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# BURGUNDY JAZZ

**JAZZ LAB**

STORYTELLING THROUGH  
FILM AND JAZZ

*CatBird*  
PRODUCTIONS

EDUCATIONAL LAUNCH FALL 2014 ON  [CURIO.ca](http://CURIO.ca)

# JAZZ LAB

## STORYTELLING THROUGH FILM AND JAZZ

### OVERVIEW

Filmmakers have always understood the power of music to drive and enhance the story being told, and jazz has been there since the beginning. In the silent era, ragtime was an important component in scores for theatre pianists, and improvisation was used to accompany the action when there was no formal score.

Burgundy Jazz offers a platform from which to ignite the imagination and creativity of students. In this lesson, students engage in an exploration of film and sound design as an art form and a medium of communication, while catching a glimpse into Montreal's music history and the culture of jazz. Students will gain an appreciation for how the stylistic elements and characteristics of jazz can contribute to the characters, setting, pace, mood and atmosphere of a film, as they embark on composing a music score for one of the [Burgundy Jazz web documentary capsules](#).

### CURRICULUM LINKS

- Grades 11-12 Music
- Can be customized as required for regional variances in curriculum

### OBJECTIVES

After completing these activities students will be able to:

- Explain the role of music in film
- Use compositional techniques to compose and/or arrange music for a Burgundy Jazz web documentary capsule
- Use appropriate software to record the composition and synchronize to a selected Burgundy Jazz capsule

### PRIOR KNOWLEDGE AND SKILLS

Students should be aware of:

- Characteristics and stylistic elements of jazz
- Composition and performance

### TIME REQUIRED

- Recommended 2 periods for activities; 2 weeks for project
- Each activity may stand alone. Select according to your time and objectives.

### EVALUATION BASED ON

- Classroom participation
- Film score
- Performance

### MATERIALS

- Audio equipment
- Computers or iPads
- Music instruments
- Recording devices (phones, computers, iPads etc.)
- [Movie Maker](#) or [iMovie](#)
- [Screenr](#)
- [GarageBand](#), [Audacity](#), [WavePad](#) or similar software



**FOCUS QUESTION:**

**WHAT IS THE ROLE OF MUSIC IN FILM?**

*“Music in movies can do many things, such as establishing time and place. Most importantly, music is the key emotional element in film. Whether it’s for a tender moment or edge-of-your-seat excitement, it is the music that conveys the most immediate visceral aspects of cinema.”*

*– David Eng, Director of Burgundy Jazz*

## ACTIVITY 1

### ROUND TABLE: ROLE OF PROGRAM MUSIC IN FILM

⌚ 75 min

**Program music**, a term created by composer **Franz Liszt**, can help tell a story, reveal facets of character, place or occasion. Select one of the suggested films from below. Play a clip, but keep the monitor or projector turned off, so that students only hear the audio. Ask students to write down what they think is happening in the scene.

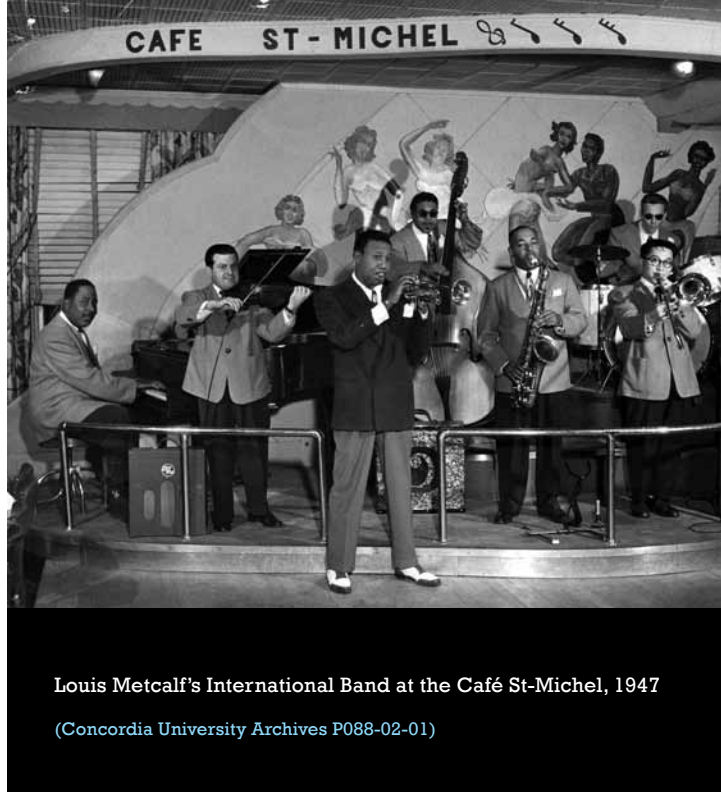
- What genre of film is it?
- How many characters are there?
- What is the setting?
- What do you think is going on?

Now have students watch and listen to the scene.

- What information did visuals and sound convey that just the sound did not?

Continue the activity. Play a selection of clips from the films listed below. Have students watch, reflect and discuss in groups of 3-4. Consider creating a handout or Google Doc for students to record their answers. Have students share their findings with the class.

- What does music and sound add to the film?
- Are there ever times when the picture and the soundtrack are giving conflicting information at the same time?
- Can you identify musical themes?
- What moods are portrayed in the themes?
- How do motifs and themes add to the character development?
- How are the stylistic elements and characteristics of jazz used to enhance or portray character, mood, setting?



Louis Metcalf's International Band at the Café St-Michel, 1947

(Concordia University Archives P088-02-01)

#### Suggested films for Jazz scores:

Chinatown (Varese Records, 1974); Michel Legrand (Decca, 2002); Anatomy of a Murder (Sony/Columbia, 1959); Midnight, Moonlight, and Magic: The very best of Henry Mancini (RCA, 2004); Taxi Driver (Arista, 1976); The Cooler (Koch, 2003)

#### Suggested documentary film jazz scores:

The War (Ken Burns, 2007); Glas (Bert Haanstra, 1958)

#### Suggested mainstream film scores:

King Kong (RKO Radio Pictures, 1933); Jaws (Universal Pictures, 1975); Star Wars (20th Century Fox); E.T. the Extra-Terrestrial (Universal Pictures, 1982); Indiana Jones – Raiders of the Lost Ark (Paramount Pictures, 1981).



The Corona Theatre opened in 1912 with over 1000 seats. Since all early movies were silent, live music always accompanied screenings. Sometimes there was a full orchestra but more often a single improvising pianist played the popular music of the time, particularly ragtime (the precursor to jazz).

McCord Museum

## ACTIVITY 2

### BURGUNDY JAZZ WEB DOCUMENTARY

Renown film score composer, [John Williams](#) once said, “the best film music is that which is not noticed because it is so seamlessly a part of what you see hear.” When selecting the songs for the Burgundy Jazz multiplatform project, director David Eng tried to keep several elements in mind:

*We wanted to use music that was written and/or performed by the people from the community and local scene. We wanted the music to reflect the mood and tone of the given subject. And if possible, we wanted to choose songs with titles or lyrics that were relevant to the subject at hand. Thus Place St. Henri was used as the main theme for Burgundy Jazz because it was written and performed by Oscar Peterson as a tribute to the hustle and bustle of his childhood neighbourhood (before St-Henri east of Atwater was renamed Little Burgundy in the ‘60s).*

#### ⌚ 45 min

Using computers or iPads assign each group one of the following capsules from the [Burgundy Jazz web documentary](#): [Trains and Porters](#), [Prohibition](#), [The Corner](#), [Vice](#), [Oscar Peterson](#), [Black Bottom](#), [Hard Times](#), [Revival](#). Students should keep the following questions in mind:

- What story is being told in the capsule?
- What emotion and or mood is the filmmaker trying to convey?
- To what extent does the music help to tell the story?
- What mood is portrayed through the music? Are there any motifs?
- How does the music move the story along?

#### ⌚ 30 min

When students have completed the activity, have each group share their findings.

**Dig Deeper:** Invite students to download the free [Burgundy Jazz app](#) on iPhone, iPad or iPod. Visit map marker #27 on the Musician’s Route to learn about the Corona Theatre where Leo Ernest Ouimet opened North America’s first movie palace.



Nelson Symonds

L'Équipe Spectra

## PROJECT – BURGUNDY JAZZ COMPOSERS

### OBJECTIVE

Capsules have been made available by Catbird Productions with the background music removed, with the dialogue track intact. In groups students will compose, record and synchronize a jazz song for a Burgundy Jazz web documentary capsule. The melody, chords and rhythm will reflect the tone and action of the selected capsule.

### OUTCOME

Students record and synchronize their song to a Burgundy Jazz capsule creating their own unique jazz score. Alternatively, host a Burgundy Jazz composers evening. Have students perform their jazz pieces live with the capsule screened in the background.

### PROCESS

**Brief** students on the project and required elements.

**Select and Research:** Students begin by deconstructing the story being told by the filmmaker in one the following capsules from the original Burgundy Jazz web capsules:

- [Trains and Porters](#)
- [The Corner](#)
- [Hard Times](#)

Encourage students to watch the capsule with sound, watch it again without sound and then listen to the capsule without watching the screen.

**In addition**, students may access the above web capsules with voice and sound intact but with the background music track removed using the following links and the **password: burgundy**

- [Trains and Porters](#)
- [The Corner](#)
- [Hard Times](#)


(see Copyright disclaimer statement below pertaining to usage).

Students should record their observations in a table format similar to the following:

Observation Method	Observations
Watch capsule with sound (include “time” on the screen for various significant elements)	Characters: Mood/Emotion: Sound/Music: Rhythm/Pace (Does it change? When?): Climax (When does the rise and fall of action take place?):

### STORYBOARD:

Once students have made their observations, have them [storyboard](#) the capsule. Students should include the timing of significant elements they have observed, as the storyboards will act as a guide while they are composing. See example below.

Visual	Time	Audio/Narration/Music
	1:43	<b>Main character</b> --Nelson Symonds <b>Music:</b> Milestones (Miles Davis), performed by Nelson Symonds and Charlie Biddle. Music <b>climaxes</b> here.
	1:53	<b>Mood:</b> Reminiscent Music goes to background for narration voiceovers about Nelson. for last minute
	2:42	<b>Climax ends.</b> Song goes back to simple chords. Narration continues to reminisce.

### SELECT THE INSTRUMENTS AND ATMOSPHERE:

In their groups, invite students to select the instruments that they will use, depending on the atmosphere and feeling of the film.

### COMPOSE:

Working in groups, students compose their songs. Emphasize the importance of story, pace, rhythm, emotion, etc. Students should try and stay with the “beat” of the film.

### PRACTICE, RECORD:

Instruct students to practice their piece and record the song using [Audacity](#), [GarageBand](#), [WavePad](#) or similar software.

## SYNCHRONIZE:

In order for students to be able to synchronize their jazz score or song to a capsule with the background music track removed, you will need to follow the steps below for each capsule<sup>1</sup>:

1. Ensure you have Java software (allows you to play and record video)
2. Open [Screencast-O-Matic](#) – a FREE easy-to-use web-based screen recorder
3. In another window, select the corresponding capsule, hosted on vimeo using the following links and the **password: burgundy**.
  - [Trains and Porters](#)
  - [The Corner](#)
  - [Hard Times](#)
4. Ensure the video is completely loaded before you begin and test the sound.
5. Resize the Screencast-O-Matic frame on the capsule.
6. Begin recording and press play on the capsule.
7. When you are done recording the capsule, click “done”.
8. Select ‘Publish to Video File’, and download in the appropriate format (Quicktime MP4 for iMovie or GarageBand; Windows Media AVI for Movie Maker).
9. Download the finished screencast and Save the file for students to import into Movie Maker or iMovie.
10. Using [Movie Maker](#), or [iMovie](#), have students add their songs, taking note of the dialogue and other sounds in order to optimize timing and treatment of their music according to sound levels, the mood evoked and other storytelling attributes they want to convey.
  - [How to add music to a film in Movie Maker](#)
  - [How to add music to a film in iMovie](#)

OR

## PERFORM:

Host a live screening and performance. Have each group perform their composition live with the capsule screened behind them without sound.

## COPYRIGHT

Catbird Productions has selected three adapted web documentary capsules to host in a password protected domain for teacher and student use. Teachers and students may utilize these web capsules for educational purposes only under the “Fair Dealing Provision” and for non-commercial use. By accessing these resources, you confirm use for educational purposes only. Know and respect the limits of the [Fair Dealing Guidelines](#).

For more information see: [http://www.cmec.ca/docs/copyright/TEACHER\\_WORKSHOP\\_FDG\\_EN.pdf](http://www.cmec.ca/docs/copyright/TEACHER_WORKSHOP_FDG_EN.pdf)

**FREE DOWNLOAD**  
to Java software



**LEARN MORE**  
about using  
[Screencast-O-Matic](#)  
web-based screen  
recorder with the  
following Demo:



<sup>1</sup> Catbird Productions has made available the capsules without background music. However, you may not download them directly. Screencast-O-Matic will allow you to create your own recorded version for download.



## ADDITIONAL RESOURCES

### BURGUNDY JAZZ

[Burgundy Jazz web documentary](#)

[Burgundy Jazz eBook](#)

[Burgundy Jazz app](#)

[Burgundy Jazz CBC music \(2013\). A Passion Project: in conversation with David Eng. Retrieved Online](#)

[CBC Jazz on Film is more than background music](#)

### FILM AND MUSIC

Dickinson, K. (Ed.) (2003). *Movie music, the film reader*. New York: Routledge.

[From screen to shining screen: a short history of film music](#)

[Franz Liszt](#)

Inglis, I. (Ed.) (2003). *Popular music and film*. New York: Columbia University Press

[John Williams](#)

[Movie Shoots, Jazz Scores - JazzTimes](#)

[Music- Putting the Program Back into Program Music](#)

[Prednergast, Roy. \(1997\). Film Music a Neglected Art. Retrieved Online](#)

[Program music](#)

[The Birth of the Cool](#)

[The Jazz Singer \(1927\). Retrieved Online](#)

[Thom, Randy. \(1999\). Designing a movie for sound. Retrived Online](#)

### JAZZ COMPOSITION

[New Jazz Theory Book Designed for Student, Amateur and Professional Musicians](#)

[Jazz Theory From Basic to Advanced Study Workbook](#)

[Jazz Handbook](#)

### SOFTWARE AND HOW TOS

[How to add music to a film in Movie Maker](#)

[How to add music to a film in iMovie](#)

[Audacity](#)

[GarageBand](#)

[WavePad](#)

[Screencast-O-Matic](#)

[Screenr](#) (other web-based screen recorder)

[Storyboard template](#)

## LESSON PLAN CREDITS

### [Catbird Productions](#)

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**For the complete Burgundy Jazz Educator's Guide, available September 2014, visit:**

[curio.ca](#) | **CBC Learning**

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