

COUNT BASIE THEATRE

ARTS
EDUCATION
& OUTREACH

BUS-IN PROGRAM



A NONPROFIT ORGANIZATION

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GIA MAIONE PRIMA
FOUNDATION, INC.



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Please check for teal underlined links throughout the study guide for supplemental materials, including lesson plans, biographies, videos and more!

COUNT BASIE THEATRE BUS-IN PROGRAM

This teacher study guide is designed to help you prepare your students for the Count Basie Theatre School Bus-in Show. It features history and background information on the art form and performers, as well as basic lesson plan ideas to help bring the culture behind the performance into your classroom(s).

When students take part in our pre and post show workshops, they experience well-rounded culturally enriching arts based learning that is connected to both state and national standards. The goal of the program is to provide a wide variety of performances and give the students the skills they need to connect and respond to these performances both aesthetically and intellectually.

COUNT BASIE THEATRE: OUR MISSION

The primary mission of the Count Basie Theatre is to serve the people of the State of New Jersey by providing a broad spectrum of quality entertainment and education programs that reflect and celebrate the diversity of the region; foster understanding and appreciation for the ennobling power of the performing arts; and create opportunity for cultural enrichment for people at all economic levels. It also is our mission to develop and maintain a world-class venue that enhances the enjoyment of these entertainment and education programs; contributes to the cultural and economic vitality of the community and the region; and honors the memory of Count Basie.



Count Basie Theatre programming and education outreach is made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, as well as support received from major donors and numerous corporations, foundations and individuals.

ARTS EDUCATION AND OUTREACH PROGRAMS:

The arts have the ability to create change and impact lives. They are life enhancing, enriching and altering. Our understanding of the importance of exposure to the arts continues to be the driving motivation behind each facet of our art and education programs. Our educational mission as an arts organization is to instill the concepts of creative thinking and effective reasoning, and to inspire out of the box thinking and appreciation of the process as well as the product, while fostering an understanding and appreciation for cultural enrichment for people at all economic levels.

JAZZ: AN AMERICAN ART FORM

Jazz music is a uniquely American art form. It is pure expression of individualism within the confines of social and musical structure. It is an amalgam of several disparate cultures blending into one swinging melting pot. Born of hope and freedom, jazz celebrates American values and portrays clear democratic ideals, even though it was initially pioneered and performed largely by those who were routinely denied the full extent of the American dream. At its origins, it is the cry of a race of people transplanted against their will to American soil -- a reaction to the oppression and the



horrors they endured. Over the ensuing years this music has been celebrated and performed by people of every race, region and culture. It is arguably America's greatest and most welcomed gift to the world. Through more than a hundred years of its history, jazz music has found its way into every segment of mainstream popular culture. It is America's "Classical Music," a valuable national treasure to be nurtured and preserved.

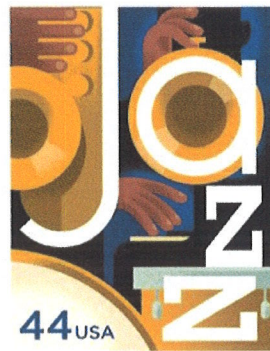


Contributed by: Jazz Arts Project, Inc., *The Importance of Jazz*

SUGGESTED ACTIVITY:

Design a US Stamp commemorating the genre of jazz or a specific jazz musician. Pick a style of art for your design and represent part of the culture, music, history or accomplishments of who/what you are representing.

Use the stamps below as inspiration and a starting point for research:



SOME OF THE JAZZ GREATS..

William Basie was born in Red Bank, to Harvey Lee Basie and Lilly Ann Childs Basie on August 21, 1904, in Red Bank, NJ, which he later paid tribute to in one of the band's most famous tunes, "The Kid from Red Bank." Despite being a New Jersey native, Basie and his band first rose to national prominence in Kansas City.

Basie had the "Count" added to his name early in his career by a radio announcer who wanted to make him sound more exciting, and went on to have an enormous impact. With the group becoming highly distinguished for its soloists, rhythm section and style of swing, Basie himself was noted for his understated yet captivating style of piano playing and precise, impeccable musical leadership. He was also helping one of the biggest, most renowned African-American jazz groups of the day.

In 1958, Basie became the first African-American male recipient of a Grammy Award. One of jazz music's all-time greats, he won many other Grammys throughout his career and worked with a plethora of artists.

In 1984 after Basie's passing, the then Carlton Theater was renamed the Count Basie Theatre in honor of the local jazz star.

Please [click here](#) for more information about Count Basie

COUNT BASIE



Count Basie *Theatre*

LOUIS PRIMA



As a bold, talented, ambitious youngster, Prima rose from the rank-and-file of musicians in the now acknowledged great training ground of New Orleans in 1934 and headed for the "Big Time" in the city of New York. Two years later, Louis Prima wrote and recorded one of the most iconic swing songs of his time, [Sing, Sing, Sing](#)

In 1966 Louis Prima was approached by Walt Disney to do an animated feature film for him. This led to a whole new venue for Louis. [He became the voice of "King Louis,"](#) the orangutan, in the award winning Disney production of ["The Jungle Book."](#) The film was nominated for an Oscar and Louis received a gold album for the sound-track recording of the same.

Louis Prima was a "star" in every sense of the word. His name alone commanded top billing for some forty-seven years. From the time he was eighteen years old and the leader of his own group, Louis set a standard of showmanship seldom equaled and never surpassed.

Information from www.louisprima.com.

For more biographical information, [click here](#)

ELLA FITZGERALD:

THE FIRST LADY OF SONG

Ella Fitzgerald was an accomplished jazz vocalist who pioneered and helped to popularize "scatting." Fitzgerald's unparalleled vocal talents, and unique ability to mimic instrumental sounds helped popularize the vocal improvisation of scatting, which became her signature technique, and earned her the nickname, The First Lady of Song.



Her career started after winning an amateur competition at the Apollo Theater. From there she went on to become the first African-American woman to win a Grammy Award, one for best individual jazz performance, and another for best female vocal performance for the two songbook projects "Ella Fitzgerald Sings the Duke Ellington Song Book" and "Ella Fitzgerald Sings the Irving Berlin Song Book." Ella Fitzgerald won 13 Grammys and sold over 40 million albums throughout her lifetime. A truly collaborative soul, Fitzgerald produced great recordings with such artists as Louis Armstrong and Count Basie.

DUKE ELLINGTON

Duke Ellington was born April 29, 1899, in Washington, D.C. and at 7 years old, began studying piano. Ellington was known for his sense of musical drama, blending melodies and rhythms, he gave audiences a new experience with his complex yet accessible style of jazz. He was a major figure in the history of jazz music and throughout his career composed thousands of songs for the stage, screen and contemporary songbook.



MILES DAVIS

Revolutionary and famous jazz Trumpeter, Miles Davis, started at the age of 13 Miles Davis and only four years later at 17 he was invited by jazz greats Dizzy Gillespie and Charlie Parker to join them on-stage. Throughout his career he changed and evolved his styles demonstrating his ability to experiment and push the limits of his own music and the genre of Jazz, particularly with adding nontraditional instruments like french horn and tuba and experimenting with jazz fusion which integrated rock and jazz together.



JAZZ INSTRUMENTS

A jazz big band will traditionally have the following instruments:

- Trumpet or cornet
- Clarinet or soprano sax
- Trombone
- Tenor, alto or sometimes a baritone saxophone
- Piano
- Banjo or guitar
- Tuba, string bass or sometimes a bass saxophone
- String bass
- Drums or washboard



The instruments used will vary per style and region, but these instruments are amongst those that you will most commonly find.

JAZZ IMPROVISATION

A major component of jazz music is improvisation, and to be an accomplished jazz musician it is an essential skill. Improvisation is creating a musical composition in the moment usually during a break in the written out piece of music, and it is almost always conforms to certain melodic or stylistic norms of the piece. Improvisation in music combines instrumental and vocal technique, performance, and a response to the other musicians playing all while communicating some mood, theme or emotion.

During jazz improvisation, the musicians create fresh melodies over the continuously repeating cycle of chord changes of a tune. The improviser may depend on the contours of the original tune, or solely on the possibilities of the chords' harmonies.

Composed music and improvised music may seem to be opposites, but in Jazz they merge in a unique mixture. The trick to Jazz improvisation is playing music with both spontaneous creativity & intentional conviction.

[Click here](#) for more information on methods of improvisation in jazz.

"Just as no two artists would paint a scene in the same way, no two musicians improvise in the same way. Seasoned Jazz musicians combine all three techniques to create new works, inspired by the original melody, harmony and structure representing their unique creative passion. The true value of this music lies in an artist's individual creativity and that unique process of expression which is Jazz."

NO SHUSH: THE HISTORY OF JAZZ

MAKING IT HAPPEN

It takes many people to put a show together.
Thanks to our gracious grantors and sponsors the arts are more easily
accessible to all.



**National
Endowment
for the Arts**
arts.gov

The National Endowment for the Arts is an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

To find out more about how NEA grants impact individuals and communities, visit www.arts.gov



**GIA MAIONE PRIMA
FOUNDATION, INC.**

Gia Maione Prima Foundation, Inc. (the "Foundation") was established by the late Gia Maione Prima with the assistance of long-time friend and counsel, Anthony J. Sylvester of Sherman Wells Sylvester & Stamelman, LLP. Gia was a singer and widow of famous jazz musician, singer and composer Louis Prima. Gia was also an artist and a devotee of the fine arts. The Foundation shall make donations that serve religious, charitable, scientific, literary or educational purposes by making distributions which are not classified as "taxable expenditures." *The Foundation's purposes include, but are not limited to, making donations to other tax-exempt organizations that support and encourage an appreciation for American jazz, American popular music and jazz performance, as well as the fine arts.

JAZZ IN THE CLASSROOM

The following suggestions are taken from Appendix B from the Common Core State Standards

GRADES K-1: Zin! Zin! Zin! A Violin by Lloyd Moss

1. Read Zin! Zin! Zin! A Violin by Lloyd Moss. Students can also watch a reading of the book [here on YouTube](#).
2. Review the different instruments and if they have seen or heard them previous to the story.
3. Review the counting and correlation between the number of instruments playing and what the group is called.
4. Which if these instruments are in jazz music? What do they sound like?

Guiding Question(s): *Did the instruments in the story remind you of anything? Do they seem familiar or new to you?*

• Additionally, students can be broken up into groups to act out different portions of each of the stories, pretending to play the instruments and creating, duos, trios, quartets etc.

Visit this blog for Google Docs of free printable classification, counting and graphing games that go with the book!



GRADES 2-3: Ah, Music by Alike

1. Read the book Ah, Music by Alike
2. Discuss the different sections that are described, Sound, Rhythm, Creative, etc. and where they find those things in other places.
3. Have students fold a piece of paper in half so it looks like a book. Play a piece of jazz music and have students draw what it makes them think of or feel. Flip the paper over and repeat using a contrasting or different piece of jazz music.
4. After, have students open the paper to reveal both drawings side by side. From this have them create a story linking the two drawings. This story can be written out as a creative writing piece or explored through creative play and/or performance.

For more ELA connections, visit [Scholastic's Experience-Text-Relationship](#).

Guiding Question(s): *How did you decide on your art piece? What about the music made you draw what you did?*



GRADES 4-5: Casey at the Bat

1. Have students read Casey at the Bat by Ernest Lawrence Thayer [found here](#).
2. After, have students listen to a recording that was inspired by the poem, and then just a recording of a reading. Like [Casey at the Bat by Randol Alan Bass](#), and [James Earl Jones's recording](#) of the famous poem.
3. Now listen to a narration set to live music, like [this one from the New York Pops Orchestra](#) (August 2010). How is the impact of this different? What does the music do to illuminate the story and/or the effect of the poem?

Guiding Question(s): *How did each creation differ in the way you perceived the story? How did it change your reaction or interpretation of the poem?*

For a full lesson plan that includes Reading, Writing, and Speaking and Listening standards please [visit this site](#), which includes all materials and procedures.

GRADES 6-8: I, Too, Sing America by Langston Hughes

1. Read Langston Hughes’s poem, I, Too, Sing America, found [here](#).
2. Have students in whole or small groups discuss the poem, its meaning and Langston Hughes as a poet. This could begin a research project or serve as a very loose discussion.
3. After, have students find a jazz song that will serve as the “soundtrack” to this poem, to play behind it when read.
4. Make sure that they take into consideration and identify what the song by itself communicates as well as both the song and the poem’s:

Form, Meaning, Tone, Sound patterns (Rhythm, Rhyme, Meter), Word sounds (Alliteration, Assonance/Consonance, Repetition and Parallel Structure).

Guiding Question(s): How does the song effect the way the poem is read and heard. How does having a background song effect its meaning in time and its overall impact?



GRADES 9-10: The Illustrated Book of Great Composers by Wendy Thompson

Prompts for students:

1. Using The Illustrated Book of Great Composers as inspiration, have students focus and re-search one jazz musician, including but not limited to:
 - Style of work
 - Impact on music and culture
 - Collaborations
2. Have students follow up with their jazz musician and find where they have reappeared in a piece of culture today. Was this composer or their work featured in a popular movie, book, piece of artwork, quoted often? Why have they stood the test of time? Why do you think they are relevant today?

Additionally, students can set up social media pages for their selected musician: Create their profile and fill out all of the information about the particular musician. Post as them on their own timeline/wall or on other jazz musicians. Use research to write things they might say to either their contemporaries or today.



GRADES 11-12: Mirror of the World: A New History of Art by Julian Bell (New York: Thames & Hudson, 2007. From Chapter 7: “Theatrical Realities”)

1. Have students read the excerpt from Mirror of the World: A New History of Art.
2. Using either small or whole group discussion format, explore the progression of art in relation to culture. Narrowing it down to a specific time period or region may help guide the discussion.
3. Bell proposes that creating from a perspective of nostalgia that, “...backwards-looking might have a creative force of its own.”
 - Where or when in today’s society and culture is the past and jazz music integrated?
 - Where is jazz music in your daily life?
 - How has the culture and change from jazz music affected the music and culture of today?

ATTENTION STUDENTS!

Make the most of your trip to Count Basie Theatre!

Etiquette for a Live Performance

Since the audience plays a major role in any live performance, below are some guidelines, helpful hints and common questions to review before bringing students to see a show.

Unlike television or movies, *live events rely upon the contribution of the audience*. The more the audience gives to the performer, the more the performer can give back to the audience. The performer can hear audiences reacting, laughing, cheering, and being connected to their performance. This energy can help to fuel the performer throughout a show. **A good live performance provides communication, and a connection between the audience and performer.** In addition, each audience member affects not only the performer(s), but those sitting near him or her.



Before the performance...



- Be sure to be prepared for what you are about to see! The more you know, the more you'll enjoy the show!
- If you think you might forget something, bring a notebook or a journal to jot stuff down!
- Talking before the performance while you wait for the show to begin, (and after to talk about what you just saw on stage) is great and encouraged!
- When the lights go down on the audience and up on the stage, it's time to stop talking and start watching.

During the show...

- Leave your food, drinks, gum and candy at home! Eating and drinking disturb the people around you and alter their experience at the show.
- If you ever get separated from your group, ask an usher or a Count Basie Theatre staff member for help
- Focus and give both your energy and attention to the performers
- Laugh when you think something is funny, clap after something you particularly enjoyed

Cameras, Tablets, and Cell Phones! Oh my!

Cell phones, iPods, and other devices with lit screens and ringtones have made it necessary for all of us as audience members to broaden our definition of live performance etiquette. Using a cell phone or iPod during a performance is like tickling a porcupine...it just shouldn't be done! Even a quick check of the time on a lit screen is incredibly distracting to others in the audience, and disrespectful to the performers on stage. Please be sure to turn all of your devices COMPLETELY OFF before entering the theatre and **THANK YOU!**

Watch and listen closely...



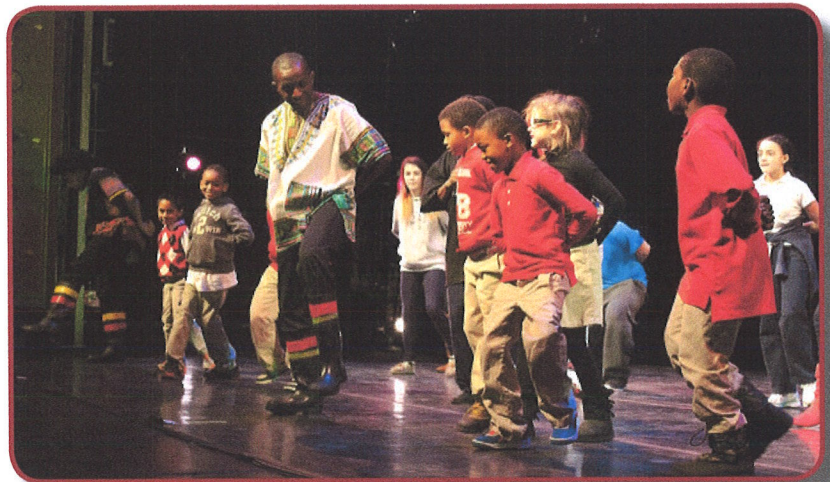
- Look for different lighting, props, and costumes
- Notice the choices that were made and went into everything you see on stage
- If something is not particularly interesting to you at a specific moment, think to yourself about what would make this part more engaging for you - support the performers and all of the hard work they are doing!

At the end of the show...

- Applaud and cheer to show respect for the performer's time and energy, and if you think the show was fabulous, give the performer(s) a standing ovation!

Stay alert!

You never know when you might have the chance to perform on stage yourself!



There are no pause buttons, rewind options or volume controls in live performance
What you miss cannot be recaptured!

WHO'S WHO IN NO SHUSH THE HISTORY OF JAZZ

GIA MAIONE PRIMA

Gia Maione Prima ("Gia") was an American singer and widow of singer Louis Prima.

Gia was born May 20, 1941 in Roebing, New Jersey. From the early age of 3, she demonstrated both an interest and an aptitude for music. At age 4, she began 17 years of piano and extensive vocal training under Alma Steedman, Choir Director at Westminster Choir College at Princeton University.

Upon graduation in June 1959 from Toms River High in New Jersey, she received the National Arion Society Award in Music. With intent to attend Julliard School of Music in New York City, Gia worked at the local Howard Johnsons Restaurant to save money for the tuition and to continue her vocal and piano instruction.



Gia Maione Prima rose to popularity in 1962, when she was selected to sing lead female vocals for Louis Prima and his band, The Witnesses. Her rich voice was an ideal match for Prima's rugged jazz riffs. The next 12 years were a whirlwind of live performances in Las Vegas at the Sahara Hotel, Sands Hotel, Tropicana Hotel; in New York at the Copacabana and Basin Street East and across the country. She also appeared regularly on television on such shows as Ed Sullivan, Johnny Carson, Bob Hope, Dean Martin, Mike Douglas and Merv Griffin. She recorded for Capitol Records in 1962, and thereafter released her debut album - "This is Gia" in 1965.

On February 12, 1963, Gia married Louis Prima. Their union produced two children Lena and Louis Jr. She worked closely with Louis in creating the Prima Magnagroove record label in that same year. She and Louis recorded many classic albums and singles for their label from 1963 through 1975 which included 14 albums and numerous singles for Capitol Records, Disney Records, DeLite Label, Brunswick Records and Prima label. The couple performed and recorded together until Prima fell ill in 1975.

After Louis' passing, Gia assumed control of the Prima archives, and managed his vast musical legacy. She dedicated herself to remastering and re-releasing Prima's work. Among her other duties, Gia Prima handled the licensing of Prima's work for television, film and advertising such as the very memorable use of "Jump, Jive and Wail" for the Gap Khakis Swing ads of the late 1990's.

Professionally, Gia volunteered for many benefit charities and telethons and sponsored many golf tournaments to benefit charities. She was inducted in the Toms River Regional Schools Hall of Fame in 2004. She created the Louis Prima ASCAP Foundation Award and operated Prima Music, LLC, which released previously unavailable Prima titles. The company also operated www.louisprima.com and LGL Music Publishing Co.

In 2011, Gia Prima with the assistance of long-time friend and counsel, Anthony J. Sylvester of Sherman Wells Sylvester & Stamelman, LLP established the [**Gia Maione Prima Foundation, Inc.**](#) for the purpose of making donations to other tax-exempt organizations that support and encourage an appreciation for American Jazz, American popular music and jazz performance.

Gia Maione Prima died on September 23, 2013. She is buried alongside her husband Louis Prima at Lakelawn Metairie Cemetery, New Orleans, Louisiana.

LOUIS PRIMA JR. AND THE WITNESSES

Louis Prima Jr. is the youngest child and only son of musician and entertainer Louis Prima and singer Gia Maione, who began performing with Louis Sr. in 1962. At five, Louis mother taught him to play drums, and soon after his father put him on stage. After entering the business world, Louis Prima Jr. realized that music was his real passion, and went on to form Louis Prima Jr. and the Witnesses.



Less concerned about reliving the past than about creating a future for it, Louis Prima Jr and the Witnesses bring new energy and a current attitude to the masses with The Wildest Show this side of the 1960's. Since their breakout performance at the New Orleans Jazz and Heritage Festival (aka Jazz Fest), #TeamPrima has performed everywhere from Seattle to Palermo, from small clubs to performing arts centers, from casino showrooms to music festivals, and from Access Hollywood Live to PBS. The band has brought together many years of diverse musical tastes into their second album. From the first thunderous stomps of the show, it is evident that their performances are a raucous roller coaster ride of tail-shakin', foot-stampin', horn-driven smiles.

When you seen them in concert, you'll know a bit about what to expect from the musical minds of the Witnesses. "With the band's collective talents and diverse musical tastes, we wind up with a sound unique to this band, while staying true to the boisterous Prima style," says Louis. "We didn't set out to simply write music we thought the fans wanted to hear. We wanted to challenge ourselves musically and also challenge the listener. You can't fool the fans by trying to force the word 'daddy-o' into every song. If music does not come honestly from your soul, it will ultimately be short lived."

Information from www.louisprimajr.com - visit this site for even more on Louis Prima Jr. and the Witnesses!

RED BANK JAZZ ORCHESTRA

The Red Bank Jazz Orchestra (RBJO) boasts an all-star roster, a veritable “who’s who” in a new generation of jazz greats. Each of these top echelon professionals have impressive credentials and are among the “first call” musicians in the NYC/NJ metropolitan area. They are routinely called upon to perform for concerts, Broadway shows, movie score recording sessions, radio and television programs both here and abroad. The RBJO is also known for accurately recreating the sound and spirit of the legendary and historic jazz orchestras of the past, reminiscent of those led by the likes of Duke Ellington, Benny Goodman, Thad Jones/Mel Lewis, and of course Count Basie. Under the direction of conductor Joe Muccioli, the group has provided backing for many singers, entertainers and national stars including Joe Piscopo, Don Rickels and Natalie Cole and has appeared on such diverse stages as NYC’s Waldorf Astoria, the Count Basie Theatre, and the Two River Theater in Red Bank, the historic Paramount Theater in Asbury Park, and the House of Blues in Atlantic City. The RBJO has released their premier recording Strike Up The Band on the Hip City Jazz label.

JOE MUCCIOLI

Joe Muccioli is No Shush: History of Jazz Musical and Artistic Director and the Founder and Artistic Director of the Jazz Arts Project. Conductor, orchestrator, musicologist and producer Muccioli is perhaps best known for his thorough and accurate reconstructions of major works from the classic jazz repertoire. His work on the entire series of Gil Evans/Miles Davis collaborations (Miles Ahead, Porgy & Bess, Sketches of Spain, Birth of the Cool) allowed these masterworks to be performed for the first time in over 40 years since the initial recordings. Muccioli was a consultant on the 1997 box set Miles Davis and Gil Evans The Complete Columbia Studio Recordings, issued by Sony Music, and he prepared, edited and engraved the score to Wynton Marsalis’ 1997 Pulitzer Prize-winning composition Blood on the Fields. He serves as Conductor and Music Director for actor and entertainer Joe Piscopo, and he has conducted the Lincoln Center Jazz Orchestra with Wynton Marsalis, the Duke Ellington Orchestra, the Chicago Jazz Ensemble, the BBC Big Band, the London Philharmonic Youth Orchestra and the City of Birmingham Symphony Orchestra in the UK, and the Adelaide Symphony in Australia. Muccioli has been featured on NPR, the BBC, SVT (Sweden), and the WDR (Germany). He has performed or recorded with Paquito D’Rivera, Jon Faddis, Randy Brecker, Quincy Jones, Ann Hampton Callaway, Gerry Mulligan, Buck Clayton, Lew Soloff, and Clark Terry among many others. Muccioli’s work is evident in every aspect of the music industry from live concert performances to recordings, television, movies and Broadway shows, including various publications, CD’s and DVD’s available Internationally.

YOUR HOST: DANIEL CARLTON

Daniel Carlton is an actor, writer, teacher, storyteller, and director who has appeared on New York, national, and international stages. A veteran of numerous Off and Off- Off Broadway productions his work has also been both seen and/or created in schools, homeless shelters, and throughout the criminal justice system. Daniel has written or directed many plays about or for young people. As a teaching artist he has used theater as a tool to conduct thousands of workshops over the years in areas that include youth leadership, conflict resolution, A.I.D.S prevention, housing readiness to homeless families , and teacher training for The N.Y.C Board Of Education. He has done extensive work in this area through companies that include Hospital Audiences Inc, New York University’s Creative Arts Team, Community Works, Blackberry Productions, Flying Bridge Community Arts, The Paramount Theatre of Peekskill, Faison Firehouse Theater, Goddard Riverside, The Negro Ensemble Company, The Dwyer Cultural Center of Harlem, and the Weeksville Historical Society.

FEATURING KHADIJAH MOHAMMED

Khadijah Mohammed has worked with the music industry's finest, both in the US and internationally. After several years spent touring the world as an in-demand back up vocalist for major artists including Lenny Kravitz, P Diddy, R&B singer Sunshine Anderson and the legendary Luther Vandross. New Jersey-born, Khadijah is fast becoming one of the stars of the next generation of hit songwriters. Khadijah has been featured several times at Jazz Arts Project events including right here on the Count Basie Stage with the Red Bank Jazz Orchestra.



Jazz Arts Project has a decade long proven history of presenting professional, world class, performances as well as funding music education, talent development and free public programs that serve the community. Our support of these programs is in keeping with our commitment to support the jazz arts, provide music education opportunities and foster community awareness. The Jazz Arts Project provides tools for future generations of jazz artists and enthusiasts by introducing the music to a diverse student population with an emphasis towards at risk and under-served youth. Jazz Arts Project, Inc. is a non-profit, 501(c)3 tax-exempt arts organization. Its' purpose is to preserve, promote, and perpetuate the American musical art form known as jazz by producing jazz performances of the highest quality, creating educational programs about jazz and its history, and to serve as an advocate for jazz.

[Click here](#) for more information about the Jazz Arts Project.

WANT TO BE A MUSICIAN?!

The Jazz Arts Academy is a year round comprehensive jazz studies program presented by Jazz Arts Project, Inc. in association with the Count Basie Theatre Performing Arts Academy.

This program offers expert musical mentoring with performance ensembles, improvisation, general musicianship, coaching, special workshops, and jam sessions in addition to jazz repertory and discussions about the history of jazz. The program provides middle school and high school aged students with a 'centralized jazz scene,' a place where they can supplement their school music program, meet new players from the entire region and gain valuable skills and experience in a safe, fun and professional atmosphere.



For more information about the Jazz Arts Academy [please click here](#).