

Teacher's Curriculum for *Thelonious Monk: Monk's Misterioso*

The AJW's mission is to perform for and with public school students in order to encourage their participation in band, orchestra, and choir programs; to uphold and promote the American jazz tradition; and to enhance quality of life for all ages through live performances employing area musicians and collaborations with nonprofit organizations and student ensembles in central Texas.

This year's season is dedicated to pianist and composer Thelonious Monk, who wrote some of the most enduring standards in jazz.

Workshop Logistics:

You will be contacted by your workshop clinician about two weeks prior to your scheduled assembly. Ideally, workshops should take place during the assembly week. They are aimed at grade levels three and higher, with a budget of **three class periods per campus**. Classes may be combined, but a maximum of 50 students in the room at one time is preferred. Workshops are designed to take place in the music classroom. They are intended as an opportunity for some of your students to get acquainted with jazz concepts and history before the full group performs on your campus, but the workshop is not required for students to enjoy the assembly performance.

Necessary Equipment:

Our clinician will need a CD player, a TV/DVD combo with working remote, and a laptop or desktop with PowerPoint viewing capability from flash drive that we provide.

Assembly Performance Logistics:

The AJW will set up on the floor this year, if possible. The group is a quintet consisting of sax/flute, trombone, keyboard, bass, and drums. The band will need four chairs and electric piano if available. Otherwise, we can bring our own electric piano. Also, we will use the projector/screen in your cafetorium and a laptop to project lyrics for one to two singalong songs.

The following is intended to help you prepare your students for the Austin Jazz Workshop experience on your campus. It is divided into three parts: **Classroom Prep** (done by you before the clinician's visit), **Workshop Experience** (done by the AJW clinician in your classroom), and **Performance Experience** (done by the full group during the assembly).

Terms for this year: *Swing, Improvisation, Downbeat, Upbeat*. The clinician will demonstrate the concepts of swing and improvisation for students, and talk about downbeats and upbeats in Monk's *Misterioso*.

Classroom Prep for *Monk's Mississippi* and *Monk's Misterioso*: Sheet music and practice recordings for both tunes can be found on our website under the *Workshops* tab. Students can sing and/or play recorders on these numbers.

Workshop Experience for *Monk's Mississippi* and *Monk's Misterioso*: The clinician will lead your classes in singing these numbers, and play along with them as they play recorder, providing they are ready to go with it.

Performance Experience for *Monk's Mississippi* and *Monk's Misterioso*: Recorder students who are ready will be brought up to perform with the band on one or both numbers. The audience will be led in song on both numbers.

Monk's Mississippi and *Monk's Misterioso* will be featured at every school

performance. The other selections will be drawn from Thelonious Monk tunes such as *Ba-Lue Bolivar Ba-Lues Are*, *Bemsha Swing*, *Blue Monk*, *Brilliant Corners*, *Criss Cross*, *Epistrophy*, *Eronel*, *Evidence*, *Green Chimneys*, *Hackensack*, *I Mean You*, *Let's Cool One*, *Light Blue*, *Monk's Dream*, *Off Minor*, *Played Twice*, *Rhythm-a-ning*, *Thelonious*, *Think of One*, and *Well You Needn't*. This is provided FYI; it is not necessary to preview all these tunes. The AJW will play five tunes per performance, time permitting.

AJW workshops align with Texas TEKS guidelines in the following ways.

Foundations: Music Literacy and Creative Expression. Students will read music to play recorders and/or sing on Monk's *Misterioso* and *Bright Mississippi*.

Historical and Cultural Relevance: Thelonious Monk's emergence during the Bebop period of modern jazz during the 1940's will be discussed. Although Monk was closely associated with the major musicians of the era, his styles of performance and composition were very much his own. The clinician will place Monk's music in the context of his historical period.

Critical Evaluation and Response. The clinician will present Monk's *Bright Mississippi* and compare it to the popular song *Sweet Georgia Brown*, upon which it is based. Students will be asked to recognize the differences and the similarities present when changing the melody of a song while retaining the harmonies and structure.

Other workshop components:

Question/Answer: The clinician will leave some time for questions at the end of the presentation. Generally during this portion, the clinician will encourage students to become involved in band, orchestra, and choir programs in middle school.

DVD Selection: If time permits, the clinician will show video of Thelonious Monk in performance.

Participation in AJW Jazz Jubilee. AISD teachers who are interested in having students from your school participate in this annual event are welcome to download the *AISD Jazz Jubilee Letter of Intent* for more information.

Suggested Discography

Thelonious Monk produced many recordings. Here is a small representative sample.

Genius of Modern Music, Vols. 1 & 2. Blue Note, 1947-1952.

Brilliant Corners. Riverside, 1956.

Thelonious Himself. Riverside, 1957. (solo piano)

Thelonious in Action and Misterioso. Riverside, 1958 (recorded live in NYC)

Monk's Dream. Columbia, 1963.

Monk. Columbia, 1964.

Underground. Columbia, 1968.