Dan White

An award winning photographer, Dan White travels the world searching for new vistas. Along the way he captures the cultures and the people who inhabit those landscapes. His travels and photojournalistic perspective inform his commercial, editorial, and artistic images.

White earned a Bachelors Degree in Journalism at the University of Missouri, where he won the prestigious Hearst Medal for Photojournalism. After college, he worked for the Yakima Herald-Republic in Washington State, The Columbia Daily Tribune in Columbia, Missouri and the Kansas City Star. While at the Kansas City Star, White won a Pulitzer Prize for his coverage of the collapse of the skywalks in the spacious atrium at the Hyatt Regency Hotel during a Tea Dance, a tragedy that killed 114 people and injured over 200 others. After leaving the Star, White opened his own studio.

His portfolio includes a wide range of subjects from the Zapotec women of Oaxaca, Mexico, the nomads of Mongolia, Europe, cowboys in western Kansas to Kansas City Jazz musicians. His 2003 portrait of a cowgirl in the flint Hills of Kansas graces the cover of the book America 24/7.

The technical vocabulary of White’s photojournalism background informs his fine art projects. White often shoots in large format to produce oversize prints. His black-and-white prints accentuate the lighting and composition of his subjects that creates a stunning effect. His color prints of Ireland, the Zapotec women and Mongolian nomads capture the vibrancy of the subjects. His work has been shown at the Kodak Gallery in Rochester, New York along with the Lightbox Gallery and American Jazz Museum in Kansas City. He is currently producing a book on Cambridge University, England.
Jazz glossary

A cappella: Singing with no instrumental accompaniment.

Acid Jazz: Music for dancing, first heard in the 1980s, that combines elements of soul jazz, funk, and hip hop, and mixes acoustic and electric instruments.

Ad Lib: Also "ad libitum." A notation on written music that gives the performer freedom to vary the notes or tempo; in jazz it typically means to improvise freely.

Afro-Cuban Jazz: A style of jazz that incorporates percussion from Cuba, primarily claves, quiro, shakers, bongos, and most importantly, conga drums. Dizzy Gillespie and Tito Puente are examples of two bandleaders who played Afro-Cuban styles.

Arrangement: An adaptation of a musical composition. Arrangements may be as minimal as a bass line or as complex as a full orchestral score. An arranger may take such great liberties with the original piece that it becomes a new composition. A person who writes arrangements is called an arranger.

Arrhythmic: Without an obvious beat.

Avant-Garde Jazz: A term loosely applied to various forms of "experimental" jazz first heard in the 1950s, and their later offshoots, especially in the sixties and seventies (see free jazz).

Ballad: A slow song, usually of a romantic nature.

Beat: A heard or felt pulse of a piece of music.

Bebop: Also "bop." A style of jazz developed by young players, particularly Charlie Parker, Dizzy Gillespie, Kenny Clarke, Charlie Christian, and Bud Powell. Bebop is characterized by long flowing melodic lines, irregular accents, non-symmetrical written themes, and elaborated harmonies. It was first heard c.1943.

Big Band: An orchestra of more than ten members.

Blow: To improvise (on any instrument); to play.

Bossa Nova: A Brazilian jazz/pop music form derived from the samba (originated c. 1960), influenced by cool jazz, and usually played quietly, with minimal percussion.

Brass Bands: A musical group generally consisting entirely of brass instruments (trumpet, horn, tuba, cornet, trombone, etc.), most often with a percussion section. Ensembles which include brass and woodwind instruments can in certain traditions also
be termed brass bands (particularly in the context of New Orleans-style Brass Bands), but are usually more correctly termed military bands, concert bands, wind bands or wind ensembles. In New Orleans, Brass Bands play in parades and jazz funerals and improvise as they march.

**Chicago Style Jazz**: A style of small band jazz popular in Chicago in the 1920s and 1930s that derived from New Orleans style, but emphasized greater solo space, fixed ensembles, and a more prominent role for the rhythm section.

**Call-and-Response**: An antiphonal pattern common to jazz and all African American folk music, with a "call" played by a soloist and "answered" by the ensemble.

**Chorus**: The main body of a popular song.

**Combo**: A small instrumental group of fewer than ten musicians.

**Cool Jazz**: A jazz style characterized by moderate volume, quiet rhythm sections, low vibrato, and sometimes improvised counterpoint; c. 1950s. (See also West Coast jazz.)

**Cross Rhythm**: The simultaneous use of two or more different rhythmic patterns; a basic feature of most African American music styles.

**Dixieland**: Also called "Dixie." A term popularly applied to players (especially from the North) who continued in the New Orleans' jazz tradition.

**Drum**: A member of the percussion group, types of drums include: bass drums, bongo drums, conga, hand drum, steel drum, and tenor drum. A drum set (also known as “drum kit”) is a collection of drums, cymbals, and various other percussion instruments (such as, cowbells, triangles, or chimes) played by a single drummer.

**Free Jazz**: A cluster of jazz styles (post-1954) that minimize the importance of a fixed beat and a given harmonic structure, and emphasize the sound and texture of music.

**Funk**: Also "funky." A loose term for music that draws from blues- or gospel-based harmony, rhythm, and melody; also (since the 1960s) a complex, bass and rhythm guitar-driven, sometimes three-against-four pattern, with horns used in rhythm patterns and shouted vocals.

**Fusion**: A group of jazz styles that merged post-bop music with soul, rock, and sometimes funk in an amplified form. First heard in the late 1960s in Miles Davis's *In A Silent Way* (when it was called "jazz-rock"), by the late 1970s jazz musicians such as Grover Washington and George Benson began to play a simpler, more direct music that was later more completely arranged and synthesizer-driven over a repeated bass line by groups such as the Yellowjackets and Spyro Gyra.
**Hard Bop:** A loose term for a large variety of jazz styles that appeared after bebop in the 1950s. The style used hard-driving rhythmic feel and vehement, biting lines and harmony drenched with urban blues, rhythm and blues and gospel. Original compositions were stressed over the old standards used in Bebop, ranging from simple riff-based blues to elaborate compositions, sometimes using whole-tone scales.

**Harmony:** Simultaneous sounding of two or more tones.

**Hot:** Hot jazz (as distinct from the music of sweet bands or commercial music) was a name for early jazz.

**Improvisation:** Music created in the moment of a performance, without written scores or played from memory.

**Jam Session:** Also "jamming." The most informal of jazz arrangements, and one which depends solely on the shared knowledge of the players. It was once a common practice among jazz musicians, often occurring after hours, in clubs or spaces set aside for musicians and their friends to be entertained and to learn their trade.

**Jazz:** (1) A style of American music that originated in New Orleans circa 1900, characterized by strong, prominent meter, improvisation, distinctive tone colors and performance techniques, and dotted or syncopated rhythmic patterns. (2) In a big band chart, a rhythm indication for medium to up-tempo swing.

**Kansas City Style:** Pre-swing and swing music from Midwestern and Southwestern bands that emphasized larger ensembles, saxophone sections, the blues, riff melodies, and strong walking bass.

**Mainstream Jazz:** A name usually applied to the music played by musicians in the post-bop era who maintained a broad stylistic approach that was still in contact with earlier jazz styles.

**New Orleans Style:** Jazz that developed in the early part of the twentieth century in New Orleans and rural Louisiana. These styles were variously characterized by collective improvisation, homophony, two-beat and four-beat rhythms, leads passed from one horn to another, clarinet counter melodies, tailgate trombone, and repertoires that included marches, hymns, and waltzes.

**Nu-Jazz** (also electronica, jazztronica, future jazz, or electro-jazz): A loose term for music that combines live instruments played in jazz style with electronic elements (especially those in the beat); a style developed in the 1990s.

**Percussion:** An instrument which produces a sound by being hit with an implement, shaken, rubbed, scraped, or by any other action which sets the object into vibration. The term usually applies to an object used in a rhythmic context or with musical intent. (See drum)
**Post-Bop**: A general term for many developments in jazz after the 1950s.

**Progressive Jazz**: Modern jazz (c. 1945-1955); also music associated with the Stan Kenton Orchestra.

**Ragtime**: A piano, vocal, and band music form (c. 1890 and later) with syncopated melodies played over regular rhythmic emphasis in a left-hand bass moving at half the melodies' speed. Ragtime got its name from a reporter describing "the raggy sound" of a new syncopated piano music that he heard featured at the World's Fair in Chicago in 1893. From the 1890s through the mid-1920s, Kansas City was a major ragtime performance and publishing center. Two of the most famous rags that were published by Kansas City publishers were Scott Joplin's *Original Rags* by Carl Hoffman in 1899, and Euday Bowman's *12th Street Rag* by Jenkins Music in 1915. Ragtime composers who made their home in Kansas City included Charles L. Johnson, Scrap Harris, Charles Daniels, Charlie Watts, Clyde Glass, and James Scott.

**Rhythm Section**: The instruments that function to provide the rhythmic foundation of a jazz group (bass, drums, keyboards, rhythm guitar, etc.) The contrast is to the saxophone section and brass sections.

**Riff**: Short repeated melodic phrases that function rhythmically and sometimes even to undercut the harmonic structure of a musical piece.

**Scat**: The use of vocables and syllables instead of words while improvising vocally.

**Smooth Jazz**: A later development of fusion in which elements of rhythm and blues and pop music were distilled and refined by the formulas and constraints of radio to become bright and recognizable melodies. Some critics argue that smooth jazz is instrumental pop music. Smooth jazz is sometimes called *lite jazz* or *contemporary jazz*.

**Solo**: An improvised section of a piece of music by a single player.

**Soul Jazz**: One of the music styles included under the name of hard bop (c. mid- to late-1950s). It uses speech-inflected tonality, folk, blues or church-based melodies and rhythms (frequently 6/8), the electric organ, and other elements identified with funk.

**Sweet Band**: A group that plays music that avoids jazz style (swing era) and plays it straight.

**Swing**: (1) Playing with "swing eighth notes"; (2) a form of syncopation, specifically off-beat accentuation, putting emphasis just before or after an expected beat, or emphasizing an unexpected beat; (3) a style of jazz popular in the 1930s and 1940s played by large dance bands; (4) a term of evaluation, as in "she swings."

**Syncopation**: The accenting of weak beats; a momentary disturbance of a regular rhythm. (See cross rhythm.)
Tempo: The speed at which a piece of music is moving.

Third Stream Jazz: A form of music that uses both jazz and classical techniques and forms (especially in the late-1950s).

Up Tempo: The fastest of the jazz tempos.

Vocalese: Words set to a recorded instrumental solo improvisation.

West Coast Jazz: A cool style of jazz associated with some California musicians in the 1950s.

Reference: The Center for Jazz Studies at Columbia University (CJS), [www.jazz.columbia.edu](http://www.jazz.columbia.edu)
Photography glossary

**Back lighting**: Light positioned at a 180 degree angle to the camera lens. When combined with enough fill light, this gives the subject texture and detail.

**Balance**: Balance in artwork means the distribution of the visual weight of elements, described by whether the artwork is symmetrical (even) or asymmetrical (uneven), or near symmetrical.

**Broad lighting**: The process of using the side of the face or object that is closest to the camera to receive the main key light. This can be very effective for some portraiture, but tends to add less depth to an image than short lighting.

**Butterfly lighting**: Often used as classic lighting of women, this light is positioned directly in front and a bit above the subject, creating a shadow beneath the nose that resembles a butterfly. It tends to fill in flaws and is frequently employed with a more specular light.

**Classic three-quarters beauty lighting**: Use of the key light at approximately 45 degrees from the camera. This creates a shadow where the nose and the cheek meet, also creating a light triangular patch of light on the shadow side of the face.

**Composition**: Composition is the arrangement of various parts to form a unified whole.

**Continuous or hot light**: Any type of artificial light (incandescent, fluorescent, mercury vapor, etc.) that is generated in a continuous fashion. Each type of hot light has different characteristics, including specularity, color temperature and quality.

**Daylight**: The sun is the source of the light, whether inside or out, specular or diffuse.

**Diffuse light**: A soft light characterized by soft shadows where the light wraps around the subject. Diffusion material is added to the light source in increments creating softer and softer light. This can also be achieved by moving the light source closer to the subject.

**Double exposure**: A technique used in film and photography to expose two images onto one negative, or sheet of photographic paper. As a result two distinct images appear simultaneously with one superimposed upon the other.

**Edge transfer**: The transition from the lit to the unlit area of a form. It can be manipulated to create a softer or crisper silhouette.

**Emphasis**: The emphasis, or center of interest, in an artwork is the area that attracts the eye. Artists use a variety of means to create a center of interest, such as a color that stands out, lines that direct the eye, or the placement of an individual or object in a photograph.
**Fill light**: Light used to fill in shadow areas in an image. Often incorporated to open up shadow areas slightly to provide more detail.

**Framing**: Framing describes what the photographer chooses to include in the picture and how it is composed. The two basic framing formats are portrait (vertical) or landscape (horizontal).

**Hatchet lighting**: Light that comes directly from a 90 degree angle to the subject’s face, creating one light and one dark side of the face.

**Key light**: The light creating the main highlight in an image.

**Line**: An element of art that is a mark, path, or edge characterized by its length. Lines are described as long, short, horizontal, vertical, diagonal, zigzag, curving, dotted, jagged, crisp, or fuzzy.

**Movement**: A principle of design that suggests a sense of motion in a work of art. Movement is described as being static, dynamic, slow, busy, or erratic.

**Photograph**: A representation of a person, object, or scene in the form of a print or transparency that is recorded by a camera and light-sensitive material.

**Portrait**: A painting, photograph, sculpture, or other artistic representation of a person that captures his or her likeness, personality, or mood. In photography, a portrait is generally not a snapshot, but a composed image of a person in a still position.

**Short lighting**: The process of using the side of the face or object that is farthest from the camera to receive the main key light. This technique tends to give depth to an image and is a pleasing way to light a portrait.

**Specular light**: A harsh light creating a more distinct shadow. It is usually created by a bare bulb or very light diffusion over the light source. This may also be accentuated by moving the light source farther from the subject. Specular light also contains those highlights which have a mirror-like quality and contain no detail.

**Strobe of electronic flash**: Light that comes from electronic flash, either on the camera or a remote location.

**Subject matter**: The subject matter in artwork can be people, places, events, or ideas, and it can be depicted realistically or unrealistically.
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Checklist #5

Claude "Fiddler" Williams
1988
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #8

Gerald "Scotty" Scott
1988
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #9

Herman "Oh Happy Day" Walder
1988
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #11

Elmer Price
1989
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #12

Noble "Duke" Samuels
1989
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #20

Diane "Mama" Ray
1992
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #22

"Delightful Dee" Al Bartee
1993
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #25

Tim Whitmer
1995
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #26

Milt Abel
1996
Archival print
Image: 30 x 24 inches
Frame: 37 1/8 x 29 1/8 x 1 1/4 inches

Checklist #28

Booker Samuels
1996
Archival print
Image: 30 x 24 inches
Frame: 37 1/8 x 29 1/8 x 1 1/4 inches

Checklist #30

Jay "Hootie" McShann
2004
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #32

Ahmad Alaadeen
2005
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checklist #34

Danny Embrey
2005
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches
Checlist #41
Mike Metheny
2005
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches

Checlist #49
Ida McBeth
2006
Archival print
Image: 24 x 24 inches
Frame: 31 1/8 x 29 1/8 x 1 1/4 inches
Teacher/Docent Resources  Lesson Plans

These lesson plans are designed for teachers who are interested in taking their students to see *The Fine Art of Jazz*. The plans can be easily adapted to many ages.

In advance of the exhibition’s arrival at your museum, send program announcements to local schools inviting them to set up a tour. Provide teachers with these lesson plans as well as images, bibliography, glossary, or other pertinent information that is included in this programming guide. The programming guide is also available through ExhibitsUSA’s web site at [www.eusa.org](http://www.eusa.org).
Lesson Plan: Portraits of People at Work

(Adapted from EDSITEment Lesson “I’ve Just Seen a Face: Portraits” located at http://edsiteement.neh.gov/view_lesson_plan.asp?id=270#LESSON5)

Grade Level: 3rd-6th
Time Required: One class period

Materials Needed:
• Digital images from The Fine Art of Jazz, specifically the image of Ida McBeth
• Magazines and/or books that feature other photographs
• “Here’s Looking at You, Kid” Portrait Analysis Worksheet
• Internet access (optional)
• Pencils

Objectives:
After completing this lesson, students should be able to:
• Analyze a portrait of a figure based on criteria.
• Identify the occupation of an individual based on visual cues
• Identify similarities and differences between two portraits.
• Relate biographical information to a portrait.

Introduction:
Creating visual representations of people has proven to be an enduring human activity. This lesson will help students examine how photography can capture the essence of people by giving visual clues as to what they do, what they enjoy, or what they are experiencing. Guiding questions for the teacher include: What differences in portraits can students observe? What representation of an individual do portraits convey to the students?

Directions:
After distributing the “Here’s Looking at You, Kid” analysis sheets to the students (two per student) show a picture of Ida McBeth. (Please note: Students may be divided into groups to conduct this activity.) You may want to go through each question with the students and have them discuss the image aloud. Give special attention to the summary questions. After the analysis of the Ida McBeth image explain to the students that the subject is a performer who sings jazz, blues, soul, funk, show tunes, rhythm & blues, and gospel. In 1985 she formed her own band and she continues to entertain audiences in Kansas City, Missouri. Additional information about McBeth may be accessed from the website www.idamcbeth.com.
Next, select another photograph from a magazine or book to discuss using the questions from the analysis sheet. After the examination of the second image, instruct the students to compare and contrast the two pictures and write down any observed similarities and differences on a sheet of paper. Have students or groups discuss their observations aloud.
Describe the subject:

Gender and approximate age:_______________________________________________________________

Clothing:______________________________________________________________________________

Pose (standing, sitting upright, relaxed, sprawled out, lying down, active):________________________

Does the subject appear to be looking at the viewer or at something else? If something else, at what is
the subject looking at?______________________________________________________________

How does the subject’s gaze make you feel about the subject?____________________________________

What kind of expression does the subject have?________________________________________________
______________________________________________________________________________________

If you could ask the subject a few questions, what would they be?________________________________
______________________________________________________________________________________
______________________________________________________________________________________

If the subject could talk to you, what would he or she say?____________________________________
______________________________________________________________________________________
______________________________________________________________________________________

Describe the portrait (photograph):

Is the photograph in color or black-and-white? If color, what colors stand out in the portrait?
______________________________________________________________________________________

Full-length, half-length, 3/4 length or bust (head and shoulders only), or head only?
______________________________________________________________________________________

‘Sunday best’ or a relaxed portrait? What are the clues? (clothes, pose, expression, setting)
______________________________________________________________________________________
______________________________________________________________________________________

Describe the setting or background:________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

Is the background a backdrop (as in a modern-day photographer’s studio or most school photos) or
a specific place?________________________________________________________________________
**Other:**

Does a particular feature stand out or catch your eye?

What objects are included in the portrait? Why do you think they were included? What do the objects lead you to think about?

**Summary:**

What do you think this portrait was supposed to make you believe or feel about the subject?

How do you feel about the subject? Do you think you would like/admire the person if you could meet?
Lesson Plan: Framing the Image

Grade Level: Adaptable for K-12th

Materials Needed:
- Digital images of photographs from *The Fine Art of Jazz*
- Artist biographies
- Template of viewfinder
- Scissors

Objectives:
In this lesson plan, students will learn to:
- explore ways in which artists use angle, framing, and light to control a photograph’s appearance;
- explore ways in which artists are able to control what a photograph communicates; and
- understand the language of photography.

Assessment Guides:
- **Young children:** Elementary students will be able to define angle, framing, and the different sources of light photographers use in their work.
- **Middle school:** Middle school students will be able to define angle, framing, and the different sources of light photographers use in their work, and will be able to discuss these elements when discussing photographic images.
- **High school:** High school students will be able to define angle, framing, and the different sources of light photographers use in their work, will be able to discuss these elements when discussing photographic images, and will be able to apply these elements with a photography assignment.

Introduction:
*The Fine Art of Jazz* exhibition examines portraits of jazz performers as seen through the eyes of photographer Dan White. He made decisions about composition and content when creating a photograph. Three other elements that are important for photographers are camera angle, framing, and light. Students will use a viewfinder template to create an opening through which they will see subjects in the same way a photographer does when looking through a viewfinder of a camera.

**Elementary and Middle School**

**Part I: Angle**
Directions:

Step One: Introduce to the students the concept of angle. Explain that angle is the direction from which the artist photographs the subject. The angle from which a photograph is taken influences the composition of the work, as well as the content.

Step Two: Have the students look through their viewfinders at a person or object at eye level. Have them then view the same subject or object from a variety of different angles. Have them observe how the subject appears to change as they change their viewing angles. Have the students answer the following questions while doing this activity:

• How does your subject change when you look at it from a different angle?
• What happens when you choose a bird’s-eye view, from above your subject?
• What happens when you choose a worm’s-eye view, from below your subject?

Step Three: Choose an image from the exhibition for discussion. Have the students answer the following questions:

• From what angle did the photographer take this picture?
• How do you know?
• What effect does the angle have on the way you view the subject?
• How would the photograph have changed if it was taken from a different angle? A bird’s-eye view or a worm’s-eye view?

Step Four: Share the biographical information about the musical artist with the students.

Part II: Framing

Directions:

Step One: Introduce the concept of framing. Explain that framing is another technique that affects the composition and content of the photograph. The photographer frames the subject by determining what the edges of the photograph will be. Looking through the viewfinder of the camera helps the photographer decide what to include and what not to include within the picture’s frame (boundaries).
**Step Two:** Have students look through their viewfinders to frame a person or object as if they were taking a photograph. Have them hold their viewfinders close to their faces and look at their subjects from a distance. Have them move the viewfinders slightly away from their faces or move closer to their subjects until part(s) are cut off or cropped from their view. Next, have them move in very close to their subjects until they can see only a small part. Suggest that they turn their viewfinders so that they have a vertical or horizontal frame. Have the students answer the following questions while doing this activity:

- How does changing the frame affect what you see?
- What did you observe about your subject as you moved closer to it?
- How did your subject change as you reduced the amount of background in your composition?
- What did you observe when you changed your frame from a horizontal to a vertical format?
- Which composition did you like better? Why?

**Step Three:** Choose an image from the exhibition for discussion. Have the students answer the following questions:

- How does the frame draw your attention?
- What do you think might be outside the frame of this photograph?

**Step Four:** Share the biographical information about the musical artist with the students.

**Part III: Light**

**Directions:**

**Step One:** Explain to students that light is an essential element of any photograph. It shows details, creates shadows, and often contributes to the mood or feeling of the work. On a basic level, artists would not be able to create photographs without light. When taking a photograph, the photographer can work with different kinds of light: natural light (sunlight) and artificial light (equipment with bulbs, light fixtures, or reflective light).
**Step Two:** Select several images from the exhibition for discussion. Have the students answer the following questions for each image:

- Does the light seem natural or artificial?
- How can you tell?
- From what direction is the light coming?
- What clues in the photograph help you determine the direction of the light?
- How would you describe the light in the photograph (natural, artificial, even, uneven, bright, harsh, dim, hazy, clear, etc.)?
- Does the light contribute to the mood or feeling of the work? If so, how?

**Step Four:** Share the biographical information about the musical artists with the students.

**Part IV: Putting it Together: Angle, Framing, and Light**

**Directions:**

**Step One:** Select a few images from the exhibition for discussion. Have the students write a short paragraph that describes how the photographer used angle, framing, and light in the image.

**Step Two:** Ask the students to compare their work and discuss how they came to their conclusions.

**High School Students**
(Advanced photography students with darkroom access and a photography instructor)

**Part I: Angle, Framing, and Light**

**Directions:**

**Step One:** Use parts one through three of the above section if students are unfamiliar with camera angle, framing, and light.

**Part II: Activity**
Step One: Review the meaning of a portrait with the students. Explain that a portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even the mood of the person. In photography a portrait is generally not a snapshot, but a composed image of a person in a still position. In choosing their subject, or subjects, have students consider the use of angle, framing, and light in conveying the subject’s expression in their photographs.

Step Two: Review with the students the photographer of the exhibition and discuss his thinking process in using photography to capture the essence of the subjects.

Step Three: Have students experiment with angle, framing, and light before beginning the assignment by shooting one roll of film for each element. For example, have the students shoot in different lighting conditions to determine which best conveys their idea. In their final project, have the students use all three elements in creating meaning.

Step Four: Have students present and discuss their work in class. Allow for classroom feedback and critique.

Sections of this lesson plan are adapted from the Center for Creative Photography’s educator’s guide, Reframing America: Photography Through the Eyes of Immigrants.
Portrait Viewfinder Template

Landscape Viewfinder Template
Lesson Plan: Jazz Musicians

(Adapted from “What is jazz?” of HP Teacher Experience Exchange, http://h30411.www3.hp.com/articles/viewArticle/p/courseId/1336/What_is_jazz_lesson_plan.htm?courseSessionId=1171&campusId=1105&webPageId=1000413)

Grade Level: 3rd-8th
Time Required: 2 class periods

Materials Needed:
- CD of jazz music (Various Artists)
- Internet access (to search for biographical information on jazz musicians)
- Microsoft Office Publisher (if available)

Objectives:
At the conclusion of the lesson, students will learn:
- the life of a jazz musician;
- contributions that various jazz musicians have made to American music culture;
- how to use productivity tools to collaborate while they construct technology-enhanced models, prepare publications, and produce creative works.

Assessment:
Assess your students based on whether the information in their newsletter is:
- Accurate
- Well-designed

Introduction:
In this lesson, students will be introduced to jazz music and great jazz musicians. They will create a newsletter to teach others what they have learned.

Directions:
1. Start the lesson by playing a couple of jazz selections. Ask students if they know what type of music it is and how they determined the music type.

2. Provide the students with a brief history of jazz. Visit the jazz section in Encarta to review the history of jazz or search various websites. PBS Kids-Jazz Kids website provides a list of jazz musicians (click Now and Then). You might start researching more famous musicians, such as Duke Ellington, Charlie Parker, Jr., John William Coltrane, and Herbie Hancock.
3. Students will select and read about one musician for their newsletter. They will answer the following questions in the newsletter:
   - What is the name of the musician you selected?
   - When and where was he or she born?
   - What was his or her childhood like?
   - What instrument did he or she play?
   - What are three additional facts you learned about your musician?

4. Have the students create a one-page newsletter about the musician using one of the templates in Microsoft Publisher, and include the information from the questions in Step 3. Additionally, help students include a photograph of the musician and any other pictures in the newsletter as needed. (*Please note: When including photographs in the newsletter, make sure students cite the source.*)

   If Microsoft Publisher is not available, students may write an essay on their musicians.

**Extended Activity:**
Use the same lesson when introducing other types of music. As students create additional newsletters, they may compile all of the newsletters for a complete book of musicians.
Lesson Plan: What is Jazz?

(This adapted lesson plan was developed by The Thelonius Monk Institute of Jazz and is accessible at www.jazzinamerica.org. The mission of The Thelonious Monk Institute of Jazz is to offer public school-based jazz education programs for young people around the world, helping students develop imaginative thinking, creativity, curiosity, a positive self image, and a respect for their own and others' cultural heritage. Instructors may alter the lesson plan to fit the overall needs of the class.)

Grade Level: 8+
Time Required: 2 or more class periods

Materials Needed:
- Course information
- The Instrumental History of Jazz CD (if available)
- CD player
- Chalkboard (with chalk and eraser)
- Overhead projector (optional)
- Overhead projector transparencies (Please note: Any material on the Jazz in America website may be made into a transparency as the instructor sees fit.)
- Internet access to log onto www.jazzinamerica.org
- Pencil

Objectives:
At the conclusion of this lesson, the student will:
- gain a fundamental understanding of jazz;
- gain a basic understanding of why jazz is included in the study of American history/social studies;
- listen to portions of several recordings from The Instrumental History of Jazz and/or the website.

Assessment:
- Multiple Choice Test
- Essay/ Discussion Questions at the Teacher’s Discretion

Directions:
The instructor will:
1. introduce the course and its requirements
2. discuss the basics of jazz
3. play six diverse jazz recordings (30-90 seconds each), discussing with the student what they heard
The student will:
1. participate in a class discussion on “what is jazz”
2. listen to jazz recordings

I. Course Introduction

A. Overview
In an effort to educate millions of youth about jazz, America’s indigenous musical art form, the Thelonious Monk Institute of Jazz presents the eighth grade version of *Jazz in America: The National Jazz Curriculum*. This curriculum will provide students with a fundamental understanding of and an exposure to jazz and its rich cultural history throughout the 20th century. Designed with the middle school social studies and American history teacher in mind, the material can be taught in multiple ways from a simple one-session introduction of the music, to a week-long, month-long, or year-long thorough examination of jazz’s history and how it has influenced and been influenced by American culture. Teachers have the autonomy to cover as much of the content as they see fit. The curriculum can also be used as supplemental material for music classes and includes student handouts and a test bank. All content is aligned with the U.S. National Standards in both American History and Arts Education (Music).

B. The Instrumental History of Jazz
The Curriculum is designed to be used in conjunction with audio tune snippets available on the Jazz in America website and/or *The Instrumental History of Jazz* -- a two-CD set of chronologically arranged, historically significant recordings of such artists as Louis Armstrong, Duke Ellington, and Charlie Parker. One of the discs, in addition to serving as a regular audio CD, is also a CD-ROM playable on either a PC or Mac that includes photos, video footage, and more -- ideal for the teacher with a computer in the classroom or an interested student wanting to take a more in-depth look at the library.

C. Jazz
When possible, schools are also encouraged to provide a live jazz “informance” assembly program, combining information and performance, for their student body. A visit from a local professional or university jazz group can help provide students with an even greater understanding of and appreciation for jazz. When presented in tandem with the Curriculum, a live jazz concert enables students to see jazz as a living, viable, contemporary art form. It gives students a deeper respect for this country's diverse cultural heritage while demonstrating those American values epitomized by jazz: freedom with responsibility, unity with ethnic diversity, hard work toward goal accomplishment, teamwork, democracy, and the American spirit.
II. What is Jazz?

A. Jazz is America’s music

1. Jazz was born in the United States.
   a. Jazz was born out of the Black experience in America, basically combining African and European musical traditions.
   b. Jazz evolved from slave work songs, spirituals (religious Black American folk songs), blues, brass band music, and ragtime (a rhythmically sophisticated piano style).
   c. Jazz is only a century old. It first appeared in the city of New Orleans in the early 1900s.
   d. African Americans devised the major elements of jazz in its formative years and were the primary pioneers of stylistic changes in later decades. Today, jazz is performed and listened to by people of all cultures all over the world.

2. Jazz is really the best music to represent America because:
   a. It is partly planned and partly spontaneous; that is, as the musicians perform a pre-determined tune, they have the opportunity to create their own interpretations within that tune in response to the other musicians' performances and whatever else may occur "in the moment" -- this is called improvisation and is the defining element of jazz.
   
   b. In everything from regular conversation, to playing sports (e.g., basketball), to everyday life, Americans are constantly improvising, i.e, deciding what to do and doing it on the spur of the moment.
   
   c. Improvisation is the key element of jazz.

3. There is no better example of democracy than a jazz ensemble -- individual freedom but with responsibility to the group; in other words, individual musicians have the freedom to express themselves on their instrument as long as they maintain their responsibility to the other musicians by adhering to the overall framework and structure of the tune.

B. What is improvisation?

1. Improvisation is inventing something on the spur of the moment in response to a certain situation; in jazz, it is when musicians perform a different interpretation each time they play the same tune, i.e., a tune is never played the exact same way twice, whether played by the same musicians or an entirely different group; the improvisation becomes its own musical dialogue between band members without any preconceived notion of what the final outcome will be.
2. A good example of improvisation in everyday life is regular conversation, e.g., every time you talk to your friends, you are actually improvising (exactly what you are going to say is not planned ahead of time, it depends on what your friend says, then what you say, then what your friend says, and so on).

3. Jazz musicians do the same with their instruments, but rather than using words to communicate, they use music; it’s kind of like musical conversation.

C. Jazz is like a language

1. Language is what we use to communicate thoughts and ideas.

2. Languages such as English or Spanish are used to communicate just about everything in life; however, they cannot express emotion (happiness, sadness, anger, and everything in between) in the same way as music; as a singular phenomenon, music communicates emotion to every human being on the planet, regardless of language, culture, or nationality.

   a. That’s why music is found in every culture

   b. That’s why music is a multi-billion dollar industry

   c. That’s why many Americans would agree that they are emotionally affected far more by music than even the most beautifully expressed words

3. With jazz, because of its improvisational aspect, the musicians are communicating the “emotion of the moment,” that is, the emotion they are feeling WHILE they are performing (remember, when improvising they are deciding what notes to play as they respond to the music of the moment played by the other musicians).

   a. In this way, jazz is different from classical music which is written down (composed) ahead of time and played the way the composer wrote it.

   b. In jazz, most of the music heard during a solo is “spontaneously composed” by the musicians themselves and played the way the musicians feel at that given moment.

   c. The spontaneity heard (or “felt”) in jazz requires the listener to be alert at all times to the ever-changing aspects of a given interpretation of a tune.

   d. A helpful analogy: classical music is to jazz as reading a good book aloud is to having a good conversation; while a printed book never changes, a conversation changes according to the situation or moment and depending on with whom you are having the conversation.
e. The same jazz tune (song) is never performed the same way twice; while it might start and end the same, the middle part is played differently every time.

D. **Way versus What**

In jazz, it's more about the *way* a song is played, rather than *what* song is played.

1. Jazz musicians can create new elements and moods to any song; for instance, an up-tempo (fast) song can be played as a ballad (slow song) and vice versa.

2. Jazz musicians have their own, unique way of playing their instruments.
   a. Rather than just the basic sound of the instrument itself, jazz musicians strive to develop their own, unique sound (tone) on their instruments -- a sound that expresses them personally (just like singers do with their voices); some like to say that a jazz musician’s sound on his/her instrument is simply an extension of his/her voice; good jazz musicians have the ability to produce a wide variety of sounds on their instruments, depicting a wide variety of emotions and feelings (again, just like singers do with their voices).
   b. A good comparison: just like all human voices sound different from each other (but you can still tell it's a human voice), all jazz saxophonists sound different from each other (but you can still tell it’s a saxophone).
   c. In order to be able to hear the difference, you’ve got to listen a lot; the more you listen to a particular jazz musician, the more you’re able to recognize that player by his/her sound alone; again, it’s just like human voices -- think about how easy it is to recognize the voices of your family members and closest friends compared to people you don’t hear that much; also notice how no two singers sound exactly alike yet they’re both using the same “instrument” (vocal cords).
   d. Jazz fans often prefer one jazz artist over another because of his/her own unique sound, that is, his/her *particular* tone on the instrument.

E. **Jazz is hard to play but good players make it look easy**

1. Learning to play an instrument is challenging enough, so you can imagine how difficult it is to learn how to play an instrument AND learn how to improvise.

2. But, like anything else, the earlier you start learning how to improvise and the longer you do it, the easier it gets and the better you become (just like reading, sports, etc.); for professional jazz musicians, playing their instruments is as natural as skating is to a professional hockey player -- hockey players aren’t thinking about skating while they're playing, they’re thinking about and simply reacting to what’s going on around them (they’re improvising); jazz musicians
aren’t thinking about their instruments while they’re playing, they’re thinking about and simply reacting to what’s going on around them (they’re improvising).

3. Anyone who can play a musical instrument can learn how to improvise (just like anyone who can talk can learn to converse, anyone who can dribble and shoot a basketball can learn how to play the game of basketball, etc.).

4. Jazz is a complex form of music, so it often doesn’t have “instant appeal” like other more familiar styles of music, such as pop, rock, rap, and hip-hop; a jazz tune sometimes takes many listenings to begin to enjoy it.

   a. But that’s OK, the more you put into something generally, the more you get out of it.

   b. The more you put into listening and understanding what jazz is all about, the more enjoyment you’re going to get.

III. Jazz Recordings

A. Play Jazz Recordings
   Play a portion (30-90 seconds each) of the following six recordings from The Instrumental History of Jazz (IHJ) or from the Jazz in America website (www.jazzinamerica.org). Announce tune title and artist only. Ask students to write down impressions (anything at all) about each recording.


   5. "Mister Magic," Grover Washington (IHJ) or "Take Five," Dave Brubeck Quartet (Web)

   6. "One O'clock Jump," Count Basie Orchestra (IHJ) or "Main Stem," Duke Ellington Orchestra (Web)

B. Discussion
   Discuss with the students what they heard (e.g., different instruments, rhythms, emotions, likes and dislikes, etc.).

   1. All the tunes are SO different yet share something in common -- just like all Americans.
2. What do all these diverse tunes have in common? They’re all jazz; they all reflect America -- partly planned, partly spontaneous.
Test Your Knowledge – What is Jazz?

Select the BEST answer

1. Jazz was born in
   A. Africa
   B. Europe
   C. United States
   D. Japan
   E. Cuba

2. Jazz first appeared in the city of
   A. New York
   B. Chicago
   C. Kansas City
   D. New Orleans
   E. San Francisco

3. Jazz first appeared in the
   A. 1700s
   B. early 1800s
   C. early 1900s
   D. 1940s
   E. 1960s

4. Which of the following did NOT eventually lead to the creation of jazz?
   A. slave work songs
   B. spirituals
   C. brass band music
   D. blues
   E. rock

5. The primary creators of jazz were
   A. Africans
   B. Europeans
   C. African Americans
   D. European Americans
   E. Asians
6. Today jazz is
   A. played and listened to primarily by African Americans
   B. played and listened to primarily by European Americans
   C. respected more in the United States than in Europe
   D. not appreciated by people outside the United States
   E. played and listened to by people all over the world

7. Jazz is music that is
   A. planned
   B. spontaneous
   C. partly planned and partly spontaneous
   D. neither planned nor spontaneous
   E. completely improvised

8. Improvisation is
   A. inventing and doing something on the spur of the moment
   B. following a prepared script
   C. reading music
   D. extra sensory perception (ESP)
   E. following a prepared musical score

9. Jazz is a metaphoric example of
   A. Socialism
   B. Communism
   C. Fascism
   D. Democracy
   E. Zionism

10. An example of improvisation is
    A. conservation
    B. reading music
    C. playing symphonic music
    D. reading a speech
    E. conversation

11. Of the following, jazz is most like a
    A. sport
    B. language
    C. food
    D. cognitive thought
    E. particular nationality
12. Jazz expresses
   A. cognitive thought
   B. the intentions of the composer as in classical music
   C. music of the past
   D. emotion
   E. the same thing to everyone

13. Classical music is to jazz as
   A. reading a good book aloud is to having a good conversation
   B. playing basketball is to playing hockey
   C. going to school is to participating in sports
   D. reading about history is to reading about the future
   E. participating in sports is to doing homework

14. A jazz tune
   A. is played the same way every time regardless of who is playing
   B. is played the same way when repeated by the same artist but played
differently when played by a different artist
   C. is played the same way in the middle but differently in the beginning
   D. is played the same way in the middle but differently at the end
   E. is never played the exact same way twice

15. In jazz,
   A. it is more about where a song is played than what song is played
   B. it is more about what song is played than where it is played
   C. it is more about what song is played than the way it is played
   D. it is more about the way a song is played than what song is played
   E. it does not matter how the song is played

16. Choose the most correct statement.
   A. Jazz musicians have their own unique way of playing their instruments
      and thus each has his/her own personal sound.
   B. Different jazz musicians who play the same instrument produce the same
      exact sound, just different notes.
   C. Jazz musicians strive to sound like the musicians who are most popular.
   D. While all human voices sound different, all saxophones sound the same
      regardless of who's playing.
   E. The actual sound (tone) an instrument produces does not matter in jazz; all
      that matters are the notes that are produced.
17. To play jazz, musicians not only have to learn how to expertly play their instruments and read music, they must learn how to
   A. play by ear
   B. musically communicate with others
   C. improvise
   D. all of the above
   E. none of the above

18. Choose the most correct statement.
   A. Jazz is a simple form of music, therefore it does not need to be studied to be appreciated fully.
   B. Jazz is a simple form of music, therefore it has "instant appeal" like pop music.
   C. In learning how to play jazz, it does not matter how much time you practice, it only matters if you have a talent for it.
   D. Virtually anyone who can play a musical instrument can learn how to play jazz.
   E. The more time you put into understanding what jazz is all about, the less you're going to get out of it.

Fill in the blank with the correct answer
1. The country known as the birthplace of jazz is ________________.
2. The city known as the birthplace of jazz is ________________.
3. Jazz is approximately ________________ old.
4. Jazz was created primarily by _____________________________.
5. Jazz evolved from slave work songs, spirituals, brass band music, ragtime piano music, and _____________________________.
6. Today, jazz is played and listened to by people from
   __________________________________________________________________.
7. Jazz is partly planned and partly _____________________________.
8. The key element in jazz is _____________________________, that is, spontaneous composition.
9. Deciding what to do and doing it on the spur of the moment is called _____________________________.
10. Jazz is more about the ______________ music is played rather than ___________ is played.
11. A jazz ensemble represents _________________________, that is, individual freedom but with responsibility to the group.
12. Since jazz communicates thoughts and emotions, it can be considered a _____________________________.
13. Many would agree that they are emotionally affected more by __________________ than by words.
14. Music is not only an art form, it is a multi-________________________ dollar industry.
15. Jazz expresses the emotions the musician is feeling while he/she is ________________________.
16. Jazz musicians communicate with each other while performing just as people do when they are having a conversation, but rather than using words, musicians use ________________________.
17. One way that classical music is different in jazz is that most classical music is written (composed) ahead of time while most jazz is ________________________.
18. Jazz musicians strive for their own personal ________________________ on their instruments.
19. Jazz is more complex than pop music and therefore does not have pop music's ________________________.

Please answer true (T) or false (F) to the following questions.
1. Jazz was born in Africa.
2. Jazz is only 150 years old.
4. The primary creators of jazz were African American.
5. Today, jazz is performed and listened to by people from all over the world.
6. Jazz was born out of the Black experience in America.
7. Jazz combines both African and European musical traditions.
8. Jazz evolved from slave work songs.
9. Jazz evolved from spirituals.
10. Jazz is partly planned and partly spontaneous.
11. The key element of jazz is improvisation.
12. Improvising means doing something exactly as planned.
13. Reading a book is an example of improvisation.
14. Conversation is an example of improvisation.
15. Jazz is more about the way music is played rather than what is played.
16. Jazz is relatively simple.
17. Jazz has more "instant appeal" than pop music.
18. Jazz is an example of a perfect democracy.
19. Jazz represents cognitive thought.
20. With enough practice, virtually anyone can learn how to play jazz.
Match the words in the columns correctly.

<table>
<thead>
<tr>
<th>1. jazz</th>
<th>A. jazz's primary creators</th>
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<td>D. the more you get out of it</td>
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<td>12. human</td>
<td>N. extension of human voice</td>
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<td>O. “How High the Moon”</td>
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<td>P. first musical instrument</td>
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<td>15. Herbie</td>
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<td>16. Scott Joplin</td>
<td>R. an example of a democratic</td>
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<td>17. Ella</td>
<td>S. &quot;Main Stem&quot;</td>
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<td>18. Ornette</td>
<td>T. renowned jazz trumpet player</td>
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<td>19. Dave Brubeck</td>
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<td>20. Duke Ellington</td>
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Write a one to two page answer.

Essay Question #1
Reread the impressions you jotted down while listening to each of the jazz selections at the beginning of the lesson. How are the tunes different? How are they the same?

Essay question #2
What is improvisation? Explain how you improvise in everyday life; provide examples.

Essay question #3
Why is jazz considered America’s music? In what ways does jazz represent America?

Essay question #4
Describe the difference between composed music and improvised music.
Answer Key – What is Jazz?

Multiple Choice

1. C United States
2. D New Orleans
3. C early 1900s
4. E rock
5. C African Americans
6. E played and listened to by people all over the world
7. C Partly planned and partly spontaneous
8. A inventing and doing something on the spur of the moment
9. D Democracy
10. E conversation
11. B language
12. D emotion
13. A reading a good book aloud is to having a good conversation
14. E is never played the exact same way twice
15. D it is more about the way a song is played than what song is played
16. A Jazz musicians have their own unique way of playing their instruments and thus each has his/her own personal sound.
17. C improvise
18. D Virtually anyone who can play a musical instrument can learn how to play jazz.
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<th>Fill in the Blank</th>
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<th>Matching</th>
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<td>3. 100 years</td>
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Teacher/Docent Resources | Gallery Guide Description

This family gallery guide is designed for families or adults with children who visit *The Fine Art of Jazz*. The gallery guide is designed to help visitors focus on the works in the exhibition. The gallery guide and activity are not designed as substitutes for a docent-led tour or other educational activities.

The family gallery guide is available in PDF format for you to reproduce for your museum visitors. Please contact Denise Smith, Assistant Curator, if you have any questions about altering the content of this material.