



PRESENTS



**2023-2024
FIELD TRIP
EDUCATOR GUIDE**



Dear Educators,

Welcome to ArtsBridge’s 2023-2024 Field Trip Season! We are thrilled to present GSO Jazz! to you and your students.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre and post discussion questions and assessment activities. On page 20, you’ll find the Curriculum Connections included in GSO Jazz! Please “pick and choose” materials and ideas from the guide to meet your class’s unique needs.

We look forward to inspiring and educating your students through the arts on January 29, 2024 at GSO Jazz! Presents Jazz at Lincoln Center’s “Jazz for Kids.”

See you at the theatre,

The ArtsBridge Team

GUIDE CONTENTS

About Cobb Energy Performing Arts Centre	3
Field Trip Guidelines	4
Transportation Information	5
Directional Map	6
Local Dining	7
Theatre Etiquette	8
Pre-Show Activities	9
About GSO Jazz!	10-11
About Jazz	12-15
Post-Show Activities	16-18
Curriculum Connections and Resources	19

About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Please call for more information about this and sign language interpreted performances. For safety purposes, ArtsBridge follows the Safety-First Guidelines of the Centre.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 students each year.

Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 4 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$15 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette on Page 8*)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre! Snack Packs will be provided for students, teachers and chaperones attending an 11am or noon performance. For more information, visit www.ArtsBridgeGA.org/snack-pack-program.



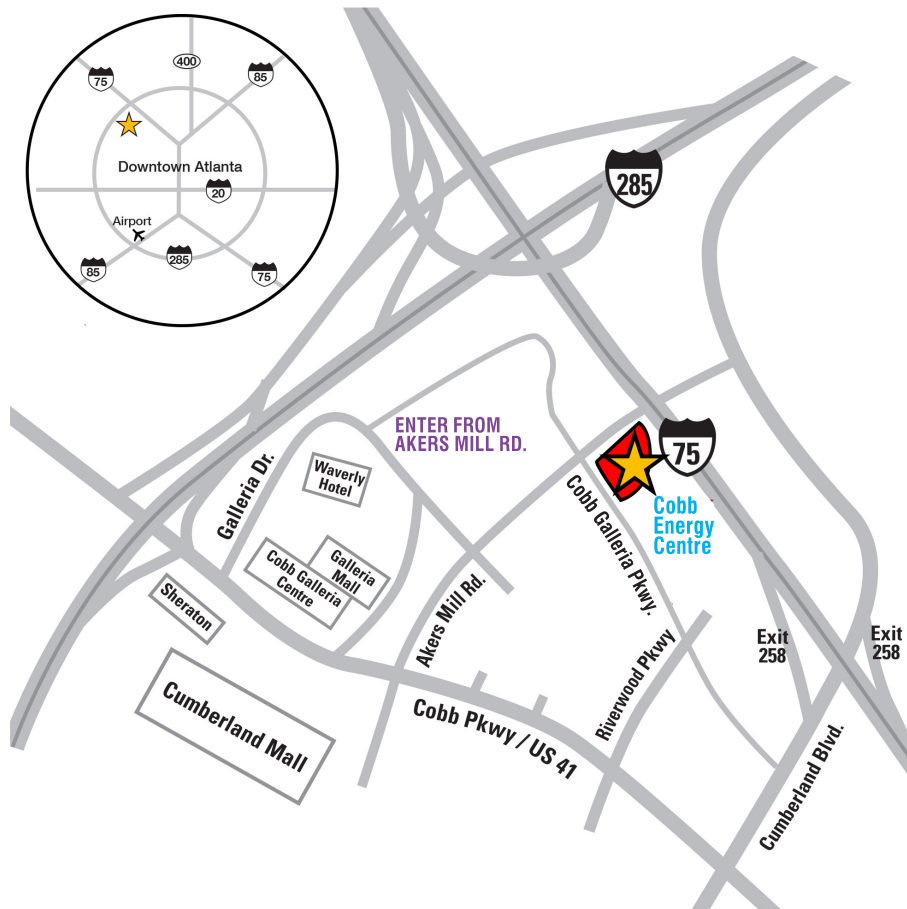
Transportation Information

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$15 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

Local Dining

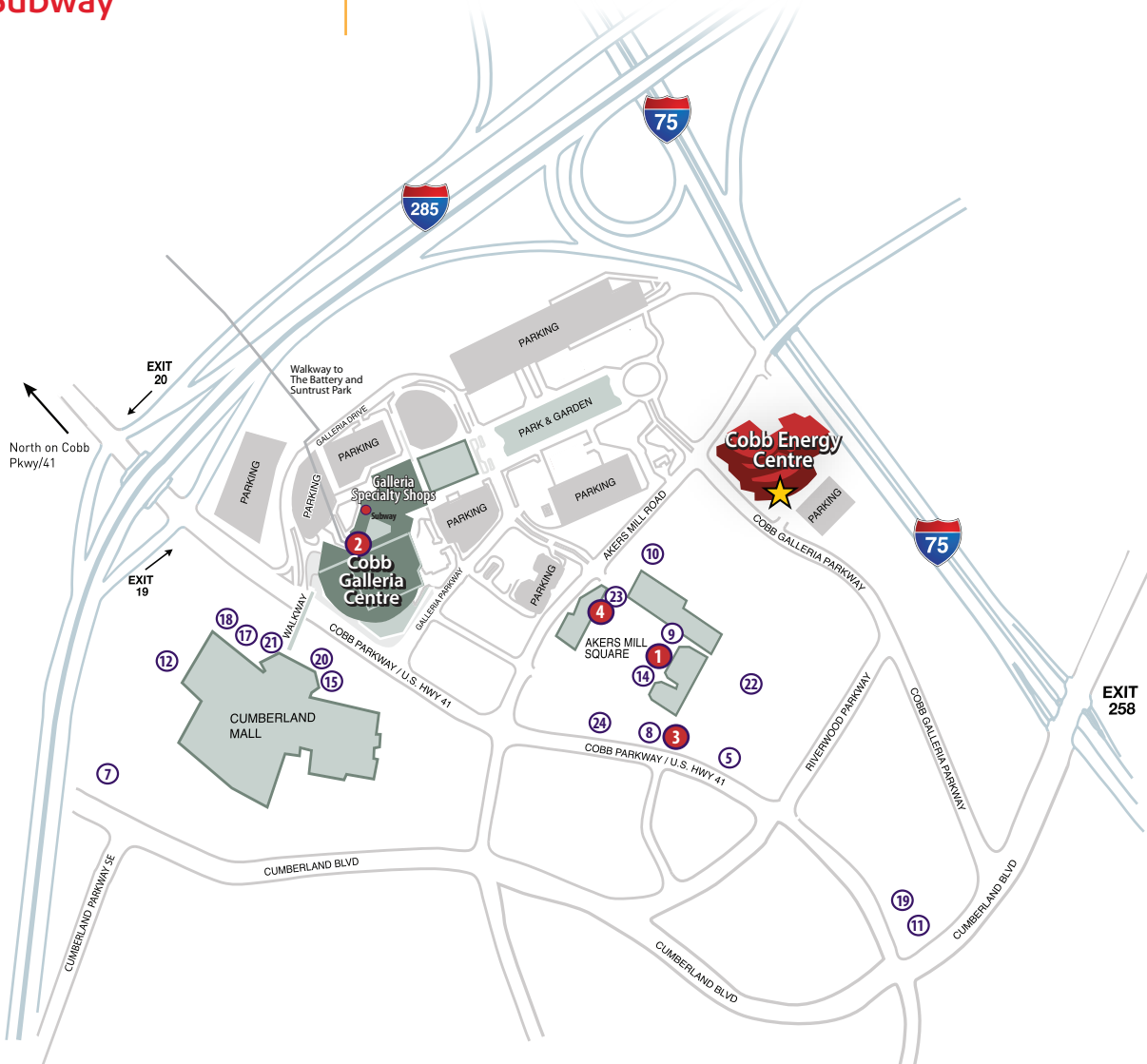
Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. **Hopdoddy Burger Bar**
2. **Murph's**
3. **Chick-fil-A**
4. **Subway**

Other Nearby Restaurants

5. Bonefish Grill
6. C&S Seafood and Oyster Bar
7. Carrabba's
8. Chipotle Mexican Grill
9. Korean BBQ & Hot Pot
10. Cinco's Mexican Cantina
11. Copeland's of New Orleans
12. Fresh To Order
13. Kuroshio Sushi Bar & Grill
14. Longhorn Steakhouse
15. Maggiano's Little Italy
16. Olive Garden
17. P.F. Chang's
18. Stoney River Legendary Steaks
19. Taco Mac
20. Ted's Montana Grill
21. The Cheesecake Factory
22. Top Spice
23. Blaze Pizza
24. CAVA



Theatre Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first-come, first-served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



PRE-SHOW ACTIVITIES

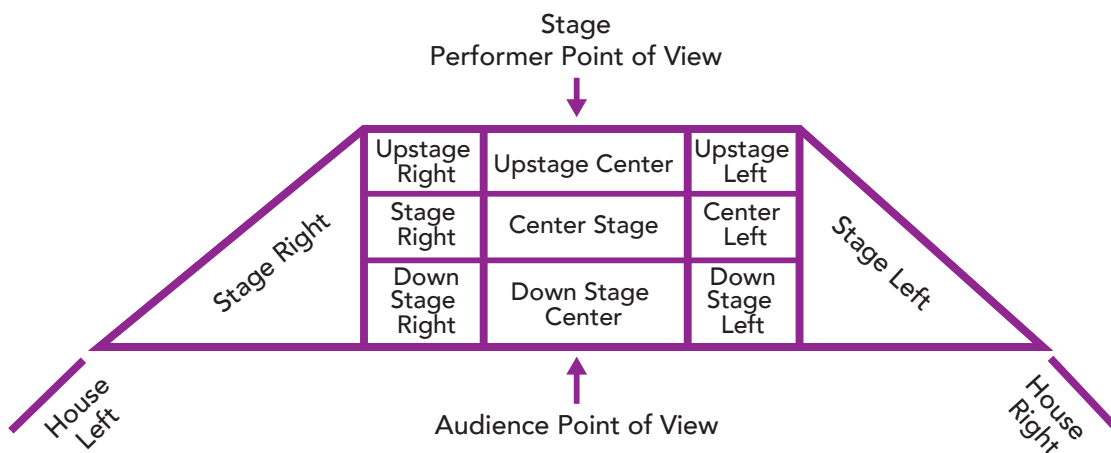
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



ABOUT GSO JAZZ!



Under the direction of Sam Skelton, GSO Jazz! is dedicated to bringing new age and traditional big band charts alive with every performance.

This six-song set features arrangements by members of the world-renowned Jazz at Lincoln Orchestra. Our purpose is to expose young students to the sophisticated idiom of jazz through familiar melodies. These arrangements incorporate a variety of instruments not always associated with jazz in settings from a full big band to more intimate small ensembles. We will discuss in broad terms the history of the jazz ensemble and happily demonstrate the variety of instruments used for this concert.

Founded in 1951, the Georgia Symphony Orchestra (GSO) has engaged audiences through imaginative programming, visionary leadership, and critically acclaimed performances. The GSO is comprised of the orchestra, chorus, jazz ensemble and the largest youth orchestra program in the southeast (GYSO), all lead by the artistic and administrative staff.

ABOUT GSO JAZZ!



Sam Skelton

MEET SAM SKELTON

GSO Jazz! Director & GYSO Jazz Director

Sam Skelton is the Director of the GSO Jazz! Ensemble and the youth jazz ensemble of the Georgia Youth Symphony Orchestra (GYSO) Program – all dedicated to bringing new age and traditional big band charts alive with every performance.

A native of Conyers, Georgia, Skelton has been active on the Atlanta music scene for several decades. Skelton graduated summa cum laude from Georgia State University and the private studio of Tony Carere with a degree in jazz studies. During his course of study at GSU, Skelton was a Montgomery Music Scholar and a two-time fellowship recipient to the Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991.

As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Skelton has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops, The Peachtree Pops, The Atlanta Ballet Orchestra and the Georgia Symphony Orchestra as well as numerous local high school and civic ensembles. World Premiers include James Oliverio's Children of A Common Mother, Lee Johnson's Ora Pro Mi: Concerto for Winds Soloist (clarinet, flute and soprano saxophone) and Seaside Symphony (clarinet and soprano saxophone soloist). Skelton also played the premier recording of Ora Pro Mi and Seaside Symphony with the London Symphony Orchestra.

As a sideman on over 175 compact discs, Skelton remains very active in the studio and can be heard on recordings by such artists as: Elton John, December Radio, Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include The Georgia Lottery, Glen Beck, The Weather Channel, The Travel Channel, Ford, The Cartoon Network, CNN, Nature's Own, Popeye's, Papa John's and Turner South. Television appearances include In the Heat of the Night, Savannah and Sinbad's Summer Jam II on HBO.

Skelton is currently Director of Jazz Studies and Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of GSO Jazz! and GYSO Jazz!. Skelton served as Professor of Saxophone at Georgia State University from 1991 to 2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004 and Artist-in-Residence at The University of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians. Skelton is a Conn-Selmer Artist. He resides in Buford, GA.

For his contributions to the city's cultural life he was named a "Lexus Leader in the Arts" by Atlanta Public Broadcasting in 2003.



ABOUT JAZZ

JAZZ MUSIC

Jazz is a uniquely American music form, arising from a wide combination of pre-existing music, like hymns, work songs, and the blues.

Jazz rose to astounding popularity in the US during the 1920s, which is often called the Jazz Age. Just as jazz arose from a variety of different types of music, jazz itself has developed and fused with other forms over time and in different parts of the country. Each point in the timeline represents when a form of jazz was developed, but all the forms continue to exist. **As you look through the timeline on the next page, think about what major historical events were occurring in each of these decades.**



ABOUT JAZZ

HISTORY OF JAZZ

As you look through the timeline, think about what major historical events were occurring in each of these decades.



Ragtime, a precursor to jazz, becomes popular, originating in St. Louis, Missouri.

Artist Highlight:
Scott Joplin

1890

The Jazz Age:
Jazz becomes popular across the US. Explore four key jazz scenes on the next page.

Artist Highlight:
Louis Armstrong

1920

Bebop or bop is popular. It is less concerned about being dance music and musicians improvise in the harmony, not just the melody.

Artist Highlight:
Charlie Parker

1940

Free jazz takes improvisation to a whole new level, changing normal rhythm patterns and structures.

Artist Highlight:
John Coltrane

1960

Smooth jazz is less interested in improvisation than in creating a polished sound, including the use of synthesizers.

Artist Highlight:
Pamela Williams

1990

1900

"Classic jazz" (or New Orleans style) becomes popular. Brass bands perform at parties and dances.

1930

Big bands (10+ musicians play swing jazz music for dancing.

Artist Highlight:
Duke Ellington

1950

West Coast or "cool jazz" is developed, arising out of Los Angeles. After WWII, musicians also lived abroad, making jazz an international phenomenon.

Artist Highlight:
Vi Redd

1980

Latin jazz incorporates traditional percussion instruments like conga and bongo, combining North and South American sounds.

2020

Contemporary jazz experiments with fusing different genres of music, styles, and adding vocal riffs and counter melodies.

Artist Highlight:
Esperanza Spalding
Yissy Garcia

ABOUT JAZZ

SOUND OF JAZZ

How is music like a conversation.

All music is a form of conversation between instruments.



Sometimes they take turns playing, one at a time, each playing their own solo.

Sometimes they play at the same time, in harmony.



Some parts of this conversation are planned in advance, like the melody, the main tune of the piece, which instruments take turns playing.

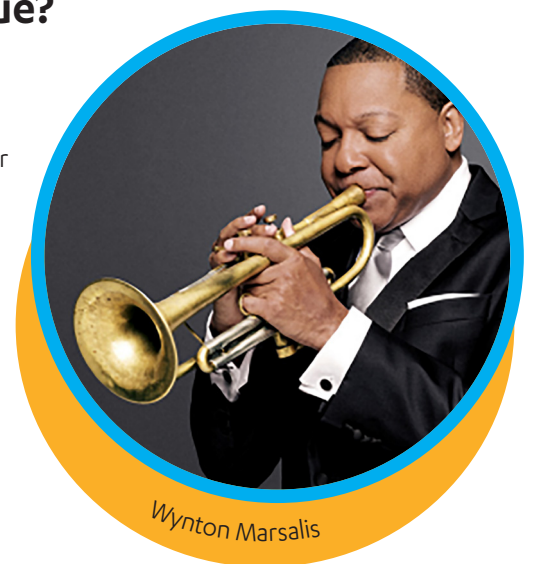


Some parts of the conversation are made up on the spot, which is called improvisation.

What makes jazz unique?

For most music, what we hear is carefully planned ahead of time by the composer, but jazz music has a lot of improvisation. This means that two performances of the same "standard" (which is the base of a jazz song), are never the same. Jazz artists have dozens, sometimes even hundreds of standards memorized. Many of these songs originated in the 1930s, 1940s, and 1950s.

Depending on the style of jazz, the song could be almost completely improvised or it can be mainly set beforehand, with small sections where different musicians can make up their own solos.



ABOUT JAZZ

JAZZ INSTRUMENTS

Get to know typical jazz instruments.

Each instrument has a family that it belongs to. Instruments in a family are played in similar ways. For example, many stringed instruments are played with a bow or by plucking the strings — and make related sounds. But like any family, each member is unique. How would you compare the sounds of the instruments below?



Clarinet

Family: Woodwinds

Players make sound by blowing between a small, thin reed and the mouthpiece.

[Listen to the clarinet](#)
[1 minute]



Trombone

Family: Brass

Players make different sounds by changing the shape of their mouth and moving the slide.

[Listen to the trombone](#)
[1 minute]



Drums

Family: Percussion

A drum kit is more than one instrument, including drums and cymbals of different sizes.

[Listen to the drums](#)
[1 minute]



vs.

Saxophone

Family: Woodwind

Saxophones also have a reed and mouthpiece, but they are made out of brass, not wood.

[Listen to the saxophone](#)
[2 minutes]



Trumpet

Family: Brass

Players press valves to make different notes instead of using a slide.

[Listen to the trumpet](#)
[4 minutes]



Upright Bass

Family: Strings

Although it is in a different family than the drums, the bass also makes a low sound and often keeps the beat.

[Listen to the bass](#)
[8 minutes]



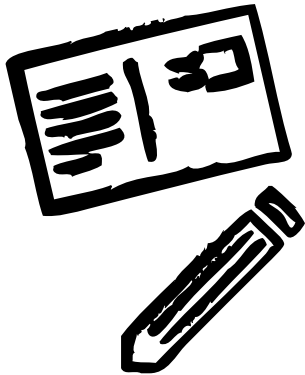
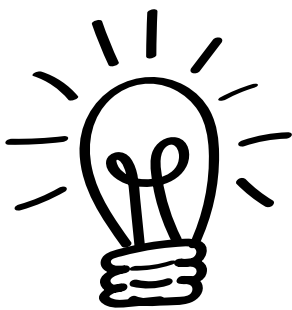
POST-SHOW ACTIVITIES

WRITE ABOUT JAZZ

Artists and writers have been inspired by jazz as long as jazz has existed. We hope it inspires you to draw and write too! Don't worry if you've never written about music before. You don't need to use any technical terms.

#1. Write a Postcard to a Friend

Do you think any of your friends or family members would have enjoyed the performance? Write them a postcard so they can hear all about it. **Draw a picture** of what you saw on stage or what you imagined in your mind while you were listening to the performance. **Write about your drawing.**



POST-SHOW ACTIVITIES

WRITE ABOUT JAZZ

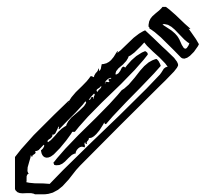
#2. Write a Creative Review of the Performance

Imagine that you are writing a review about the performance for other high school students who didn't go to the concert. Your review should include the logistics (what happened and where) and your opinion (was the performance worth attending). But most importantly, you want your reader to understand the experience, what the performance felt like, even though they weren't there themselves. To do this, you should use language that captures what the music feels like, just like a jazz poet would.

Here are some options to get you started:

Share what it felt like for you personally to attend the concert. Use all five senses to describe the atmosphere in the venue. Tell us about your emotions and what was going through your head as you listened. How does your background (your musical preferences, experience playing instruments, etc.) affect how you experienced the performance?

Compare the music and concert to something else you know about. Use similes and metaphors to show us how this comparison works (e.g. "The concert was like a tennis match. The melody bounced back and forth between instruments, like a speeding ball.")



Mimic the structure of the music. Was the music long and melodious, smooth, and endless? Try stretching out your sentences with extravagant adjectives. Was the music...snappy? Chop. Cut. Break up your sentences. Use strong verbs. Experiment!

POST-SHOW ACTIVITIES

WRITE ABOUT JAZZ

#3. Write a Letter to the Performers

Tell the performers what you thought about the concert. Start your letter with "Dear GSO Jazz!" If you're not sure what to write, try answering a couple of these questions.

- What did you like most about the performance?
- What were you thinking about while listening to the music?
- Did you have a favorite instrument or song?
- Was anything in the performance weird, new or surprising?
- What was it like being in the audience?
- Do you have any questions for the musicians about what it's like being a musician?



CURRICULUM CONNECTIONS

Fine Arts: Orchestra, General Music

Social Studies: History

RESOURCES

www.georgiasymphony.org

www.samskeltonmusic.com

www.jazz.org

<https://americanhistory.si.edu/explore/projects/smithsonian-jazz>

<https://jazzinamerica.org/>

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/featured-resources/20220401/>

