

**THESE SELECTED EDUCATIONAL
RESOURCES WERE DEVELOPED BY
STUDENTS IN ART HISTORY 490**

Please credit these undergraduate authors
if you use any of their ideas.

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March 1, 1998
Art History 490

The goal of our project is to make the museum experience more inviting and accessible to preschool and elementary age children. The pieces that we have chosen each have a specific reason for their presence and placement within the gallery space. We have chosen to focus on works from the Rhythm section of the Jazz Exhibit because of the many projects and activities that we have conceived of that we feel would help the children not only understand the musical concept of rhythm but would also help them understand the expression of visual rhythm present in the art works. Rhythm is something that we feel can be successfully expressed to the age group of children that we plan to be working with. We wish to help the children hear jazz as well as see jazz. The arrangement of the pieces on the background of a musical bar has been chosen as a manner in which to connect more successfully the idea of music and art. The specifics of the activities and ways of conveying knowledge to the children will be fully developed and explained in our final project but will be mentioned in the following specific explanations of why each piece was chosen.

JAZZ

Seeing, feeling, and hearing jazz.
An interactive guide to assist in teaching children
an appreciation for music and art in conjunction
with the Smithsonian Institute.

Activity #1

Activity- A discussion to be initiated by the teacher in hopes of determining prior knowledge of the musicians, and instruments that make up Jazz.

Purpose- To acquaint the students with names and ideas that will be set forth in the coming week of study.

To provide a brief history of the development of Jazz:

area of origin

time of origin

people considered to be leaders in Jazz

why Jazz developed

To raise interest in Jazz music.

Questions- Has anyone here ever heard Jazz music?

Do you like Jazz music?

What can you compare Jazz music to, in regards to other styles of music?

How does Jazz music make you feel when you hear it?

Does anyone know the names of any Jazz musicians?

Does anyone know the names of any Jazz instruments?

Does anyone own any Jazz instruments?

What kind of sounds do some of them make?

If you were a Jazz musician, what instrument would you want to play? Why?

Do you think that you can only hear Jazz?

Do you think that you can see Jazz?

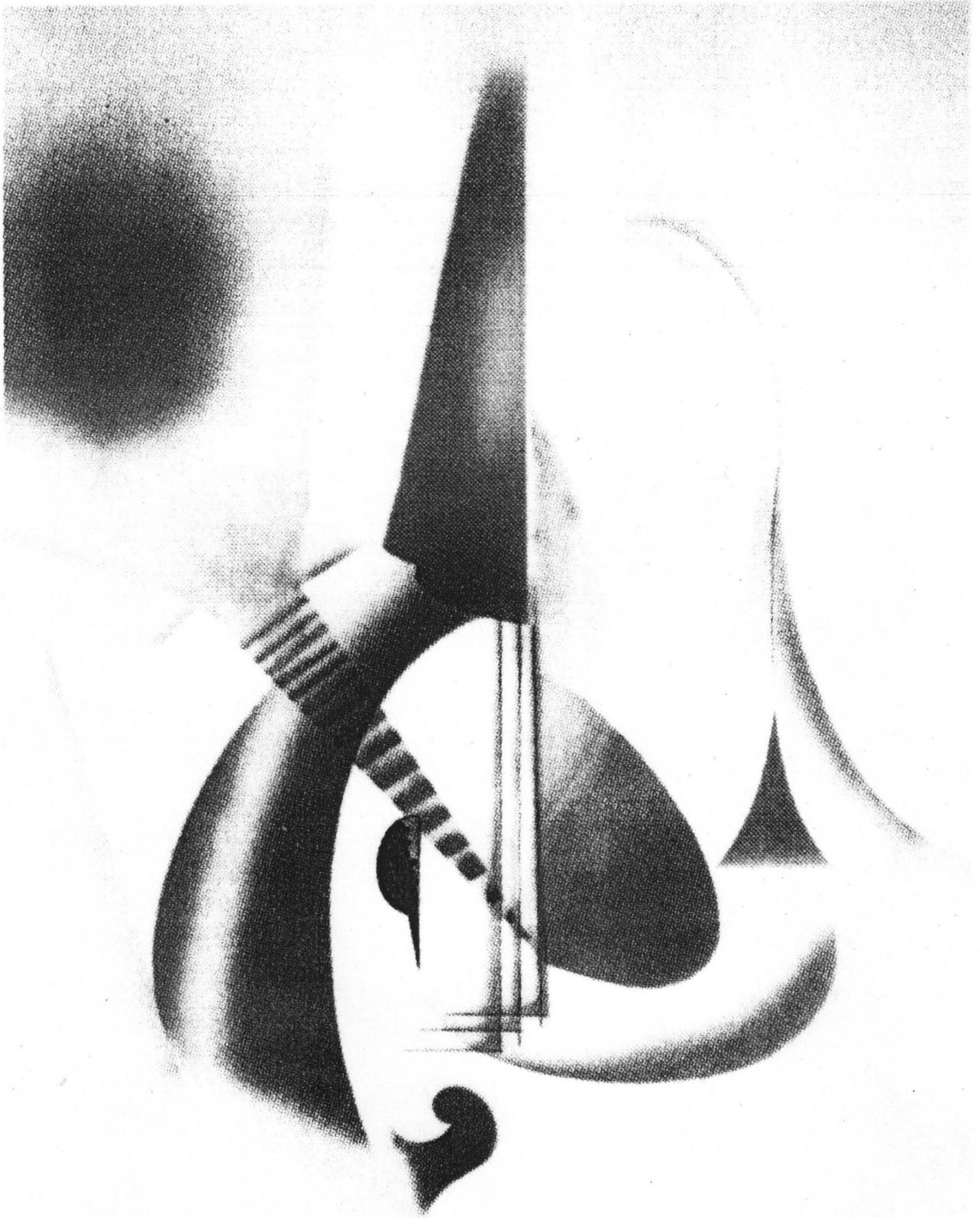
What do you think Jazz would look like if we could see it?

Introduction of artwork 1

Man Ray Jazz tempera and ink on paper c.1919

Purpose - To introduce the children to the work of the artist that they are likely to have additional contact with in subsequent gallery or museum experiences. The teacher should give cursory information to the children on Man Ray that places him within a historical context in art. The teacher should stress to the children the formal qualities of Jazz and what they might see as possible connections between form and music. For example the teacher might want to stress the fluid nature of the composition, as if representing the temporal form of music. Color should also be discussed as visible manifestation of certain sounds or feelings. A possible discussion on non-representational art in history should be undertaken.

Questions- What shapes or forms do you see in this painting?
What do you think of when you see the color red or blue?
Do you think a "red" sound would be sharp and loud like a trumpet? What instrument, that we have looked at, do you think would make a sound that is blue?
Do you like this painting? If so why do you like it?



Activity #2

Activity-Identification of instruments

Purpose-To educate students as to the wide array of instruments present within Jazz music.
To familiarize them with an image of an instrument and the sounds that it can make.
To give the student enough knowledge of instruments and their sounds so that they may recognize specific instruments while being played together in a composition.

Materials-Images of various instruments used in Jazz music.

Methods-To have images on cards and used in a flashcard method.
Have the images on the walls in the classroom for the entire duration of the Jazz lesson.
Have a different laminated image of an instrument on each child's desk as a placemat. Throughout the day students could rotate images 3-4 times so as to increase awareness and ability to recognize the instrument.

Methods-With each instrument, have a tape recorder with a tape of the various instruments being used as a solo.
Have several instruments in the classroom if possible, so that the children can have a hands on experience.

Jazz Instruments

vocalist

bass

guitar

violin

piano

organ

keyboards

saxophone

clarinet

flute

oboe

trumpet

trombone

coronet

percussion

harmonica

drums

conga



Jazz Musicians

Pearl Bailey

Cab Calloway

Lena Horne

John Lee Hooker

Billie Holliday

Ella Fitzgerald

Harry Connick Jr.

Sarah Vaughn

B.B. King

Ray Charles

John Coltrane

McCoy Turner

Chico Hamilton

Shirley Horne

Dizzy Gillespie

Charlie Parker

Louis Armstrong

Nina Simone

Nat King Cole



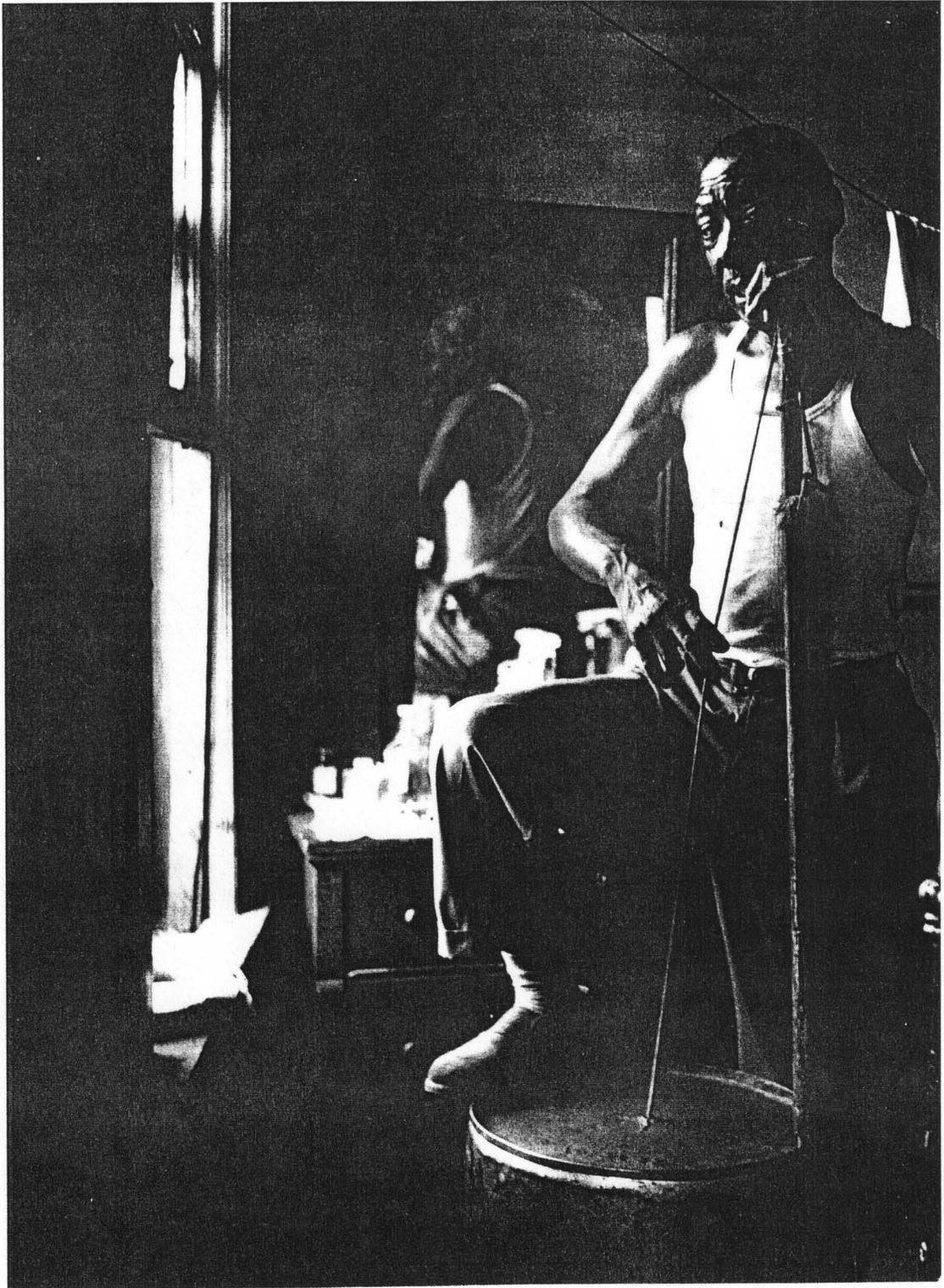
Introduction to artwork 2

Lynn Goldsmith The Eye of the Horn (Wynton Marsalis) mamiya 1993

William Claxton Will Shade and His Tub Bass, Memphis silver gelatin print 1966

Purpose- With these two photos we will introduce the children to the idea of photography as an art form. The teacher might want to discuss in simple terms a brief history of photography and possibly different photographic processes and techniques. The composition of the photos and what the children should notice in each should be pointed out? The children will be able to identify the horn in the Wynton Marsalis photo from studies in the previous activities. The other photo will be used to introduce the idea of the pervasiveness of jazz in the everyday lives of the musicians. It should be stressed to the children that music can be made with everyday objects and homemade instruments as seen in the photo. The photos date from different periods so it should be told to the children that not only is jazz a historical musical movement but is a contemporary style as well.

Questions- What instrument do you think Wynton Marsalis is holding?
What is the date of the first photo? What is it on the second?
Both of these men play jazz, so does this mean that jazz is something that people play today?
Which photo do you like best and why?
What do you notice about the room that Will Shade is in? Did you see that he is reflected in the mirror? Do you think he made his instrument?



Activity #3

Activity- Making instruments

Purpose- To introduce children to the idea that music and specifically rhythm can be made with anything and you don't have to own a horn or other classically produced expensive instrument.

Materials and Methods- see attached materials from Mandell, M., Make Your Own Musical Instruments. New York, 1957.

Introduction to artwork 3

Mark Taber Black and Tan mixed media 1994

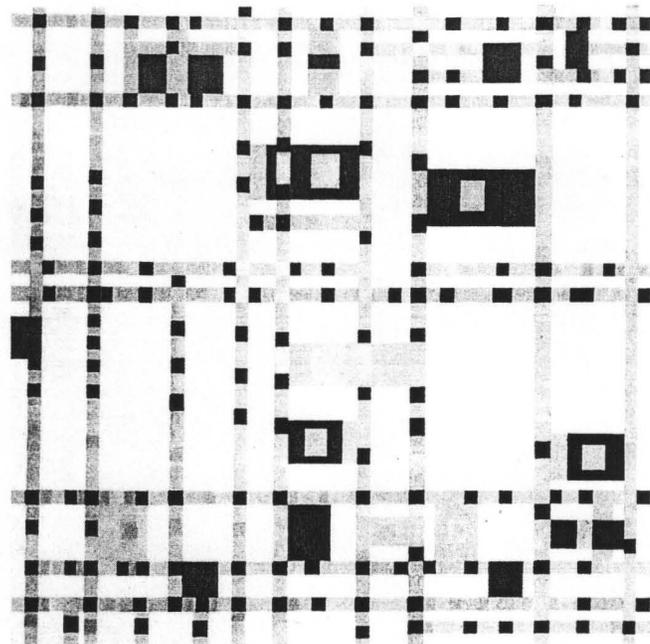
Purpose- This piece has been included to show the children a work of sculpture. The piece is representational of a piano to enforce the importance of the piano in jazz. We will also be able to teach the children about proper gallery or museum behavior such as not touching the artwork. With this sculpture we will be able to introduce the children to the idea of art made with found objects.

Questions-What is Black and Tan made of? What different kinds of objects do you see?

What do you think might happen if you touched this sculpture? How might you possibly hurt it if you did?

Do you like this sculpture? Why or why not?

Why do you think Mark Taber named this Black and Tan? Can you point out for me the colors black and tan in this sculpture?



10. Blow, Men, Blow

BOTTLE FLUTE

Press the edge of the top of an empty bottle to your lower lip and blow lightly across the top. Pour in a little water and blow again. Your note will be higher.

If you want to add a puzzle to your music making, tap the bottle when it is empty. Then tap again after you've poured in water. Your note will be lower.

KEY WHISTLE

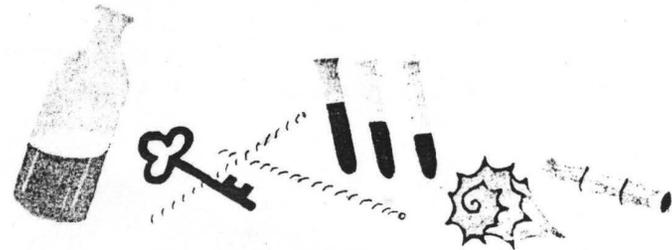
Blow through the opening of a hollow key for strange and eerie sounds.

CORN STALK WHISTLE

Make a whistle from a cornstalk. Cut a 2-inch slit in the stalk from one end. Just below the slit cut out a notch and push the slit piece into the whistle to make a plug.

SODA STRAW PIPE

Link straws of different lengths and whisper "too" into each one. You'll be able to make different sound effects and, with a little practice, even to blow little tunes with your breath.



SEA SHELL BLOWER

Make a snail shell into a flute by blowing across the small opening.

Are there other shells you can make into good wind instruments?

PIPES OF PAN

Cut three hollow reeds — Japanese fleece flower, elder, rushes or small cornstalk with joint at one end of each piece. Blow across the hollow tube. The longest pipe will give the lowest tone.

TEST TUBE PIPES

Three test tubes, tuned to different notes with sand, water or clay, make modern Pipes of Pan. Blow, shepherd, blow, but not too hard if you want pleasant notes.

COMB KAZOO

Put your comb to musical use. Fold a piece of waxed or tissue paper in half, and wrap the teeth of the comb in the fold. Put your lips over the paper covering the comb teeth. Be careful not



lip of your washtub bottom. Use a chisel to help your saw. Sandpaper the notch smooth. Fit on a brace (you can make it from a coat hanger or similar wire) just above the notch so that the stick won't split.

At a convenient height near the top of the stick, drill a hole large enough so that the clothesline can pass through. As you grow taller, you can make another hole higher up, or if your string is too short, you can add one further down. It will, of course, change the range of sounds. The highest hole will call for the longest cord and make the lowest notes.

Sandpaper your stick smooth. You don't want splinters as a bonus for your playing. Shellac, paint or varnish, if you like.

Adding the String

Tie one end of your clothesline or cord to the screw eye. Thread the other end through the hole of the stick. Then fit the notch on the lip of the basin and hold the stick straight up. Stretch the cord tight and knot the cord on the side of the stick *outside* the basin.

You can cut off some of the excess cord on the other side of the knot but leave a little in case the cord frays at the bottom end and has to be restrung.

Extra Convenience

You can add a spring to attach the handle to the basin so that it will not fall over, but it is not necessary. It requires a wedge so that the spring won't knock against the basin. See picture.

Playing the Bass

To play your bass, stand and rest the basin against your legs. Hold the stick with your left hand and pluck the string with your right. This will be your lowest note.

To vary the sounds, tilt the stick toward the center and move your hand down the string (which gets looser) anchoring it to the stick. The lower you move your hand, the shorter the string in use and the higher the note.

If you wear a glove on your left hand, you will avoid the possibility of rope burns as you move up and down the string, and it will not affect the sound.

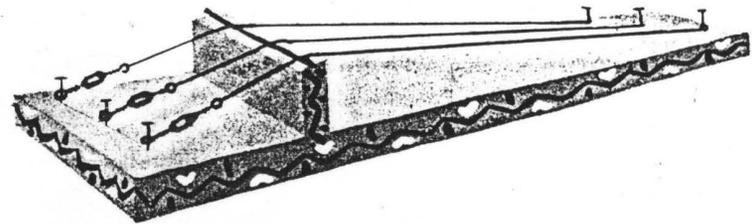
You can pluck out bass rhythms and, with a little practice, learn to play melodies. The washtub bass makes a fine companion to guitar, banjo, drum and recorder.

CAN CONTRALTO

For the kindergartner in the family, make a smaller version of the washtub bass. You can use a coffee tin or a large fruit juice can. Of course, the music won't be as loud and the range of sounds will be higher. Use a toy rod or pencil as your handle and a steel or piano wire as your string (cord will not make enough sound).

You might even try playing it with a file or make a bow from a dowel stick with strips of fine sandpaper cemented on.

MY-OLIN



The hardware store will supply most of the simple materials you need to make this rugged stringed instrument. It will stand a good deal of rough treatment and reward efforts to play it with a genuine understanding of the string family of instruments. You can pluck or thump or bow it, and each different way of playing the my-olin makes a different kind of music.

lace on one end, but, for the moment, let the long tail remain untied.

Lay the shorter piece of lacing parallel to the rows of holes and half-way to the same edge of the box. (Picture E.) Take up the special wire also set aside. Slip this through the loops.

Sort your varying lengths of wire and start inserting the longest first. Cushion each on the short lace and slip it under the cross wire between 2 loops. (Picture F.)

Use a strip of adhesive or masking tape to hold your wires in place while you raise the lid of the box to tighten the loops. Tighten and secure the tail end inside the box but leave room for your dowel or rod to fit underneath the wires.

When the loops are fairly tight, remove the tape and ease the dowel carefully under the wires, as close to the row of loops as possible. (Picture G.)

Prevent the dowel from slipping out of place by drilling a hole in each end through the rod and box top and hammering in a wire brad. Bend the brad over on the inside of the box.

Your wire harp is finished. (See picture, page 95.)

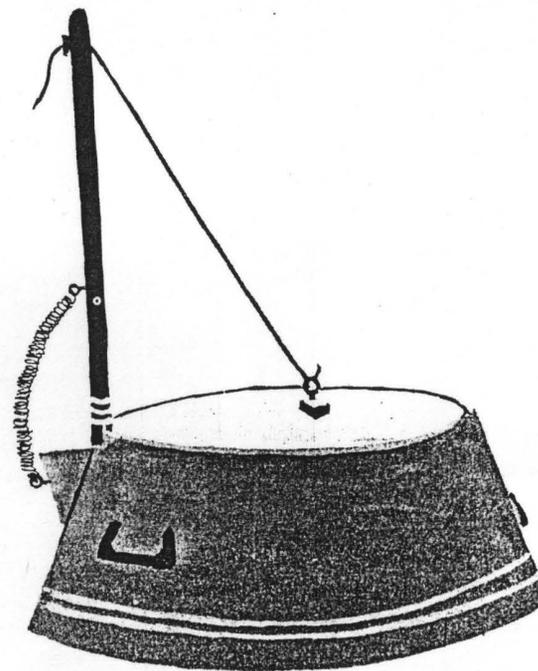
Playing the Harp

Play your harp by pulling down slightly on the end of each wire and letting it go. Let your finger fall onto the board for an added effect. You can play all kinds of rhythms. If you want to make a ladder of sounds, pull the wires in or out a little to adjust the tone to fit your own scale.

Try telling a story, using your harp to make the sound effects.

WASHTUB BASS

You don't need magic to transform an ordinary metal washtub basin into a magnificent bass fiddle. All it takes is a broomstick, a length of clothesline or venetian blind cord and an assortment of hardware — an eye screw, two washers and a nut.



Basin

Use the largest basin or pail you can carry. Turn the washtub upside down. Drill a hole through the center large enough for you to fit in a large screw eye. Cushion the screw with a washer and thread it through. On the inside of the tub, put on another washer and tighten with a nut. Make sure the screw is firmly attached to the basin.

Broomstick

You can leave your broomstick or mop handle its full length. A 3-foot strip of doweling (one inch) would do if necessary. Saw a $\frac{1}{4}$ to $\frac{1}{2}$ -inch notch at the end of the stick so it can fit over the



Introduction to artwork 4

Norman Lewis Untitled (Sketch to Charlie Parker's Music) pen, ink, and washpaper 1949

Purpose- This Norman Lewis piece emphasizes the idea of visual rhythm. With this piece we can also bring back for further discussion the idea of art that is non-representational.

Questions- What kind of movement do you think is represented here? Is it fast or slow?
To you think that it has a pattern or is it random?
Do you like this piece? Why or why not?

It was really a question of that: the best strutter in the club, he'd be the Grand Marshal. He'd be a man who could prance when he walked, a man that could really fool and surprise you. He'd keep time to the music, but all along he'd keep a strutting and moving so you'd never know what he was going to be doing next. Naturally, the music, it makes you strut, but it's *him* too, the way he's strutting, it gets you. It's what you want from a parade: you want to *see* it as well as hear it. And all those fancy steps he'd have—oh, that was really something!—ways he'd have of turning around himself. People, they got a whole lot of pleasure out of just watching him, hearing the music and seeing him strut and other members of the club coming behind him, strutting and marching, some riding on horses but getting down to march a while, gallivanting there in real style. It would have your eyes just the same as your ears for waiting.

from TREAT IT GENTLE

Sidney Bechet

Activity #4

Activity-Dancing

Purpose- To have the students actively show how they feel when they hear jazz music.
To have the students feel comfortable with expressing themselves with movements of the body.
To show that each person feels a different feeling and exhibits that in various ways.
To educate the students that no matter how you hear the music and how you show it, it is a wonderful thing to be able to dance and express yourself.
To inform the students that there is no right and wrong way to express yourself.
To establish an atmosphere of comfort and confidence so as to be conducive to the students so that they will dance.
To illustrate to the students that everyone interprets music in a different way.

Methods- Form a circle, whether in the classroom, outside, or in the gymnasium.
Play music and begin by moving your own body and encouraging each student to begin by doing the same.
Call on students individually after comfort level rises and have them teach the other students their dance moves.
Have the students copy the move and combine with their own.
Repeat process.
Have the students dance by combining as many of the moves that they have learned together in one song.

Introduction to artwork 5

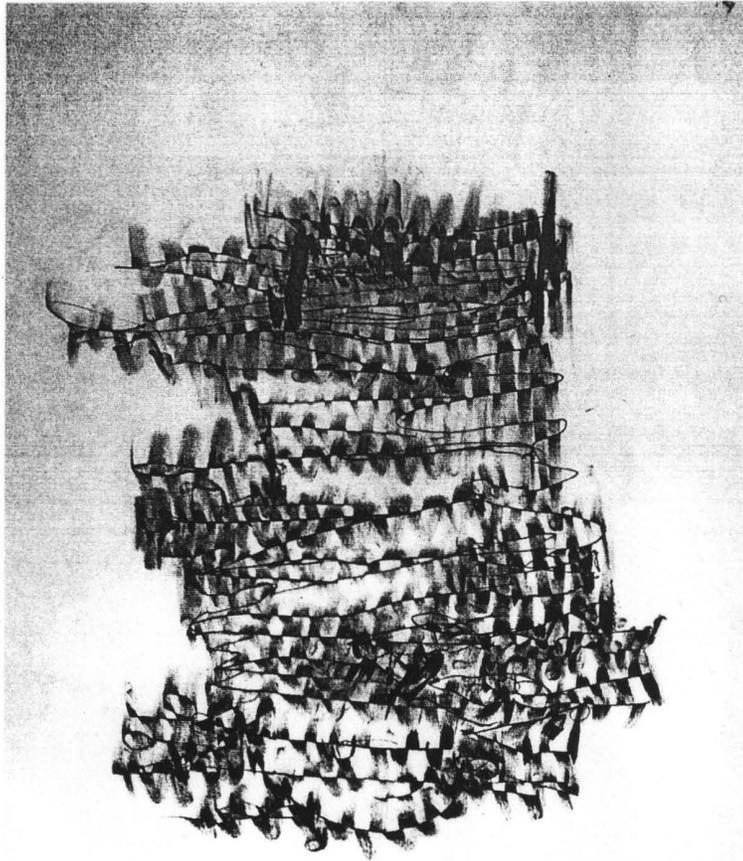
Mondrian Broadway Boogie Woogie oil on canvass 1942-43

Purpose- This work was chosen for similar reasons as the Man Ray work, for its art historical significance, and should be approached in the same manner. With this painting we can stress the idea of structured music and rhythm in comparison to the Lewis work.

Questions- What colors do you see in this painting?
Do you see any patterns of shapes or colors?
How do the colors in this painting make you feel? Is the yellow soothing, does it make you happy or sad?
Do you think this painting is representing sound that is slow or fast?
Do you like this painting? Why or why not?

Activity #5

- Activity-** Sketch to Charlie Parker music
- Purpose-** To stress to the children the idea of visual rhythm and to give them an opportunity to participate in an art project based in this concept.
- Materials-** Large sheets of paper, crayons or pencils, selection of music from Charlie Parker CD
- Methods-** While playing Charlie Parker music the children will be asked to draw or move their crayons or pencils in response to what they are hearing. When the children have finished their drawings the teacher should have each child talk about their work. The children should be asked specific questions about what they have made and why they chose to produce the idea of sound they way they did.



Activity #6

- Activity-** The children will be given squares of colored paper and asked to arrange in anyway they like on vertical and horizontal lines in the manner of Mondrian's Broadway Boogie Woogie.
- Purpose-** To help the children understand the methods and primary color choices of Modrian's De Stijl work.
- Materials-** Construction paper squares, large sheets of paper, glue

Introduction to artwork 6

Morgan Monceaux Art Tatum mixed media 1991

Purpose- With this work we can again stress the idea of visual rhythm as produced from auditory rhythm. The music of Art Tatum should be played for the children. A final discussion of the instruments of jazz should be introduced by pointing out the piano keys at the bottom of the painting. The book Jazz: My Music, My People will be shown to the children and this will give them the opportunity to see further examples of Monceaux's work.

Questions- What do you see at the bottom of this painting?
Do you think that Monceaux was painting to music that was fast or slow?
What colors do you see?
Do you see anything else in the painting that you can recognize other than the piano keys? (pointing out words) What do the words say?

Suggested Reading Materials

The following is a bibliography of selected children's books on jazz that could be shown and read to the students.

- Collier, J., Louis Armstrong: An American Success Story. New York, 1985.
- Hughes, L., The First Book of Jazz. New York, 1955.
- Kliment, B., Count Basie: Bandleader and Musician. New York, 1992.
- Monceaux, M., Jazz: My Music, My People. New York, 1994.
- Orgill, R., If I Only Had a Horn: Young Louis Armstrong. Boston, 1997.
- Weik, M., The Jazz Man. New York, 1966.