Music of the World: From Jazz to Hip-hop

Curriculum Project

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Abstract

In this ever-changing world of popular music, we grasp hold of what we enjoy or have delight in. In this document we discuss the highlights of music from the early Jazz era to Hip-hop music in the 21st century. Within general music education we are shifting from the traditional class setting—from where the teacher is imparting knowledge to students to the students teaching students. The classroom instructor is now a facilitator. A new and exciting way for this to happen is through music and popular musics, or music that was deemed popular. Music education-based curricular materials can illustrate the social, political, and economic forces at work in the creation of many of these popular styles. These illustrations are investigated through curricular design, which focuses on the music-making processes of artists/innovators in these popular styles. In studying the sociocultural meaning behind these styles, student music makers can apply these concepts within their own musics.
Chapter 1
Introduction

The topic that I chose to explore for this curriculum project is Music of the World: From Jazz to Hip-hop. In this project, one will apply an array of approaches within these two metacultures in order to address three research questions. To successfully understand the music of the world, one must first have a thorough understanding of the different types of genres such as the Blues, Swing, Chicago, and Be-bop, and how those genres impacted the music culture of America as a whole. This research study concentrates on the pedagogic skills and the knowledge base of the music educator teaching in a general education classroom. This study will enhance my teaching, knowledge, and my ability to impart knowledge into the young minds of today. Through the complexities of Jazz to the Hip-hop style of music, the music educator can capture the minds of students by focusing on elements of rhythmic engagement- as evidenced by synchronized tapping of one’s foot or swaying of one’s head in time with that beat. Reaching each student requires the music educator to communicate with him or her on his or her level of understanding and experience.

The seed that was planted in the early stages of Hip-hop music can be traced back to the 1950s. As America was recovering from the Great Depression from the 1930s, there was infighting among American citizens. America was a country without a single identity; the societal legacies of segregation, indentured servitude, slavery, and Jim Crow Laws altered the mindset of Americans during this time. This unique mixture of events in American history mandates reflection on the divisive paths of unspoken and unjust rules to the benefit of one while simultaneously contributing to the deficit of “the other”-a reflection that encourages Americans to ask “how does an extremely fragmented country piece itself back together?” One may assert that interest is in sports are one way of finding commonality between
those that are “different,”; however, music literally breaks the cultural silence and
ushers in the opportunity for unique expression and shared experiences between all.
This narrative is common to the birth of Jazz as a result of Harlem rent-parties, the
Blues that address early social awareness, and the combination of the two: Hip-hop.
With the evolution of music also came the evolution of a different, more tolerant
mind: music represents life; so to change the rhythm of life, one had to change what
was witnessed. Music is loyal to beats, rhythms, and intricate tonal patterns; it is
used in such a way as to convey a feeling or emotion. Regardless of a “difference,”
music finds commonness between people and is evidenced by the snapping of the
fingers, subtle head movements, or even closing of the eyes in thought or enjoyment.

As a result of new mindsets in Americans *through* music, it was possible to
experience the first sight of a great era coming to a close while at the same time
giving life to a new era in music: the Blues. In the 1920s, the Blues was more than
just music that was designed and orchestrated for Americans from the delta, but it
was a way of life in other popular cities such as New Orleans, St. Louis, and
Chicago. From the clothing, language, education, and family or village upbringing,
the music was a way to encompass the whole person regardless of the circumstances.
As a hodgepodge of people, Americans imparted this style of life in their
communities and a sense of unity, or common bond that was shared by all: the love
of having a good time enjoying music.

Understanding the initial seed that was planted, leads to a better view of the
social, political, and economic adversities. In reality, not every music educator or
music enthusiast can say they like Hip-hop music. Is it because they do not
understand the culture? Do they not understand the true purpose of Hip-hop music?
Hip-hop music has branched into other domains that are conducive to the
multiplicity of lifestyles that America has embraced. Hip-hop is about the
exchanging of ideas from generation to generation through music. For example, the
Blues often will tell stories of love, daily activities, and many other topics. The same goes for the hip-hop music. Just because the music is presented in a different style does not mean the message has changed. Therefore we must be flexible in all musical art forms.

As a music educator, I am inextricably intertwined with music and all that music encompasses. I cannot separate one from the other; I am an educator first and a teacher of music secondly. As such, I strongly believe that educating the mind of the child will lead to teaching the body to follow, as if in a rhythmic step that will marry the mind and body of the student to music, in the same manner that someone influenced me. While music is life for me, it is important for me not to forget that hard work and dedication is one of the main pillars of my success as a music educator and to pass that experience to my students. With that in mind, persistent perseverance is one of the main traits I focus on instilling in my students. A poem of inspiration, *See it Through*, touches on perseverance and persistence in the following lines:

> Even hope may seem but futile, When with troubles you’re beset,  
> But remember you are facing Just what other men have met.  
> You may fail, but fall still fighting; Don’t give up, whate’er you do;  
> Eyes front, head high to the finish. See it through! (Guest, E.A.)

I want my students to realize that perseverance is essential to progress in life when failure is expected. Lacking Divine intervention, the past cannot be changed as such, don’t focus on the past; continue looking forward to the future, and bring a dream to fruition. As a result of my fortitude, and believing in perseverance and scholarship, I accomplished a personal dream: becoming a music educator.

**Statement of the Problem**

In my project, Music of the World: from Jazz to Hip-hop, we will discover the shifting cultural and historical points in America and the manner in which those events influenced the music world. When “jazz” is spoken, it is possible for one to
imagine Swing, Be-bop, or the Blues; however, Jazz is a conglomeration of those styles and many more. One could make the argument that to experience jazz is to experience music in its many forms because of the various forms and other types of music contained within that musical genre. Hip-hop music may come under that same jazz category—containing many variants to create a new sound. When one hears the word “Hip-hop,” it may be possible to imagine images of violence, poor language, misogyny, disrespect for the law, or abhorrent behavior. The truth is that Hip-hop is so much more; this art form encompasses djing, break dancing, graffiti, rapping, knowledge, and having fun. It is important that all music enthusiasts understand the history and the exchanges of ideas in the music, and possibility transfer these methodologies into other musical genres.

**Purpose for the Study**

The purpose for this study is to understand why Jazz is alive and well, and to show how elements of its metaculture are still being presented today. Another aspect we need to consider is the true origins of Hip-hop music, and how that culture impacted Americans. To grasp hold of the true origin and nature of Hip-hop music, one must first live Hip-hop. To live Hip-hop is not just being able to repeat all the lyrics to the song but you must walk it, talk it, and become Hip-hop. This avenue of Hip-hop is key in reaching the students of the 21st century and even their parents. Another important fact is that it can be a bridge builder for Americans regardless of the social, economic, and political backgrounds and allow us to come together. Music of the world: from Jazz to Hip-hop, is not just learning about the popular music from those eras, but it is also about using the music to impart knowledge across all disciplines.

**Expected Impact and Significance of the Project**

Apart from the need to highlight the music from Jazz to Hip-hop, there seems to be a need of further scholarly writing about the music being examined for this project.
As a sensitive subject in America, Hip-hop music and its byproducts have not been associated with many positive attributes by white America. This research project could become a catalyst for all demographics irrespective of social, political, and economic status. All components of music education need to be explored; students as well as educators can benefit from learning about music of the world and its cultural significance, and possibly use the knowledge to transfer that learning to other cultures. Regardless of the musical era, all genres have value and contribute to the creation of music in its entirety. As an educator, I understand that music as an all-encompassing art form can assist in imparting knowledge into all minds irrespective of age, gender, or nationality. Just as it is valuable to the educational experience to have well-rounded students, it is equally essential to have well-rounded musicians. This project is intended for grades K-12, but it is targeted for grades 6-8th and will also serve as reinforcement to other disciplines, such as English (understanding metaphor, simile, and poetry), mathematics (note values, phrase), and sciences (breathing properly, air support). The insight provided through this curriculum project will enable musicians both young and old to receive the information needed to understand, appreciate, and respect music in its varying styles, forms, and abstract expressions of musical arts that connect one to another.

**Intended Outcomes for the Project**

To identify major early Jazz musicians, and explain the influence they had on musical compositions; to demonstrate knowledge of Jazz artists; to use background knowledge to shift from one genre to another to debate the musical ideas and musical phrases of well-known be-bop artists; score music from Soul, Funk, Rock’n roll, or Hip-hop music, and organize a timeline and collect important data, such as events, and socio-political changes in history. It is my intent to demonstrate synthesis of all given genres, providing curricular resources to promote these outcomes in the classroom experience.
Limitations of the Project

In the early stages of my research, some limitations included interesting students in the historical aspect of music in America (from Jazz to Hip-hop), acquiring textbooks that have detailed information about each subsection under Music of the World: from Jazz to Hip-hop, and the continued encouragement from the parents that foster growth in the student’s background knowledge of the topic. While the aforementioned limitations may seem minimal, those basic elements have the capabilities to hinder this course from reaching its full potential. This musical art form is important to the history of America, without which, music in our society would lack the fulfilling and enriching history enjoyed and shared by music enthusiasts.

To mitigate limitations as they present themselves insofar as music history, one must create an interest in that which is uninteresting to the student. In the 21st century, many students are not concerned about the historical aspects of the music they listen to. However, many students are willing to create the music. The student that creates music utilizes what is known to create a composition using sampled music and rhythms from genres such as Jazz. Because students may not know the historical significance of one genre and the impact sustained throughout generations of music, it is the job of the teacher to explain how the two are interconnected. Furthermore, the educator should explicitly demonstrate that without Jazz, there would be no present-creation he or she would be aware of, as they would not have been exposed to any of the arts or parts of Rap, Hip-hop, or R&B. The historical significance of the music will have a much better value once the student becomes aware of the struggle, the obstacles the musician overcame, and how each acted in accord with the other to transition to the music that is prevalent in common-day America.

In conjunction with making the uninteresting interesting, the kinds of textbook that cover the material needed for this class are scarce in number. While there are plenty
of textbooks that cover musical areas, there are not many that cover the significance of Jazz targeted for the middle-school aged student in 2017. The textbooks that are available only highlight certain parts of the musical eras, but do not focus on one particular genre or another such as Jazz, Blues, or Bluegrass. The final continues encouragement from the parents to foster growth in the students. This is a big issue in the public school in which I teach; some parents have the misconception that since it’s just music, that “all students should be given A’s.” Music is just as important as Math, Science, and English. In fact, rhythm encapsulates all of these disciplines; the heartbeat maintains a rhythm; some math has a rhythmic pattern; a car engine requires a timing belt or the vehicle is rendered useless; and poetry is fundamentally influenced to a beat. Music and all the components, which comprise it, are equally as important as the other arts and sciences in the school system, and parents should play a vital role in all disciplines.

Chapter 2

Literature Review

The existing literature or textbooks will cover the cultural, economic, social, and musical events and implications that lead to the success and even failure of music from the 1900s to present. The literature covers these events in detail, but leaves out personal information that made the music what some may call “special.” To place this literature into sub-sections or categories would not give the reader accuracy of the events that shaped music in America. A better option would be to place the emphasis on the change in genres or styles of music and relate that with events that happened in the world. This literature will be the foundation of the given topic.

The birth of Jazz and the Blues throughout America

The first set of literature focuses on the beginning stages of jazz and the unique mixture that harmoniously comingles to create that of jazz and the blues; however, to
truly understand the importance of jazz music, we must begin with ragtime. The *Prehistory of Jazz: The Africanization of American Music* describes the origins of the rhythm and beat concept of African drum and dances music. In completing the details of this journey of history, it paints the picture of the drums that paved the way for its deep roots to become embedded in the musical arts of today. Post Civil War in New Orleans, Louisiana, there is a place called Congo Square where a melting pot of different cultures came together to share their influence on music and dancing. Sunday was their only day off or day of freedom. On Sundays, well-known musicians in that area flocked to showcase their musical skills. They also had opportunities to listen to other musicians and use their music along with others to create a new sound of music.

We are blessed with the attempt to relive those actions that took place many years ago in Congo Square with the music of today. Ted Gioia, the pioneer behind *The Prehistory of Jazz: The Africanization of America Music* states:

This ability of African performance arts to transform the European tradition of composition while assimilating some of its elements is perhaps the most striking and powerful evolutionary force in the history of modern music. The genres of music that bear the marks of this influence are legion. Let's name a few: gospel, spirituals, soul, rap, minstrel songs, Broadway musicals, ragtime, jazz, blues, R&B, rock, samba, reggae, salsa, cumbia, calypso, even some contemporary operatic and symphonic music.

The unique lineage of jazz is mixed with the history of America, from the birth or youth of jazz to its elements found in music across the world.

In *History of Jazz* (Ricci M., 2017) gives us a solid foundation in understanding Ragtime and how important this music is to the reader. The text titled *NEA Jazz Masters: America's highest honor in Jazz*, (2007) will serve as the basic foundation of the blues and early jazz. This text will give vital information about the cultural, social, and economic status of New Orleans the birthplace of jazz.
New Orleans, Louisiana is also home to many jazz legends, but none of them can compare to Mr. Louis Armstrong. Louis Armstrong was born on August 4, 1901 and raised in poverty to a mother named May-ann. In the 1910s Joe “King” Oliver mentored young Louis into a world-class cornetist. Louis Armstrong created a group named Louis Armstrong and the Hot Five, and later Hot Seven. The Louis Armstrong House Museum sheds some light on the roots to truly build background knowledge of Louis Armstrong and what he brought to western music.

As America shifts from the ragtime music of King Scott Joplin, it transitions to the innovative sounds of the South in New Orleans, Louisiana. The stories of the musical creators of Jazz can be felt as one listens to the tonal story told through the wordless songs of some Bluegrass music, to the heartbreak told in country music, to the let-downs of life told through the Blues. As we musically migrate to the hills and mountainsides of the Appalachians, it is easy for one to become immersed in the unique culture and heritage that the people from that region of America have rooted in Western Europe. Country music is the big idea or “umbrella” that some other music genres reside under such as bluegrass, cowboy songs, honky-tonk, and many others\(^1\). That is to say that new age, contemporary, and traditional country music all vary stylistically, but they all have the common thread or are related to “country.” While there are diverse meaning in the stories told through the music in this genre, most of the artists have what is called a “twang” when they sing that is easily identifiable by any person within an ear shot of the sound; it is that sound that a person in a foreign place can hear and relate to and believe there is a friend close by—music to a person in a foreign land is like a child listening for

\(^1\) Evans, Bill. "What Are Clawhammer and Bluegrass Banjo Styles?"
its parent’s voice in a crowded mall or area. The instant that “voice” is heard; there is a sense of comfort that begins to develop from within. In addition, country music has key contributors to the unique styles and genres, for example, the musical pioneer of the bluegrass music genre Bill Monroe.

Bill Monroe was a virtuosic mandolin player and is known as the founding father of bluegrass music; he used the established forms of old country music and added his interpretation of his new spark to re-establish the “new birth” of the Bluegrass genre. For example in “It’s mighty dark for me to travel” by Bill Monroe, the music starts with a virtuosic banjo solo that is playing the melody before it is sung. To the untrained person, if you do not know the lyrics to the song much like one who may not know all of the verses to the National Anthem, you can still have a good understanding of the melody and follow the melodic line of the melody. The banjo gives a melodic line to coincide with the chorus of the song. There is an inherent “knowledge” of what words “fit” within the melodic line of the melody. To further elaborate on the National Anthem analogy, a person, once hearing the introduction of the National Anthem being performed, has a familiarity with what the lyrics are-based solely on what is heard not spoken. There are two popular styles of playing the banjo: Clawhammer and bluegrass. Clawhammer also known as frailing, or a down-picking approach to playing, is a style that was the original form of playing the banjo. Bluegrass, as it has its name from the style of music it’s from is better known as up-picking. While each style of play is “picking,” there are two distinct sounds produced that lead to a unique sound and style, arguably influenced by the region from which the musician was raised, or how the artist would much like Bill Monroe, “interpret” a sound for a lyric and then compose the piece of music. Along with
the melody that is sung by Bill Monroe, the playing style of the banjo adds the arpeggiated melodic line to the piece; the tones produced have a lyrical conversation with the music. Each tone represents a different phrase: the harsher the tone, the sterner the phrase. The music in the movies is much like the music explained in this writing. The down-picking and up-picking creates a sound that evokes a particular emotion. Another element in the music is the use of acoustical instruments. ³ (mandolin, banjo, fiddle, guitar, and bass) When the action in movies is intense, so are the tones; when there is a part in the movie that is tender, there are softer, smoother tones; and when there is a need to impose fear or anticipation, the melodic lines and tones shift so that the experience is more easily related.

The Blues goes back to the slavery days and were African spirituals, African chants, work songs, field hollers, and revivalist hymns. (Kopp,E. 2005) Slaves are credited with the start or creation of the Blues, but the development of the Blues is credited in the Mississippi Delta, not too far from New Orleans, Louisiana. After the start of the Blues, musical terms were introduced. *Jazz Glossary*, (1998) can be summarized as the terms that make the connection with the music such as AABA, and call and response just to name a few. With the understanding of this knowledge, this a great place to start the curriculum project.

**Dixieland/Swing/Big Band**

Many publications have been written about the early stages of the Dixieland Jazz music as well. This style of music initially started with the mindset of using improvisation that embellishes the melody, learning music by ear, and using a system that will allow you to solo over the melody. (History of Swing music, 2000) This text also documents the source for all of the tunes that are being played and highlights the musical instruments that are used.
The Swing and Big band era was the driving force of Jazz music from the 1930s-1940. During the swing and big band period, the art of writing down music was pioneered by none other than Ferdinand Joseph Lamothe (Jelly Roll Morton), which took their music to new highs wherein one could see the music that was being played on ink and paper, literally in black and white.

Music in the 1920s quickly shifted to a larger scale where big bands and bandleaders are in the forefront of their orchestras. In Jeff Parker’s The history of jazz music – Pre Swing Era, the appearance of the big band joins: ragtime, the Blues, and mixtures of spirituals and European music. During this time, up and coming musicians such as Benny Goodman and Glenn Miller, just to name a few, were coming to light as new innovators of swing music.

**Bebop Soul/ Funk/ Disco**

The next section of literature includes the works that focused on breaking the big band into smaller groups better known as quartets and quintets. The art of playing any instrument was taken to new levels. The new style of play featured the virtuoso play of the musicians. Bebop, as described in jazzinamerica.org (2000) changed the music from “Music for listening instead of dancing” applying this approach to music and music education, moves you from the paraxial of music to the aesthetic of music.

In History of Soul Music (1997), we reveal the origin of soul music and how it made the transition from the church to the nightclubs. Soul music was first created from church songs or hymns, and the lyrics were changed to fit the lifestyles of the world or nightclub. Soul music used musical styles that were involved in the blues, such as call and response. However, when Funk and disco hit the scene in the late 1960s- early 1970s, there was another shift in the music world. Funk music tapped into an industry of music that had not yet been discovered. The emphasis for Funk music was on beat one as described by K. The Story of Funk-One Nation under a Groove (2014,) and the funk
brought back the ability to dance and enjoy the music. As music was on the growth, disco music as it happened, was subject to the same transformation. The evolution of music added the cultural, social, and political aspects where the music was emphasized. Disco was similar to funk where the emphasis was on the beat, but the differences were playing on all beats.

*Dictionary.com* defines Superstition as “a widely held but unjustified belief in supernatural causation leading to certain consequences of an action or event, or a practice based on such a belief.” The song “Superstitious” by Stevie Wonder discusses many different superstitions that some live by and how living one’s life based off of superstitions isn’t wise. Two lines in verse one states, “Thirteen month old baby, broke the lookin' glass. Seven years of bad luck, the good things in your past.” These lines connect two superstitions: the number thirteen and the breaking of a mirror. The chorus states, “When you believe in things that you don't understand then you suffer. Superstition, ain't the way.” Which implies that believing in things that are not founded in truth will cause you to suffer.

The song “A Change is Gonna Come” was recorded by Sam Cooke in December of 1964. Like many soul songs in the 1960s, this song identifies social injustices and how some coped with their daily reality. Verse two states, “It's been too hard living, but I'm afraid to die Cause I don't know what's up there, beyond the sky. It's been a long, a long time coming but I know a change gonna come, oh yes it will.” Contrary to Negro spirituals, this song does not point to death providing relief and heaven being a place of peace and final rest. Instead, the song claims that even though life may be hard, he is not sure if dying is a better solution.
The song “Let’s Stay Together” as sung by Al Green is a piece that discusses love and fidelity in his current relationship. He even goes as far as to say at the end of the first verse “I want to spend the rest of my life with you.” Verse two states, “Let me say that since, baby, since we’ve been together, loving you forever, is what I need. Let me, be the one you come running to. I’ll never be untrue.” This verse discusses the devotion that he is willing to dedicate to her for the rest of their lives and how he longs to be with her forever.

In James Brown’s song “Cold Sweat,” he expresses how nothing that his significant other can do or has already done can make him love her any less and that she is so amazing that she causes him to break out into a cold sweat. “When you kiss me, and ya miss me. You hold me tight, make everything all right. I break out in a cold sweat”. This verse reminds me of the infamous quote “Absence makes the heart grow fonder.”

This song was recorded in 1959, and on July 20, 2013 USA Today reported, ‘It's long been taught by the book of love, but now scientists suggest that absence truly does make the heart grow fonder, particularly when it comes to intimacy.”

In Kool and the Gang’s “Get Down on It,” the song’s central theme is “Get down on it.” The central theme can be translated to the theme of encouraging to party attendees to dance. “How you gonna do it if you really don’t want to dance. By standing on the wall? (Get your back up off the wall) tell me. How you gonna do it if you really won’t take a chance by standing on the wall? Get your back up off the wall. ‘Cause I heard all the people sayin’. Get down on it.” This song doesn’t just acknowledge the people that have the courage to dance once they hear the music; but it shines the light on those that
may need some extra motivation to dance who would otherwise be stuck sitting on the wall.

In 1972 the O’Jays released a song entitled, “Love Train.” The chorus is a call to a visible expression of love and worldwide unity by joining hands. It states, “People all over the world, join hands, start a love train, love train.” Verse one is a specific call to 2 countries; Russia and China “Tell all the folks in Russia, and China, too. Don’t you know that it’s time to get on board? And let this train keep on riding on through.”

The transition from one genre to the next seemed to encompass a new meaning; each time a new version of music was created, the old version never lost its identity, but engrained the old identity of jazz, for example, into the style of blues and funk. The evolution of the history of music tells a story of social growth, political discord, opposition to change, resistance to ridicule, or a story only recognized by the soul in the form of a spiritual or biblical song. Music, if you will, is in a constant state of perpetual change while maintaining its sameness: this quality makes music unique. It is only in music that a lineage of many is told simultaneously by utilizing rhythms, beats, and rhyme.

**Hip-hop music**

Finally Hip-hop music, which is a hodgepodge of soul, funk, and disco music, came out as a cultural, social, and political time of change at its beginning. The hip-hop cultural movement that attained widespread popularity in the 1980s and ’90s was another reflection of the times and situations facing communities during that ten-year span. Additionally, the musical style incorporating rhythmic and/or rhyming speech that became the movement’s most lasting and influential art form came to be known as rap music. Rap, much like blues that spawned from jazz, spawned from the hip-hop movement.
The Man Who Invented Hip Hop goes by the names of Afrika Bambaataa and coined the aforementioned terms. Scholars often trace the foundations of hip-hop cultures to specific New York City boroughs and low-income neighborhoods in the late 1970s. Although the hip-hop culture/movement was formed in the late 1970s, it did not gain widespread popularity until 1980s and ’90s, with its fresh approach to music. The musical style of hip-hop incorporates rhythmic and/or rhyming speech over electronic music, while keeping the foundation of the music fresh or innovative. This art form has hit the hearts of all Americans, whether it is good or bad. The man who is responsible for this epic movement is Afika Bambaataa.

Afrika Bambaataa, coined the key elements of hip-hop music. Keith Donovan, better known as Afrika Bambaataa, is one of the founding fathers of hip-hop music. Hip-hop has it origins in Africa, just as many other rhythmic musical influences, and it is also the place where the rhythmic ideas birthed from Keith Donovan. What took this remarkable young man to Africa is he won a contest in his school and he was offered a free trip to Africa. Once in Africa he was amazed with the beauty, culture, and many others mind-blowing things. He also has a deep interest in the Zulu tribe, and culture. Coming from a neighborhood where dreams were just dreams, he was offered a chance to live his dreams. He wanted to learn more about the use of percussion instruments as it pertains to the African, and Zulu culture. One instrument is the djembe, a membranophone instrument, that in order to produce a characteristic tone quality on that instrument one must strike the head of the instrument, thus creating vibration and

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2 “THEY WASN’T MAKIN’ MY KINDA MUSIC”: HIP-HOP, SCHOOLING, AND MUSIC EDUCATION
3 Greenburg, Z. The Man who Invented Hip Hop
4 Greenburg, Z. The Man who Invented Hip Hop
therefore sound. He also observed the playing of another percussion instrument, the marimba, which is an idiophone.

After Keith Donovan observed the proper use of these instruments, he pieced together the elements to have a new musical art form called hip-hop. This task may have seemed simple, but he wanted to impart this knowledge to America. He combined the elements of the tribe/ Zulu culture and made the connection with music. Upon his returned to America (New York), he changed his name from Keith Donovan to Afrika Bambaataa.\(^6\) What caused him to change his name is what he learned and loved from the Zulu culture. He later became a Zulu priest. As a priest, he though it not robbery to help out fellow Americans in the correct quest in creating this new, revolutionary musical arm form called Hip-hop.

Afika Bambaataa coined these terms in hip-hop culture and music: Djing, graffiti, rapping, break dancing, knowledge, and having fun.\(^7\) Djing or disc jockeying (DJ’s or dj’s) is the art form of playing records. The disc jockey will play old records from soul, funk, or disco era and add electronic beat behind the music. In today’s society, we pair djing with someone who has prior knowledge of music and knows how to combine both sides and create something new. Oftentimes the elements that are needed are right at the fingertips of one individual doing the djing. Prior to the 21\(^{st}\) century, dj’s were known as the neighborhood music man, or community music man. They also associated themselves with the latest fashion, up to date with all of the world and community events that either have a positive or negative effect on their community, as well as new and improved techniques in producing a product that consumers would want to partake in.

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\(^7\) Tate, G. (n.d.). Hip-hop | music and cultural movement.
Graffiti is another aspect of the art form of hip-hop music. Graffiti offers the visual side of the expressed music. Some of their topics stem from political concerns, self-pride within the given community, and certain events that they may deem as important for their communities to be aware of. Some of their political concerns were education minorities, informing the public, the economic downfalls of the community, the Knowledge is Power movement in the late 80s -90s, and the success and failures of African Americans in positions of power. The art form of graffiti was displayed by the painting art on the walls, spray paint, and even on public property to spread their message to the various communities.

As we continue to tap into the elements of hip-hop culture and music, we recognize that Afrika Bambaataa introduced the spoken art form also known as rapping or MCing. MCing is spoken blues in rhythmic form, all on top of a dj mixing (blending of music). However what gives the Blues, meaning is that it is filled with raw emotions that are driven from many different angles. The many different angles can discuss the pain and hardships of everyday life, the loss of a family member, and even the joys of knowing it is going to better days ahead; all a part of the struggles of everyday life. The rhythmic connotation of the music reaches the ear with an upbeat funk feel that uses the drums or membranophone⁸ to carry the beat across. Its music is energetic, full of passion, character, and freshness.

Another element in the hip-hop culture and music is break-dancing. Break-dancing is coined as a “right of passage” from one community to the next. Just as MC’s has the rhythmic background from the dj’s, the same works for break-dancing. Break

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dancing also uses music to create innovative movement to go along with the music, such as pop-locking, robotic movements, and the puppet. The dance called pop-locking is where one will attempt to dance stiff and lock your joints and repeat the process. The Robot is very similar to pop-locking, but much slower and has a bit more precision. The Puppet is where two or more people assist in the image of a puppet and/ or puppetier.

Break dancing is also seen as a competition. This element of Hip-hop gained widespread popularity, and even tapped into motion pictures such as Electric Boogaloo, You Got Served, and Stomp the Yard,\(^9\) where competition, or the “right of passage” is involved in the dance moves.

The last element that consists in the Hip-hop culture and music is knowledge. Knowledge is acquaintance with facts, truths, or principles, as from study or investigation; general erudition.\(^10\) Knowledge is also based on the principle of learning of one is history or culture. To gain further insight about knowledge as it pertains to the Hip-hop community, you must first have an understanding of who you are, King and Queens. After you have discovered who you are; next you will see whose you are. The original voyage was in Africa, where Afrika Bambaataa went on a trip and acquired knowledge from the Zulu culture.

As previously stated, the rich culture and heritage were Kings and Queens. They were wealthy not just in tangible objects, but in family and a sense of empowerment to think, problem-solve, and create new music. The knowledge can be taught through a variety of avenues, such as folk songs, and oral traditions. The folk song can be traced

\(^{11}\) "10 Movies That Feature Some Pretty Sweet Break Dance Moves."
back hundreds of generations and can even display there role in the community as well there nation. From this source, hip-hop music and cultural movement I have gather information about the origins and true root of Hip-hop music. This articles breaks up into sections explaining who started Hip-hop, and the inspiration behind the movement in music.

All in all, we have discovered all of the elements of Hip-hop music.

**How do other music and musical art forms play into Hip-hop music?**

From its early stages of Jazz music, one can hear Jazz music in Hip-hop music. In Scott Joplin, the king of ragtime music, you can hear the syncopated rhythms still used today. Jazz music originated in New Orleans, Louisiana, better known as the Crescent city.

Louis Armstrong, King Oliver, and other musicians helped set the stage for early Jazz music; known as the father of Jazz music, Louis Armstrong helped in the development of artists and their own individual styles of Jazz music. While it is arguable that Louis Armstrong’s influence can be heard in many other artists, none is probably more known than Charlie Parker and Dizzy Gillespie. These two artists seemingly took Jazz from one level to the next level by creating bebop as a result of infusing Jazz with this new music. This new musical “DNA” strain helped soul, funk, rhythm and blues, Rock and Roll, and landed in Hip-hop music. The Blues was developed by African American as a way to express the joys, sorrows and other subject matters; Hip-hop was

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developed for the same purpose: to be a more overt, hard-hitting critique of the differences in the treatment of the races.

After the Soul and Funk era, the African American community was looking for new ways to express themselves. The first Hip-hop song was sugarhills gang’s “Rapper Delight” in 1979. Hip-hop music now has been many different branches such as East Coast, West Coast, Atlanta, Miami, and many others. All in all, pop culture and Hip-hop in music education is an important subject to understand. Once we understand the importance of this music, we can reach our students and communicate with our students on new levels.

What are the effects of Hip-hop music in our schools?

The Hip-hop community has played many different roles in their given communities. There is a light that shines on how the role of Hip-hop music played in either school. The voice of Hip-hop music has played an instrumental role in the schools and in the effect of behavior of our students, some in good ways and others not so good. The good is that eager young minds can use the knowledge obtained in Hip-hop music from the form and structure of songs to using it as a positive outlet for the everyday struggles of life, a modern form the of the Blues.

Another way the Hip-hop culture has influenced our students is with fashion, thinking about their heritage, and fostering community involvement. With fashion, one may say that the students are expressing themselves; others may say they are being rebellious. In my research, having the latest clothes items and/or accessories has the meaning of belonging in a certain class, wealth, and even power in some cases.
In terms of class, the term relates to a certain section one may belong in and that a particular class wills certain attire, very similar to clergy-like attire for ministers, those that are Bishops and other high-ranking church dignitaries. However as it pertains to wealth, it is simple; if you have the monetary means and other personal belongings showing, then you will belong to this group (wealth) no questions asked. Some often use the fact about the size of an individual, and associate it with that person’s wealth. For example, this concept is much like that of a heavier person; one may assume that he is wealthy because of his size. If he is eating well, then he is living well; subsequently, he must be wealthy.

In the Hip-hop world or community, you have people who are bosses, meaning they have a business and their money works for them. In my personal experiences with fashion, I will say that it influenced me as well from the tennis shoes; baggy clothes, (an old-school trait showing respect) and language, which is a new school trait. If you had on the latest pair of Air Jordans you were often identified as a person who is deemed as a wealthy person, positive or negative. In a different view, baggy clothes are just a fashion statement, and there was recently a phase where small pants or ‘skinny jeans’ were fashionable with the Hip-hop culture. I would refer to that as always seeking something new.

Some of the positives in Hip-hop are that it opened its musical eyes and ears to experience creativity in a new form of music. After the rise of disco music, the African American community needed another outlet to help them to express themselves as Hip-hop. Hip-hop music and its community has other influences are far as positive
movements from the stories of the street life, community concerns, and even politics. Another positive view is how teachers use Hip-hop music to aid the process of learning.

Students from ages 13-17 request Hip-hop music and culture, and in order to turn the music they like into a topic, they will need in life we should try using their music as a whole to help in the learning process. Some of the negatives are the derogatory implications that are stated in the lyrics and the potentially dangerous life the artists live. Although I do not approve of these behaviors, I can shed some knowledge on why they use this approach. Some of the lyrics portray women and other people in a way, which is not of their character. Using women as sex symbols and/or sex objects is not of their natural character and a is great example of how both men and woman do not understand their purpose for being on this Earth. Woman are not to be baby-making machines, and men are not just donors going from place to place depositing and taking care of the responsibilities that are tied with these types of behaviors. This behavior is proof that 1 Peter 5:8 is true. “Be sober, be vigilant; because our adversary the enemy or devil is out there like a roaring lion look for whom he can devour.” It is our job as believers to guide and assist the lost to Jesus Christ. Since the lyrics came out, some of the people try to live by these standards. That is not so for the Church and the schools in all communities this does affect that. Hip-hop music in our schools should have a respected place and not change the process of imparting knowledge into our future.

**African American History/ Culture/ Innovators**

The history, culture, and innovators in the African American community run deep in America’s history, from slavery to the first African American President Barack Obama. America has embraced the culture that has been passed down from generation to
generation-through cultural traditions and oral traditions. In this section we will not only
discover, but also unveil how the contributions of Dr. Martin Luther King, Jr., William
Edward Burghardt Dubois, and Booker Taliaferro Washington assisted in the growth and
development of their given communities.

The life and legacy of Dr. Martin Luther King, Jr. left a lasting effect on America
as well as on the world. He wore many hats such as a husband, father, pastor, activist,
humanitarian, and a leader in civil rights. In Katie Bobleter’s article titled “Martin
Luther King Jr. and his impact on today,” we discover he role in civil rights and his civil
disobedience. K. Bobleter also highlights his achievements that can be looked upon in all
communities as dreams and high aspirations. His impact touched both young and old and
shows that you can be successful while staying true to who you are and whose you are.

*Biography.com* describes W.E.B. Du Bois as one of the most important African
American activists during the first half of the 20th century; however, he was much more
than that. William Edward Burghardt Du Bois was born February 23, 1868 in Great
Barrington, Massachusetts. His accomplishments in education can be looked at as a step
in the right direction. He was the first African American to graduate from Harvard
University with a Doctor of Philosophy degree. Although he completed this major
accomplishment, it was merely a stepping-stone that compelled him to become a positive
and prominent figure in the African American community.

Another prominent figure in the African American community was none other
than Booker Taliaferro Washington. Booker T. Washington was born into slavery in
1856, yet he did not let that determine who and what he would become. He was destined
to get a higher education, which placed him in Hampton, Virginia. Upon his journey to
Hampton, the president of the University recommended Washington to head a school in Alabama. According to Richard Wormer’s article “The Rise and fall of Jim Crow,” we discovered the birth of Tuskegee Normal and Industrial Institute (better known as Tuskegee University). Booker T. Washington had the charm and charisma to gain the trust of the South as well as the North. As a means to empowerment in the African American community, Washington quickly became a national hero giving speeches and even speaking to United States Presidents, and serving as liaison for African Americans.

As a young man, W.E.B. Du Bois did not experience the hardships of “Jim Crow” until he enrolled at Fisk University in Nashville, Tennessee. W.E.B. Du Bois fought for the rights of all African Americans and often went against other African Americans such as Booker T. Washington. W.E.B. Du Bois was against Booker T. Washington’s approach that pushed for vocational education versus higher learning from a college or university. They both would agree that all African Americans needed education, but the difference was in the type of education or educational training. Booker T. Washington pushed for vocational jobs and building up the African American Community. W.E.B. Dubois was not in favor of the vocational training, as stated in with the continued demonstration of “Jim Crow,” W.E.B. Dubois co-founded the National Association for the Advancement of Colored People and served as editor of its monthly magazine, *The Crisis.* (Biography.com)

**Selected discography**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Armstrong</td>
<td>Struttin’ with Some Barbecue&lt;br&gt;Hello Dolly&lt;br&gt;When the Saints Go Marching in</td>
</tr>
<tr>
<td>Dizzy Gillespie</td>
<td>And Then She Stopped</td>
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<tr>
<td>Artists/Musicians</td>
<td>Songs</td>
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<tr>
<td>------------------------------</td>
<td>----------------------------------------------------------------------</td>
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<tr>
<td>A Night in Tunisia</td>
<td>Salt Peanut</td>
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<tr>
<td>The Beatles</td>
<td>Here comes the Sun</td>
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<tr>
<td></td>
<td>I want to Hold your hand</td>
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<tr>
<td></td>
<td>Hey Jude</td>
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<tr>
<td></td>
<td>Come together</td>
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<tr>
<td>AeroSmith</td>
<td>Dream On</td>
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<tr>
<td></td>
<td>Dude Looks Like A Lady</td>
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<tr>
<td></td>
<td>I Don’t Wanna Miss a Thing</td>
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<tr>
<td>Kool and Gang</td>
<td>Celebration</td>
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<tr>
<td></td>
<td>Jungle Boogie</td>
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<tr>
<td></td>
<td>Get Down On It</td>
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<tr>
<td>Elvis Presley</td>
<td>Jailhouse rock</td>
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<tr>
<td></td>
<td>That’s Alright Momma</td>
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<tr>
<td>Miles Davis</td>
<td>All Blues</td>
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<tr>
<td></td>
<td>So What</td>
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<td>Charlie Parker</td>
<td>Lover Man</td>
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<td></td>
<td>Ko-Ko</td>
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<td></td>
<td>Cherokee</td>
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<tr>
<td>Earth Wind and Fire</td>
<td>In the Stone</td>
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<td></td>
<td>Boogie Wonderland</td>
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<td></td>
<td>Shining Star</td>
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<td>James Brown</td>
<td>Cold Sweat</td>
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<td></td>
<td>Please Please Please</td>
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<td></td>
<td>Say it Loud, I’m Black &amp; I’m Proud</td>
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<tr>
<td>Tupac</td>
<td>Dear Mama</td>
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<tr>
<td>Sugar Hill Gang</td>
<td>Rapper Delight</td>
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<td>Stevie Wonder</td>
<td>As</td>
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<td></td>
<td>Superstition</td>
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<td></td>
<td>These Three Words</td>
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<td>Sam Cooke</td>
<td>A Change Is Gonna Come</td>
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<td>Al Green</td>
<td>Let’s Stay Together</td>
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<tr>
<td>The O’Jay’s</td>
<td>Love Train</td>
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<tr>
<td>Michael Jackson &amp; Jackson 5</td>
<td>A,B,C</td>
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<tr>
<td></td>
<td>Save your love</td>
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<tr>
<td>Artist</td>
<td>Song List</td>
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<td>----------------------------------------------</td>
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<tr>
<td>Temptations</td>
<td>Man in the Mirror</td>
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<td></td>
<td>My girl</td>
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<td></td>
<td>Get Ready</td>
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<td></td>
<td>Treat Her Like A Lady</td>
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<tr>
<td>Benny Goodman</td>
<td>Sing Sing Sing</td>
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<tr>
<td>Jimi Hendrix</td>
<td>National Anthem</td>
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<td></td>
<td>Purple Haze</td>
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<tr>
<td>Little Richard</td>
<td>Tutti Frutti</td>
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<td></td>
<td>Good Golly Miss Molly</td>
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<td>Lucille</td>
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Chapter 3
Methodology

A historical look at music from Post-Reconstruction to pre-Civil Rights offers clarity as it pertains to the music and literature of highlighted arts of those eras. It is the goal of this curriculum project to join or combine the knowledge that was acquired in the textbooks and many other sources, with praxis and aesthetics in music and music education. The sources that were used in this curriculum project range from discography to textbooks and scholarly articles explored in this study.

Type of Research and Assessments

The type of approach conducted is mixed methods research. After careful analysis of the topic, I will consider answering a set of general questions and have that idea followed with other questions that are attached. Secondly, I will consider similarities or variables that carry the same patterns and relationships. Thirdly, I will address the research questions within the context of curricular design for general music education classes. These approaches will refer back to the fact that this is a mixed methods research project, including acquired data that pre-dates the start of this project. This data will cross-reference with the information that we will obtain through this project.

Research Question(s)

The research questions are as follows: Is the Blues just a system of notes or does it have a deeper meaning? How can the Blues be relevant in today’s society? What cultural significance did Rock’n roll play in America during the 1950s? What cultural events shifted popular music from one style and genre emphasis to another? What are the differences between funk, soul, and rhythm and Blues, and how are they used as a tool of teaching music and other disciplines? The notable musicians in all of these eras of music: were they icons or just the average?
Analytical Methods

The methods of seeking the information about the given topic will include photos, video documentaries, biographies and information from the text. Data collected will range from their personal accounts, career highlights, and other events that contribute to their music. The photos will provide visual evidence of our findings and possibly place a time stamp that will foster growth of the subtopic at hand. The video documentaries will provide a way to learn the content knowledge of the topic and provide some personal experiences that occurred while learning this type of music, or switching from one genre to the next. The biographies will highlight the lifestyles of the musicians and how that impacted the music on a social, economic, political, and cultural aspect. The information from the text will serve as a basis or home of all the content learned in this curriculum project. All content will foster background knowledge of the given topic. Source recordings, media, and accounts are an important foundation for curricular design and student experiences.

Validation

The findings of this project will be validated in various ways, within general music education practice. The design of curricular materials is a necessary preliminary step in this learning process. This educator-researcher will construct materials based on socioculturally significant artists for the general education classroom. The assessments of the students will follow both formative and summative assessment. Both assessments will test the content that was learned from a variety learning methods; they will also vary in higher order questions, covering the full spectrum of Bloom’s Taxonomy. Secondly, as teachers, we look at the content and form conclusions about the material that was imparted to the students, and ask what level of learning can take place from this? If the content is lower level, then how do I foster higher order thinking? Personal experiences range from playing the music of the people we are studying to having basic background
knowledge of the content- using that knowledge to make connection with the subsections that follow.

**Ethical Issues**

In this curriculum project I estimate that there will be no ethical issues linked with this project. We will be in search of the personal aspect of the lives and daily struggles of the musicians that we study. We will not publish any personal opinions about the artist or genre of music. The research does not involve participants in education-based studies, though it aims to design valuable classroom experiences that could be used by students and music educators. America is going through a challenging season where race, gender, and a host of others issues are presenting themselves to the forefront, and since the same applies to the genres and musical periods that are studied, it is hoped that students and educators alike can find meaning in the discovery and music-making processes of these exceptionally significant repertoires.
Chapter 4

Summary/Conclusion

Music in America has rich histories behind the origins and its implications to what we now understand to be music education in America. In the early stages of jazz we find the blues, call and response and even field hollers. Research question one asked, “Is the Blues is just a system of notes or does it have a deeper meaning?” I have found that it is both. The system of notes and chords, employing the I, IV, V (sometimes often adding the seventh) in specific orders plays a vital part in the development of the Blues. This written system of notes and chords was developed after the establishment of the deeper, oral connections from the people of the Mississippi delta. The field holler during slavery was the first indication of call and response in America. Call and response elements from both field hollers and early Delta music making established foundation forms and musical meaning within the Blues. The Blues is ever changing and evolving from generation to generation musically where nonetheless the issues of pain, disappointment, love, joy, peace, and even confusion remain a thematic constant. For example, “Five Long Years” by Muddy Waters states “I worked five long years for one woman, she had the nerve to put me out.” This line displays the hurt and agonizing or mental pain that come from the working a hard and tedious job, and the person you love or have loved for is telling you to leave from their presence. The mental aspect is thinking about how you are going to cope with the loss of the loved one and figuring out how to provide for you and your family. The same can be articulated to this generation as well, through the same lyrics “I worked five long years for one woman, she had the nerve to put me out.” The word woman can be articulated as a person, thing or even an idea, (where some may place a feminine title to a object such as a car, truck, or building).

Likewise, “she has the nerve to out me out” works the same way, meaning it could be time to leave and be on your own, off to new more exciting things in life, or just I want to go explore other options. This layered meaning addresses the matter of the second research question: “how can the Blues be relevant in today’s society?”

My journey continued with the mindset of the seeking the cultural significance that Rock’n roll played in America during the 1950s, and how the cultural events shifted music from one to another. As America shifted from the joy and excitement of Soul music, we come across a man named Elvis Presley. Mr. Elvis Presley played a very significant role in reaching the youth. Some of the methods he used were his flashy movement, and what was deemed at the time sexual gestures. The youth in America idolized him; thus Mr. Presley was given the title and responsibility of the King of Rock n Roll. With this newly acquired title of the King of Rock n roll, and rightfully so, yet, many Americans are not familiar with the first Rock n roll song, and understanding if this musical style is still the blues. The King of Rock n’ Roll, Elvis Presley, made a song entitled “Hound dog” famous, but few knew that it was originally by an African American woman named Willie Mae Thornton- better known as Big Mama Thornton. She performed “Hound dog,” but mainstream America gave credit and notoriety to Elvis Presley. This situation is one of many that took place in 1950s, which shifted both the monetary and the performing rights from the creator to the performer. To Elvis Presley’s defense there were many different tactics and policies that prevented certain African-Americans to receive credit for their work. Music in the Civil Rights era had meaning from the spiritual arena to the temporal one-encouraging your fellow man to keep fighting, keep moving forward. This is not a recollection of why these events took place, or even to say that it was “right,” but an approach to see how to the music shifted from one to another along with events that assisted in the development of what we as Americans enjoy, which is music.
After World War II the next major events that assisted in the shifting of music were the societal issues surrounding the legal ruling in *Brown vs. Board of Education*, the Montgomery bus boycott, President Kennedy’s assassination, the March on Washington; “I have a dream” speech by Dr. Martin Luther King, Jr.-these cultural events play into the coming decades where you can see and hear the change within music. This shift applies to the themes of lyrics (both positive and negative), fashion, and popular music implications that bridge the gap from generation to generation. Musical change in America is vital in understanding who we are, what can change our thinking, and what we can look forward to in the coming generations.

The player of the music varies from the hearer of the music in location only. The major difference insofar as music is concerned artists can infuse their persona into music is that each relates to the “music” on a personal level. For example, Marshall Mathers has done for Rap what Darius Rucker has done for Country music. Sam Smith embodies more than one genre of music and shatters many of the known but unspoken lines that music alleviates as he is a soulful, gay, white male. However, the message associated with those that appear different from the other is that they are able to tell their story as a fusion of styles, problems, social injustices, awareness, and stereotypes. Music destroys the myth of “the other” and allows for the “isms” and bigotry, which allows for people to focus on the story, not the storyteller. As an educator, it is important for me to know the history of Jazz and all its early implications, and make classical music as exciting as operas and the Negro spiritual, still keeping the integrity of its origins. Music’s “otherness” is a conglomeration of many styles, influences, and stories; all of which play an important part in the performance of life, which leads to the creation of a Jazzy, socially conscious, abrasively smooth opus.

It is my deepest desire that all music educators will view this study as a means to add popular music to the curriculum to further enhances the given knowledge of music in America. Educators have students that would thrive in an environment where the music
they listen to (whether it is in praxial or aesthetic contexts) can be studied in a scholarly form. I hope this research also gives educators the drive and enthusiasm to impart experiences to the young and old.
Bibliography


Appendix-A

**CURRICULUM PROJECT – ANALYSIS CHART**

<table>
<thead>
<tr>
<th>Student: Michael Young</th>
<th><strong>Course for which you are creating curriculum:</strong> Music of the Worlds: From Jazz to Hip-Hop</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Identify the problem:</strong> <em>(What does the student not know how to do? What is the student’s gap in the training or experience?)</em></td>
<td>The student will learn, and discuss the importance of the jazz music, and the effects that jazz has on the music of today. The student will debate the well-known Jazz musicians and compare them to the musicians of today.</td>
</tr>
<tr>
<td><strong>Who are the learners and what are their characteristics?</strong> <em>(Age, major, prerequisites, residential, online, or a hybrid of the two)</em></td>
<td>High school students grades 9-12; students who want to pursue a career in the music industry. This course is followed by a basic music theory course.</td>
</tr>
<tr>
<td><strong>What is the new desired behavior?</strong> <em>(Overall, what is the main change or new addition to the student’s demonstrated ability?)</em></td>
<td>The students will employ and experience jazz as it is related to popular music of today.</td>
</tr>
<tr>
<td><strong>What are the delivery options?</strong> <em>(Explain the materials you will develop for the course.)</em></td>
<td>This course is residential and meets every day during the block hour. (Block classes are semester long equals one year course work or one hour each day.)</td>
</tr>
<tr>
<td><strong>What are the pedagogical considerations?</strong> <em>(Describe your general content and methodology for the course.)</em></td>
<td>This course is a foundational course for students who want to have a career in the music industry, and research into key elements that make this music a success.</td>
</tr>
</tbody>
</table>
| **What adult learning theory considerations apply? Why?** | Perry’s and Baxter-Magola takes the heuristic view, or the student discovering information on their own. This learning theory is vital as a built block for this course. Student will receive a foundation in the origin of jazz music, and how the social, economic status of the people making this form of music, and with guided practice the
Learning Outcomes

At the end of the course, the student will be able to:

1. Identify all early jazz musicians, and explain the influence they had on the music.

2. Demonstrate knowledge of jazz artists, and the use the background knowledge to shift from genre to another.

3. Debate the musical ideas and musical phrases of well-known bebop artists.

4. Organize a timeline and collect important data, such as events, social, and political changes in history.

5. Score music from Soul, Funk, Rock’n roll, or Hip-hop music.

CURRICULUM PROJECT – DESIGN CHART

First: Evaluate the Analysis Chart and Learning Outcomes

<table>
<thead>
<tr>
<th>Student: Michael Young</th>
<th>Course for which you are creating curriculum: Music of the Worlds: From Jazz to Hip-hop</th>
</tr>
</thead>
</table>

Concept Statement: *(Briefly describe the overall purpose and point of the instructional unit.)*

The purpose of this course is to build a fundamental background on the true origin of jazz music, and seek clarity on the social economic, and cultural event that make this unique genre of music special to Americans, and for American history.

| Learning Outcomes *(List in the order you plan to address in 12 weeks)* | Content *(What must be learned to reach this objective?)* | Learning/Training Activity *(How will you teach the content?)* | Assessment *(How will you know that the student has met the objective?)* |
1. Identify major early jazz musicians, and explain the influence they had on the music.

<table>
<thead>
<tr>
<th>Week 1: The who, where, when these musicians came from</th>
<th>Week 1: The educator will play some jazz music; students will listen and conduct research on early Jazz musician from the given textbooks.</th>
<th>Week 1: Student will complete a worksheet along with bring samples of music from each artist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2: Question what is jazz music, what the world view jazz music</td>
<td>Week 2: The educator will lead a discussion on the key elements of jazz music and the earlier jazz artist live as a effect of the music.</td>
<td>Week 2: Write a paper on the five components of jazz music, and why all the elements met in New Orleans.</td>
</tr>
</tbody>
</table>

2. Demonstrate knowledge of jazz artists, and the use the background knowledge to shift from one genre to another genre.

<table>
<thead>
<tr>
<th>Week 3: Ragtime, Dixieland</th>
<th>Week 3: The students will lead in the reading of Chapter 1 and 2 in the NEA: Jazz education book.</th>
<th>Week 3: Students will complete the Chapter assessments (Formative), and worksheet that follow the chapter.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 4: Improvisation, Swing, and Music Notation.</td>
<td>Week 4: The educator will lead in the reading of Chapter 2, and students will research about the improvisation, and where started to write down the music they were playing.</td>
<td>Week 4: Student will answer questions about the material learner at the beginning of the week.</td>
</tr>
<tr>
<td>Week 5: Swing, Harlem Renaissance, and Great Migration.</td>
<td>Week 5: Watch the documentary of “A great day in Harlem,” leading class discussion about the great</td>
<td>Week 5: Review information from previous chapters, and ask each student to research about the role they played in the either the great migration and</td>
</tr>
<tr>
<td>Week 6: Students will read Chapter 3, and break up to groups and choose between 3-5 stride piano player and research there styles and personal influence they played on the music.</td>
<td>Harlem Renaissance.</td>
<td></td>
</tr>
<tr>
<td>---</td>
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<td></td>
</tr>
<tr>
<td>Week 7: Students will write and page that compares and contracts at least 2 pianist, and the music of the big bands of Benny Goodman, and Louis Armstrong.</td>
<td>Week 6: Students will write and page that compares and contracts at least 2 pianist, and the music of the big bands of Benny Goodman, and Louis Armstrong.</td>
<td></td>
</tr>
<tr>
<td>Week 8: Educator will lead class in modeling improvisation and bebop musical ideas. Students will reflect on lecture. Guide students in the new music style.</td>
<td>Week 8: The educator will play recording of Dizzy Gillespie, Charlie Parker, and Miles Davis, and students will lead discussion about the similarities and difference from them to older jazz musicians</td>
<td></td>
</tr>
<tr>
<td>Week 7: Late Swing to Be-bop music.</td>
<td>Week 7: Late Swing to Be-bop music.</td>
<td></td>
</tr>
<tr>
<td>Week 8: Dizzy Gillespie, Charlie Parker, and Miles Davis</td>
<td>Week 8: Dizzy Gillespie, Charlie Parker, and Miles Davis</td>
<td></td>
</tr>
<tr>
<td>Week 9: Watch documentary from Be-bop-to Soul</td>
<td>Week 9: Watch documentary from Be-bop-to Soul</td>
<td></td>
</tr>
</tbody>
</table>

3. Debate the musical ideas and musical phrases of well-known bebop artists, and analyze the texture of the music of the 1950-1960’s.
music, after video students will have a discussion on what is soul music and why did music shift from be-bop, to Rhythm and Blues.

| 4. Organize a timeline and collect important data, such as events, social, and political changes in history. | Week 10: Civil Rights movements, and other historical event that altered music. | Week 10: The educator will ask all students to review the all events in American history. Students will be placed in groups according to the lecture. | Week 10: Students will review previous social, cultural, and economic events in American history and use that evidence to conduct a timeline and incorporate the changes in musical styles. |
| 5. Score music from Soul, Funk, Rock’n roll, or Hip-hop music. | Week 11: The Godfather of Soul, Elvis Presley, and The Beatles. | Week 11. The educator will play the music of The Godfather of Soul, Elvis Presley, The Beatles, and lead the class is discussion. | Week 11: Student will take a quiz and ask what artist the can relate to best and why in a 2-3 page paper. |
| | Week 12: Musical analysis of Funk, Rock’n roll, or hip-hop music | Week 12. The educator will introduce technology that will be use to complete an arrangement of Funk, Rock’n roll, or Hip-hop music complete with lyrics, melody, and many other musical concepts. | Week 12: Student will perform their song in class and fellow classmates will critic their music. |
### Learning Outcomes
(List them in the order you plan to address during the 12 weeks of curriculum.)

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Rationale for Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Identify all early jazz musicians, and explain the influence they had on the music.</td>
<td>This learning outcomes will be a solid foundation that we can build upon, and work with background knowledge from classical musicians to early jazz, this will serve as the starting point for this course.</td>
</tr>
<tr>
<td>2. Demonstrate knowledge of jazz artists, and the use the background knowledge to shift from genre to another.</td>
<td>This learning outcome will show how sight, sound, and musical ideas are kept in the shift from early jazz to swing, and even be-bop.</td>
</tr>
<tr>
<td>3. Debate the musical ideas and musical phrases of well-known bebop artists.</td>
<td>This learning outcome will transition us to the next musical time period where the all of the foundational pedagogies will be tested.</td>
</tr>
<tr>
<td>4. Organize a timeline and collect important data, such as events, social, and political changes in history</td>
<td>This Learning outcome continues with the flow of the course and the get a better understanding of how other events changed the music.</td>
</tr>
<tr>
<td>5. Score music from Soul, Funk, Rock’n roll, or Hip-hop music.</td>
<td>The last learning outcome wraps up the course and it requires students to listen to the music and make an arrange music with their own personal touch. This will also give students a chance to reflect on all of the music we studied in this course.</td>
</tr>
</tbody>
</table>

### CURRICULUM PROJECT – DEVELOPMENT CHART

<table>
<thead>
<tr>
<th>Student: Michael Young</th>
<th>Course for which you are creating curriculum: Music of the Worlds: From Jazz to Hip-hop.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</td>
</tr>
</tbody>
</table>
Good afternoon class, before we start our new lesson unit, I want to turn your attention to your syllabus. As you all know we recently had our chapter test and now we are moving forward with the unit which is entitled Swing. As you walked into the classroom some music was playing. Can anybody tell me what is the name of the song and artist? Here is a picture of Benny Goodman. After listening to the song, we ask to compare his playing ability to that of Louis Armstrong. Ask students if they can recall the musical idea that Louis Armstrong provided for his solos to that of Benny Goodman. Discuss the cultural aspects of the country around 1920s-1940s, and what major event shifted the music in America. Next we will begin to grasp an understanding of Benny Goodman and other musicians that he influenced.

I begin the new unit with the playing of “sing, sing, sing” by Benny Goodman. After the song is over, I ask open-ended questions that will open up metacognition with my students and continue to build the background knowledge. Sample questions are: what pop song of today could this song merge or fit with and why? What is the song format, What major jazz musician does he sound like, Can you judge the performer in a live setting, and what cultural barriers are being broken by this song. Next, I show the class a picture of Benny Goodman and give a brief background of the King of Swing. I will ask the class to describe him with and without music, and get a better understanding that music has no ethnicity, but just the good feeling when you hear it. The next activity we will place the class into two groups and basically have big bands. Each student will simulate an instrument and do their best to recreate that song “sing, sing, sing” to the best of their ability. For an assessment students will be recorded and ask to evaluate their performance as well as the other big band. Following the assignment we will discuss the relationship between Gene Krupa, Glenn Miller, Buddy Rich, Duke Ellington, and many musicians of that era. With this knowledge we can shift to the next section in Swing music.

This graph shows the relationship between Benny Goodman and all of the ingredients that make him who he is. From the influence from Jazz great Louis Armstrong to breaking barriers with the first bandleader to integrate, it is vital to understand all aspects of Benny Goodman to continue in the learning process.
Component of Goodman’s Success

Louis Armstrong--New Orleans, Louisiana

Clarinetist (Jazz, Classical)

First integrated band

Benny Goodman

Jewish Background

King of Swing--Musical Ideas

Duke Ellington, Glenn Miller, Gene Krupa, Teddy Wilson

Band Leader
Gagne’s Nine Events of Instruction

<table>
<thead>
<tr>
<th>Instruction Event</th>
<th>Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gain attention</td>
<td>I will start each class with an audio record of the artist and/or style of music we are studying. This will opening the student critical thinking and listening skills in music. (Nilson pg. 224)</td>
</tr>
<tr>
<td>2. Inform learners of objectives</td>
<td>The instructor will inquire about the previous unit and how the from that unit will apply to this unit. Then I will introduce the new unit with the playing music from that genre/ artist. Next, the student will learn my expectation for the lesson as well as their input about the new material. (Nilson pg. 158)</td>
</tr>
<tr>
<td>3. Stimulate recall of prior learning</td>
<td>I will remind students of the basic elements of the jazz music from Ragtime to Swing, and recall the musical influence they had on the new style of jazz music. (Regelski pg. 25)</td>
</tr>
<tr>
<td>4. Present the content</td>
<td>After students have listened to the music, the new unit entitled “Swing” The lesson will use both small groups learning as well as whole groups activities. Once the lesson is presented student will ask a series of questions to open the thinking as it relates the Swing music. (Nilson pg. 116)</td>
</tr>
<tr>
<td>5. Guide learning</td>
<td>Students will learn the given material and teacher will explain any misconceptions about the lessons. We will also investigate the Benny Goodman earlier adulthood to help the musician he is as the King of Swing. (Regelski pg. 285)</td>
</tr>
<tr>
<td>6. Elicit performance (practice)</td>
<td>Students will be placed in two groups to simulate the big bands of the 1920’s and 30’s. Students will be recorded and ask to evaluate their performance as well as the other big band. (Nilson pg. 158)</td>
</tr>
<tr>
<td>7. Provide feedback</td>
<td>Students will reflect and give the instructor a paragraph or place question comments and concerns in a set area provided by the instructor. (Nilson pg. 118)</td>
</tr>
<tr>
<td>8. Assess performance</td>
<td>For an assessment students will be recorded and ask to evaluate their performance as well as the other big band. Students will able to emulate the instruments in a big band. (Regelski pg. 218-219)</td>
</tr>
<tr>
<td>9. Enhance retention and transfer</td>
<td>Following the lesson students will be given a formative assessment along with the evaluation. (Nilson pg. 139)</td>
</tr>
</tbody>
</table>
**CURRICULUM PROJECT – IMPLEMENTATION CHART**

**Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives**

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson.

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

<table>
<thead>
<tr>
<th>Student: Michael Young</th>
<th>Course for which you are creating curriculum: Music of the World: From Jazz to Hip-hop</th>
</tr>
</thead>
</table>
| Physical Item          | Rationale for Use  
                       | Cite a reference from your text for each item indicating its effectiveness           |
|                        | In the PowerPoint presentation students can visually see the concept that will be learned and attain during this course. Students will also see the common misceptions about the given topic. These documents will be printable for students at their desire. Presentation like PowerPoint can enhance the visual quality and impact of lectures and professional presentations. (Nilson pg. 260) |
| Powerpoint             | The document projector allows the educator to display items of study in a direct teaching setting. An Overhead projector displays on a screen only what is a transparency while a document projector, a much newer technology, displays whatever is on a piece of paper. (Nilson pg. 255) |
| Overhead/Document projector | The chapter handouts will contain information about the time and/or era of music we are studying. It will also give then visuals of such attire of the musicians that can build background knowledge to the social and economic status of the America. Your lecture notes should be easy to read at glance and as sketchy as you can handle (Nilson pg. 116) |
| Chapter Handouts       | Having a place to write using either a whiteboard or something similar. What I Know; what I Want to learn: and what have I Learned. (Van Brummelen pg. 123) |
| Writing Flipcharts/ KWL | This concept has great potential for small classrooms. Where you can unlock a student background and discover what they want to get out of the course. Before class begins you can write out much of your material in advance and in any color marker.” (Nilson, 255). |
| Music Presentation | All students will be given and assignment that demonstrate that creativity about all of the musical eras we studied. This approach will give students that are aesthetic an opportunity to continue to be involved in the expressing of themselves. (Van Brummelen pg. 102) |
Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

<table>
<thead>
<tr>
<th>Task</th>
<th>Rationale for Task</th>
<th>Cite a reference from your text for each task indicating its effectiveness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design the PowerPoint</td>
<td>The PowerPoint presentation is a tool that can reach students of multiple intelligences especially visual learners. It allows you to create and project text integrated with images, and animations. (Nilson pgs. 260-261)</td>
<td></td>
</tr>
<tr>
<td>Setting up the Document projector</td>
<td>The Document projector or camera must out of clear reach of all students. The content in which show must be visible to all students. The use of multi colored pens are very useful and show be used at all times. Never stand between the projector and the projected images. (Nilson pg. 255)</td>
<td></td>
</tr>
<tr>
<td>Printing Chapter handouts</td>
<td>Have more than enough copy of the given materials, limit long note and include more student driven instruction. Organize your notes according to the instructor’s introductory, transitional, and phrases. (Nilson pg. 123)</td>
<td></td>
</tr>
<tr>
<td>Arranging chairs</td>
<td>Students with different learning abilities to well with collaborative learning and having groups for instructor is a great to build strategies that can be transferred into the real world. Teacher began to use collaborative learning; this is a crucial one for the welfare of persons and for society. (Van Brummelen pg. 101)</td>
<td></td>
</tr>
<tr>
<td>Writing Flipcharts/ KWL</td>
<td>Having a place to write using either a whiteboard or something similar. What I Know; what I Want to learn: and what have I Learned. (Van Brummelen pg. 123)</td>
<td></td>
</tr>
<tr>
<td>Musical presentations from students</td>
<td>The classroom is arranged in a setting where all attention is on them. They also were given a rubric of the presentation. This assignment will use a speaker system so that students will be heard across the classroom. A technology may help achieve certain course goals and facilitate certain instructional tasks that are impossible to accomplish otherwise. (Nilson pg. 256)</td>
<td></td>
</tr>
</tbody>
</table>
Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

<table>
<thead>
<tr>
<th>Formative Assessment Type</th>
<th>Assessment Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening Tests, Research assignments, musical presentation</td>
<td>All students will be given an assignment that requires them to go outside of the classroom setting and listen to music, and find out details that make each song unique. These assignments will also open up their ears to hear how some song during that time almost sound the same, and get an understanding of copyright laws. A Research assignment is given to all students where the research about artists from the Bebop, Soul, Rock’n Roll and Hip-hop era and how the impact of the music changed the society today. Musical presentation is about the aspect of become a performer of a smaller scale and gathering your own inspiration about the music in which you are performing.</td>
</tr>
</tbody>
</table>

**CURRICULUM PROJECT – EVALUATION CHART**

**Your Evaluation Plan**

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

<table>
<thead>
<tr>
<th>Student: Michael Young</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Learning Outcomes</td>
<td>Your Formative Assessment Plan</td>
</tr>
<tr>
<td>1. Identify all early jazz musicians, and explain the influence they had on the</td>
<td>Students will complete a worksheet, and bring in samples of music from each</td>
</tr>
<tr>
<td></td>
<td>Rationale for Formative Assessment Type (Describe why you believe this assessment is the most effective and cite a reference from your text for support)</td>
</tr>
<tr>
<td></td>
<td>This formative assessment is clear in how the knowledge learned from the reading of</td>
</tr>
</tbody>
</table>
### Jazz Music Analysis

<table>
<thead>
<tr>
<th>Task</th>
<th>Description</th>
<th>Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Analyze the components of jazz music, and explain why they met in New Orleans, Louisiana.</td>
<td>As the instructor also writes down the five components of jazz music, and explains why they met in New Orleans, Louisiana, students can analyze the overall outcome of the knowledge learned from this unit. The literature reports that this technique increases class attendance, affords students regular practice in higher-order thinking, teaches them to critically examine and defend their thinking, and improves instant feedback to students.</td>
<td>Nilson, Linda B. <em>Teaching at Its Best: A Research-based Resource for College Instructors</em>. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 121</td>
</tr>
<tr>
<td>2. Demonstrate knowledge of jazz artists, and the use of the background knowledge to shift from genre to another.</td>
<td>After the instructor gives a lecture of the style, form and how it applies to all music, the students will complete a flip chart/timeline of musical events that shaped and changed music, and with this timeline, students will give a brief description about the music of that era.</td>
<td>Nilson, Linda B. <em>Teaching at Its Best: A Research-based Resource for College Instructors</em>. 3rd ed. San Francisco, CA: Jossey-Bass, 2010. Pg. 187</td>
</tr>
</tbody>
</table>

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<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **frame and not so well known artists and form sample questions that the student want to ask the musicians.** | **music of that era. The paper will cover compare and contrast the musicians from the early stages to the new era of jazz music. Concept maps or diagrams that spatially show the mental connections that student make among various concepts.**
This falls under the tier analysis in Bloom’s Taxonomy. |
| **4. Organize a timeline and collect important data, such as events, social, and political changes in history.** | **Students will be called upon in random order to answer general question about American history, early jazz music and music from the early jazz to the jazz in the 1940-50’s. Musical records will be played from the different eras in music and Students will give the best answer for each question.**
**The assessment will allow students to reflect on key events that shaped American history, as we know it today. The listening segment will allow students to internalize the music. Punctuated Lectures, after your students listen to your lecture or demonstration, stop for a moment and ask them reflect on what they were doing during your presentation and how it helped or hindered their understanding. This formative assessment is the under the synthesis section of Bloom’s Taxonomy.** |
| **5. Score music from soul, funk, rock’n roll, or hip-hop music.** | **After we have cover all major sections in American music history, the students will create, design, write, and produce their own music in either Bebop, Runk, Rock’n roll, and the students will performance for the class and 50% of the grade is based on This assessment is a great opportunity to expose students to the performance side of music, where enjoy watching as well as listening to the music. Randomly call on students to present their homework on the reading…have speaking-intensive experiential activities.** |

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the overall presentation from the students stand point. in class, such as debates, panels…that require the knowledge in the readings. This formative assessment is the under the evaluation section of Bloom’s Taxonomy

<table>
<thead>
<tr>
<th>Issue/Strategy</th>
<th>Rationale for Changing</th>
</tr>
</thead>
<tbody>
<tr>
<td>When hearing the title of the course students will get a mindset that since it has hip-hop in the title, that is the only thing we will listen too.</td>
<td>Music is much than just a listening to hip-hop music. Hip-hop is section in this course but not the only thing. In addition if you only listen just any type of music you are missing the overall aspect of quality music.</td>
</tr>
<tr>
<td>The jazz is only about soloing, drugs and other lifestyles that are not present in today society.</td>
<td>Jazz is a music art form that is original to America; jazz is was one of the first bridges to merge people from every walk of life and background.</td>
</tr>
<tr>
<td>Open discussion is vital part of this course; it is not the only part of this course.</td>
<td>Lectures are not just lead by the educator. Lectures or class discussion will be lead is such a way the both side can learn from each other. Class discussion we’ll be based on given reading assignment, and independent research.</td>
</tr>
<tr>
<td>Not enough time to cover all material</td>
<td>This course has a ton of direction to go in aside from the description. You can go so in depth with swing that you can have a course of that subject just by yourself.</td>
</tr>
<tr>
<td>It is tough to be engaging in the class lecture if the given reading assignments are not covered.</td>
<td>In order for all student to get a complete understanding of the correct reading material you must read all of the given reading assignments. This will bring forth clarity about all subject matters.</td>
</tr>
<tr>
<td>As a post requisite to this is basic music theory and students will apply lesson learned from this class and apply it to the next.</td>
<td>To further one’s knowledge is a great idea to involve music theory into practice and compare about how jazz follow the laws and theory of western music or how some sub section in jazz music are not following the rules of western music theory.</td>
</tr>
</tbody>
</table>

COURSE SYLLABUS

NAME OF COURSE: MUSIC OF THE WORLD: FROM JAZZ TO HIP-HOP

COURSE DESCRIPTION

This course will aid in students learning about the jazz music and how jazz music has influenced generations by how the music has opened door for social, economical, and cultural situations in America. Another aspect is how jazz music is still alive and well today, and you can hear its elements in popular music today.

RATIONALE

Jazz music has fundamental background of the Western music, but in terms of Jazz in itself is pure American, and arranges key elements that make up this unique musical art form. Students Formulate conclusions based on given economic, political, and social status jazz musicians, and how their music added in the value of the students. This course will not only cover but, identifying the key elements in: Ragtime, Early to late Jazz, Swing, Be-Bop, Afro-Cuban, The Blues, Gospel, The Harlem Renaissance, Motown and Soul music, Rhythm and Blues, Rock’n Roll, Funk, and Disco.

I. PREREQUISITES
   MUS_1122 BASIC FUNDAMENTALS IN MUSIC PRODUCTION

II. REQUIRED RESOURCE PURCHASE(S):


III. ADDITIONAL MATERIALS FOR LEARNING:
   Computer/ or other electronic device with basic audio, video, and Internet access

   Microsoft Office (Word, Excel, PowerPoint, etc…)

   Paper, pen or pencil, folder, Etc…

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:
A. Identify major early jazz musicians, and explain the influence they had on the music.

B. Demonstrate knowledge of jazz artists, and the use the background knowledge to shift from genre to another.

C. Debate the musical ideas and musical phrases of well-known bebop artists.

D. Organize a timeline and collect important data, such as events, social, and political changes in history.

E. Score music from Soul, Funk, Rock’n roll, or Hip-hop music.

V. COURSE REQUIREMENTS AND ASSIGNMENTS
A. Be on time to class

   Be respectful at all times and of personal and school property

   Be prepared for class (having all materials for learning)

B. Read all given reading assignments

C. All homework assignments must be submitted at the beginning of class. A student will be tardy if you are not seated when the music stops or when Mr. Young has called roll. If the student does not have a tardy ticket the student will receive a warning, after the warning the student will receive a referral to the deans.

D. Cell phones must be put away during class instruction. At all time cell phones shall be on vibrate or on silent upon entering the classroom. Failure to do so will result in points off for you daily participation grade. Cell phone will be permitted for research purposes only. We will also use Kahoot it some days as a mean of a bell ringer.

E. All students must keep all assignments, notes, listening assignments, handouts, in order. Folder checks are a 100% or 0% grade NO EXCUSES. Each Friday is a listening day, each student must write down all given information about the song and or artist(s). This information will go in your folder and possible grade. All students are required to take notes on the documentary/ video that will be shown in class.

F. Bell Ringers: will cover the Reading & Study material from the previous day. Each Bell ringer will be open-book/open-notes, contain 5 questions, and have a 5-7 minute time limit.
G. Each test will be cumulative and cover the Reading & Study material from that week assignment. Each test will be open-book/open-notes, contain 25 multiple-choice and true/false questions, short answer, and have all class period to complete.

H. There will two big exams the mid-term, and final exam. The test is 50 questions in length. Both the mid-term, and Final exam is worth 35% of your semester grade

VI. Course Grading and Policies
A. Points
   5% Participation/ Bell Ringers
   10% Homework
   12.5% Class Assignments
   12.5% Folder Check
   25% Tests
   35% Mid-term/ Final exams

B. Scale
   A = 100-90
   B = 89-80
   C = 79-70
   D = 69-60
   F = 59-0

C. Late Assignment Policy
   All assignments should be completed and turned in at the beginning of class. Assignments that are turned in two school days late will receive a 15% penalty deduction with or without an excuse. Assignments turned in later than a week after the due will not accepted.

Summative Assessment
1. Who is Louis Armstrong?

2. Who is Duke Ellington?

3. What was the Harlem Renaissance? What state did it take place?

4. Who is Jelly Roll Morton? What was his real name?

5. Define Stride piano playing

6. Why did New York and Chicago become centers of jazz after New Orleans?

7. How were Duke Ellington and William “Count” Basie similar? How do they differ?

8. Who is credited for inventing jazz?

9. What are the key ingredients in making jazz music?
   
   a.
   b.
   c.
   d.
   e.

10. Why do you like Jazz? (5-7 sentences)
1. Why did bebop develop in Harlem, even though many bebop innovators were from the South and Southwest?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

2. What was unique about Harlem at the time?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

3. What musical characteristics and social backgrounds did the musicians bring from other parts of the country?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

4. Charles Mingus stated, "Music is a language of emotions." Define what that statement means to you. (Only use examples from our reading)

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
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5. Choose a Major Artist (pages 30-31), and after you read the paragraph for that artist and include important information from chapter 3 reading. (You may include information from any outside source)

__________________________________________________________________
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61
The True Welcome

(Intro, The True Welcome, Mr. Armstrong)

Answer the following questions:

1. What was the name of device that spread jazz nationwide during “The Great Depression?”

2. Who transformed American instrumental music? What was the style of American singing he endorsed?

3. Who helped shift the national view and expectations of African Americans?

4. Who is responsible for bringing/birthing swing music to America?

5. What is the “Home of Happy Feet?”

6. What was Louis Armstrong’s masterpiece in the 1920’s?

7. What was the name of Louis Armstrong 1st Show in downtown New York?

8. What was the name of the song that he used to sing in the Connie’s Hot Chocolates?

9. Name two of Louis Armstrong’s nicknames?

10. What was the dance move that was birth from the dancehalls in New York?

11. What was Chick Webb known for?

12. What was the name of the nightclub in Harlem, New York where two bands filled the dance floor?
1. What role did Prohibition play in jazz music? Give examples from chapter 2. (4-5 complete sentences)

2. Edward “Duke” Kennedy Ellington stated that if jazz means anything “it is freedom of expression.” Give detailed examples of what that truly means. Please take into account social, political, and economic status (6-7 complete sentences)

3. Edward “Duke” Kennedy Ellington did not believe in categories, he felt that his music is beyond categories. Describe what you think is meant by that statement. (4-5 complete sentences)
In 2019, regarding music that is popular, does it reflect the times in which the music is created? If so, how? What does it mean for music to be innovative? What are the musical characteristics of today’s innovative music? Is this music in some way influenced by the social or political events of our time? Does music, in turn, influence social event? (For all questions please give examples)
Dixieland Jazz Test

1. What is the first jazz piece of music written for an orchestra?

2. What instrument did Benny Goodman play?

3. What is the name of Louis Armstrong’s group?

4. What did Count Basie and Duke Ellington have in common?

5. What is the name of the nightclub for upscale whites in Harlem?

6. What is the Jitterbug?

7. Describe the Harlem Renaissance. (Use complete sentences)

8. List at least 3 instruments in the rhythm section.

9. What is the difference between ragtime and jazz?

10. Describe what took place after WWII as a result of jazz musicians going to war. (Use complete sentences)

11. What is the Trumpet? At least 3-4 facts

12. What is the Trombone? At least 3-4 facts

13. What is the Tuba? At least 3-4 facts
1. What was the reason for Louis Armstrong moving to Chicago, and who was Louis Armstrong’s mentor? (Please include details in your answer)
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. LT. James Reese Europe made __________________________ popular in Europe in the 1920’s.

3. When and where was Edward Kennedy Ellington born?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. What did African American writer Ralph Ellison say about Ellington?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

5. What did Edward Ellington mean by music was “beyond category?”
________________________________________________________________________
________________________________________________________________________
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BONUS (25pts)
How did Edward “Duke” Ellington get the name of “Duke?”
________________________________________________________________________
________________________________________________________________________
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________________________________________________________________________
John Birks “Dizzy” Gillespie (October 21, 1917-January 6, 1993) was an American jazz trumpeter, bandleader, composer and occasional singer. Gillespie was a trumpet virtuoso and improviser, building on the virtuoso style of Roy Eldridge but adding layers of harmonic complexity previously unheard in jazz. His beret and horn-rimmed spectacles, his scat singing, his bent horn, puffed cheeks and his light-hearted personality were essential in popularizing bebop.

In the 1940s Gillespie, with Charlie Parker, became a major figure in the development of bebop. He taught and influenced many other musicians, including trumpeters Miles Davis, Jon Faddis, Fats Navarro, Clifford Brown, and Arturo Sandoval. Gillespie's trademark trumpet featured a bell, which bent upward at a 45-degree angle rather than pointing straight ahead as in the conventional design. This was originally the result of accidental damage caused by the dancers Stump and Stumpy falling onto it while it was on a trumpet stand on stage at Snookie's in Manhattan.

In the late 1940s, Gillespie was also involved in the movement called Afro-Cuban music, bringing Afro-Latin American music and elements to greater prominence in jazz and even pop music. Afro-Cuban jazz was considered bebop-oriented, and some musicians classified it as a modern style. Afro-Cuban jazz was successful because it never decreased in popularity and it always attracted people to dance to its unique rhythms.

1. How did Dizzy embrace the Cuban culture in the documentary?
   (1 paragraph 5-6 sentences)
1. What is Rumba?

2. What is the full definition of Afro-Cuban music?
Afro-Cuban instruments:

Guiro     Bongos     Congos     Cowbell
Claves     Wood Block  Maracas     Timbales

12. What is Bebop music?

13. What is the first college to offer a degree in dance music?

14. What school, and year offered summer class for jazz musicians?

15. What is hard bop?

16. What is Bossa nova?

17. Name two pioneers for Afro-Cuban music.

18. What is the definition of improvisation?
19. Name the instrument in the RHYTHM section and BRASS section.

<table>
<thead>
<tr>
<th>Rhythm</th>
<th>Brass</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Four instruments)</td>
<td>(Three instruments)</td>
</tr>
</tbody>
</table>

20. Describe the music in Tito Puentes’ “Take Five” and Dave Brubeck’s “Take Five.” (At least four sentences)

________________________________________________________________________________________
________________________________________________________________________________________
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________________________________________________________________________________________
A Triumph of Charlie Parker

1. What city and state was Charlie Parker born?

2. Who is Charlie Parker’s Mentor?

3. Who purchased Charlie Parker’s first Alto saxophone?

4. Who was the most influential jazz musician before Charlie Parker?

5. What musician did Charlie Parker name his son after?

6. Who gave Charlie Parker a job in New York?

7. Who did Charlie Parker enjoy listening to at his job?

8. What was Charlie Parker’s 1st job in New York?

9. Who was the pianist that helped in original ideas for bebop music?

10. Who was the drummer that created rhythmic feels for bebop?

11. List three members of Charlie Parker’s Quintet?

12. What street was the nucleus for jazz in New York?

13. What song was Charlie Parker’s specialty?

14. What animal did Charlie Parker’s give to his wife?
15. What is the name of the club named in his honor?

16. Describe the tune Koko by Charlie Parker?

17. How many kids did Charlie Parker have?

18. How did Parker receive the name bird or yardbird?
Soul music quiz

1. Who is Ray Charles?
2. What song did Big Joe Turner sing?
3. What two styles of music did Ray Charles combine?
4. Who is Louis Jordan?
5. What song did Louis Jordan perform?
6. Fats Domino is also known as what?
7. What does R&B mean?
8. List two songs from Ray Charles?
9. What influence did Gospel music have in soul music?
10. Describe Soul music, and how it transition from Rock’n Roll music?
Soul Music Test

1. Who is the first family of gospel music?

2. True or False: Sam Cooke was a successful crossover artist from gospel to secular.

3. True or False: Ruth Brown sang Caldonia.

4. True or False: Rock ‘n Roll comes from Jazz.

5. What did Ruth Brown say R&B meant?

6. What does R & B mean?

7. Who is known as the “Godfather of Soul”

8. Who is Solomon Burke? And why is he important for soul music?

9. What was the name of Ray Charles’ background singers?
10. Who wrote the song Caldonia?

11. What is Soul Music?

12. What was the Sam Cooke’s Group?

13. Who was the first to combine blues and gospel?

14. Who is Fats Domino? What was the name of his song?

15. What Miles Davis tune did James Brown sampled?
   a. Mary Had a Little Lamb
   b. So What
   c. Living in America
   d. I Got a Woman

16. What did you learn from the documentary Soul Deep Vol.1 The Birth of Soul?
Sam Cooke Exit Slip

1. What was the name of the first family of gospel?

2. What does it mean to crossover?

3. Who did Sam Cooke consider his hero?

4. Who is Sam Cooke? (4 facts)

5. What is the name of his first group?

Extra Credit

What did Sam Cooke contribute to the music world?
(4-5 sentences paragraph)

__________________________________________________________________________
__________________________________________________________________________
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__________________________________________________________________________
What the real names of all the Beatles?

Who are the main songwriters for the Beatles?

What city are the Beatles from?

Who is the drummer for the Beatles?

Who started the Beatles?

What year(s) were the Beatles active?

Which member of the Beatles had an interest in Indian Music?

Briefly describe the role the Beatles played for people in Europe.

What broke up the Beatles? (Be detailed)

What is your favorite Beatles song?
Beatles/ Elvis Test

1. What year(s) were the Beatles were active?

2. Who is the King of Rock’n Roll? (full name)

3. What city and state was the King of Rock’n Roll Born?

4. What is the name of his first movie?

5. Name all of the Beatles?

6. What is the full date of the King of Rock ‘n Roll was drafted?

7. What was his job in the military?

8. What city are the Beatles from?

9. Who is the King of Rock’n Roll’s manager?

10. What were the King of Rock’n Roll’s favorite genres of music? (list all)

11. Who is the drummer of the Beatles?

12. Describe Elvis’s personality concerning his family.

13. Which Beatle had an interest in Indian music?

14. What do Michael Jackson and Elvis have in common?

15. What do Elvis and his mother have in common?

16. What song is known as the birth of Rock’n Roll?

EXTRA CREDIT (5pts)

What was Elvis job before he was the King of Rock’n Roll and his salary?
Elvis Presley Documentary

Please answer the following questions

Where was Elvis Presley from?

Who is the King of Rock’n Roll’s manager?

What is the name of his home in Tennessee?

What city and state was the King of Rock’n Roll born?

What is the name of his first movie?

List all of the movies Elvis Presley starred in?

What were the King of Rock’n Roll’s favorite genres of music? (list all)

What major events took place while Elvis was in the Military?

What branch of the Armed Forces did Elvis Presley join, and what was his job?

Please describe Elvis’s emotions in his movies. (List all)
1. What is Funk Music?

2. What word best describe Funk music?

3. What was the First Funk Song?

4. Who wrote “Cold Sweat?”

5. What beat did James Brown enforce to create this new style of Music?

6. Sly and the Family Stone was unique in what way? (Please give details)

7. What style of bass playing was invented by Bassist Larry Graham?

8. Who is the father of Funk Music?

9. What is P-Funk?

10. What is the cultural significant of James Brown’s “Say it Loud, I’m Black & I’m Proud?”

11. What is the cultural significant of Sly and the Family Stone “Everyday People?”

12. Who joined Funk music and Psychodelic Rock, and what is the name of this new style of music?

13. Outside of music, what else was birthed from Funk music in the 1970’s?

14. If you were coming up in the 1970’s do you think you would be a fans of Funk music? Please give details.
Funk/ Disco Test

19. List all member of the Jackson 5?

20. Name 3 songs the Jacksons performed?

21. Who is the most popular Jackson, and why?

22. Where the Jackson 5 from? (City, State)

23. Describe the inspiration behind the song Celebration by Kool and the Gang?

24. What is difference between Funk and Disco?

25. What is considered the first Funk song, and who wrote it?

26. What is Stevie Wonder’s full name?

27. List four members of Kool and the Gang, and their instrument?

28. Name three song made popular by Kool and the Gang?

29. What is the original name of Kool and the Gang?

30. Where were Earth Wind and Fire (EWF) originally from?

31. What is EWF’s original name, and what was their first single?
32. What are the five main members of EWF?

33. Name five songs made popular by EWF?

34. What is the first record company to sign him, and what age?

35. What is the inspiration behind Happy Birthday?

36. What is the inspiration behind the tune Signed Sealed and Delivered?

37. The Temptations are originally from?

38. What was the Temptations’ original name?

39. What is the inspiration behind “Sir Duke”?

40. What is the inspiration for “Overjoyed”?

41. Which of the following is your favorite artist and Why?
   (Jackson 5, Stevie Wonder, Temptations, Kool and the Gang, EWF)

42. Recreate the lyrics to “ABC by Jackson 5” in today’s society.
Study Guide

1. What was the Harlem Renaissance? How important was the event for Jazz music?

2. What instruments make up the rhythm section?

3. List the five key ingredients in making jazz music.

4. What does R&B mean?

5. Describe Soul Music and how it transition to Rock’n Roll Music?

6. What is Funk Music?

7. List your favorite Jazz musician, R&B musician, Rock’n Roll Musician, and Why?

8. What beat did James Brown enforce to create this new style of Music?

9. Sly and the Family stones was unique in what way? (Please give details)

10. What are the original elements of hip hop music? [Djing, graffiti, rapping, break dancing, knowledge, and having fun]
Earth, Wind and Fire

Exit slip

1. What is the original name for EWF?

2. What was the Salty Peppers’ first hit song?

3. Where are EWF originally from?

4. How did they come up with the name Earth Wind and Fire?

5. What is EWF’s first hit song?

6. What major hits falls under Disco?

7. Name three EWF songs and information about them?
This Assignment is due at the end of class

Who is your favorite Rock and Roll Artist we studied thus far? The Beatles, Elvis, Aerosmith etc..., why? Who is your least favorite? Why?

(1 paragraph 7-9 sentences)

________________________________________________________________________
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________________________________________________________________________
________________________________________________________________________
Write on the back if necessary
From Jazz to Soul Artist research assignment

4-page paper including top songs, personal experiences and important key facts about the artist as pertain to positive topics. Must be typed, Times New Roman (font), 12 point, double-spaced.

DUE DATE: TBA. Assignment is worth 200 points
Please print your name by the artist or group you wish to research first come first basis

1. Jelly Roll Morton
2. King Oliver
3. Count Basie
4. Miles Davis
5. Duke Ellington
6. Benny Goodman
7. Louis Armstrong
8. Dizzy Gillespie
9. Charlie Parker
10. Max Roach
11. Afro Cuban Music
12. Art Blakey
13. Sonny Rollins
14. John Coltrane
15. Billie Holiday
16. Thelonious Monk
17. Ornette Coleman
18. Herbie Hancock
19. Wynton Marsalis
20. Gene Krupa
21. Ella Fitzgerald
22. Scott Joplin
23. Dave Brubeck

24. Freddie Hubbard

25. Dexter Gordon

26. Tito Puente

27. Chick Corea

28. J. J. Johnson

29. Benny Carter

30. Original Dixieland Jazz Band
From Soul to Hip-Hop Artist research assignment

4-page paper including top songs, personal experiences and important key facts about the artist as pertains to positive topics. Must be typed, Times New Roman (font), 12 point, double-spaced.

DUE DATE: TBA. Assignment is worth 200 points
Please print your name by the artist or group you wish to research first come first basis

1. Elvis Presley
2. Stevie Wonder
3. Curtis Mayfield
4. Kool and the Gang
5. George Clinton
6. KRS One
7. Michael Jackson
8. The Rolling Stones
9. Fats Domino
10. Atlanta Hip-hop
11. Jimi Hendrix
12. Kurtis Blow
13. Sam Cooke
14. West Coast Hip-hop
15. The Beatles
16. Jackson 5
17. Earth Wind and Fire
18. Temptations
19. James Brown
20. Metallica
21. Run DMC
22. Sly and the Family stones
23. Africa Bambaataa
24. The Meters
25. Public Enemy
26. Miami Hip-hop
27. Ray Charles
28. Otis Redding
Hip-Hop Music Assignment

Due date: TBA

Go to www.Incredibox.com Incredibox Assignment (Use Only V2)

Create an account

Upload your 4-minute song

You must create stage name and/or group’s name (First name initial, full last name, and grade) ex. J. Doe9

Subject: Positive school experiences only

No more than 4 minutes to perform your song.

Graded on 100% completion of the song on incredibox (V2), stage name or groups name, and use of full-allotted time. If you are in a group you must submit your names to Mr. Young for approval.

Assignment is worth 200 points
Hip-hop Quiz
Describe the following quotes of Hip-hop Artists in your own words. Please use complete sentences

1. “No matter how hard it gets stick your chest out, keep your head up and handle it” - Tupac

2. “Reach for the Stars so if you fall you can land on a clouds” – Kanye West

3. “Keep integrity at every cost” – NAS

4. “No need to fix what God already put his paint brush on” – J. Cole

5. “I learned working with the negatives can make for better pictures” – Drake

6. “And if at first you don’t succeed, then dust yourself off and try again” – Aaliyah

7. “So here I go, it’s my shot, feet fail me not, this may be the only opportunity that I got.” – Eminem

8. “If you are what you say you are, a superstar, then have no fear, the camera’s here.” – Lupe Fiasco

9. “Sky is the limit and you now that you can have what you want, be what you want” – Notorious B.I.G

10. “Nevermind what haters say, ignore them ‘til they fade away” – T.I.
Formative Assessment

Music of the World: From Jazz to Hip-hop Final Exam

Write in the correct response for each question.

11. Who is Louis Armstrong?

12. What was the Harlem Renaissance? How important was the event for Jazz music?

13. What did Duke Ellington and William “Count” Basie have in common?

14. List the five key ingredients in making jazz music.

15. What city and State was Charlie Parker born?

16. Who was the most influential jazz musician before Charlie Parker?

17. Who was the pianist that helped in original ideas for Bebop music?

18. List three members of Charlie Parker’s Quintet?

19. What instruments make-up the rhythm section?

20. How did Parker receive the name bird or yardbird?

21. What is the name of the club named in his honor?

22. What animal did Charlie Parker give to his wife?

23. What street is known as the nucleus for Jazz in New York?

24. Describe the tune Lover Man by Charlie Parker?

25. Who is Ruth Brown?
26. Who is the first family of Gospel music?
27. What does R&B mean?
28. Who is known as the Godfather of Soul?
29. Who was first to combine Blues and Gospel?
30. Who wrote the song Caldonia?
31. Name the members of Jackson 5?
32. What is Funk Music?
33. What instrument did Benny Goodman play?
34. What instrument did John “Dizzy” Gillespie?
35. Describe Afro-Cuban Music?

36. List the members of the Beatles?

37. What is the inspiration behind the Beatles tune “Eight days a week”
38. What Beatles tune did Ringo Starr sung?
39. Who is the King of Rock’n Roll?
40. What song is considered the birth of Rock’n Roll?
41. What three genres of music were Elvis’s favorites?
42. What Louis Armstrong’s tune is being played?
43. What Miles Davis’s tune is being played?
44. What Benny Goodman’s piece is being played?

45. List your favorite Jazz musician, R&B musician, Rock’n Roll Musician, and Why?
Music of the World:
From Jazz to Hip-hop
Chapter Test

Section I Circle the best answer for the following True/False question. (10 pts each)

1) Was jazz born in New Orleans? *True/False
2) King Oliver played the piano. True/False*
3) Jelly-Roll Morton was the first to write down jazz music. *True/False
4) The drum set is the first instrument in Ragtime music. True/False*
5) Barbershop quartets are part of the formula that makes jazz music in New Orleans. True/False*

Section II Circle the best answer for the following Multiple-choice questions. (10 pts each)

6) What key element is involved with jazz music?
   A) Tuning  B) Key signatures  C) Improvisation*  D) Four on the floor
7) What instrument is not in the rhythm section?
   A) Drums  B) keyboard/ piano  C) Saxophone*  D) Bass
8) What five ingredients make up jazz music?
   A) Blues, Rap, R&B, Rock n’Roll, Swing
   B) Military, Funeral, Opera, Classical, Blues* Swing
   C) Military, Marching band, Swing, D) Military, Swing, Opera, Ragtime, Blues Classical, Blues
9) Who is King Oliver’s protégé?

Section III Fill in the blank with the best answer. (10 pts each)

10) King Oliver played the ___________, and the name of his group is ___________. *Cornet, Creole Jazz Band
Music of the World:
From Jazz to Hip-hop
Final Exam

Section I

Circle the best answer for the following True/False question, if answer is false write in the answer to make the statement true. (4 pts each)

1. Louis Armstrong is world-renowned Alto saxophonist and vocalist.
   True/False* ____________ (Trumpet/Cornetist)

2. Duke Ellington and Count Basie are both have training in stride piano playing
   True*/False __________

3. Dizzy Gillespie was the most influential jazz musicians before Charlie Parker.
   True/False* ____________ (Louis Armstrong)

4. Elvis Presley wrote and performed the song Caldonia. True/False* ____________ (Louis Jordan)

5. Aerosmith is known as the first family of gospel music.
   True/False* ____________ (The Staple Singers)

Section II

Circle the best answer for the following Multiple choice question. (4 pts each)

6. What street is known as the nucleus for Jazz in New York?
   a) Wall St.  b) Central park Ave.
   c) 52 St*  d) 121 St

7. What animal did Charlie Parker give his wife?
   a) bird  b) goldfish
   c) pig  d) horse*

8. What does R&B mean?
   a) Reggie Bush  b) Rhythm and Blues*
   c) Ruth Brown  d) Right Balance
9. Who is known as Godfather of Soul?
   a) James Brown* b) Ray Charles
   c) John Lennon d) Charlie Parker

10. Who was the first to combine Blues and Gospel?
    a) James Brown b) Ray Charles*
    c) John Lennon d) Charlie Parker

11. Who is the King of Rock ‘n roll?
    a) Michael Jackson b) Elvis Presley*
    c) George Harrison d) Miles Davis

12. Who is the King of Pop music?
    a) Michael Jackson* b) Elvis Presley
    c) George Harrison d) Miles Davis

13. What instrument did Benny Goodman play?
    a) tuba b) percussion
    c) trumpet/cornet d) clarinet*

14. What is considered the first Hip-hop song?
    a) Mama said Knock You Out b) Rapper Delight*
    c) Atomic dog d) Dream On

15. What is the inspiration behind “Sir Duke”?
    a) song for the duke of Normandy b) Duke his pet dog
    c) for Duke Ellington* d) fight song for Duke University

16. List the members of the Beatles?
    a) Ronny, Bobby, Ricky, Mike, Ralph b) Jon, Richard, Paul, George*
    c) Adrian, Tony, Sisqo, Woody d) Tito, Randy, Michael, Marlon, Jackie

17. What is the inspiration behind the songs “Isn’t She lovely”?
    a) his mother b) all of his sisters
    c) his daughter* d) mother-in-law

18. What is the difference between Funk and Disco?
    a) Funk on strong beat; Disco four on the floor
    b) Funk on the first beat; Disco one on the floor
    c) Funk on the first beat; Disco four on the floor*
    d) Funk on weak beat; Disco none on the floor
19. What is the original name for Earth, Wind, and Fire? (EWF)
   a) the Oneders
   b) Red hot peppers
   c) Salty Peppers*
   d) En Vogue

20. What song is considered the birth of Rock’n Roll?
   a) That’s Alright Mama*
   b) Jailhouse Rock
   c) How Great Thou Art
   d) Dude Looks Like a Lady

Section III

Matching the correct answer with corresponding picture. (4 pts each)

21. ________ Drums (D)
22. ________ Saxophone (E)
23. ________ Trombone (B)
24. ________ Bass (C)
25. ________ Trumpet (A)