** A form of musical notation that specifies the essential elements of a song.
7. **Syncopation:** A variety of rhythms played together to make a piece of music.
8. **Beat:** The basic unit of time, the pulse, of the mensural level.
9. **Solo:** A piece or a section of a piece played or sung featuring a single performer.

Audience Etiquette and Jazz

Audience etiquette varies significantly across different art forms, reflecting the unique atmosphere and cultural norms of each experience. For example, in classical music concerts, silence during the performance is paramount, as even small noises can distract from the intricate dynamics and nuances of the music. Applause is generally reserved for the end of entire works rather than between movements. On the other hand, in theatrical performances, audience members are expected to remain quiet and still, responding only at specific points, like a comedic punchline or the final bow. Dance performances often allow more vocal engagement from the audience, especially if the performance has improvisational elements or involves audience participation.

Jazz concerts, by contrast, often embrace a more fluid and interactive form of audience etiquette. “Good audience behavior” at a jazz concert can involve not just attentive listening, but also responding vocally or with applause during solos, which signals appreciation for the musicians’ improvisation. While it’s still important to avoid disruptive behavior—like loud conversations or constant movement—the atmosphere at jazz performances often invites a sense of community and shared experience. Enthusiastic cheers during a particularly compelling solo or even call-and-response interactions are welcome and can enhance the energy of the performance. This kind of audience engagement, when done at appropriate moments, contributes to the live and spontaneous nature of jazz.

CrossWord Activity



ACROSS

1. Five performers in a group
4. The volume of a music piece
5. A repeated melodic or rhythmic phrase
7. The practice of playing chords, rhythms, and occasional counter-melodies to support soloists
8. Written Music
11. A repeated phrase or section used as an introduction or during a solo

DOWN

2. A group that performs together
3. A rhythmic feel where the emphasis is on the off-beat
6. A live performance or engagement for musicians
9. A musician's technical skill
10. A music genre that originated in New Orleans

Word Search

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

BlueFlame
HansShuman
MilesDavis
Trumpet

Dynamics
Jazz
Quintet

Ensemble
JazzReach
Score

Jazz Listening Journal

Using the following links to different pieces of music by Miles Davis, create a Jazz Listening Journal. Listen to each track and describe different elements of jazz present in the piece on the lines below.

MILES DAVIS DAVIS: SUGGESTED LISTENING:

Track: "[Move](#)" Album: **Birth of the Cool**

Track: "[Salt Peanuts](#)" Album: **Steamin'**

Track: "[Milestones](#)" Album: **Milestones**

Track: "[All Blues](#)" Album: **Kind of Blue**

Track: "[Prayer \(Oh Doctor Jesus\)](#)" Album: **Porgy & Bess**

Track: "[Eighty One](#)" Album: **E.S.P**

Track : "[Petits Machins](#)" (Little Stuff) Album: **Filled de Kilimanjaro**

Track: "[Directions](#)" Album: **Directions (compilation)**

Track: "[Splatch](#)" Album: **Tutu**

TEKS

Music TEKS

Grade Level	TEKS
MS I	1.(A), 2.(A)
MS II	1.(B,C), 3.(F)
HS I	1.(A)
HS III	1.(A)
HS IV	1.(A)

Social Studies TEKS

Grade Level	TEKS
MS I	13.(C), 16.(A,B,C)

ELAR TEKS

Grade Level	TEKS
MS I	2.(B), 11.(A)
MS II	2.(A-B), 11.(A)
MS III	2.(A-B), 11.(A)
HS I	5.(E), 10.(B)
HS II	5.(E), 10.(B)
HS III	5.(E), 10.(B)
HS IV	5.(E), 10.(B)



For more Jazz Reach information visit
tobincenter.org/jazzreach-ST or jazzreach.org

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