

# Jazzy Ash and the Leaping Lizards



Photo Credit: Brock Christoval



Lincoln Center Education

4 decades of thinking like an artist



## INTRODUCTION

### Lincoln Center Education's Mission

To enrich the lives of students, educators, and lifelong learners by providing opportunities for lifelong engagement with the arts on stage, in the classroom, online, and in the community.



### Meet the Artist Teacher Resource Guide

The Lincoln Center Education (LCE) Teacher Guide for the Meet the Artist (MTA) School Series is comprised of contextual information about the artists, suggested pre- and post-performance classroom activities, and discussion questions for the ride to and from Lincoln Center. It is intended to be an adaptable resource for you to use in making the most of your visit to Lincoln Center, and provides an introduction to LCE's Learning Framework, the *Capacities for Imaginative Thinking* (see page 4). This guide is meant to help you address a few targeted Common Core Anchor Standards. You can find the Common Core Standards and learning outcomes in the 'Classroom' portion of the guide. For Standards-based assessment at your grade level, see the check-in box at the end of each lesson.

The goal of the activities and discussion questions is not to teach your students to perform like artists, but to teach them to think like artists. Having made creative choices, students are better able to perceive, analyze, and enjoy the performers' choices.

The activities are designed to be open enough so that you may adapt them to your specific grade level and student population. They do not require previous experience in teaching a specific arts curriculum as a subject, but can be adjusted to include more performing arts concepts and vocabulary should the activities be conducted by an arts specialist or enthusiast. We hope this guide will be a springboard for your students' curiosity about the performing arts; and that LCE's *Capacities for Imaginative Thinking* align with your goals for student learning.

Teacher Guides for the Meet the Artist School Series are created by LCE Teaching Artists, who work in pre-K – 12 classrooms throughout New York, Connecticut and New Jersey.

See you at Lincoln Center!

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## Meet the Artist School Series



### Jazzy Ash and the Leaping Lizards

#### *New Orleans-Inspired Jazz*

Jazzy Ash and the Leaping Lizards enchant young audiences with original music inspired by traditional New Orleans jazz culture, mixing early New Orleans jazz, zydeco, be-bop, and swing in this carnival of sound!

#### About the Artist

It's Mardi Gras in Manhattan! Influenced by the music from her mother's hometown of New Orleans, as well as by her father's Trinidadian culture, Jazzy Ash and the Leaping Lizards bring children along on a swingin' musical tour of New Orleans. With this full six-piece band, and upbeat catchy music styles of jazz and zydeco, you're going to have a grand ol' time on this music journey. Bon Voyage!

#### About the Artform

New Orleans Jazz, also known as Dixieland Music, was developed in the early 20<sup>th</sup> century on the hot, broad streets of New Orleans. The innovative music combined previous brass band styles, like ragtime and French quadrille, with an improvisational form which uses multiple melodies at the same time. A typical band is made up of a "Front Line" (trumpet, trombone and clarinet) and a "Rhythm Section" (banjo, string bass or tuba, piano and drums).

#### Fun Fact

- When states had their own currency, the Louisiana Dix (French for ten) was a favored currency for trade. English speakers called them Dixies and coined the term Dixieland.
- All members of Jazzy Ash and the Leaping Lizards are active teaching artists!

#### Buzz

"You might think you've wandered into a kids-only jazzy club in a hidden New Orleans side street."

-Kindie Music DC

#### Digital Resources

##### Website

<http://www.jazzyash.com/>

##### Videos

<http://www.jazzyash.com/music---videos-1.html>

### COMMON CORE STATE STANDARDS

The activities in the pre-performance and post-performance viewing lessons are meant to build toward guiding students to specific key standards.

#### Common Core State Standards for Writing

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

#### College and Career Readiness (CCR) Anchor Standards for Speaking and Listening

[CCSS.ELA-LITERACY.CCRA.SL.5](#) Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

### CAPACITIES FOR IMAGINATIVE THINKING\*

The *Capacities for Imaginative Thinking* is a learning framework designed to help learners interact meaningfully with a work of art and to develop habits of mind that enable them to think like an artist.

We have chosen three Capacities to focus on in this guide. You can see a colored pin next to activities that focus in this capacity.



\*For more about Lincoln Center Education's learning framework, see the back page.

#### Notice Deeply

How many layers of detail can you identify if you take the time? Can you go deeper?

#### Embody

Use your senses to explore your ideas. Try it out.

#### Reflect/Assess

Look back on what you've experienced. What have you learned? What's next?

## CONNECTIONS TO THE *NEW YORK CITY BLUEPRINT FOR TEACHING AND LEARNING IN MUSIC*

### Music Making

By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.

### Music Literacy

Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.

#### LESSON LINE OF INQUIRY\*

How do Jazzy Ash and The Leaping Lizards use musical traditions like call and response, second line, and stomp-clap rhythms to create a sense of community?

\* At Lincoln Center Education, a line of inquiry is an open, yet focused question that incorporates elements and concepts present in a live performance of dance, music, or theater. It invites questioning, guides your exploration throughout, and serves as the framework for constructing experiential lessons.

## STUDENT LEARNING OUTCOMES

**Through music-making, discussion and guided reflection, students:**

- ☑ Explore and embody musical traditions like call and response, and stomp-clap rhythms.
- ☑ Reflect on and express ideas about what they heard, composed, and embodied in their workshop.
- ☑ Reflect on and express ideas about the performance Jazzy Ash and the Leaping Lizards.



## PRE-PERFORMANCE LESSON

### Pre-K – 2<sup>nd</sup> Grade

**Suggested Materials:** SMART Board, computer or music player  
Chalkboard or White board

### OPENING ACTIVITY



As the class transitions into sitting in a circle on the rug or in their seats, play “When the Saints Go Marching In” softly in the background (see links on page 15).

Let students know they are going to see a performance at Lincoln Center.

- Lincoln Center is one of the world’s largest performing arts centers.
- It has 11 resident arts organizations on its campus including the New York City Ballet, the Metropolitan Opera, the New York Philharmonic, Lincoln Center Theater, and Jazz at Lincoln Center.
- There are 30 buildings on campus.
- Over 5 million people visit Lincoln Center each year.
- This year is Lincoln Center Education’s 40<sup>th</sup> Anniversary!

Let the students know they will be seeing a performance called Jazzy Ash and the Leaping Lizards.

*We will be seeing an exciting musical performance by a singer called Jazzy Ash and her band the Leaping Lizards! One of the songs that she will sing stems from African American spirituals that originated in the American South.*

Show the class where Louisiana is in the United States and explain that this is where Jazzy Ash comes from and where some of these musical traditions were born.

*The African American slaves that sang these spirituals didn’t have much -- they especially didn’t have fancy instruments for their music – but they didn’t let this stop them from creating beautiful music. They often used their bodies and what they had around them as instruments to accompany their singing.*

*Can anyone come up with a sound that they could make with their hands or feet or mouths without using words?*



Take a couple of volunteers. When a student volunteers a sound or rhythm, have the class respond by repeating it together. For example, one student will pat their hands on

their legs, and the class will wait until the movement is finished and then do it all together.

### Activity 1

#### STOMP CLAP



5 minutes

One rhythm that developed in the African American music is called the Stomp-Clap. They started by stomping on the floor like this (demonstrate) and then they alternated the stomp with a clap like this (demonstrate). Everyone stand up in your places and let's all try it.

Practice to get the group alternating between stomp and clap so that it sounds like this:

STOMP CLAP STOMP CLAP STOMP CLAP etc....

### Activity 2

#### WHEN THE SAINTS GO MARCHING IN: CALL AND RESPONSE



15 minutes

Teacher: Another way people can sing together is called call and response. Does anyone know what that might mean?

Take a couple of volunteers to answer the question.

When I call – you respond by repeating what I just sang (or said) like this:

Teacher: Oh When the Saints  
Students: (Oh When the Saints)  
Teaching: Go Marching In  
Students: (Go Marching In)  
TOGETHER: Oh When the Saints Go Marching in,  
Oh how I want to be in that number,  
When the Saints Go Marching In

Teacher: Oh when the band  
Students: (Oh when the band)  
Teacher: Begins to Play  
Students: (Begins to play)  
TOGETHER: Oh when the band begins to play,  
Oh how I want to be in that number,  
When the band begins to play.



Teacher: Sometimes singers add to the song by making up their own verses like this–

Teacher: Oh when the sun

Students: (Oh when the sun)

Teacher: Begins to shine

Students: (Begins to shine)

TOGETHER: Oh when the sun begins to shine.  
Oh how I want to be in that number  
When the sun begins to shine.

Write the following phrase on the board and explain to students that they will be making up their own words to the verse by following the song's pattern.

"Oh when the     (object)      
                            (What does it do?)"

Explain that they will think of a word to fill the first blank. For example, "Oh when the rain".

Ask the students to think about what the rain does. How can we finish the sentence "Oh when the rain"?

Take several suggestions and then explain that the second line needs to be four syllables or beats long. Point to the second series of four blanks. So how do we fit your responses into four beats?

For example, "Oh when the rain, will leave the sky" or "Oh when the rain, begins to fall" or "Oh when the rain, is falling down". Notice how you can count the four beats in each example.

Do one more example all together with the students, allowing them as a large group to supply the words. It can be as simple as "Oh when the pencil" or whatever word students come up with. Sing it all together.

Now have students turn to a partner and create their own verses based on the examples you did together as a class.

For Kindergarten, students should take turns speaking in their pairs. Move around the room and answer questions and help them count syllables while they work.

For first and second grade, conversation can move more freely, with less support from adults.

Let them work for 5 minutes, and then call them back together into a group. Ask for volunteers that want to share their new verses with the class.

Take three volunteer pairs that want to share.

After each new verse is shared, sing it in call and response fashion. These will be the new verses in the song!

### Activity 3

#### STOMP CLAP AND SINGING SAINTS



15 minutes

Now try adding our Stomp Clap rhythm to our singing! Everyone begin by keeping a steady stomp clap all together. Now let's sing our song!

Start the song with the original two verses and then add the three new verses that the students created to continue the song.

Ask students: How does singing this music together make you want to move? Why?

Have one half sing, the other half dance to the song. Switch.

### Activity 4

#### SHARE & REFLECT



10 minutes

Have the students stand in a circle to share and reflect.

Ask them the following questions:

- What did we do today in class?
- What stood out to you?
- What did you see? What did you hear?
- How did it feel?
- Were we creating a feeling of togetherness or community? How?
- How did we work together?
- How might the band Jazzy Ash and the Leaping Lizards work together?



Notice  
Deeply



Reflect/  
Assess

#### CHECK IN – Common Core State Standards for Writing

##### CCSS.ELA-LITERACY.CCRA.SL.1.B

**Build on others' talk by linking their comments to the remarks of others.**

##### Kindergarten

- ☒ Following agreed upon patterns, and taking turns, students build on one another's ideas to create a song with prompting and support.

##### 1<sup>st</sup> Grade

- ☒ Following agreed upon patterns, students build on one another's ideas to create a song with prompting and support.

##### 2<sup>nd</sup> Grade

- ☒ Following agreed upon patterns, students build on others' ideas to create a song, working in collaboration with each other.

## QUESTIONS FOR THE JOURNEY TO LINCOLN CENTER

### QUESTIONS TO THINK ABOUT RIGHT BEFORE THE PERFORMANCE

- Ask the students to review the explorations that occurred in the lesson. What did we do?
- What were the rhythms created in performance?
- How did we work together to create a song?
- How might Jazzy Ash and her band work together onstage?
- How might Jazzy Ash create a sense of togetherness and community with us, the audience?
- How might they use music to celebrate something?
- What do you think you might see in the performance?
- What are curious about asking the performers?

## QUESTIONS FOR THE JOURNEY BACK TO SCHOOL

### QUESTIONS TO THINK ABOUT AFTER THE PERFORMANCE

- What did you notice about the performance?
- What instruments did you see?
- What did you learn about the instruments that they played?
- What do you notice about their rhythms?
- How did they work together during the performance?
- Did they use call and response? When?
- What are some of the similarities you notice between the songs?
- What are some of the differences you notice between the songs?
- What did you learn during the Q&A? What stood out to you about their answers?
- What further questions do you have?

## AFTER THE PERFORMANCE

### POST-PERFORMANCE LESSON

#### Pre-K – 2<sup>nd</sup> Grade

**Suggested Materials:** SMART Board, computer or music player  
Paper  
Crayons, Colored Pencils, or Markers

#### Activity 1

#### SECOND LINE PARADE



20 minutes



Start by asking the class to recall the words from “When the Saints Go Marching In.” Write them on the board.

Then, as a class, sing “When the Saints Go Marching In” all together.

One tradition that came from New Orleans was called the Second Line Parade! This meant that the band playing the music would walk out in front in the “first line” and everyone dancing and enjoying the music would parade behind them in a “second line”. Let’s try a second line parade now.

Who remembers an instrument they saw on stage at the performance of Jazzy Ash? Show us what it looks like to play that instrument!

Take several volunteers to mime instruments and tell the class the name of their instrument. Divide the class in half and let one half know they will be the “front Line” first, which means they will be the band, and play instruments. The other half of the class will be the second line and dance behind them, singing “Oh when the Saints go Marching In”.

Lead the class in a parade around the room singing and dancing to Saints Go Marching In. If there is not space in the room, have them march in place.

Switch the groups so everyone has a chance to be the “band” and the “second line.”



## Activity 2

### REFLECTION



5 minutes

Have the class sit down on the rug in a circle or at desks or chairs arranged in a circle.

Teacher: What stood out to you about the songs, the instruments, the singing, or Jazzy Ash and her Leaping Lizards?

Share one thing with the person next to you.

Lead a short reflection as a class.

Teacher: If you could write a letter or draw a picture for one person in the band, who would it be? Why?

Take a few responses.

## Activity 3

### DRAWING AND WRITING REFLECTION



20 minutes



Students go back to their seats and choose crayons, colored pencils or markers and paper. Working individually, they choose one person in the band to whom to write/draw a letter.

Students draw a picture for that band member, sharing one thing that they remembered and liked in the performance.

For 1<sup>st</sup> Grade, students should title their drawings. Remind them to think about what they want to say to the band member while they are drawing. How do you show that with a picture?

For 2<sup>nd</sup> Grade, students should first write 2-3 sentences about what they remembered or liked about the performance. Ask the students to think about what they wrote and how they can draw a picture to add more details about the performance.

## Closing Activity

### ART GALLERY



10 minutes

Students start by walking around and looking at each other's work. Ask a few student volunteers to share their drawings and/or letters with the class and talk about them.

You can send the letters/drawings to Lincoln Center to share with Jazzy Ash!

The address is:

70 Lincoln Center Plaza, 7<sup>th</sup> Floor

Attn: Meet the Artist

New York, NY 10023

#### CHECK IN – Common Core State Standards for Writing

##### [CCSS.ELA-LITERACY.CCRA.SL.5](#)

**Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.**

##### **Kindergarten**

- ☒ Students add drawings to descriptions as desired to provide additional information.

##### **1<sup>st</sup> Grade**

- ☒ Students add drawings to descriptions to clarify ideas, thoughts, and feelings.

##### **2<sup>nd</sup> Grade**

- ☒ Students add drawings and/or recordings to when appropriate to clarify ideas, thoughts, and feelings.

## FOLLOWING YOUR CURIOSITIES

### GLOSSARY OF TERMS RELATED TO JAZZY ASH AND THE LEAPING LIZARDS

<b>Beat</b>	What is the difference between beat and rhythm? It's easy to confuse the two, but they are two independent elements of musical structure. Beat (also known as tempo) is the pace at which the musical work is played. It is constant and normally does not change. As an example, look at a clock that has a seconds hand; stomp your foot on the floor exactly every second. You have a beat. Also see definition of "rhythm."
<b>Call and Response</b>	A tradition of community singing in which one person (the leader) sings or says a lyric and others (the followers) respond by echoing the lyrics or singing an established one back.
<b>Melody</b>	A rhythmic succession of single tones of sound organized as a whole. What makes something "melodic" and how does this vary by cultural traditions?
<b>Pattern</b>	Much like a textile pattern, a pattern in music is the form of a piece of music. For instance, when an element of the song is repeated at regular intervals, this becomes the pattern of the song: it's how the song "goes." Lines of melody followed by a chorus can be the principal pattern of a song. A rhythm pattern is the repeated beat that holds the song together: four beats is a pattern, three beats is a different pattern, and so on.
<b>Percussion</b>	Sound created by striking one object against another. The most recognizable example is that of a drumstick hitting the drum, but percussive sounds can be obtained with myriad instruments, or simply found objects, that are hit by some type of a stick or mallet, or with hands and fingers. In fact, percussion may be the earliest way humans have ever known of expressing themselves musically, and the body may have been the first instrument. Percussion is the word for the sound, for the instruments that create it, and for the section of the band that creates it.
<b>Rhythm</b>	The length of the notes in a piece of music, and the pattern in which the notes move. Rhythm is variable and can change many times in the same piece, and although generally it falls into the groove determined by the beat. Example: as in the "beat" example, stomp your foot on the floor exactly every second. Now sing whatever comes to your mind (just "la la la" is fine), but your first "la" can last for three beats and your second "la" for just one. You now have a rhythm
<b>Second Line</b>	One tradition that came from New Orleans was called the Second Line Parade! The band playing the music would walk out in front of the larger group and everyone dancing and enjoying the music would parade behind them in a "second line".
<b>Stomp-Clap</b>	The Stomp-Clap is a rhythm where you alternate stomping on the floor and then the clapping the hands to create a simple recurring pattern.



## Supplementary Texts and Resources

### **Jazzy Ash and the Leaping Lizards**

<http://www.jazzyash.com>

Visit their webpage for audio of their music, videos, sheet music for kids, and the band bios!

### ***When the Saints Go Marching In* by Louis Armstrong**

<https://www.youtube.com/watch?v=wyLjbMBpGDA>

Listen to the iconic Louis Armstrong and his bands play and sing “When the Saints Go Marching In”!

### ***When the Saints Go Marching In* Lyrics**

<http://www.kidsongs.com/lyrics/when-the-saints-go-marching-in.html>

Lyrics for kids to the song “When the Saints Go Marching In”

### **Resources Recommended by the Artists:**

#### **You Can Play Ukulele**

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

Jazzy Ash's own local ukulele program for students of all ages.

### **New Orleans Jazz and Heritage Festival and Foundation**

[www.jazzandheritage.org](http://www.jazzandheritage.org)

This foundation hosts the world famous Jazz Fest in New Orleans. It has educational resources and news about the Jazz community in New Orleans.

### **Smithsonian Folkways**

[www.folkways.si.edu](http://www.folkways.si.edu)

The Smithsonian has put together lesson plans for varying grade levels around various pieces of music, paintings and stories. It is a great resource for folk arts of all kinds.

### **Jazz: A Film by Ken Burns**

[www.pbs.org/jazz](http://www.pbs.org/jazz)

This film series on PBS by Ken Burns gives students an introduction to Jazz!

### **Call and response activities**

<http://www.thecornerstoneforteachers.com/2014/01/50-fun-call-and-response-ideas-to-getstudents-attention.html>

Here are some great call and response activities to bring into the classroom.

### **Jazz at Lincoln Center**

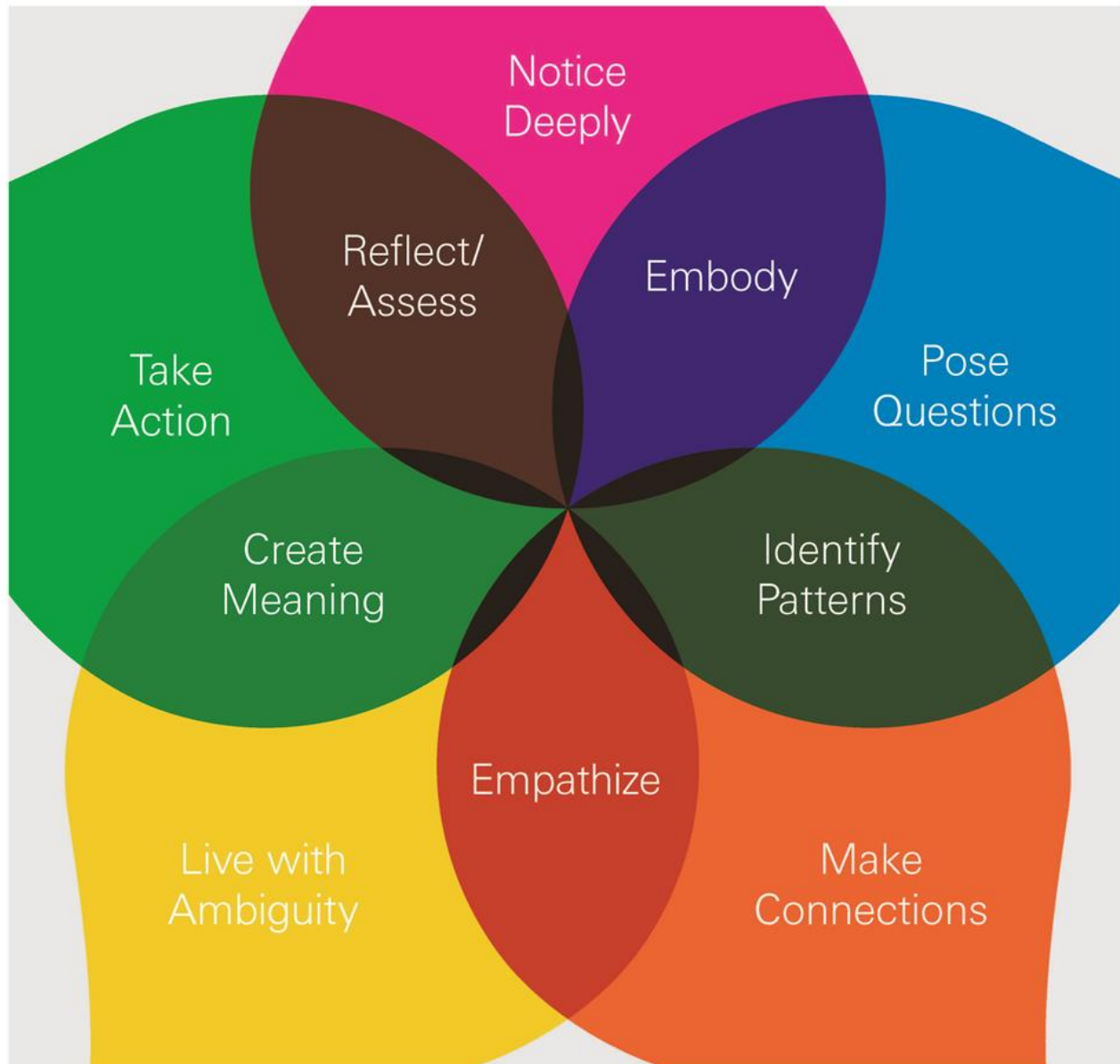
<http://www.jazz.org>

Infinitus combines hip hop and jazz influences to create their unique sound. Jazz at Lincoln Center is one of the world's premiere centers for Jazz music. Find out more about the art form and its home at Lincoln Center.



# Capacities for Imaginative Thinking

## Helping young minds perform in a dynamic world



### NOTICE DEEPLY

How many layers of detail can you identify if you take the time? Can you go deeper?

### EMBODY

Use your body to explore your ideas. Try it out.

### POSE QUESTIONS

What do you wonder?

### IDENTIFY PATTERNS

How might different details relate? Analyze them.

### MAKE CONNECTIONS

How is this like something else? Make personal, textual, and wider connections.

### EMPATHIZE

Can you understand how others think and feel? What are their perspectives?

### LIVE WITH AMBIGUITY

What if there is not just one answer? Be patient with complexity.

### CREATE MEANING

Bring together what you've thought so far. What new interpretations can you make?

### TAKE ACTION

What will you choose to do with your ideas? Put them into practice.

### REFLECT/ASSESS

Look back on what you've experienced. What have you learned? What's next?

