

teacher resource guide

schooltime performance series



sean jones quartet

the lineage of
miles davis

arts
education
njpac
discover. create. grow.

about the performance

Be prepared for a stirring and virtuoso performance with the Sean Jones Quartet as they take you on a tour of the sonic landscape of jazz with a special focus on jazz great Miles Davis.

Trumpeter Miles Davis was a genius, a musical phenomenon who was responsible for revolutionizing jazz and bringing the genre to its outer limits. He has influenced many musicians, including Sean Jones, a renowned jazz trumpet player, composer, bandleader and well-regarded educator.

Jones, who originally hails from Warren, Ohio, got his first taste of music at church, where he sang with the choir. One of his first memories of music was sitting in the church pews and seeing how the choir director would elicit sound from the singers with the wave of his hand. Since then, music has been Jones' lifeblood.

He started off playing the drums and then turned to the trumpet at the age of 10. He became enamored with jazz when he first heard Davis' records. During his high school years, Jones played classical and jazz music, which he parlayed into a bachelor's

degree in trumpet performance at Youngstown State University in Youngstown, Ohio and a master's degree from Rutgers University.

He has performed at Carnegie Hall and other prestigious venues. Jones was a member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis for several years and has played with other notable jazz musicians, such as Illinois Jacquet, Jimmy Heath, Frank Foster, Nancy Wilson, Dianne Reeves, Gerald Wilson and Marcus Miller. As a bandleader and composer, Jones has released a total of eight albums.

Jones is also the current Richard and Elizabeth Case Chair of Jazz at John Hopkins University's Peabody Institute in Baltimore, Maryland. He also served as the Chair of the Brass Department at the Berklee College of Music in Boston, Massachusetts.

"Shh, Peaceful" will be in the mix. We'll likely do the title track of the album *Tutu* as well.

How do you connect to kids who haven't been exposed to much jazz growing up?

Music is music. If we deliver it honestly, openly and in the spirit of love, students will get it. If we approach it from a "you need to know this" point of view, they will immediately be closed off. The music doesn't need our help. It just needs us to be honest and sweet. It'll take care of the rest.

I understand you went to Rutgers University for your master's degree. How has that school and New Jersey's musical heritage impacted you?

I view my time at Rutgers University and living in New Jersey as some of the greatest years of my life so far. I had so many great teachers and mentors, both in and out of the university setting. My time with Professor William Fielder, "Prof," gave me a level of refinement that I desperately needed in my playing. Also, performing at local venues and sitting in with some many great, yet soulful players really created the foundation for my writing.

in the spotlight

An interview with Sean Jones

What first drew you to playing trumpet?

The first thing that drew me to the trumpet was the fact that it was difficult. It literally took me a month to get any sound out of the instrument that wasn't obscene. In fact, the more difficult that it got for me over the years, the more I loved it. I guess I love a challenge.

What are the differences/similarities between jazz and classical trumpet?

The similarities are simple. It's the trumpet. You should play the instrument the same way, regardless of genre. Good technique should be applied to any style. The only differences are the attacks, the time feel and the phrases. That's the music. In fact, we often like to separate jazz and classical as if they are so far apart that you literally have to learn the instrument a different way. This is not the case. How you play the instrument is the same, regardless of genre. The style is the style, whether it's jazz, classical, funk or hip hop.

How has Miles Davis influenced you? Who are your other musical/artistic influences?

Miles Davis' music was the first jazz that I ever listened to. *Kind of Blue* and *Tutu* are the first jazz albums that I've ever heard. They completely changed the trajectory of my life. I knew then that I would be in music in some way. Other artistic influences include my jazz trumpet "Holy Trinity": Freddie Hubbard, Clifford Brown and Woody Shaw.

For this performance, what you will be playing for the audience?

For this performance, I'll primarily be doing the music from his classic quintet such as "So What," "Flamenco Sketches," etc. Also a few things from the '70s that he recorded which were much more experimental. Tunes like "In a Silent Way" and



I've always said that Jersey has its own scene and that it is a force of its own. I'm a living testament to that fact.

As a highly-regarded educator and performer, how does the classroom inform your work on stage and vice versa?

My work as an educator would be nothing without my work as a performer, and vice versa. They work hand in hand. I bring real world experience into the classroom while simultaneously discovering how to communicate the most complex concepts in the simplest way possible. Teaching is about communicating an idea. So is performing. The only difference is that on the stage, you do it in a moment's notice. My delivery as a performer directly influences my delivery as a teacher. To sum it up, if they don't get it...it's my duty to make them.

For kids who want to get into instrumental music, but don't have many resources or confidence to pursue it, what advice do you have to give on seeking resources? What advice do you have about overcoming obstacles that draw from your own personal experience?

The first thing any student needs to know is that there is always a way. There's a way to learn. There's a way to get. And, there's a way to grow. If you want it bad enough, you will find a way. That said, ask your teachers. They're your greatest resource. And, the key word is ASK. Closed mouths don't get fed. Ask as many questions as you can think of. Questions are free. You never know where the answers will take you.

Could you give us an example or story of one of your favorite performances of yours? Why was it a favorite?

One of my favorite performances was when I was in Italy as a student, performing with an all-star concert band called The Sound of America. We were at the end of the tour and I was very tired and didn't feel like performing. Well, I mustered up energy and gave it my best that night, in spite of my fatigue. After the concert, a gentleman came up to me crying and said, "Before tonight, I was thinking about ending my life. But, I have now changed my mind because of the sound of your trumpet. If that sound is still on Earth, life is worth living just to hear it." That moment taught me the power of music. From then on, I give every performance 100% because for me, there is life and death in every note and I want to play life.

inspired ideas in the classroom

P

Prepare for the performance

Introduce Sean Jones to your students as a renowned jazz trumpet player, composer, bandleader and well-regarded educator. Explain that the Sean Jones Quartet will perform music by the legendary jazz musician Miles Davis. Introduce your students to Miles Davis and the genre of jazz music by showing the following videos: youtu.be/cnaQhx-J2_A (3 minutes, “Miles Davis – Jazz Musician | Mini Bio”) youtu.be/BMgKXbrQwoo (5 minutes, 21 seconds, “What is Jazz?”)

Watch the videos on Miles Davis and jazz music. Questions to consider when watching the videos:

- Why is Miles Davis considered one of the world’s most important jazz musicians?
- Why is jazz significant to African American culture?

NJ Student Learning Standards

Visual and Performing Arts
1.2 History of Arts and Culture
1.4 Aesthetic Responses and Critique Methodologies
English Language Arts
NJSLSA.R7.
NJSLSA.SL2.
Social Studies
6.1 U.S. History: America in the World

E

Experience the performance

Explain to students that in music, the main melody is the most memorable part of a song. It is the catchy sequence of notes that a listener is usually able to hum or sing to themselves well after the song has ended. Challenge students to listen for the main melody of each song in the Sean Jones Quartet concert.

The melody in jazz songs is usually heard at the beginning of the song and re-established at the end of it. The musicians may play the melody in different ways, which can make recognizing the melody a little difficult in some songs. Put your ears to the test and see if you can determine the melody in the songs you’ll hear at the concert.

Visual and Performing Arts
1.4 Aesthetic Responses and Critique Methodologies
English Language Arts
NJSLSA.R7.
NJSLSA.SL2.

R

Reflect, respond and read

(If you have 30 minutes, complete the REFLECT, RESPOND, and READ sections. If you only have 10 minutes, focus only on the RESPOND section.)
REFLECT
Ask students to discuss any challenges they experienced with identifying the main melody of the songs.
RESPOND
Encourage students to sing or hum a melody for the class and ask other students if the melody sounds familiar.
READ
Ask students to listen for the melody of the song in the video and observe how the musicians play variations of it throughout the song.
youtu.be/5PVPM-KoILE (8 minutes, 24 seconds, NYO Jazz Performs “Giant Steps” with Sean Jones)

REFLECT
Discuss your experience with listening for the melody in the songs.
RESPOND
Sing or hum a melody you remember. Listen to your classmates and see if you recognize theirs.
READ
How do the musicians play with melody?

Visual and Performing Arts
1.1 The Creative Process
1.4 Aesthetic Responses and Critique Methodologies
English Language Arts
NJSLSA.R7.
NJSLSA.SL1.
NJSLSA.SL2.

F

Focus

What is improvisation?
In preparation for the “Make Magic” section, show your students the following video explaining improvisation and how it’s used in jazz music.
youtu.be/_fHDoJdtWwE (1 minute, 57 seconds, “Jazz Fundamentals: What Is Improvisation?”)

When have you needed to make up something from the top of your head? Did you feel creative or were you nervous? What do you think a musician must know or do to be great at improvisation?

Visual and Performing Arts
1.1 The Creative Process
1.4 Aesthetic Responses and Critique Methodologies
English Language Arts
NJSLSA.R7.
NJSLSA.SL2.

O

Originate

The Human Band!
Tell students that they are going to create a band and perform a song without using any musical instruments or other props. The band can only use sounds that can be made with the human body. They can use their voice, hands or feet. They may clap, stomp their feet, whistle, hum, sigh, etc. However, they are not allowed to use any words.

Think of an instrument and the sound it makes. If you need help, think of an instrument from the Sean Jones Quartet concert. What did that instrument sound like? How can you re-create that sound with your voice, hands or feet?

Visual and Performing Arts
1.1 The Creative Process

R

Rehearse

Divide the class into 3 or 4 groups. Each group is now a band! In each band, choose a student to be the “bandleader.” The other students will be band members and each member should decide on which instrument they will represent.
(4th-8th grades) Each band should choose a well-known song and play their part in the song using the sound they have chosen.
(9th-12th grades) Each band should choose a music genre (hip hop, jazz, rock, etc.) and create a song that fits that genre. The band should decide on a song title.

BANDLEADER – To help the band give their best performance, each band member should come in one at a time with their instrument sound until everyone is playing all together. It is your job to cue each band member to start playing! Use up-and-down hand gestures to help the band with the tempo, or speed, of the song. To end the song, raise your hands and quickly close your fists.
BAND MEMBERS – Choose a sound and rhythm that is simple to repeat throughout the song. Together, decide on who will begin their sound first. Watch your bandleader’s hand gestures to know when you should start playing, how fast or slow you should play and when the song ends.

Visual and Performing Arts
1.1 The Creative Process

M

Make magic

It’s Show Time!
Each band will present their song to the class. Ask the bandleaders to introduce themselves to the audience with the following announcement: “The piece we will play for you today is called (**name of song**)”. At the end of each performance, encourage the class to applaud for the performers.

BANDLEADER – Introduce your band to the audience. Make sure the band is ready. Point to the band member who will begin their sound first. Keep a nice, steady tempo throughout the performance.
BAND MEMBERS – The band member who starts first should begin their sound when the bandleader points to them. Make sure your sounds are heard nice and clear. Remember to keep your eyes on your bandleader to know when the song has ended. Once your performance is over, everyone in the band should stand up and take a bow for a job well done!

Visual and Performing Arts
1.3 Performance
1.4 Aesthetic Responses and Critique Methodologies

curriculum standards

NJ Arts Standards

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of Arts & Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

National Arts Standards

- 1: Generate and conceptualize artistic ideas and work.
- 5: Develop and refine artistic techniques and work for presentation.
- 6: Convey meaning through the presentation of artistic work.
- 7: Perceive and analyze artistic work.
- 8: Interpret intent and meaning in artistic work.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS

state.nj.us/education/cccs/2016/ela

NJ SOCIAL STUDIES STANDARDS

state.nj.us/education/cccs/2014/ss

NJ WORLD LANGUAGE STANDARDS

state.nj.us/education/aps/cccs/wl

NJ ARTS STANDARDS

state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS STANDARDS

nationalartsstandards.org

new jersey student learning standards

NJ English Language Arts Standards

NJSLSA.R7.

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.SL1.

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.

NJSLSA.SL2.

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies

6.1 – U.S. History: America in the World

All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American heritage. Such knowledge and skills enable students to make informed decisions that reflect fundamental rights and core democratic values as productive citizens in local, national and global communities.

cultural connections

About Miles Davis

Passionate, genre-bending and a force of artistic bravado, Miles Davis' monumental career spanned a great swath of important jazz history, much of which he directly influenced with his style and verve. As an artist, he worked with many famous musicians and cultural icons such as Charlie Parker and Quincy Jones. His influence touches not just jazz, but also other musical genres such as rock, hip hop and R&B.

His story starts in Alton, Illinois. There, Miles Dewey Davis III was born on May 26, 1926 into a prosperous family. His father was a successful dental surgeon and his mother was a music teacher. He began playing the trumpet at the age of 13 and then started taking private lessons under Elwood Buchanan, the director of a music school. Davis quickly developed during these early years with his talent already shining through as a teenager. He played with the band Eddie Randle's Blue Devils during his high school years.

This talent was so self-evident that jazz stars Dizzy Gillespie (trumpet player) and Charlie Parker (alto saxophonist) invited the 17-year-old Davis to perform on stage with them when they needed another trumpet player to replace one who had become ill.

Davis left home in 1944 for New York City in order to further his career. He started taking classes at the Juilliard School.

A year after arriving in New York City, Davis dropped out of school and decided to pursue jazz as a full-time musician. He played with Parker, a bebop pioneer, then formed his own group, the Miles Davis Sextet, which enabled him to make his first recording as a bandleader.

Davis put together a nine-piece band in 1949, launching a series of performance sessions that would later be collected as part of the landmark 1957 album *Birth of the Cool*. Critics have hailed the sessions for their experimentation, the classical underpinnings behind the music and how it kick-started the cool jazz movement, a more relaxed version of bebop.

In the 1950s, Davis continued to experiment with music with his forays into hard bop, a variation of bebop that had a more bluesy flair, and formed a famous quintet that counted among its members Red Garland on the piano, Paul Chambers on bass, Philly Joe Jones on drums, and the legendary John Coltrane on the saxophone. The quintet recorded many important jazz albums, such as *'Round About Midnight* and *Miles Ahead*.



Miles Davis

Besides those albums, Davis recorded *Kind of Blue*, one of the best jazz records in history and one of the most popular. It has sold more than 2 million copies, making it the best-selling jazz album ever.

As the 1950s segued into the 1960s, a new genre of jazz came about called jazz fusion, which took elements from rock music. Davis would make his mark on this style with his nervy, innovative and challenging album, *Bitches Brew*, which was finished in 1969.

As David grew older, he was never content to settle on one style of playing, which drew some criticism from more traditional quarters of the jazz world. Undeterred, Davis would take pieces and motifs from rock and funk and from avant-garde composers such as Karlheinz Stockhausen, who had an enormous impact on electronic music. His later albums in the 1970s were wildly experimental and otherworldly, and to some people unlistenable. Critics have now acknowledged that these albums have influenced industrial and grunge music.

In the 1980s, Davis continued experimenting, interpreting popular songs at the time and pushing what was possible in music, such as in his 1986 album *Tutu*, which featured drum loops, samples and synthesizers.

Davis died on September 28, 1991 at the age of 65, leaving behind a monumental musical legacy for people to imbibe.

Miles Davis once said, "My future starts when I wake up every morning. Every day I find something creative to do with my life."



Miles Davis

vocabulary

Bandleader

The leader of a musical group for jazz, pop or rock. In the context of jazz, they are professional musicians who bring the group together, create and arrange music for performance and rehearsal, and lead them on stage as conductor/performer. Famous bandleaders in jazz include Duke Ellington and Count Basie.

Bebop

A style within jazz that started in the 1940s. Its major features include even deeper and more inventive, complex improvisation compared to earlier classical jazz, and a spare, stripped-down sound that was also fast, frenetic, loose and energetic. Bebop is music for listening, not dancing, unlike past iterations of jazz. Charlie Parker and Dizzy Gillespie are considered the most important bebop innovators by critics.

Brass instruments

A family of musical instruments. A musician's lips and breath are used to vibrate air in a tubular device in order to produce sound and resonance. Instruments in the brass family include trumpet, French horn, saxophone and tuba. Brass instruments don't have to be made from brass, according to musical scholars. As long as air is vibrated in a tube-like structure, it's considered a brass instrument. Using this definition, brass instruments also include the Australian didgeridoo and a shofar, a horn usually taken from a ram and used in Jewish spiritual practice.

Cool Jazz

A variation of bebop that is more laid-back, relaxed, intimate and, well, cool.

Drum loops

A brief recording of drums that can be repeated or looped. Generally used in popular music, such as hip hop and electronica.

Ensemble group

A group of people playing music. In jazz and classical music, ensemble groups are named according to the number of people playing using Latin-derived terms. Solo: one player. Duet: involving two players. Trio: three players. Quartet: four players. Quintet: five players. Sextet: six players. Septet: seven players. Octet: eight players.

Jazz

A musical genre with roots in New Orleans in the late 19th and early 20th centuries and developed by the city's African American community. Chief characteristics are improvisation, musicians interacting with each other's playing on stage (a form of call-and-response), complex rhythm arrangements and use of traditional European instruments, such as bass, piano and brass. Critics and historians have often called jazz America's own classical music and a hugely important contribution to world music. It has gone on to influence hip hop, R&B, rock and other musical genres.

Samples

A short portion of sound from another album or record and repurposed for another song to create something new. Samples can be derived from public speeches, a vocalist singing or a particular section of beat or rhythm in a song. Samples have been a heavy feature of hip hop music. Producers have typically used jazz samples to embellish hip hop songs.

Synthesizers

An electronic device used to make sound. It can generate traditional musical sounds that replicate the piano, drums or brass instruments. It can be used to generate sounds from the outdoors, such as waterfalls or rain and artificial electronic notes that sound like a robot made them.

Trumpet

A brass instrument that has the highest register (aka highest pitch) in the brass family. The trumpet has been key in jazz, classical, R&B and pop songs. Trumpets are typically made of brass and are curved twice into a compact, rectangular-esque shape. Three valves on the center are used by the trumpet player to vary the sound coming out of the instrument. Trumpet players like Miles Davis and Chet Baker, another jazz great, expanded the sonic landscape of the trumpet with their artistry and skill.

resources

Websites

Sean Jones official website
sean-jones.com

Sean Jones, Peabody Institute
peabody.jhu.edu/faculty/sean-jones

Sean Jones, Facebook page
www.facebook.com/seanjonesjazz/

Q&A with Sean Jones: *The Spirit Calling*
downbeat.com/news/detail/qa-with-sean-jones-the-spirit-calling

Interview with Sean Jones
bebopified.com/2010/06/interview-with-sean-jones.html

Sean Jones, podcast interview
listennotes.com/podcasts/youll-hear-it/sean-jones-interview-18-K9gONHwyxJj

Sean Jones, Yamaha biography
yamaha.com/artists/seanjones.html

Miles Davis official website
milesdavis.com

Miles Davis Rock & Roll Hall of Fame entry
rockhall.com/inductees/miles-davis

Miles Davis biography
biography.com/musician/miles-davis

Miles Davis quotes
goodreads.com/author/quotes/54761.Miles_Davis

16 Musicians on the Everlasting Influence of Miles Davis
thefader.com/2016/05/16/miles-davis-influence-john-legend-dj-premier

An Ugly Jazz Story: MILES The Autobiography by Miles Davis with Quincy Troupe
latimes.com/archives/la-xpm-1989-10-15-bk-152-story.html

What Is Jazz?
americanhistory.si.edu/smithsonian-jazz/education/what-jazz

Videos

Berklee Concert Jazz Orchestra Featuring Sean Jones – Newport Jazz Festival
youtu.be/SLoMeDgqVRQ

Sean Jones Jazz Quartet, Part 1
youtu.be/eYhknZuJUoY

The Infamous Cherokee Lick – Sean Jones | 2 Minute Jazz
youtu.be/MMI3ufeYpew

NYO Jazz Performs Frank Foster’s “Giant Steps” with Bandleader Sean Jones
youtu.be/5PVPM-KoILE

Sean Jones’ trumpet solo on “Giant Steps”
youtu.be/DBdWsU-72SM

Miles Davis – Jazz Musician | Mini Bio | BIO
youtu.be/cnaQhx-J2_A

Miles Davis – Rare Interview (1988)
youtu.be/KilwiKMrYTA

Kind of Blue: How Miles Davis Changed Jazz
youtu.be/nfroW6KaXXc

Miles Davis (*Kind of Blue*)
youtu.be/qiLojDqjlcA

Miles Davis – *Sketches of Spain* (1960) (full album)
youtu.be/mSS5pgBdNGU

Miles Davis – *Bitches Brew* (1970) (full album)
youtu.be/SbCt-iXIXIQ

What Is Jazz?
youtu.be/BMgKXbtQwoo

What Is Bebop? What Is Jazz? What Is Improvisation?
youtu.be/ABphfs68RXE

Early Jazz – Dizzy Gillespie on the birth of bebop
youtu.be/3oLDSn5uioA

Jazz Fundamentals: What Is Improvisation?
youtu.be/_fHDoJdtWwE

Books

The History of Jazz
By Ted Giola
Oxford University Press – May 9, 2011
buy here

How to Listen to Jazz
By Ted Giola
Basic Books – September 19, 2017
buy here

The Jazz Standards: A Guide to the Repertoire
By Ted Giola
Oxford University Press – July 6, 2012
buy here

DownBeat - The Great Jazz Interviews: A 75th Anniversary Anthology
By Frank Alkyer (editor)
Hal Leonard – November 1, 2009
buy here

Miles
By Miles Davis
Simon & Schuster; reissue edition – September 20, 2011
buy here

Kind of Blue: The Making of the Miles Davis Masterpiece
By Ashley Kahn
Da Capo Press – July 3, 2007
buy here

njpac staff

(partial listing)
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Kendra Williams, *Coordinator, Faculty Evaluation & Training*
Tara Baker, *Administrative Assistant/Office Manager, Arts Education*
Denise Jackson, *Administrative Assistant to the VP and AVP, Arts Education*
Christy-Leigh Grosman, *Graphic Designer*

Teacher Resource Guide Committee
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the arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC’s In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC’s assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school’s curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

study the arts at njpac

Saturday Programs: NJPAC’s Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.



For more information or to schedule an appointment, please call our education sales team at 973.353.7058
or email artseducation@njpac.org. Visit www.njpac.org/education

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