



STUDY GUIDE

JAZZY ASH

Sponsored in part by:

**GIA MAIONE PRIMA
FOUNDATION, INC.**



COUNT BASIE THEATRE

April 23, 2018
10:30 am

**Jazzy Ash and the
Leaping Lizards**

Welcome to the Basie

The arts have the ability to create change and impact lives. As New Jersey's premier center for the cultural arts we are dedicated to fostering powerful, inclusive artistic experiences and a creative exchange of ideas. The Basie enriches the quality of life in our communities by generating opportunities for participation in the arts and through our partnerships with schools. The importance of exposure to the arts continues to be the driving motivation behind each facet of our art and education programs. We like to say that we create long-lasting memories at night, but it's what we do during the day that changes lives. We hope your students will be inspired to think out of the box as we instill the concepts of creative thinking and effective reasoning and they develop an understanding and appreciation for cultural enrichment.

Regards,



CEO and President,
Count Basie Theatre

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.



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Dear Teachers,

This 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).


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. In addition to the show, we also offer the ability to [schedule a workshop](#), where a Count Basie Theatre Teaching Artist will visit your school to work with the students to deepen the educational and artistic impact of the performance. Students that take part in our pre- and post-show workshops experience well-rounded and culturally enriching arts-based learning that is connected to both state and national standards.

Please contact us in the education department for any additional information or with any questions you may have!

Thank you!

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A black and white warning icon consisting of an exclamation mark inside a circle, set against a white background with a black border.

Check for [underlined links](#) and extra information throughout the study guide for supplemental materials; including lesson plans, biographies, videos, and more!



Theatre Etiquette & The Role of the Audience

We recognize that there will be a diverse range of experience among your students--from those attending their first live performance to those who have attended many times--and so we encourage you to review these guidelines with them to ensure a positive event for all.

The Role of the Audience:

Here are some ways to perfect your role as an audience member:

1. **Be prepared** for what you're about to see. The more you know, the more you'll enjoy the show!
2. Listen **carefully** and **quietly** to what's happening onstage.
3. **Avoid** anything that might **distract** the performers or the people around you. This includes things like unnecessary **talking**, rustling **papers**, candy **wrappers**, and especially things like **cell phones**-- that light is BRIGHT and will draw everyone's eye. Leave them off for the duration of the show.
4. **Respond** to the performance honestly--if you want to laugh, laugh! The performers can hear your reactions and they feed off the energy of the crowd. **Applaud, cheer**, and **laugh** when you're moved to do so!
5. When the show is over, show your appreciation with hearty **applause!**



Being an audience member is an important part of the show! This is a very special relationship that only exists in live theatre.

Before the Show Activities:

1. Have students make a list: "What do we do when we watch television or go to a movie?" Compare the results to the role of the audience list above. How are they similar? How are they different?
2. Take some time to practice being an audience member. Turn down lights to darken the room. Have a student tell or read a story. When the speaker is done, have the audience applaud. Ask the speaker how the quiet listening and the applause made him or her feel? How did it make the audience feel?
3. Discuss the elements that go into a theatrical production. Scenery, make-up, costumes, lighting, properties, and sound effects each have a unique design and a unique designer. By making students aware of these production aspects, you can then ask them to comment on their observations of specific design elements after viewing the play.

Who is Jazzy Ash?



Jazzy Ash, also known as Ashli Christoval, had a very multicultural upbringing. With her Mom being from New Orleans and her Dad being from Trinidad, music was part of Christoval's life from a very young age. Her mother also ran a home daycare, exposing Jazzy Ash to lively children's music that blended with the blues and jazz that she had grown up listening to.

In Junior High, Christoval started participating in musical theatre and singing in various choirs.

For High School, Christoval attended the highly acclaimed Orange County High School of the Arts and she holds a degree from Saddleback College in Childhood Education. With over 14 years of experience in early childhood education and 10 years experience in performing arts, she currently runs a music education program called Leaping Lizards music, which offers music, classes, and workshops for children, including a program called "You Can Play Ukulele" in addition to her touring schedule.

Today, she travels with her band, The Leaping Lizards, a group made up entirely of music educators.



Mardi Gras

New Orleans is a city with a long, storied history. Going from French rule, to Spanish rule, and finally being sold to the United States as part of the Louisiana Purchase, many different cultures have left their mark on the illustrious city.



One of the most famous events in New Orleans is Mardi Gras, or “Fat Tuesday.” This celebration takes place on the Tuesday before Lent and is said to be a day of great revelry.



The official colors of Mardi Gras are purple, gold, and green. Each color represents a different part of New Orleans’s spirit: purple represents justice, gold represents power, and green represents faith. According to legend, the Rex or “King” in the parade of 1872 selected the official Mardi Gras colors to honor the visiting Russian Grand Duke Alexei Alexandrovich Romanoff.

During Mardi Gras, there are numerous parades throughout the city with enormous floats. Most of the riders on the floats are masked. Each parade has a Rex and all the krewes (the parade workers who are not the Rex) will throw trinkets to the crowd; usually beads, toys, stuffed animals, or doubloons. If you’re in New Orleans for Mardi Gras, don’t bend down to pick up a throw--you’ll probably get your fingers stepped on!

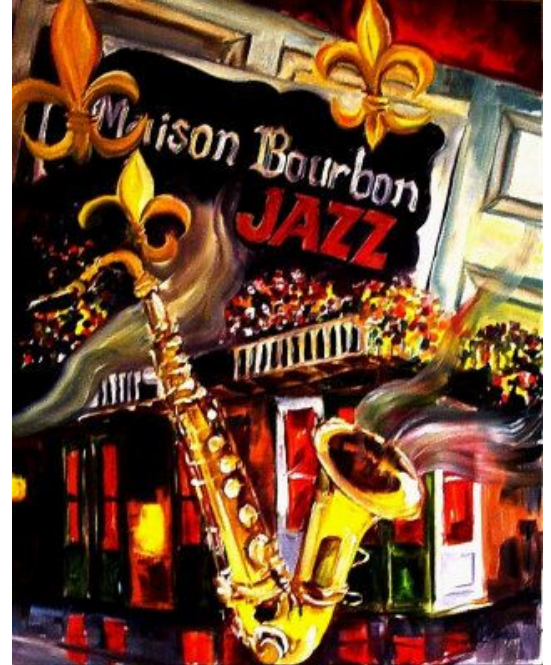


Another fun Mardi Gras tradition is known as the King Cake. It’s an extravagantly decorated pastry that is served at Mardi Gras parties. The guest at the party who finds the plastic baby that’s been baked into the cake is said to have to host the next king cake party!


Activity:
[20+ Super Fun Mardi Gras Kids Crafts!](#)

New Orleans Jazz

New Orleans Jazz, sometimes known as Dixieland Music, was developed in the early 20th century on the hot, broad streets of New Orleans. The innovative music combined previous brass band styles, like ragtime and French quadrille, with an improvisational form which uses multiple melodies at the same time.



New Orleans Jazz generally features a trumpet or cornet providing a melodic lead, harmonies from the trombone, countermelodies by the clarinet, and a steady rhythm stated by the rhythm section (which usually consists of piano, banjo or guitar, tuba, or bass and drums).

A typical band is made up of a “Front Line” (trumpet, trombone and clarinet) and a “Rhythm Section” (banjo, string bass or tuba, piano and drums).

This music is a direct descendant of marching brass bands and, although overlapping with Dixieland, tends to de-emphasize solos in favor of ensembles featuring everyone playing and improvising together. Due to its fairly basic harmonies and the pure joy of the ensembles, it is said to be the happiest and most accessible style of jazz.

Watch jazz performers on the streets of New Orleans!

[The Loose Marbles](#)
[Smoking Time Jazz Club](#)
[Tuba Skinny](#)
[Doreen’s Jazz](#)
[Jazz Cannibals](#)



Video:

[Jazzy Ash and her Band Performing a Jazz Version of the Theme to “Ghostbusters”](#)

Jazz Instruments



BANJO: a stringed musical instrument with a long neck and a round open-backed body consisting of parchment stretched over a metal hoop like a tambourine, played by plucking or with a plectrum

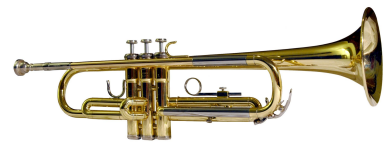


TROMBONE: a large brass wind instrument with straight tubing in three sections, ending in a bell over the player's left shoulder

UKELELE: a small, four-stringed guitar of Hawaiian origin



SAXOPHONE: one of a group of single-reed woodwind instruments usually ranging from soprano to bass and characterized by a conical metal tube and finger keys



TRUMPET: a brass musical instrument with a flared bell and a bright, penetrating tone

Music Match - Draw a line from the picture of each New Orleans Jazz instrument to the name of that instrument.



BANJO **violin** **saxophone** **ukulele**

bass **TRUMPET** **trombone** **accordion**



ANSWERS: 1. ukulele 2. saxophone 3. trumpet 4. accordion 5. banjo 6. violin 7. bass 8. trombone

Jazz Great: Count Basie



Jazz will always hold a special place at the Basie, as we pay homage to one of the jazz greats and our namesake, William "Count" Basie. William Basie was born to Harvey Lee Basie and Lilly Ann Childs Basie on August 21, 1904 in the family's home on Mechanic Street in Red Bank, NJ. The son of a groundskeeper and laundress respectively, Basie started learning to play the piano at age five for only 25 cents a lesson! After junior high, Basie dropped out of school and worked at a local theater operating lights and trying to get his big break at the piano.

Basie was a true innovator leading his band for almost 50 years and recording on over 480 albums. He has been credited with being the first to use two "split" tenor saxophones in his musical

creations. He is also known for emphasizing the rhythm section, riffing with a big band, using arrangers to broaden the sound, and layering masterful vocalists. Basie was often recognized for his understated yet captivating style of piano playing and his precise, impeccable musical leadership.

During his lifetime, Count Basie earned nine Grammy Awards and had an unprecedented four songs inducted into the Grammy Hall of Fame. He also received many other awards and honors not only for his music, but for his humanitarianism and philanthropy around the world.

Over a sixty-plus year career, William "Count" Basie helped to establish jazz as a serious art form played not just in clubs, but in theatres and concert halls. He established the style of swing as one of jazz's predominant styles, and solidified the link between jazz and the blues.

"OF COURSE I WANTED TO PLAY REAL JAZZ. WHEN WE PLAYED POP TUNES--AND, NATURALLY, WE HAD TO--I WANTED THOSE POPS TO KICK! NOT LOUD AND FAST, UNDERSTAND, BUT SMOOTHLY AND WITH A DEFINITE PUNCH."

-COUNT BASIE



Video:

Check out this Family Concert: Who Is Count Basie?

[Part One](#) and [Part Two](#)

About Our Sponsor

Gia Maione Prima ("Gia") was an American singer and widow of singer Louis Prima. Gia was born May 20, 1941 in Roebbing, 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 music 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 rereleasing 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.



**GIA MAIONE PRIMA
FOUNDATION, INC.**

Classroom Activities

A Tisket, A Tasket

Lyrics

A tisket, a tasket,
A green and yellow basket.
I wrote a letter to my love (friend)
And on the way I dropped it.

Game

It's like "Duck Duck Goose." A student has the basket and walks around behind the other students as everyone sings the song. At the end of the song, the child puts the basket behind a student, then runs around the circle while the other student picks up the basket and chases the first person around the circle and tries to tag the student. The chasing stops when the student who was "it" reaches the hole the 2nd student was just occupying.

Important: whenever I do a circle game in my classroom, students do not run. I have had students walk fast when they play these games. That's all I don't need is a student getting hurt! If we play the game outside on the grass, then by all means, have them run. I also lessen the importance of "who wins" by not making a big deal if the person gets tagged before sitting back down. Whether the "chaser" catches the person or not, the "chaser" becomes the new "it" and the game starts over.

Play the Jazz version of the song by Ella Fitzgerald:

<https://www.youtube.com/watch?v=SjIryOvhHj4>

I have the students compare and contrast the 2 versions – you could even make a Venn diagram. Definitely make sure to point out how much fun the jazz version is!

I think it's a really good example of how the elements of syncopation, instrumentation and improvisation can change the sound and feel of a song.

You can also [buy the book](#) by Ella Fitzgerald and read along!

A Tisket A Tasket

Folk song

A tisk - et, a task - et, a green and yel - low bask - et, I
wrote a let - ter to my love and on the way I dropped it.
(friend)

bethsnotes.com



Adapted from:
[A Tisket, A Tasket-Beth's Notes](#)

Classroom Activities

Ah, Music by Alik

1. Read the book Ah, Music by Alik
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.

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

Duke Ellington

1. Read Duke Ellington: The Piano Prince and His Orchestra by Andrea Davis Pinkney
2. Listen to CD of Duke Ellington's greatest hits
3. Then try these activities...

-Duke Ellington was a composer. Discuss with your students the definition of a composition and what a composer does. Compare and contrast how Ellington might compose a piece of music to how students compose an essay.

-Duke Ellington earned his childhood nickname "Duke" because he always acted like a gentleman. Other words used to describe him include: handsome, charming, refined, self-confident, graceful, polished, royal, sophisticated. Ask students to define these words and then list other words that describe a gentleman.

-Read excerpts of Duke Ellington to find similes and metaphors. Some examples: "Curling his notes like a kite tail in the wind"; "Duke's 'Creole Love Cal' was spicier than a pot of jambalaya."

-Encourage students to write their own similes and metaphors based on Ellington's music.



Purchase book here:
[Scholastic](#)



Purchase book here:
[Scholastic](#)

Classroom Activities

JAZZ Word Search

Name _____

Class _____



Borrowed from:
[Jazz Activities-Beth's Notes](#)



C O L T R A N E J W U K N O M
 G S C A T S I N G I N G T V A
 I L V U H O L I D A Y X A A R
 L B L U E N O T E V F D G U S
 L Q R F I T Z G E R A L D G A
 E L L I N G T O N U M B N H L
 S C O O L J A Z Z O A R A N I
 P O R M C F E R R I N E B F S
 I S F U S I O N N U T K G P K
 E T R A G T I M E O Q R I O C
 V R B D S W I N G K T A B B O
 A E E A T R I O M A J P D E C
 M B A V N O I S S E S U M B N
 P O T I C H A R T R I F F A A
 A R M S T R O N G B A S I E H

Find the Jazz terms and the LAST names of these Jazz Artists.

Jazz Artists		Jazz Terms	
Louie Armstrong	Herbie Hancock	Bebop	Jam Session
Count Basie	Billie Holliday	Beat	Ragtime
John Coltrane	Wynton Marsalis	Big Band	Riff
Miles Davis	Bobby McFerrin	Blue Note	Scat Singing
Duke Ellington	Thelonious Monk	Break	Swing
Ella Fitzgerald	Charlie Parker	Chart	Tag
Dizzy Gillespie	Marcus Roberts	Cool Jazz	Trio
Lionel Hampton	Sara Vaughn	Fusion	Vamp



Post-Show Activities

On the bus:

- ★ Ask your students to come up with five words to describe the show they just saw and how it made them feel. Have them share their words with their seat-mate.
- ★ Go around the group and ask each student to share how they would describe the show using only one sentence to a friend who didn't see it.



In the Classroom:



- ★ Discussion Questions:
 - ❖ How was the performance different from what you expected it to be?
 - ❖ What was your favorite part? Your least favorite?
 - ❖ What would you have to do/study in order to be able to do what the performers did?
 - ❖ Did any moment stand out to you in particular? What was it and why do you think you remember it so vividly?
- ★ Have your students write a list of their favorite parts in the show to share with their families who didn't see it. Remind them to include all the details they don't want to forget!

For Homework:

- ★ Write a review of the performance you just saw. Make sure to use plenty of adjectives and to include things like the set, lighting, and costumes. Backup all your opinions on the performance with explanations and reasons for why you felt that way.



Dear Family,

Send the questions below home with students so that parents can talk about the performance with them!

Today our class traveled to Count Basie Theatre! Use these questions to jump-start a conversation with me about the performance. Not only will you get to learn about what I experienced at Count Basie Theatre, **but it will also help me process and reflect upon the onstage material. I'm so excited to tell you all about it!**

- What type of art form did you see on stage? (Theatre? Dance? Music? Acrobatics? Was there more than one art form?)
- What was the performance about? Was there a theme, style, and/or story? (Did it make you think of something new or think about something differently?)
- What did you learn from the performance?
- Did you have a favorite moment in the performance? Tell me about it and show me what it looked and sounded like.
- Did you do anything in class that relates to what you saw today? If so, what?
- Was there something about the performance that you particularly liked or disliked? If so, what was it and why did it stand out to you?

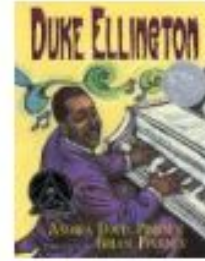
If talking with your child gets you curious about the show and you'd like to find out more about it or our other programs, please visit Count Basie Theatre's Education and Outreach page online at:

TheBASIE.org/education

Interested in Learning More?

JAZZ GREATS

Duke Ellington: The Piano Prince and His Orchestra
by Andrea Pinkney



Little Melba and her Big Trombone
Katheryn Russell-Brown



Skit-scat Raggedy Cat
Roxane Orgill



When Louis Armstrong Taught Me Scat
Muriel Harris Weinstein

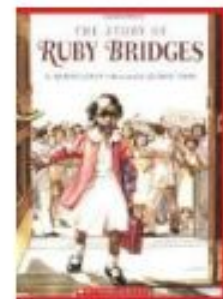


NEW ORLEANS HISTORY & CULTURE

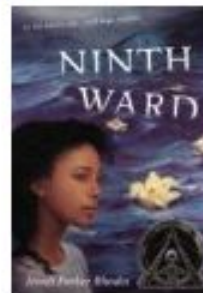
The Jazz of Our Street
Fatima Shaik



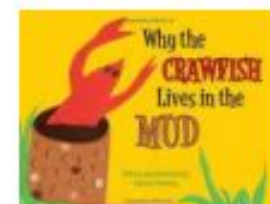
The Story of Ruby Bridges
Robert Coles



Ninth Ward
Jewell Parker Rhodes



Why the Crawfish Lives in the Mud
Johnette Downing



Sources

Dixieland Jazz

http://www.themeister.co.uk/dixie/dixieland_jazz.htm

History of New Orleans

http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/America/United_States/Louisiana/New_Orleans/home.html

Jazzy Ash & The Leaping Lizards

<http://www.jazzyash.com/>

Mardi Gras in New Orleans

<http://www.neworleansonline.com/neworleans/mardigras/>

Mardi Gras New Orleans

<http://www.mardigrasneworleans.com/>

New Orleans Jazz Music

<http://www.allmusic.com/subgenre/new-orleans-jazz-ma0000011830>

New Orleans Mardi Gras

https://en.wikipedia.org/wiki/New_Orleans_Mardi_Gras

New Orleans Official Guide

<http://www.neworleansonline.com/>



[ArtsEdge](#) - Kennedy Center's free digital resource for teaching and learning in, through, and about the arts! [ArtsEdge](#) provides many lesson plans, resources, tips and tricks to integrate the arts into your curricula.

ARTS ED NOW

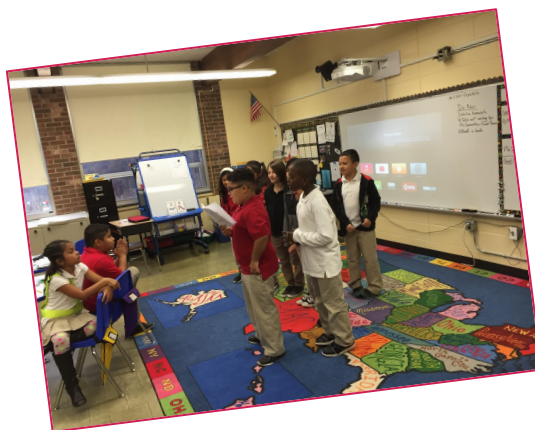
Active creative learning is good for all students...and good for New Jersey! LET'S DO MORE

ArtsEdNow.org #ArtsEdNow @ArtsEdNow

Become an Advocate for the Arts!

We hope you find the following links helpful in learning more and advocating for arts education!

- [Arts Education Partnership](#)
- [Americans for the Arts - Arts Education](#)
- [PBS - The Importance of Art in Child Development](#)
- [Education Week - Arts Education Matters: We Know, We Measured It](#)
- [Studies on the Arts in Education](#)
- [Edutopia - Arts Education: A Right and Necessity](#)



Did you know...

- ❖ The arts develop **imagination** and **critical thinking skills**.
- ❖ The arts **strengthen problem-solving skills**, **increasing school success**.
- ❖ The arts **teach life skills** such as **decision making** and **self-confidence**.
- ❖ Using the arts in the classroom **engages students** making them more **active learners** and **more likely to retain the information**
- ❖ The arts **teach** children that problems can have **more than one solution**.
- ❖ New brain research shows that arts **promote creativity, social development, and self-worth**.

Get into the ACT

COUNT BASIE THEATRE
PERFORMING ARTS
ACADEMY

Year-round classes offered at the Count Basie Theatre for all ages!
Improv | Acting | Dance | TV & Film | Private Lessons | Performance Classes



A NONPROFIT ORGANIZATION

TheBASIE.org/education



A NONPROFIT ORGANIZATION

UPCOMING SHOWS!

Teachers – We Want to Hear from You!

Invite your students to describe what the performance made them think about and how it made them feel. Send us photos, letters, emails, or drawings of your in-class activities!

Email:

jtardibuono@thebasie.org

Fax:

(732) 842-9323

By Mail:

Education Department
Count Basie Theatre
99 Monmouth St.
Red Bank, NJ 07701



May 4, 2018 - 10:30AM
Mariachi Flor de Toloache



May 15, 2018 - 10:30AM
Liner Notes

2018 SNEAK PEEK!

Count Basie Theatre Education Department

Yvonne Scudieri
Vice President, Education

Samantha Giustiniani
Director of Education & Outreach

Jennifer Tardibuono
Education & Outreach Associate

Susan Brennan
Education Assistant



October 2018
Dr. Kaboom

If you're interested in attending any additional bus-in shows at Count Basie, please submit the reservation form [found here](#).