

teacher resource guide

assembly
series



from jazz
to hip hop



DJ Mike-Doelo

featuring
mark gross quartet
and dj mike-doelo

arts
education
njpac
discover. create. grow.

about the performance

The **Mark Gross Quartet** and **DJ Mike-Doelo** will take you on a sonic journey exploring two of America's greatest musical innovations—jazz and hip hop—and the language, rhythms and cultural significance of the two art forms, including their close connections. The performance will be interactive and feature a call-and-response dynamic between the audience and performers—like the ones found at a great hip hop concert or musically in jazz between musicians.

jazz found in hip hop music

Some of the best hip hop songs in the world owe much to jazz, which provides a glittering, thumping sonic structure that rappers can flow over with inventive lyrics.

Here is a list of some notable rap songs with a jazz accent:

Eric B & Rakim “Eric B is President” (1986)
James Brown “Funky President” (1974)

Digable Planets “Rebirth of Slick (Cool Like Dat)” (1993)
Art Blakey & The Jazz Messengers “Stretching” (1978)

Ludacris “Number One Spot” (2004)
Quincy Jones, featuring Chrisette Michelle,
“Soul Bossa Nova” (1962)

Nas “Can’t Forget About You” (2006)
Nat King Cole “Unforgettable” (1951)

Kool Moe Dee “How Ya Like Me Now: (1987)
James Brown “Night Train” (1961)

Cardi B “I Like It” (2018)
Pete Rodriguez “I Like It Like That” (1967)

meet the artists



Mark Gross, who leads his namesake quartet, has been the Director of Jazz Instruction at New Jersey Performing Arts Center (NJPAC) since 2015. Gross is a dedicated and accomplished jazz saxophonist who has toured the world for over 25 years with leading jazz luminaries, such as Delfeayo Marsalis, Dave Holland, Dizzy Gillespie, Nancy Wilson, James Moody and Regina Carter. He has also performed with the Village Vanguard Jazz Orchestra, the Duke Ellington Orchestra and the Charles Mingus Big Band, among others.

Gross has recorded over 100 jazz recordings, including two that won GRAMMY® Awards with the Dave Holland Big Band. Gross also recorded albums under his own name: Preach Daddy in 1997, Riddle of the Sphinx in 2001, Blackside in 2012, and Mark Gross with Strings in 2018.

Gross attended the prestigious Baltimore School for the Arts and then continued his studies at Berklee College of Music, where he earned a Bachelor of Music degree in music performance. Upon graduation in 1988, Gross began his professional career. He has extensive experience as an educator and has held positions at Princeton University, Prins Claus Conservatoire and William Patterson University. Since 2010, Mark has been a part-time lecturer at Rutgers University, Mason Gross School of the Arts.



DJ Mike-Doelo has been spinning records in the New York City area for the past 16 years. Growing up in Harlem, Mike-Doelo was inspired at a young age to turn his passion for music into a career. Over the last decade, Mike-Doelo has also transcended the art of the DJ as a sound engineer, providing clients and venues with the highest sound quality.

Mike-Doelo works extensively with live performers as the Musical Director and featured DJ of The Hip Hop Culture Center in Harlem. Mike-Doelo also provides sound management for clients including BET, Jack and Jill, Global Artists Coalition, All Things Traffic, The First Annual Tribute to Women in Hip Hop, FDIC, Chase Bank, the NYC Department of Education and the New York Police Department.

Known for his versatility and charisma, Mike-Doelo has rocked crowds at club hot spots such as Katra, Club Blvd, Cherry Lounge and Jimmy’s Uptown. Mike-Doelo constantly adds more creativity to his repertoire. Most recently, his video mixing technology is catapulting him into the future of multi-media entertainment.

in the spotlight

An Interview with Mark Gross and DJ Mike-Doelo

How did your professional training and experience inform your performances?

Mark Gross: I started playing saxophone when I was 6 or 7 years old. I initially learned to play by ear. Growing up in a home where music was often played, mostly gospel music such as Mahalia Jackson or Reverend C. L. Franklin, I was deeply influenced by the emotional impact of what I saw and heard in church. I went to church several times during the week where I’d hear the choirs sing gospel hymns.

After attending the Baltimore School for the Arts, I attended Berklee College of Music. There I was able to study with thousands of people from all over the world who shared my interests and love for jazz music. Along with others I was influenced by a more global view of music that was steeped in the foundation and tradition of gospel music and jazz music. After graduation I moved to New York—a city unique in the energy it brings to music. I was afforded opportunities to be on the bandstand with the masters of jazz such as Dizzy Gillespie, James Moody and Herbie Hancock, to name a few. These musicians nurtured and mentored me. Having been mentored for over 30 years by these elder statesmen, I learned how to be a professional artist on and off the bandstand. I realize that today’s younger musicians do not have the same opportunity to perform with greats like Art Blakey, Elvin Jones, McCoy Tyner or Mercer Ellington, the son of Duke Ellington, which could give them a different perspective on performance.

Tell us more about the Mark Gross Quartet. How do you feel your sound compares with other jazz groups? What makes your quartet unique?

MG: Typically a jazz quartet consists of an acoustic bass, acoustic piano, jazz drum kit and a horn player—in this case, my alto saxophone. What set any jazz quartet or any band apart from another band are the individuals who make up the group. Their personalities, the combination of their artistry, the music that they play, their influences, etc., all lend to the uniqueness of that band. My quartet was baptized by the masters, so the music we play, the songs that we write, even the way we talk about the music, are reflections of those influences.

DJ Mike-Doelo, tell us which artists—both jazz and hip hop—inspired you and made you decide on a career in music.

DJ Mike-Doelo: When I grew up in New York, hip hop was still fresh, and my inspiration came from everything I saw around me. I didn’t grow up listening to it. A lot of the records I listened to were the ones my parents played around the house. But as I got older, hearing guys like Ice-T and Kid Cudi inspired me

to want to DJ. In the late 1980s, we moved to the west side of Manhattan at a time when hip hop was maturing. Teddy Riley actually lived in my apartment building when he was spearheading the whole new jack swing movement. I was there when hip hop grew up, watching music videos, and being inspired by it all. My inspiration came from the people living and composing and performing all around me. I knew I wanted to DJ at the age of 14 or 15, even though I didn’t actually get my own equipment until I was about 18.

Do you feel there is a direct line between jazz and hip hop? If so, can you explain?

MG: Many hip hop artists are aware of jazz music. They know who the musicians and producers are on the records and sometimes try to emulate their sound either by taking a sample of the recording or just the groove of the song. One example is the great jazz producer, David Axelrod. A lot of hip hop artists use his sound. Often, early hip hop producers looked for some kind of jazzy aspect as their music backdrop. This included drums or something with a swing beat, which is different from four on the floor (a steady, uniformly accented beat in 4/4 time). When you listen to early hip hop music, it swung and a lot of that was jazz influenced.

One of the things we highlight in the program is the similarities between the two genres and how they’re more closely related than not. In jazz, we talk about improvisation, rhythm, melody, harmony, etc. We then parallel that with the same aspects in hip hop, in terms of rhythm, melody, improvisation, and the spoken word, the poetic aspect of hip hop. So there is a definite bridge back and forth between the two genres.

Many students don’t know much about jazz. What do you want them to learn from your performance?

MG: I want them to walk away with a deeper curiosity and interest in jazz music. I want them to know that jazz is an American art form, created by African Americans. It is now inclusive of the whole American/worldly diaspora. They should realize that jazz, just like hip hop music, was created out of a cry to be heard by those who were oppressed. These musicians wanted to raise social consciousness of their communities to talk about social issues. Of course, jazz isn’t always heavy, dark and full of outcry. It’s also about happiness and reasons for folks to gather and celebrate each other or simply dance and have a good time. In tying the two music genres together, I’d like students to recognize that a lot of the hip hop this generation loves is often influenced by jazz and vice versa. So they’ll enjoy jazz as much as they enjoy hip hop.

continued...

in the spotlight

An Interview with Mark Gross and DJ Mike-Doelo

How would you like young audiences to approach jazz and hip hop?

DJ Mike: One of the things that younger people don't have right now is the record labels, which means they can't readily follow a path to investigate an artist, following the connections all the way back. When I was listening to early hip hop, I always used to read the labels. I wanted to know who the people who worked on this project were. I'd look at the label and search for the artist online, which was how I'd learn, for instance, which artists were jazz-influenced. So when I talk to young people, I always encourage them not only to listen to the music, but also to investigate its roots. They can do some research online—<https://en.wikipedia.org/wiki/Portal:Music> has a whole section. Or they can visit other websites like <http://www.whosampled.com>, where you can input the artist and the song to learn if it was sampled or what the influences were.

What advice would you give to aspiring musicians and performers?

MG: Be open-minded and curious about all genres of music. Don't listen to jazz or hip hop only. Listen to gospel, funk, jazz, hip hop, r&b, classical and country. Even if you aren't an aspiring musician, you'll be enriched by the music. Exposure to music and art will enable you to envision other creative things in life where you'll find success. If you are a serious aspiring musician, I would encourage you to be disciplined, focused, and dedicated. If you aren't, you are not giving yourself a chance to be successful.



cultural connections

Born in New Orleans in the early 20th century, the roots of jazz music reach deep through the African-American experience. Its early innovators took inspiration from African and European musical traditions, then over the years, they added different spices—mixing and melding elements of Latin music, Caribbean influences, rock, acid and more. These days, jazz has branched into many forms and variations and is considered by some prominent critics as America's classical music.

After the Civil War, the first jazz bands emerged with ragtime played on tiny pianos and brass bands trumpeting on the streets. The rhythms, bluesy feel and individualistic style of the music still harked back to African roots, but the instrumentation and harmonies were European. The improvisation at the heart of every jazz form evolved from both traditions.

The structure of jazz is built on individual expression but despite the freedom and improvised nature of jazz music, there are several common elements that help to define something as being jazz: form, rhythm, melody and harmony—four of the most basic elements. The structure is typically more complex than other popular forms of music. And because of its improvised nature, with multiple melodies and rhythms working together, first-time listeners might find it hard to follow.

Jazz today reaches an international audience and its performers hail from cultures and traditions around the world have influenced new musical styles, particularly hip hop music.

Contemporary hip hop and slam poetry artists were inspired by poets such as Langston Hughes in their phrasing and the call and response found in the church. Hip hop as music and culture formed during the 1970's when block parties became increasingly popular in New York City, particularly among African American youth residing in the Bronx.

Block parties featured DJs who played popular music, especially funk and soul music. DJs began isolating the percussive breaks of popular songs, a common technique of Jamaican dub music, introduced into New York by Caribbean immigrants such as DJ Kool Herc, who is considered a "founding father of hip hop."

Turntablist techniques—such as scratching, beat mixing and/or matching, and beat juggling—eventually developed in the musical breaks, creating a base that could be rapped over. Samples from jazz songs have figured prominently in much of hip hop, aided by turntables and then by computers.

Over the years, rap songs have evolved, from the relatively simple beats of classic group Run-DMC to the strange, surrealist songs of Ski Mask the Slump God, a prominent rapper who has developed a following among Gen Z fans in the SoundCloud platform. His rapping is strange and unconventional, compared to more lyrical rappers like Eminem, but his phrasing retains an inventive, off-kilter syncopation that can be directly linked back to the most avant-garde forms of jazz.



inspired ideas in the classroom

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	Teacher Focus	Student Activity	NJ Student Learning Standards
Prepare for the performance	<ul style="list-style-type: none"> Explain to students that they are going to see a performance about music and the connections between jazz and hip hop. Ask students to share what they know about either type of music and/or musicians that they have heard of in either genre. Ask them if they are aware of any connection between jazz and hip hop. Provide students with the research activity sheets that outline what information they are going to gather. Have students count off by fours into groups. Explain that they will be responsible for researching the questions that correspond with their number and using that to create two slides which will be presented as part of a group presentation to the class. Assign each group two musicians (one from each genre) by allowing them to pick cards with their names on them out of a bag. 	<p>Research: Divide students into small groups. Assign them each a jazz musician and a hip hop musician. Provide them with the research activity template which they will use to conduct research. Jazz to Hip Hop Activity 1</p> <p>Tech Connect: Use research to create a short, multimedia PowerPoint to share with the class. If available, assign templates via Google Classrooms so that students can work collaboratively to complete the task.</p> <ul style="list-style-type: none"> <i>Sample Jazz Musicians:</i> Louis Armstrong, Duke Ellington, Charlie Parker, Dizzy Gillespie, Ella Fitzgerald, Thelonious Monk <i>Sample Hip Hop Musicians:</i> Kool DJ Herc, Grandmaster Flash, Salt-n-Pepa, Tupac Shakur, Missy Elliott, Common, Queen Latifah, Jay-Z Prior to the performance, have students share their slides with the class. Presentations should include facts, photos, instrumental and/or video links. 	<p>English Language Arts NJLSA.R10. NJLSA.R7. NJLSA.R3. NJLSA.W2.</p> <p>Social Studies 6.1.12.D.8.b</p> <p>NJ Arts Standard 1.2 History of the Arts & Culture</p>
Experience the performance	Observe students reactions to various music selections. Are there any that stand out? Was there a song that caught their attention? Make note of this to be used later during a class debrief discussion.	<p>Reflection: Consider the following concepts while you are watching the show: Do you think music can tell a story? During the show, listen to see if you can hear any stories. What emotions does the music evoke for you?</p>	<p>English Language Arts NJLSA.R7.</p>
Reflect, respond and read	Ask students to recap, summarize and provide insight on the performance. Use the discussion questions to guide the conversation. Explain to students that they are going to use these ideas to listen objectively and create original responses to jazz music and hip hop.	<p>Discussion Questions:</p> <ul style="list-style-type: none"> What new learning did you take away? What are some things you were left wondering about? How did you feel during the performance? What happens in your mind when you listen to a song with or without lyrics? If you were a performer in the show, what would you have done differently? 	<p>English Language Arts NJLSA.SL1.</p> <p>NJ Arts Standard 1.2 History of the Arts & Culture</p>
Focus	Explain to students that they are going to be creating a music-inspired art/writing gallery. Explain that they will have multiple opportunities to draw/write original pieces in response to the music and these selections will be used to create a gallery that will be “open to the public.”	Have students listen to various famous jazz/hip hop compositions from the musicians they researched before the show. As they listen, ask them to draw/write what they “see” and “hear.” Have students share their ideas in small groups. Ask them to identify any common threads (ie: mood/theme) in their work.	<p>English Language Arts NJLSA.SL1. NJLSA.SL2.</p> <p>NJ Arts Standard 1.3 Performance</p>
Originate	<p>After the activity has been completed, provide students with guidelines that will be used to help ensure that they know what is expected of them in preparation for the Gallery Opening.</p> <p>Cross-Curricular Connections: A collaboration between the visual arts teacher and the writing teacher would afford students the opportunity to create visual and written responses to the music.</p>	Have students select one piece that they are most proud of. Have them work on editing that piece in preparation of a gallery. Provide them with the activity template to be completed and handed in with their finished piece. Under the heading inspiration, ask students to use the information they gained throughout this unit to explain their thought process used when creating their original works of art. Jazz to Hip Hop Activity 2	<p>English Language Arts NJLSA.R7. NJLSA.W3.</p>
Rehearse	<p><i>Curators</i> will design and organize the works into an exhibit. <i>Guides</i> will practice reading the group created talking points. Assign organizational roles to students in addition to the curators/guides. Hold a “dress rehearsal” in-class prior to inviting in guests.</p>	<p>Select a curator for each exhibit (song). Have them collect the art/writing and labels for their section. Provide them with space/materials to display the work. Assign two assistants.</p> <p>Select a guide. This person will be responsible for discussing their chosen exhibit at the Gallery Opening. Assign two editors.</p> <p>Together they will write the “talking points” for the exhibit.</p>	<p>NJ Arts Standard 1.3 Performance</p>
Make magic	Create a program for the gallery opening. Invite parents and colleagues to a Gallery Opening. Create a Guest Book for visitors to sign in and leave feedback/ comments about the event.	<p>Play music by the artists featured in the slide presentations. Invite guests to move through the gallery.</p> <p>Project slides on a smartboard. Allow time for curators and guides to field questions about their exhibits.</p>	<p>NJ Arts Standard 1.2 History of the Arts & Culture</p>

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

NJ SOCIAL STUDIES
www.state.nj.us/education/cccs/2014/ss/

NJ ARTS
www.state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS
www.nationalartsstandards.org

new jersey student learning standards

English Language Arts

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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

6.1.12.D.8.b Assess the impact of artists, writers, and musicians of the 1920s, including the Harlem Renaissance, on American culture and values.



vocabulary

Acoustic bass

A bass instrument with a hollow wooden body similar to, though usually larger than a steel-string acoustic guitar.

Acoustic piano

The traditional type most people associate with the term piano. Like the acoustic guitar, the sound is produced with metal strings; in the case of the piano, when you play a key a felt-tipped hammer strikes the appropriate strings.

Bebop

A type of jazz originating in the 1940s and characterized by complex harmony and rhythms. It is associated particularly with Charlie Parker, Thelonious Monk and Dizzy Gillespie.

Beatbox

A form of vocal percussion primarily involving the art of mimicking drum machines using one's mouth, lips, tongue, and voice. It may also involve vocal imitation of turntables, basslines and other musical instruments. Beatboxing, connected with hip hop culture, is often referred to as "the fifth element" of hip hop, although it is not limited to hip hop music. The term "beatboxing" is sometimes used to refer to vocal percussion in general.

Blues

One of the root forms of jazz music, the blues evolved from African-American slave songs, such as field hollers, work songs, spirituals and country string ballads. Typically played by roaming solo musicians on acoustic guitar, piano or harmonica at weekend parties, picnics and juke joints, the blues captured the suffering, anguish and hopes of 300 years of slavery and tenant farming.

Break

A section in a song where all musical elements disappear except for the percussion instruments; DJs would isolate the break on their turntables so that people can dance during those sections. This is called a breakbeat.

Breakdancing

A type of acrobatic, explosive street dancing; performers do acrobatic, dance tricks while rocking to a breakbeat.

Call and response

In jazz, call and response would be an improvisational collaboration between different musicians. A soloist would play a tune and the rest of the ensemble would "respond" with a variation on that tune, as an example. The term can also refer to the interaction between preachers, who call for an "Amen," and churchgoers who would loudly repeat his or her lines, or a rapper interacting with a crowd in a concert in the same manner. Call and response can be found in other African-American musical genres, such as R&B. It has roots in Africa, where it was used in public gatherings.

Dixieland

A kind of jazz with a strong two-beat rhythm and collective improvisation that originated in New Orleans in the early 20th century.

Drum kit

A collection of drums and other percussion instruments, typically cymbals, which are set up on stands to be played by a single player.

Four on the floor

A rhythm pattern used in disco and electronic dance music. It is a steady, uniformly accented beat in 4/4 time in which the bass drum is hit on every beat (1, 2, 3, 4) in common time.

Freestyle

Rap lyrics that are improvised by the performer on the spot.

Gospel music

Impassioned rhythmic spiritual music rooted in the solo and responsive church singing of rural black people in the American South, central to the development of rhythm and blues (R&B) and soul music.

Groove

The sense of propulsive rhythmic "feel" or sense of "swing." In jazz, it can be felt as a persistently repeated pattern. It can be created by the interaction of the music played by a band's rhythm section. Groove is a key to much popular music and can be found in many genres, including salsa, funk, rock, fusion and soul.

Hip Hop

Also called hip-hop or rap music, it is a music genre consisting of a stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted. Hip hop can also refer to the larger culture surrounding rap music, which includes DJing, breakdancing and graffiti art.

Horn

Any of a family of musical instruments made of a tube, usually made of metal and often curved in various ways, with one narrow end into which the musician blows, and a wide end from which sound emerges.

Improvisation

Improvisation means making it up as you go along. In improvisation, the musician composes and performs his musical line on the spot—often as a solo with the other musicians playing back-up. No two performances are ever exactly the same.

Interpretation

Experimentation with various musical elements (tempo, articulation, dynamics, etc.) to take standard tunes in a new direction. For example, classical music and show tunes like "My Funny Valentine" and "My Favorite Things" have been interpreted by jazz musicians countless times in endless variations.

Jazz

A music genre that originated in the African American communities of New Orleans in the late 19th and early 20th centuries, and with roots in blues and ragtime. Since the 1920's Jazz Age, jazz has become recognized as a major form of musical expression.

New Jack Swing

A fusion genre spearheaded by Teddy Riley and Bernard Belle that became popular from the late 1980s into the early 1990s. Its influence, along with hip hop, seeped into pop culture and was the definitive sound of the inventive African American New York club scene.

Continued....

vocabulary

New Orleans jazz

A style of jazz developed in New Orleans early in the 20th century, influenced by blues, ragtime, marching band music, and minstrelsy, and marked by polyphonic group improvisation.

Old School

Refers to the early days of hip hop; some people's definition of old school may be different, depending on their generation. Old school can refer to artists like DJ Kool Here or even LL Cool J.

Ragtime

Music characterized by a syncopated melodic line and regularly accented accompaniment that was developed by black musicians in the 1890s and played especially on the piano.

Rap

A style of popular music, developed by disc jockeys and African Americans in the inner city in the late 1970s, in which an insistent, recurring beat pattern provides the background and counterpoint for rapid, slangy, and often boastful rhyming pater glibly intoned by a vocalist or vocalists.

Sample

The act of taking a portion, or sample, of one sound recording and reusing it as an instrument or a sound recording in a different song or piece.

Scatting

Singing without words. Often a vocalist will make up nonsense syllables and even make their singing sound like a musical instrument in this improvisational form.

Spoken word

Poetry intended for onstage performance, rather than exclusively designed for the page. While often associated with hip hop culture, it also has strong ties to storytelling, modern poetry, post-modern performance, and monologue theatre, as well as jazz, blues, and folk music.

Swing

A rhythm made with triplets instead of standard 1/8 notes in most other musical forms.

Syncopation

Rhythms which accent beats in unusual ways, often where you least expect them. Syncopation gives energy and surprise to the music. Plus it keeps the musicians and their listeners on their toes.

Turntablism

The art of manipulating sounds and creating music using turntables and a DJ mixer. Turntablists generally prefer direct-drive turntables over belt-driven or other types. The word turntablist was coined in 1995 by DJ Babu to describe the difference between a DJ who simply plays records at parties and one who performs by physically manipulating the records, stylus, and mixer to produce new sounds. The term coincided with the resurgence of hip hop DJing in the 1990s.



resources

Websites

Mark Gross website

<http://www.markgrossmusic.com>

DJ Mike-Doelo

<https://www.facebook.com/iamdjMike-Doelo>

Jazz 101

<http://jazzonline.com/jazz-101/jazz-101.html>

Smithsonian Jazz

<http://americanhistory.si.edu/smithsonian-jazz>

What is Jazz?

<http://americanhistory.si.edu/smithsonian-jazz/education/what-jazz>

History of Jazz

http://teacher.scholastic.com/activities/bhistory/history_of_jazz.htm

100 Quintessential Jazz Songs

<https://n.pr/hj3GtF>

Birthplace of hip-hop

<http://www.pbs.org/opb/historydetectives/investigation/birthplace-of-hip-hop/>

Hip-hop history

<https://www.ajc.com/news/national/years-ago-hip-hop-was-born-things-you-never-knew-about-hip-hop-history-america/8Hcx5Mbf6F3RANDUiiWMKJ/>

The 50 Greatest Hip-Hop Songs of All Time

<https://www.rollingstone.com/music/music-lists/the-50-greatest-hip-hop-songs-of-all-time-150547/>

Yo! MTV Raps history

<http://thesource.com/2018/08/06/today-in-hip-hop-history-yo-mtv-raps-debuted-on-mtv-30-years-ago/>

Who Sampled

<https://www.whosampled.com>

Rap Genius aka Genius

<https://genius.com>

Videos

Mark Gross YouTube account

<https://www.youtube.com/user/icewaterjazz/videos>

Mark Gross rehearsing

<https://youtu.be/gBLzxWw06mE>

Mark Gross Quartet in performance

https://youtu.be/GI_dX9pw4Lc

Mark Gross Quartet performance of Blues on the Corner

<https://youtu.be/3K3tYvZB6gg>

The Origins of Jazz #1: Africa, Europe, and the New World

<https://youtu.be/3K3tYvZB6gg>

The Origins of Jazz #2: The Birth of New Orleans

<https://youtu.be/ACU8ej9Ly0Q>

History of Jazz by Ken Burns

<https://youtu.be/6yudbGX95iw>

Miles Davis - So What

<https://youtu.be/zqNTItOGh5c>

History of Hip Hop in the Bronx - Arts in the City

https://youtu.be/D5ZpQ73R_z4

Top 100 - The Best Hip-Hop Albums Of All Time

<https://youtu.be/mke7QR2ag7c>

DJ Kool Herc Describes His Early Block Parties (1994, Rap City)

<https://youtu.be/e9ajPAGYTB0>

The Evolution Of Hip-Hop [1979 - 2017]

<https://youtu.be/PrqDFDEJMmU>

Is South Florida Soundcloud Rap Really The New Punk Rock?

<https://youtu.be/Lg0A6T-G7UE>

Ludacris Breaks Down His 9 Favorite Rap Lyrics of All Time

https://youtu.be/MfXEnPO4R_s

Rapping, deconstructed: The best rhymers of all time

<https://youtu.be/QWveXdj6oZU>

Books

Gioia, Ted - *The History of Jazz*. Oxford University Press, 2011.

Gioia, Ted - *How to Listen to Jazz*. Basic Books, 2017.

Szwed, John - *Jazz 101*. Hachette Books, 2000.

Serrano, Shea - *The Rap Year Book: The Most Important Rap Song From Every Year Since 1979, Discussed, Debated, and Deconstructed*. Abrams Image, 2015.

D, Chuck - *Chuck D Presents This Day in Rap and Hip-Hop History*. Black Dog & Leventhal, 2017.

Chang, Jeff - *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. Picador, 2005.

njpac staff

(partial listing)

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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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