

FIVE GUYS NAMED MOE, *swing and jazz*

EDUCATIONAL PROGRAM

IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING

LENGTH OF PROGRAM: Forty-five minutes. Question-and-Answer period is included.

PROGRAM IS APPROPRIATE FOR: All ages.

MAXIMUM NUMBER OF PROGRAMS THAT CAN BE GIVEN IN ONE DAY:

Three programs with same location; two programs if the location changes (if on day of performance)

(Workshops may take the place of multiple programs)

TECH REQUIREMENTS: •At least one power outlet. •5-gallon jug of water and 5 cups.

TIME REQUIRED FOR SET UP/TAKE DOWN: Set Up: one hour. Take Down: 30 minutes.

ASSISTANCE REQUIRED WITH SET UP/TAKE DOWN: None

ADVANCE MATERIALS AVAILABLE: Audio Tape, Publicity Packet

PROGRAM THEME: The elements of swing music, and the evolution of the swing style.

DESCRIPTION OF PROGRAM: The presentation includes:

Music: (20 min.) Five to six songs, vocal and instrumental.

History: (5-7 min.) Cogent history of swing music's origins and the evolution of its defining characteristics.

Demonstration: (3-5 min. each)

1. Invite a student from the audience to play a steady beat on the snare drum or other percussion instrument. One Moe will play a swing melody emphasizing first the on-beat and then the off-beat. This will demonstrate the difference between a "swinging" rhythm and a "proper" rhythm.
2. Take requests for any favorite standard, popular tunes. First play them "straight" and then show how adding passing chords and changing the rhythmic emphasis makes them "swing" tunes.
3. Play a standard fiddle tune like *Silver Bells* or *Forked Deer* with straight major chords ("old time" or "bluegrass" style). Then use a Texas swing progression for the same, demonstrating the "long bow" Texas swing style of fiddling.

Instrument Demos: (7-10 min.) Each instrument is demonstrated and explained.

Question and Answer: (5-10 min.)

PROGRAM OBJECTIVES: To entertain and enlighten the audience by exposing them to swing music. The audience will gain an understanding of swing's evolution from the blues, ragtime, and Dixieland music of New Orleans, and of how swing gained definition and popularity in the "swing era" big bands of the north. To expose the audience to some western swing music so that

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students can gain an understanding of how this form of music crosses cultural, geographic, and racial boundaries.

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