



# JazzReach: *SHE SAID/SHE SAYS* *the history and status of women in jazz*

## STUDY GUIDE

Welcome to *Beyond the Stage* for students. This guide is designed to help you prepare for Metta Quintet's performance of *SHE SAID/SHE SAYS*.

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**School performance:**  
*Thursday, Jan. 15, 2009*  
*10 a.m.*  
*Lied Center of Kansas*

## MEET METTA QUINTET

A highly creative unit comprised of some of today's fastest emerging jazz artists, Metta Quintet aims to establish itself in the vanguard of contemporary music ensembles as a unique, dynamic voice committed to exploring exciting new artistic territory and the infinite boundaries of the live jazz experience.

## JAZZREACH

JazzReach is a nationally recognized, New York City-based not-for-profit organization dedicated to the promotion, creation, teaching, and performance of jazz music. Its programs actively engage students in an analysis of the cultural factors that have come together to make jazz such a compelling art form, the social conditions that shaped the music's development and the immense impact jazz has had on the evolution of our national identity.



### Mark Gross

ALTO SAXOPHONE

Mark Gross began playing saxophone as a young boy growing up in Baltimore, M.d. Mark credits his early appreciation for music to his parents, whose home often resounded with the soulful sound of gospel music. He graduated from Berklee with a Bachelor of Arts degree in music performance. Mark performed for over a year in the hit Broadway musical *Five Guys Named Moe*. Since 1993, Mark has toured regularly with The Duke Ellington Orchestra and released his second CD, *The Riddle of the Sphinx* in 2000.

### Joshua Ginsburg

BASS

Josh Ginsburg resides in Brooklyn, N.Y. and has performed with Eddie Henderson, Doug Rainey, Bobby Watson, Mark Turner, Winard Harper and Sam Yahel, among others. In April 2000, Josh participated in The Kennedy Center's annual Jazz Ahead program and in The Thelonious Monk Institute's Jazz Colony in conjunction with The Aspen Jazz Festival. Josh was born in 1976 in Baltimore, M.d. Josh received his bachelors degree in performing arts from The New School in New York City.

### Helen Sung

PIANO

Hailing from Houston, Texas, Helen Sung began her musical studies in classical piano and violin at age 5. Discovering jazz while in college, she went on to attend the Thelonious Monk Institute of Jazz Performance at New England Conservatory. Helen presently lives in New York City where she maintains a busy schedule of performing and touring. She has worked or recorded with such luminaries as Slide Hampton, Steve Turee, Benny Golson, Buster Williams and legendary composer and saxophonist Wayne Shorter. Helen is also an active bandleader—her debut album entitled *Push* was recently released by Fresh Sound Records.

### H. Benjamin Schuman

DRUMS AND FOUNDER

Born in Lansing, Mich., H. Benjamin Schuman began playing drums at the age of 13 while growing up in Tucson, Ariz. Upon receiving his degree in professional music from The Berklee College of Music in 1990, H. Benjamin moved to New York City. In 1994, H. Benjamin founded JazzReach Performing Arts & Education Association, a not-for-profit organization dedicated to enriching the lives of young people through the presentation of unique multimedia educational programs.

### Marcus Strickland

TENOR SAXOPHONE

A Miami native, Marcus Strickland graduated from the New World High School of the Arts in Miami in 1997. As a student of performance and composition, Mark relocated to New York City and continued his studies at The Mannes School of Music. Still in his early 20s, Marcus is a significant contributor to the fertile New York City jazz scene. Marcus has appeared in an impressive number of ensembles including The Wynton Marsalis Quintet, The Mingus Big Band and The Lincoln Center Jazz Orchestra among many others.

# WHAT IS JAZZ?

If you were to look up the definition in a book, you would get an answer that describes the music from the outside: "Jazz is a 'musical form, often improvisational, developed by African-Americans and influenced by both European harmonic structure and African rhythmic complexity.'"

If you were to ask a musician like Jo Jones (a famous drummer in Count Basie's band), you'd get an answer that comes from the inside: "Jazz is playing what you feel. All jazz musicians express themselves through their instruments; they express the type of people they are."



## WOMEN IN JAZZ

With the exception of a few performers, most of the famous names in jazz history are men. Why haven't women played a larger role in jazz history? The answer has nothing to do with a difference in talent, but with society's biased expectations and attitudes regarding appropriate gender roles. In the already competitive field of jazz musicianship, women who attended auditions or jam sessions were often greeted with cynicism and doubt, or not taken as seriously as male musicians.

“

### Jazz Slang

Definitions of some words will appear on pages to help you become more familiar with jazz language. Each word will also be used in a sentence!

#### The bottom line is that jazz...

- is largely improvised, which means it is created on the spot
- was created and developed mainly by African-Americans
- is a fusion of African, European, and American music.

**However,** it is not a mere variation of any of the above. Jazz is so unique that it is often called...

**"America's only original art form"**

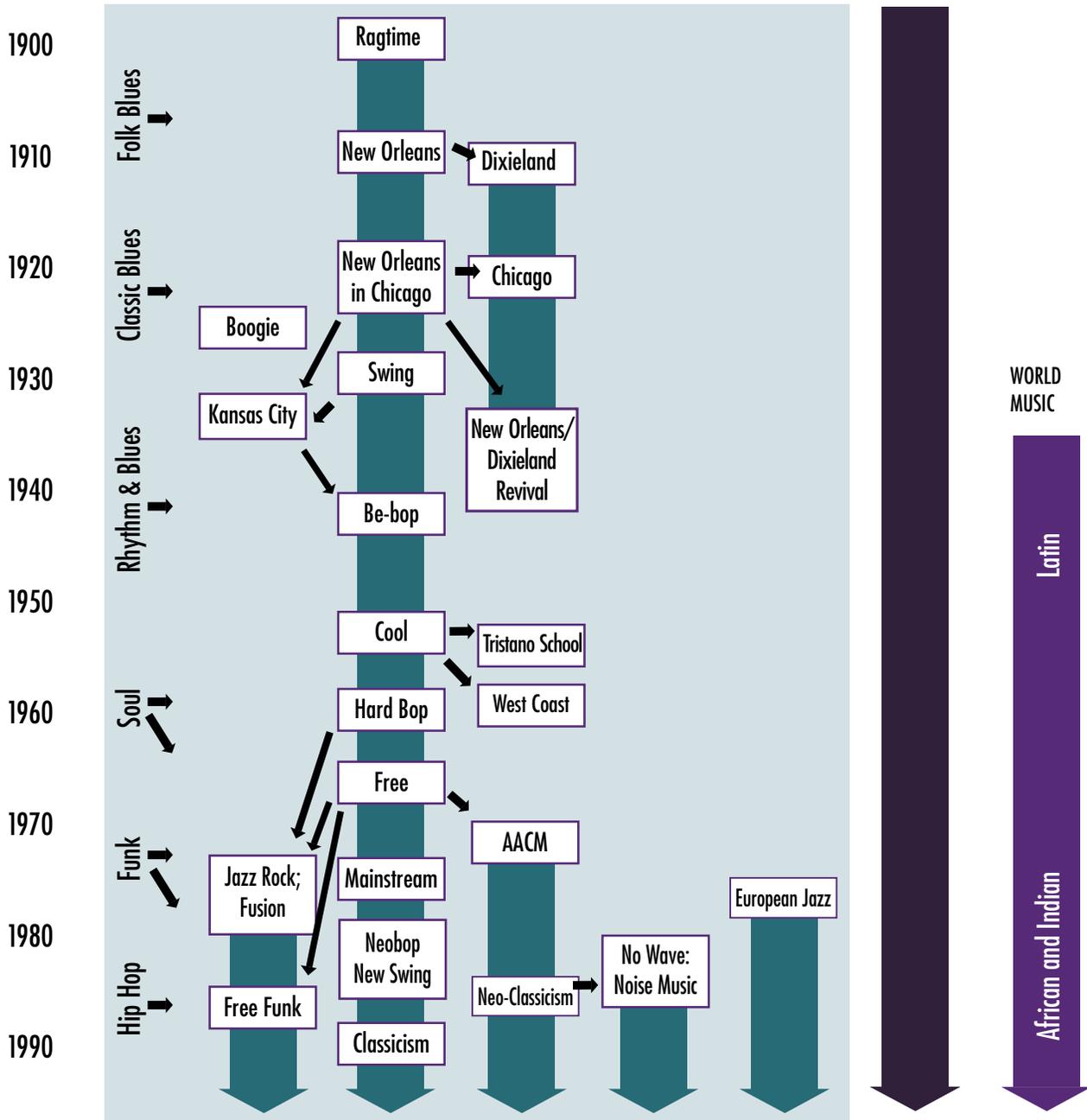
# JAZZ MAP

## from blues to hip-hop

This diagram shows the evolution of "American" music from several parallel perspectives, helping you to absorb history from more than one direction.

### BLUES

EUROPEAN CLASSICAL MUSIC

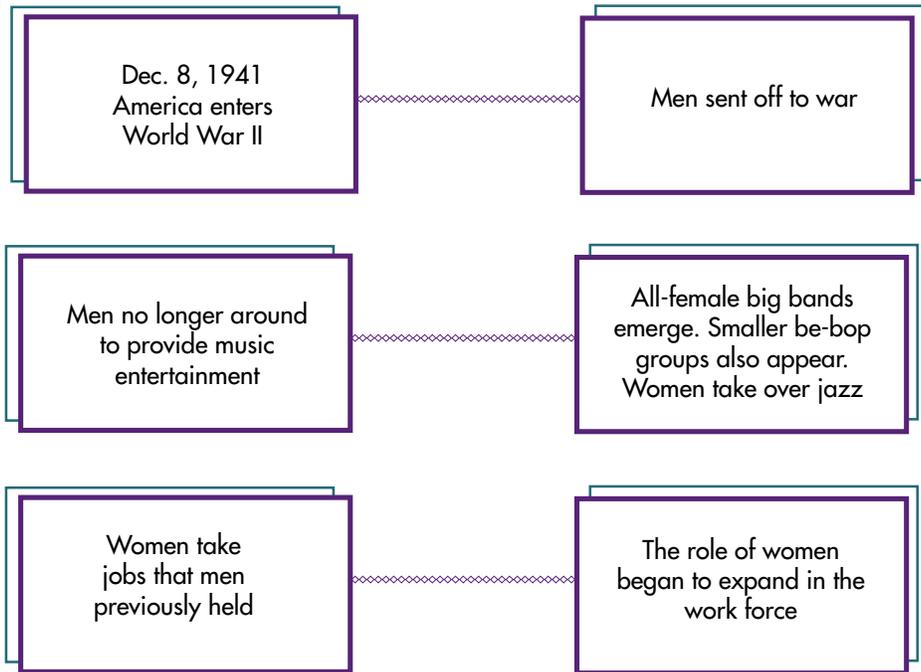


This diagram was recreated with permission from WNUR 98.3. The diagram on the site listed here, <http://www.wnur.org/jazz/styles> is interactive and can provide additional information on each musical form.

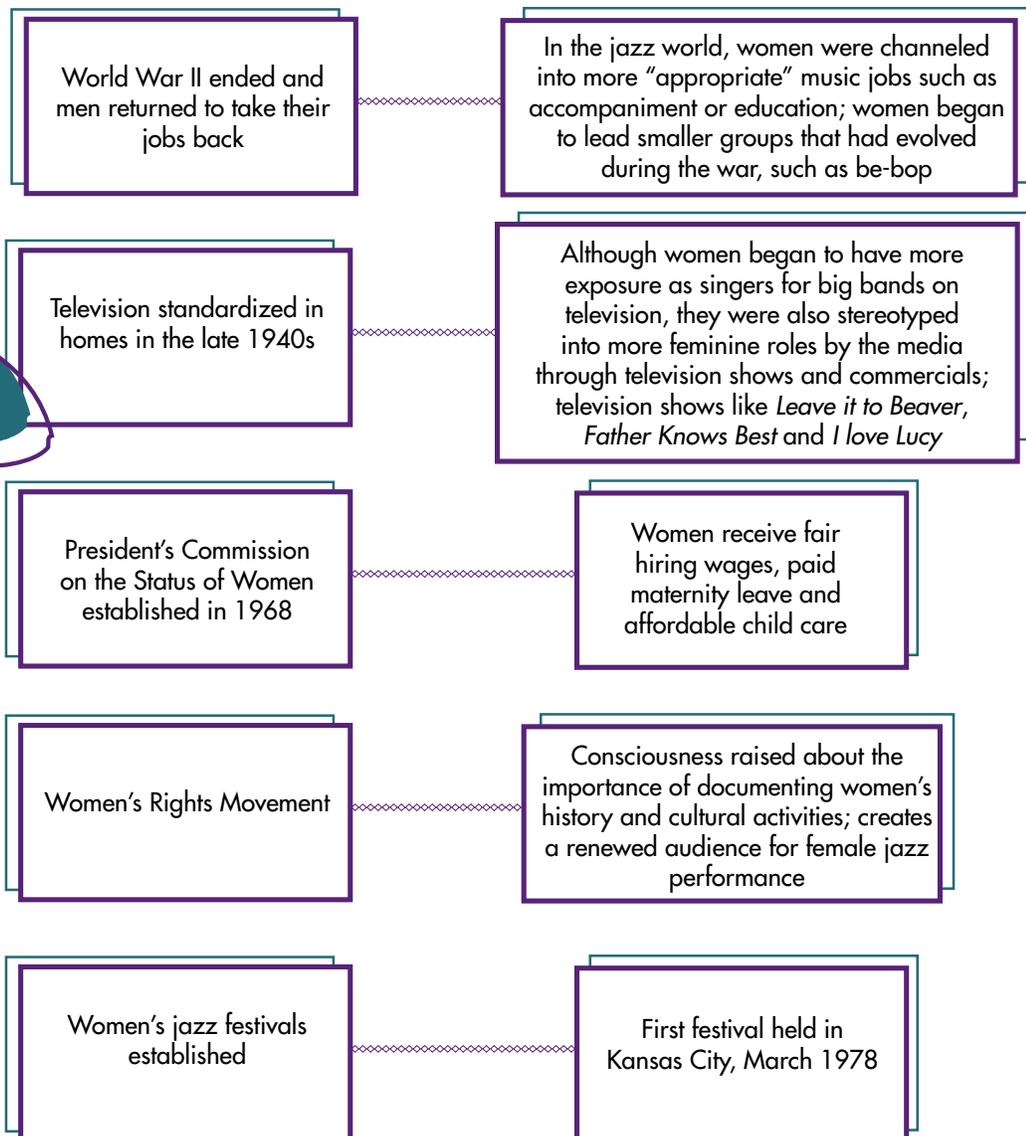
# WOMEN'S RIGHTS CHART

## CAUSE

## EFFECT



Victory over Europe & Japan — 1945



The women's liberation movement in the 1960s and 1970s changed the status of women in society, history, and popular culture. As this change widened opportunities for women, their roles in the field of jazz became more significant and diversified. Today, women continue to grow as a powerful presence in jazz as instrumentalists, composers and vocalists.

# WRITING ACTIVITY

After looking at the cause and effect chart, it is easy to see how one event, no matter how small it may seem at the time, can have an impact on what follows. Consider the current events of the United States today: the economic slump, climate change, the lack of healthcare for all individuals, et cetera.

CAUSE	EFFECT	POSSIBLE SOLUTION
Water bottles are thrown in the garbage and then taken to a landfill	pollution	recycle
In 2005, 18 million barrels of crude oil were wasted to replace 2 million tons of plastic water bottles that were not recycled	furtheres our dependency on oil	drink tap water out of a reusable bottle

Example from fact: Water Bottles—31 billion bought in the U.S. in 2006



Choose a topic and develop your own chart. In column one, place the causes. In column two, place the results (or possible results) and place possible solutions in column three.

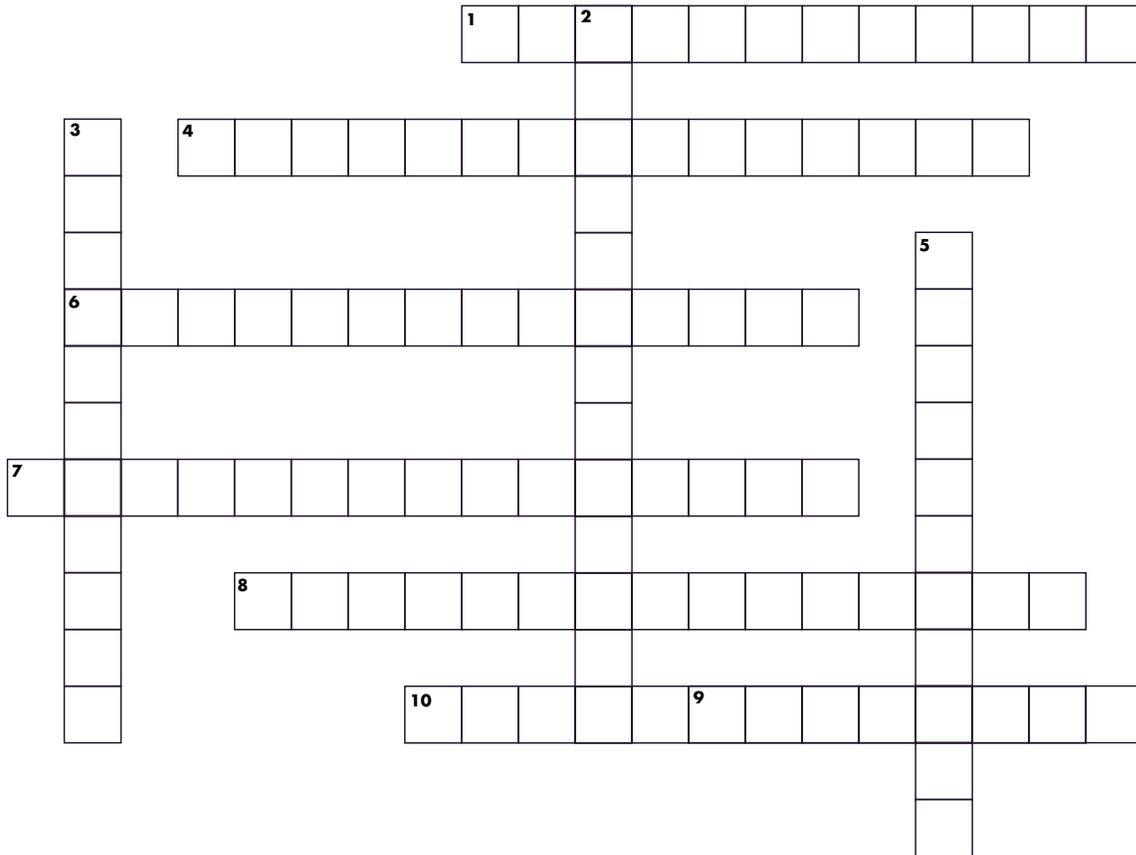
CAUSE	EFFECT	SOLUTION

**Timeline of American events in the jazz era**



# WOMEN IN JAZZ CROSSWORD

The following crossword puzzle contains clues that point to famous women in jazz. All of the answers are names and can be found using Ken Burns' jazz website at <http://www.pbs.org/jazz/>. To find the answers, visit the "Jazz in Time" section and then "Women in Jazz." You will also need check out the "Biographies" section and click on the females listed to read more.

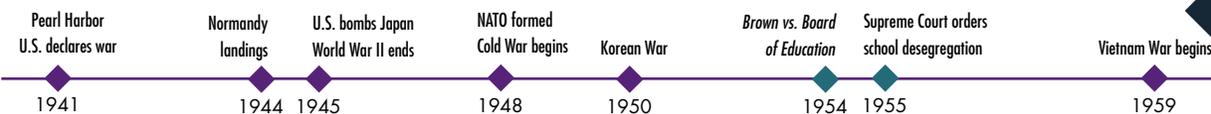


## ACROSS

- 1 Became a strong public figure advocate for racial equality and reflected this in her lyrics
- 4 African-American all-female ensemble
- 6 Has been considered the quintessential female jazz singer for decades
- 7 Briefly served as a staff arranger for Duke Ellington
- 8 Recorded *Lover Man* with Charlie Parker in 1945
- 9 Female jazz musicians who could sit in any jazz session and hold their own
- 10 Won an amateur contest at the Apollo

## DOWN

- 2 Wrote her autobiography *Lady Sings the Blues*
- 3 The first black entertainer to move successfully from vaudeville and nightclub circuits to what became known as "The White Time"
- 5 Greatest of the vaudeville blues singers



“  
**Bread**

A word for money.  
*Alright, Jack, if ya want me to play,  
ya gotta come up with some bread!*

# FEMALE INSTRUMENTALISTS AND COMPOSERS

## 1920s

Lil Hardin was the most prominent woman in early jazz. She played piano, composed and arranged for most of the important Hot Bands from New Orleans.

## 1930s-40s

Mary Lou Williams grew up in Pittsburgh, where she played piano professionally from a very early age. She also wrote distinctive arrangements and compositions for many musicians including Benny Goodman, Earl Hines, Duke Ellington and Dizzy Gillespie.

## 1950s

Toshiko Akiyoshi was born in Liaoyang, Manchuria to Japanese emigrants. Toshiko began to study piano at age 7. She went on to become the first Japanese student at Berklee and a prominent female composer and arranger. Toshiko's music is distinctive for its textures and its Japanese influence.



Lil Hardin

## 1960s

Carla Bley was born in Oakland, Calif. In addition to being a pianist and composer, she was involved in organizing the Jazz Composers Guild, which brought the most innovative musicians in New York together in 1964. She was also a pioneer in the development of independent artist-owned record labels.

“

### Rusty gate

Someone who can't play.  
*That cat swings like a rusty gate!*

## 1970s

Joanne Brackeen was born in Ventura, Calif. in 1938 and is an American jazz pianist and music educator. She established herself as a cutting edge pianist and composer through her solo appearances around the world. She has 25 albums as a lead musician and is a professor at the Berklee College of Music.



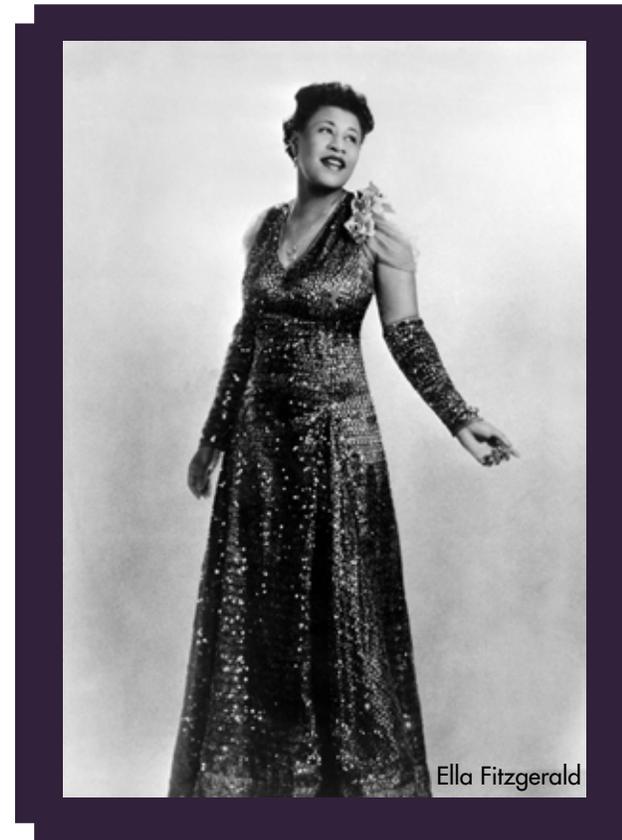
Mary Lou Williams

**Billie “Lady Day” Holiday** was born in Baltimore in 1915. She became one of the first black singers to be featured with a white orchestra when she joined Count Basie in 1937 and Artie Shaw in 1938. More than almost any other singer, Holiday phrased her performances in the manner of a jazz instrumental soloist, and accordingly she has to be seen as a complete jazz musician and not merely a singer.

Dubbed “The First Lady of Song,” **Ella Fitzgerald** was the most popular female jazz singer in the United States for more than half a century. In her lifetime, she won 13 Grammy awards and sold over 40 million albums.

**Sarah Vaughan** was born in Newark, N.J. in 1924. She studied piano and sang from the age of 7. When she was 18, friends dared her to enter the famed Wednesday Night Amateur Contest at Harlem’s Apollo Theater. She gave a rendition of *Body and Soul*, and won first prize.

**Betty Carter** was born in Flint, Mich., on May 16, 1930. At a young age, she began to study piano at the Detroit Conservatory of Music, and by the time she was a teenager she was already sitting in with Charlie Parker and other be-bop musicians when they performed in Detroit. While other jazz singers will come along, it’s doubtful that anyone will be able to match Betty’s combination of singing talent, compositional ideas, and willingness to teach.



Ella Fitzgerald

## FEMALE V°CALISTS



## CONTEMPORARY PROFILES

**Ingrid Jensen** is a Canadian jazz trumpet player. She is a graduate of the Berklee College of Music. Her performances as a leader and as a featured soloist have taken her around the world. Besides performing, she is active in teaching and is a faculty member of The Peabody Institute.

**Helen Sung** began her musical studies in classical piano and violin at age 5 where she grew up in Houston, Texas. After finishing college, she was accepted into the inaugural class of the Thelonious Monk Institute of Jazz Performance at the New England Conservatory of Music. Helen presently lives in New York City where she is busy as a composer and bandleader—her band is regularly showcased at local jazz venues such as Cleopatra’s Needle, The Up Over Jazz Café, and Kavehaz.



“

### Moldy fig

Fans and players of the earlier New Orleans jazz. *What do you expect, Eddie is a moldy fig and he'll never dig the new sounds.*

# HOW TO LISTEN TO MUSIC

The audience is an important part of every Lied Center performance. Performances require both the artists and the audience to work together. Your role, as a member of the audience, is to actively watch and listen. Any unexpected activity can distract performers and other audience members. Listen carefully and focus on the artists and their art, and the performance will be more enjoyable for you and your neighbors.

## 2

### Describe the work:

- Is the music instrumental, vocal, or a combination of both?
- Are the dynamics quiet, moderate, loud, or often changing? Is the tempo slow, moderate, or fast? Does it change often?
- Is the melody easy to follow?
- Is the melody comprised of low tones, medium tones, high tones, or a combination?
- How many different sections do you hear? Do any of the sections repeat? If so, when and how often?

## 1

### Consider your first impression:

- What is your initial response to the music?

## 3

### Discover your personal interpretation of the music:

- How does the music make you feel?
- Does the music change? If so, how does the change make you feel?
- What does the music say to you?
- Are there any messages in the music?

## 4

### Make an informed judgment about the music:

- Were the artists successful in conveying feelings and emotions?
- Do you feel differently about the music than when you gave your initial response above?

### You play an important part!

You may not be sure whether or not the piece has ended. It is fine to applaud in the middle of the piece if there is something you particularly like, or when one of the musicians has a solo (especially in jazz music), or if you think it is the end, even if it is not. And of course, don't forget to clap when you know the musicians have definitely finished the piece! The musicians have worked hard, and the final applause lets them know that you appreciate their work. Listen, watch, imagine and enjoy your role in the performance.

Louis Armstrong—*Complete Hot Five/Hot Seven Recordings*  
 Duke Ellington—*Never No Lament: The Blanton-Webster Band*  
 Count Basie—*Straight Ahead*  
 Miles Davis—*Kind of Blue*  
 Bessie Smith—*The Complete Recordings-Bessie Smith*  
 Thelonius Monk—*Brilliant Corners*  
 Charlie Parker—*Yardbird Suite: The Ultimate Charlie Parker Collection*  
 Ella Fitzgerald—*Ella Fitzgerald Sings the Cole Porter Songbook*  
 Sarah Vaughan—*Sassy Swings the Tivoli*  
 Ingrid Jensen—*Higher Grounds*  
 Toshiko Akiyoshi—*Let Freedom Swing*  
 Billie Holiday—*Lady in Satin*

[www.apassion4jazz.net](http://www.apassion4jazz.net)

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

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

[www.npr.org/templates/story/story.php?storyId=10002](http://www.npr.org/templates/story/story.php?storyId=10002)

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

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“

**Scene**

A place or atmosphere  
*In the late 20s, Armstrong was  
 the man on the New York scene.*

“

**Popsicle stick**

A sax player's reed.  
*My popsicle stick is actin' up tonight.*

“

**Gig**

A paying job.  
*I'm playing a gig in the city tonight.*

“

**Fly**

Smooth or slick  
*Hey, Eddie, did you see that hat-check  
 girl Bernice? Man, she is fly!*

