

teacher resource guide

schooltime performance series



tia fuller:
women in jazz

arts
education
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about the performance

“As a Black woman, I recognize that I am standing on the shoulders of those Black women who have come before—in history and in ‘her-story’ of jazz music. Black female instrumentalists who have helped shape, mold, and define what we know as jazz today, such as Mary Lou Williams, Viola ‘Vi’ Burnside, Elvira ‘Vi’ Redd, Ernestine ‘Tiny’ Davis, Lil Hardin Armstrong, Clora Bryant, and the list goes on and on”

—Tia Fuller

Women in Jazz is an exciting show by Tia Fuller, a GRAMMY®-nominated recording artist and saxophonist, who not only entertains but also celebrates the many women who have sculpted jazz into an important and distinct art form over the years.

This is an important endeavor because when it comes to women and jazz, singers such as Billie Holiday, Ella Fitzgerald and Sarah Vaughan are often listed as important contributors of the genre, but the role of women in jazz goes beyond singing and encompasses many key instrumentalists, composers and bandleaders. This show will celebrate some big names in jazz as well as lesser known artists who are equally deserving of the spotlight.

“As a Black woman, I recognize that I am standing on the shoulders of those Black women who have come before—in history and in ‘her-story’ of jazz music. Black female instrumentalists who have helped shape, mold, and define what we know as jazz today, such as Mary Lou Williams, Viola ‘Vi’ Burnside, Elvira ‘Vi’ Redd, Ernestine ‘Tiny’ Davis, Lil Hardin Armstrong, Clora Bryant, and the list goes on and on,” said Fuller in an interview with Berklee College of Music.

about tia fuller

Tia Fuller is an acclaimed and in-demand saxophonist, recording artist, composer and bandleader who was recently featured in the Pixar animated movie *Soul*. Fuller plays jazz, R&B, pop music and other genres—all with creative bravado, precision and technique that have been honed on the world’s biggest stages. She teaches full-time at the Berklee College of Music in Boston, but also maintains a busy touring and recording schedule that has her playing with artists like Beyoncé.

Originally from Denver, Colorado, Fuller earned her bachelor’s degree in music from Spelman College in Atlanta, Georgia. She earned her master’s degree in jazz pedagogy and performance from the University of Colorado at Boulder.

One of her most notable accomplishments was performing as part of Beyoncé’s tours including *I AM ... Sasha Fierce* and the *Beyoncé Experience*, which allowed her to travel around the globe. She also had the distinct honor of playing with Beyoncé at the White House for President Barack Obama.

As a soloist, bandleader and composer, Fuller has released five albums: *Diamond Cut*, which received a GRAMMY® nomination in the Best Instrumental Jazz category, and *Pillar of Strength*, *Healing Space*, *Decisive Steps*, and *Angelic Warrior*. Her quartet has performed in numerous countries such as Italy, Scotland, Angola, South Africa and Croatia, among others.

As an artist, Fuller has worked with countless notable names in music including Terri Lyne Carrington, Dianne Reeves, the T.S. Monk Sextet, the Duke Ellington Orchestra, Chaka Khan, Kelly Rowland, Jay-Z, Jill Scott, Patti LaBelle, Dionne Warwick, Janelle Monáe, Erykah Badu and Aretha Franklin—just to name a few.

tia fuller’s soul experience

The film *Soul*, which was released in December 2020 by Pixar Studios, is a heartwarming movie about Joe Gardner, a middle school teacher in New York City who is hoping for his big break in the professional jazz music scene. His big break comes in the form of Dorothea Williams and her jazz quartet. Williams is an acclaimed jazz saxophonist who gives Gardner a chance to play the piano for a gig at a club when one of her players couldn’t make it.

The voice of Dorothea Williams is portrayed by the actress Angela Bassett, but the sounds of the saxophone were masterfully provided by Fuller. This was her first contribution to a feature film, and to make the character more real, the appearance of Williams was modeled on Fuller as well, according to an interview on the website of [Berklee College of Music](#).

“Something else that caught me by surprise is that Pixar changed Dorothea’s character and saxophone to emulate my image. Initially, they had a brown-skinned Black woman with a high bun and a bandana playing the tenor. But upon

seeing the trailers, I saw the character shift to a darker-skinned mid-sized Black woman, with mid-length curly hair (how I had my hair at the time), playing an alto saxophone with a Vandoren mouthpiece and ligature. They were impeccable with details of all our body movements and motions,” she said.

Fuller was first approached by Pixar representatives because they had a Black woman saxophonist in mind as a key character, which was gratifying.

“To be the saxophonist for a Black woman in this film is to say that representation is imperative, that diversity and inclusivity amount to deconstructing marginalizing views and reconstructing a more accurate account of our strength and influence in society and music,” she said.



inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	<p>If you have...10 minutes Show the video “What is Jazz?” Discuss common characteristics and qualities of jazz music (improvisation, solos, call and response, typical jazz instruments, etc.) Have students complete Activity Sheet 1 and write down a personal response to these questions: What do you think of when you hear the word jazz? Do you enjoy listening to jazz music? Why or why not? Content link: youtube.com/watch?v=BMgKXbtQwoo Credit: National Museum of American History</p> <p>If you have...25 minutes Do the activity above, plus: An important quality of jazz music is that it is constantly evolving. As a result, jazz consists of many sub-styles that have developed over the past century. Explore a few styles of jazz with the article “A History of Jazz: Black History in America.” Focus on four sections: Improvisation: The Expression of Freedom, Mid-1930s, Swing: Sound in Motion, Bebop: The Summit of Sound, and Latin and Afro-Cuban Jazz: Beyond the Borders. Explore more sections if time allows. Content link: teacher.scholastic.com/activities/bhistory/history_of_jazz Credit: Scholastic and Jazz at Lincoln Center</p>	<p>Listen Watch the video, “What is Jazz?” and complete Activity Sheet 1.</p> <p>Discuss What do you already know about jazz? What information did you learn from watching the video? Do you enjoy listening to jazz music? Why or why not?</p> <p>Review While jazz music can often be identified by listening for improvisation, call and response, and syncopation (the rhythm emphasizes the off-beat), it is made up of many different styles.</p>	<p>NJ Visual & Performing Arts Anchor Standard 11</p> <p>English Language Arts NJLSA.SL2.</p>
Experience the performance	<p>Encourage students to listen for common jazz characteristics in the music they hear during the performance. Remind students to refer back to their answer to the question, “Do you enjoy listening to jazz music?” and to consider whether they’ve heard any musical artists that have changed their opinions.</p>	<p>During the performance, think about: What jazz characteristics do you hear? Can you recognize any specific types of jazz, like swing, bebop or Latin jazz? Think back to your answer to the question, “Do you enjoy listening to jazz music?” Do the musical examples and musicians you hear change your opinion or reinforce it? Why or why not?</p>	<p>NJ Visual & Performing Arts Anchor Standard 7</p>
Reflect, respond and read	<p>Guide students through this process by inviting them to write about or discuss the following questions. Reflect: What emotions did you feel during the performance?</p> <p>Respond: Identify one of the musicians from today’s performance and describe how they contributed to jazz music.</p> <p>Read: Share the article “Fierce Aurora-born Saxophonist Tia Fuller Takes Shot at Historic Grammy.” Ask students: What are some of Tia’s goals for herself and her music? What obstacles has Tia had to overcome in pursuit of her goals? How have other women in music and jazz inspired Tia Fuller?</p> <p>Content link: theknow.denverpost.com/2019/01/09/aurora-saxophonist-tia-fuller-grammy-nomination/206274 Credit: The Denver Post and Mesfin Fekadu, The Associated Press</p>	<p>Reflect on the performance that you attended by answering the questions. Then, read the article to learn more about Tia Fuller’s life and musical journey. This will help you prepare to share about people who have inspired you! Reflect: What emotions did you feel during the performance?</p> <p>Respond: Identify one of the jazz musicians from today’s performance and describe how they contributed to jazz music.</p> <p>Read: Read the article “Fierce Aurora-born Saxophonist Tia Fuller Takes Shot at Historic Grammy.” · What are some of Tia’s goals for herself and her music? · What obstacles has Tia had to overcome in pursuit of her goals? · How have other women in music and jazz inspired Tia Fuller?</p>	<p>NJ Visual & Performing Arts Anchor Standard 10</p> <p>English Language Arts NJLSA.SL1.</p>
Focus	<p>Ask students to focus on Tia Fuller’s goals and inspiration. Break students into groups to discuss their responses to the reading.</p> <ul style="list-style-type: none">· What are some of Tia’s goals for herself and her music?· How have other women in music and jazz inspired Tia?· What goals do you have for yourself? Who have you looked to for inspiration? Why do they inspire you?	<p>With your classmates, discuss the following questions.</p> <ul style="list-style-type: none">· What are some of Tia’s goals for herself and her music?· How have other women in music and jazz inspired Tia?· What goals do you have for yourself? Who have you looked to for inspiration? Why do they inspire you?	<p>NJ Visual & Performing Arts Anchor Standard 10</p> <p>English Language Arts NJLSA.SL1.</p>
Originate	<p>Use Activity Sheet 2 to guide students through the process of reflecting on their goals and inspirations. Then, have students create an artistic contribution to a class inspiration gallery. Consider providing students with the option of creating a visual inspiration board, poem or another art form to share their inspirations. Use tools like Google Slides and FlipGrid for students to share performances and artistic works.</p>	<p>Read the questions on Activity Sheet 2 and reflect on your personal goals and inspirations. Then, create an inspiration board, poem or other artistic presentation to share with your classmates. Focus on one big goal that you have for yourself and a specific person who has inspired you. Write a short artistic statement to present along with your creation.</p>	<p>NJ Visual & Performing Arts Anchor Standard 10</p> <p>Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1</p>
Rehearse	<p>Ask students to find a quiet place in the classroom or their homes to practice creating, presenting or performing.</p>	<p>It’s time to finalize your artistic creation! Make the final touches to your inspiration board, poem or other artistic work. Read through your artistic statement. Next, find a partner or family member and ask them the following questions:</p> <ul style="list-style-type: none">· Does my creation tell you my goal, who has inspired me and why?· Is my artistic statement clear and easy to understand?· (If applicable) Did I speak clearly, with a loud voice and eye contact? <p>Use their suggestions to revise your work, then practice again!</p>	<p>NJ Visual & Performing Arts Anchor Standard 5</p>
Make magic	<p>Collect students’ work and display in an inspiration gallery in a PowerPoint presentation. Include photographs or recordings of students’ creations and their artistic statements.</p>	<p>It’s time to present! Record or take a photograph of your artistic work and submit it to your teacher. Then, check out your classmates’ goals and inspirations in the inspiration gallery!</p>	<p>NJ Visual & Performing Arts Anchor Standard 10</p> <p>English Language Arts NJLSA.SL4.</p>

curriculum standards

New Jersey Student Learning Standards

Visual & Performing Arts Standard (Same as National Core Arts Standards)

Artistic Process: Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 2: Organizing and developing ideas.

Anchor Standard 3: Refining and completing products.

Artistic Process: Performing/Presenting/Producing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Anchor Standard 6: Conveying meaning through art.

Artistic Process: Responding

Anchor Standard 7: Perceiving and analyzing products.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

Artistic Process: Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

English Language Arts

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

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

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.GCA.1: Collaborate with individuals analyze a variety of potential solutions to climate change effects and determine why solutions may work better than others (e.g., political, economic, cultural).

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

nj.gov/education/cccs/2020/2020%20NJSLS-SS.pdf

NJ STUDENT LEARNING STANDARDS– VISUAL & PERFORMING ARTS.

nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf

NATIONAL CORE ARTS STANDARDS

nationalartsstandards.org

cultural connections



Women in Jazz

In the early days of jazz, most women were relegated to either dancing in the chorus line in venues such as the Cotton Club in New York City, or of course, singing. Notable names of women in jazz include vocalists like Sarah Vaughan and Ella Fitzgerald. Lesser known are women who were instrumentalists, composers and bandleaders but their contributions to jazz have been just as important, despite sexism from record companies and other gatekeepers. Many of these women were popular during their heyday but are not often recognized in modern jazz history.

Below is a selected list of notable women in jazz who should be added to anybody's playlist.

Lil Hardin Armstrong, pianist (1898–1971)

Lil Hardin Armstrong may be best known for being Louis Armstrong's second wife, but she was a remarkable and well-respected jazz pianist, composer and bandleader well before their marriage in 1924.

Hardin Armstrong was born in 1898 in Memphis, Tennessee. She was raised by her mother, a domestic worker who was determined to give her children a good education. She attended Mrs. Hicks' School of Music and Fisk University in Nashville. Her mother wanted her to be a classically trained musician and didn't want her to be

influenced by listening to blues and jazz, the popular music of the era. Hardin Armstrong's family moved to Chicago, which had a big jazz scene and soon she became a professional pianist.

She played with many noteworthy bands and also fronted her own band. When she met her husband, trumpeter Louis Armstrong, they were both members of King Oliver's Creole Jazz Band. She was a big influence on the trumpeter, encouraging him to leave the group and become a soloist. Unfortunately, their marriage broke apart in 1930 because of Louis Armstrong's constant touring.

After their divorce, the pianist continued performing and recording. In the 1930s, sometimes billing herself as "Mrs. Louis Armstrong," Hardin led an "All Girl Orchestra," a mixed gender big band which broadcast nationally over the NBC radio network. In the same decade she recorded for Decca Records as a vocalist and performed as the piano accompanist for other singers.

Clora Bryant, trumpeter (1927–2019)

Clora Bryant was a fixture in America's jazz scene for many years and mentored countless musicians in her home base of Los Angeles, California. She counted Dizzy Gillespie as one of her mentors and was praised

cultural connections

for her virtuosic playing, but she experienced sexism in the music industry throughout much of her long career. She did not get as much recognition or support from gatekeepers. Historians initially overlooked her and she went without a major record label or agent for many years. She did not become a bandleader until she hit middle age but nevertheless, fellow musicians recognized her for the skilled player she was.

“She has the feeling of the trumpet. The feeling, not just the notes,” Gillespie said of her.

Bryant was born on May 30, 1927, in Denison, Texas where her father, a day laborer, raised her after her mother died. Her father’s unwavering support in her career made it possible for her to pursue life as a musician, Bryant had said. Growing up, she first played the piano and then moved to trumpet. In 1943, Bryant attended Prairie View College in Houston.

In 1946, Bryant became a member of the International Sweethearts of Rhythm, an all-female jazz band, and earned her union card and dropped out of school. Dizzy Gillespie became her mentor and provided her with work. She joined the black female jazz band the Queens of Swing as a drummer and went on tour.

In 1951, she worked in Los Angeles as a trumpeter for Josephine Baker and Billie Holiday. In her later years, Bryant became an author, a lecturer at college campuses about the history of jazz, and a mentor to young people in the Los Angeles elementary schools system.

Valaida Snow, trumpeter (1904–1956)

Valaida Snow was not just a trumpeter but also a supremely talented and charismatic singer, dancer, arranger and storyteller. She could play just about every instrument in a band, toured all over the world and was a fixture in early Hollywood movies. She lived a full, expansive life in a relatively short amount of time, dying at the age of 52 after suffering bad health in her later years.

Snow was born in Chattanooga, Tennessee on June 2, 1904. Her mother was a music teacher and her father was a minister and manager of a vaudeville troupe of children called the Pickaninny Troubadours. Snow performed in this troupe and was the undisputed star. She played the violin and other instruments and incorporated dancing, singing and magic into her act.

She toured for many years in Europe and Asia and only stopped because of World War II. Snow became stranded in Nazi-occupied Denmark and was

imprisoned by authorities. She fled the country in 1942 and came back to America but she was visibly thinner and in bad health. Despite this setback, she went back to touring and making music until her untimely death.

Ginger Smock, violinist (1920–1995)

Who knew you could play the violin with soul? Ginger Smock was a sensational violinist who could make the strings sing, wail, warble and swing. Her stunning skills made her a fixture in tours, clubs and hotel orchestras from the 1940s to the 1970s.

Growing up, Smock was a child prodigy. She lost her parents by the time she was six years old and was raised by her aunt and uncle who made sure she received private classical lessons on the violin. She performed at the Hollywood Bowl at the age of 10 and then a recital at the First African Methodist Episcopal Church of Los Angeles. As she grew older, she joined the marching band and orchestra while in high school and then studied at the Zoellner Conservatory of Music.

It looked like Smock was headed for a life as a violinist in a professional classical orchestra but such opportunities were not available to African Americans due to racial discrimination. Instead, Smock gravitated towards popular music, especially big band jazz music, and studied the techniques of notable jazz violinists such as Joe Venuti, Stuff Smith, and Eddie South.

Smock started her own band, a trio of woman instrumentalists called the Sepia Tones. She achieved many milestones in her career: becoming the first Black woman bandleader in television, headlining prestigious hotel and club gigs, touring nationally and backing celebrities such as Sammy Davis, Jr. and Johnny Mathis during performances. Smock’s beloved violin is now part of the collection at the Smithsonian National Museum of African American History and Culture.

Mary Lou Williams, pianist (1910–1981)

Thrilling and evocative performances, marvelous and tour de force playing – these are just some of the terms people have used to describe Mary Lou Williams, who is considered one of the best jazz pianists of the genre. She was a prolific composer and recording artist who got to jam with some of jazz’s marquee names in the 1940s and 1950s.

Her mother first trained her in classical piano and by the time she was four years old, Williams was clearly a musical prodigy. She had perfect pitch and could remember tunes. She started performing professionally with big bands when she was 12 years old when she

subbed for another pianist in a traveling music show. Williams would go on tours and got to play with Fats Waller, Duke Ellington and Jelly Roll Morton.

She became a bandleader in 1927 and then became a music arranger for a popular band, Andy Kirk and the Twelve Clouds of Joy. She was known for her piano playing and inventive arrangements for the group.

Later she started arranging for other artists such as Benny Goodman, Cab Calloway, Louis Armstrong and Duke Ellington. She was originally a swing-style pianist but then got involved in the bebop scene and composed several notable bebop songs such as “In the Land of Oo-Blah-Dee” and “Tisherone.” She also founded a record label called Mary Records. Until well into her old age, Williams continued performing, composing and teaching a new generation of artists.

Elvira ‘Vi’ Redd, saxophonist (1928)

Redd is a talented alto and soprano saxophonist, singer, bandleader and teacher who has been active for many years in jazz. Her playing style is cool, confident and inventive.

Music was always part of Redd’s world. Her father, Alton Redd, was a jazz drummer from New Orleans. Her great aunt was Alma Hightower, a notable singer, multi-instrumentalist and music teacher. She got her start singing publicly at church when she was five years old and she then started learning to play the saxophone when she was 12. In 1948, she started a band with Nathaniel Meeks, a trumpeter and her first husband. Since then, she has been performing professionally, both as a saxophonist and vocalist. In the late 1950s and early 1960s, she performed less and instead taught in public schools. After that period, she went back to performing and played with greats like Count Basie and Max Roach. Throughout her career, she toured all over the world and recorded two solo albums.

Ernestine ‘Tiny’ Davis, trumpeter (1907–1994)

She may have been nicknamed Tiny, but there was nothing tiny about the sound Ernestine Davis belted from her trumpet. Davis was also a talented singer.

She first received recognition for her membership in the International Sweethearts of Rhythm, a ground breaking all-female band that had its heyday in the 1940s. They played jazz and swing and toured all the country. The band was also notable for its racially integrated lineup of White, Black, Latina, Asian and Indian women.

Jazz greats such as Louis Armstrong and Cab Calloway admired Davis’ playing in the band.

“I could have played with Count Basie, Cab Calloway—the greatest. But I loved them gals too much. They were some sweet gals,” she once said.

In 1949, the Sweethearts disbanded which led to Davis starting her own band called the Hell Divers. Davis performed for a long time and operated a club in Chicago for several years.



vocabulary

Wind Instrument

A type of musical instrument that a person blows into, which causes air to vibrate inside a resonator (usually a tube) and produces sound. The simplest wind instrument is a horn. Wind instruments can be divided into two groups: brass and woodwinds. Brass instruments, which don't necessarily need to be made of brass, include horns, trumpets, trombones and tubas. Woodwind instruments are characterized by the use of a sharp edge that a player blows into. This sharp edge can be made of wood or another material.

Saxophone

An instrument in the woodwind family that is usually made of brass and has a reed mouthpiece which people blow into to make music. Musicians control the pitch of a saxophone by pressing the keys which cover various holes in the body of the instrument.

Instrumentalist

The player of a musical instrument.

Bandleader

The leader or conductor that leads a musical band during a performance. The term is usually used in the context of jazz, blues, R&B and rock music.

Composer

Someone who writes music for a living.

Soloist

In music, it is someone who sings or plays a solo. A solo is a piece of music that features one person either singing or playing an instrument.

Quartet

A band or group of four people playing music or singing.

Music Arranger

A music arranger takes an existing piece of music and rearranges it or reimagines it via the use of different instrumentation, addition or subtraction of melodies, etc.

Harmony

A grouping/combination of sounds, tones or notes being played at the same time that have a pleasing quality to the ear.

Melody

A composition of music that is arrayed in a single progression that is pleasing to the ear and perceived by the listener as a single entity. Melody has an orderly pattern that is beautiful and satisfying to hear.

Rhythm

A repeated pattern of sound.

Syncopation

In music, it means sounds or notes that are played off beat or with music being stressed in unexpected places.

resources

Websites

Tia Fuller Official Website
www.tiafuller.com

Tia Fuller Berklee College of Music
berklee.edu/people/tia-fuller

Meet The First-Time GRAMMY Nominee: Tia Fuller On Growth, Artistic Vision & Leading By Example
grammy.com/grammys/news/meet-first-time-grammy-nominee-tia-fuller-growth-artistic-vision-leading-example

Interview: Tia Fuller Talks Beyoncé and Her Favorite Female-Fronted Jazz Albums
www.jazz.org/blog/interview-tia-fuller-talks-beyonce-and-her-favorite-female-fronted-jazz-albums

Berklee Professor Brings Soul Music to Life
berklee.edu/news/berklee-now/berklee-professor-brings-soul-music-life

10 Women in Jazz Who Never Got Their Due
nytimes.com/2020/04/22/arts/music/women-jazz-musicians.html

A DIY Guide To The History Of Women In Jazz
npr.org/sections/ablogsupreme/2013/05/10/182885860/a-diy-guide-to-the-history-of-women-in-jazz

Equal At Last? Women In Jazz, By The Numbers
npr.org/2021/01/12/953964352/equal-at-last-women-in-jazz-by-the-numbers

Women in Jazz: 'Equal but Separate'
local802afm.org/allegro/articles/women-in-jazz-equal-but-separate/

Videos

Tia Fuller Interview
youtube.com/watch?v=yzogEwGpwX8

Meet The People: Tia Fuller talks The Influence of Jazz, Touring With Beyonce and more
www.youtube.com/watch?v=kgTJHpE5eYI

Tia Fuller | Meet First Time GRAMMY Nominee
youtube.com/watch?v=UwWGsGmkCfE

LIVE Tia Fuller Quartet 2018
youtube.com/watch?v=A9dQsTFLsHA

Tia Fuller Quartet
youtube.com/watch?v=vYhpghHL-Ew

Tia Fuller — Live In Dizzy's Club
youtube.com/watch?v=FscWH4e0Z4Q

Mondays with Kuumbwa – Episode 9 – Tia Fuller
youtube.com/watch?v=AotsEXh-HnE

Tia Fuller's Berklee Rainbow Band, "Blues for Warren" (Thara Memory)
youtube.com/watch?v=Vngk2whOmHg

10 Incredible Women In Jazz Everyone Should Know
youtube.com/watch?v=E90YEOJB1Vg

Women in Jazz
youtube.com/watch?v=XLCCQvboXig

Female jazz musicians raise their voices against sexism
youtube.com/watch?v=4Xo8BYRXOOA

Washington Women in Jazz Festival - Millennium Stage (March 18, 2019)
youtube.com/watch?v=sSOdJi4UciU

Women and Jazz: International Sweethearts of Rhythm

youtube.com/watch?v=_Cjmg8Jepvw

Women in Jazz Change the Sonic Landscape | 112BK
youtube.com/watch?v=o-LCqrWdGOE

What is Jazz?
youtube.com/watch?v=BMgKXbtQwoo

The History of Jazz
youtube.com/watch?v=636kFQoZ4ew

The Birth of Jazz
youtube.com/watch?v=1eRNRzyX3ac

Books

Women in Jazz: The Women, The Legends & Their Fight
Sammy Stein, 8th House Publishing
(September 26, 2019)

Soul on Soul: The Life and Music of Mary Lou Williams (Music in American Life)
Tammy L. Kernodle, University of Illinois Press
(September 30, 2020)

The Little Piano Girl: The Story of Mary Lou Williams, Jazz Legend
Ann Ingalls, Maryann Macdonald and Giselle Potter, HMH Books for Young Readers (January 18, 2010)

Little Melba and Her Big Trombone
Katheryn Russell-Brown and Frank Morrison, Lee & Low Books; 1st Edition (August 4, 2014)

njpac staff

(partial listing)

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the arts in your school

In-School Residencies: Residencies: NJPAC teaching artists come right to your school—online—to teach the performing arts to your students. Our super-flexible virtual residencies are designed to meet your needs, and you'll have a dedicated program manager to help you every step of the way. It's the perfect program to keep your students creating, connecting and expressing themselves through the magic of the arts.

Professional Development: Calling all educators! Expand your teaching skills, deepen your curriculum and give yourself a creative boost in NJPAC's forward-thinking professional development workshops. Our virtual PD programs are for teachers all the way from pre-K to high school, and include hip hop, dance, storytelling, theater, music and more. Not only will you learn something... you'll also have fun and be inspired..

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 hip hop, jazz, devised 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 email our education sales team at artseducation@njpac.org. Visit njpac.org/education

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