

All About The Blues



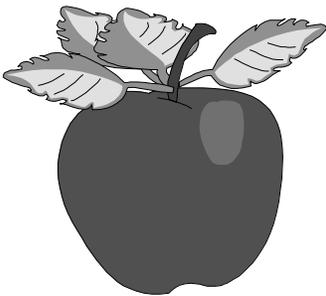
## All About The Blues Series

# Blues in the Schools Implementation and Scheduling Guide

By Fruteland Jackson

Our motto

**“Try, Trust and Triumph”**



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# Introduction

"Blues in the Schools Programs is to Blues what Little League is to Baseball." - F. Jackson

Welcome to the \*All about the Blues Series – Blues in the Schools Programs Implementation Guide. This free instructional manual was put together to assist artist, program coordinators or other interested individuals on how to organize a Blues in the Schools program. This effort to outline a program structure is in response to the countless inquiries received about these programs; how to put together a BITS program, where to get funds and more. This implementation guide was put together with the hopes of assisting anyone who endeavors to keep the Blues alive in the classroom.

What started as a one-page checklist for teachers, administrators and blues societies has evolved over the years into this manual. A BITS programs implementation guide with methods and outlines built around the musicianship of an artist with a point of view of the blues to educate; it can be modified to suit the curriculum and knowledge of the subject matter. The information in this manual will provide a method that allows for transmitting history, culture, and music to the current generation. This curriculum is slowly expanding in music rooms /classrooms or as continuing education course for adults (Columbia College of Chicago).

The knowledge gained from presenting Blues in the Schools over the past twenty-five years is priceless. These programs ensure that blues music is in the mix when young people make musical choices, and provide a pathway to connect younger generations support, enjoy and keep alive one of America's great gifts to world culture, Blues music.

Fruteland Jackson

1997 (revised 2018)



# Blues in the Schools Programs FAQ

## **What are the Blues in the-Schools programs?**

Blues in the Schools programs are music education programs designed to create a broader appreciation and greater awareness of blues music.

## **How Blues in the- Schools programs conducted?**

Blues in the Schools programs are presented as a lecture/performance or as an artist residency.

## **What is a Blues in the Schools lecture/performance?**

A lecture /performance are designed to reach the most number of students in a classroom or auditorium/library setting. A one-hour lecture/performance that covers the origins of blues music from its early beginnings (field hollers, work songs) to its current popularity. Through song, lecture, and discussion, students and attendees learn the history of the Blues while hearing instrumental examples played on guitar or other instruments. Basic definitions of Blues music such as, "What is the Blues and where did the blues come from?" are answered and reinforced throughout this workshop. This workshop offers students of all ages and adults or individuals exposed to blues music and its history for the first time.

The biographies of major players in the development of Blues music, include W. C. Handy, Huddie "Lead Belly" Ledbetter and B. B. King. BITS programs are presented in classroom/auditorium/library environment. This workshop includes an interactive singing workshop and a Q and A period. The above paragraph describes our most popular and recommended workshop. Lecture/performances can be tailored for a classroom activity or in conjunction with other programs or school curriculum (history, social studies, and music). Pre-visit information is available to teaching staff.

## **What is a Blues in the Schools artist residency?**

An artist residency is an interactive hands-on approach to exposing students to blues music with music instruction and history lessons. Artist residencies may last from one week to a month and usually end showcasing the students at school auditoriums, civic centers or music festivals. Students maintain a notebook (journal). The notebooks contain information on their respective instruments (maintenance and accessories) and other relevant information including book reports.

Students learn to play a 12 Bar Blues on acoustic guitar, harmonica or through song. Students who prefer not to play an instrument may attend songwriting writing workshops. A local artist can assist in this program (harmonica player). There may be up to 20 students participating in a residency.

Blues in the School's artist in residency program offers the opportunity for students to learn about and better understand a different part of American culture students are not socially exposed to. By working collaboratively to perform new musical skills, students have the opportunity to develop self-esteem, creative thinking, and self-expression. Some of the struggles that the Blues represent arise from economic hardship and struggle for a better life. Learning about blues music gives students the opportunity to learn about those struggles and relate them to similar efforts of their Hawaiian heritage. A truly unique experience, Blues in the Schools program offers an opportunity for students to participate in an integrated, hands-on learning experience that explores music, language, poetry, and art on a more in-depth level.

## **What grade levels are Blues in the Schools programs best suited?**

Blues in the Schools programs cover all grades, middle school, and high school students are target groups. Also, gifted, special education, alternative, high risk, and emotionally challenged students. These lecture/performances are very popular during Black History Month (February).

## **What is involved in Blues in the Schools programs?**

Blues in the Schools programs provide instruction on the history of the blues; its roots in American and African-American history and culture. The musical styles of famous blues musicians and blues music as it relates to art, literature, and photography. Professional musicians, artists, and photographers teach the program

## **What are the benefits of Blues in the Schools programs?**

We believe that the opportunity to work with professional artists will enhance the students' ability to express themselves and learn new skills. Also, to improve the aesthetic perception, creative expression or a sense of musical heritage. Other benefits within an artist residency can follow:

Provides Education and entertainment

Enhances students creativity

Increases thinking and problem-solving ability

Enhances literacy both academically and socially

Helps develop aesthetic judgment

Develops self-esteem (removes self-doubt)

Brings about cross-cultural understanding

Improves school attendance

Provides career opportunities

Valuable teaching tool for students with special needs

Instills a sense of pride, music potential and self-accomplishment

Breaks down social barriers (teaches tolerance)

Children from all walks of life have benefitted from this program.

Promulgated with State Teaching Standards.



# Getting Started - Lecture/ performances "Blues 101"

This information has been provided to assist teachers, artist and other interested parties on how to select students and draft schedules for an upcoming Blues in the Schools program. There are two types of Blues in the Schools programs which are the lecture/performance and the artist residency.

The primary requirement for the student participation during a Lecture/ performances such as "Blues 101" is that they are eager and enthusiastic (See \*All About The Blues Series- ™ Course Guide). Lecture/performances ideally last about an hour, or a class period.

Blues 101 is the most popular program in the All about the Blues Series. It is designed to reach the most substantial number of students when presented, however, because of age and grade differences, this type of blues in the school program works best with students in core grade groupings.

Kindergarten through K-3rd grade

All Middle School 4th-6th

All High school. Freshman-sophomore and Junior-Senior

BITS lecture/performances workshops are presented in auditorium assembly, band room, library, classroom/multipurpose room. These audiences have included general student bodies, music (band class), history, English, social studies, and other related areas of education or interest. Different types of institutions include private schools, alternative education, special education and elementary through college/adult and continuing education for adults; including nursing homes, veteran's homes, cultural and community centers.



# Getting Started - The Artist Residency

## **Blues in the Schools Mission Statement**

The \*All About The Blues Series - Blues in the Schools programs mission is to improve further and perpetuate a broader appreciation and a greater awareness of blues music and its origins. This multi-cultural education program provides students, with instruction in the history, styles, and rhythms of Blues music, and how it can relate to other art forms. Through lecture/performances and artist residencies this alternative approach to education; students learn discipline, self-esteem, self-confidence, tolerance, interaction, and teamwork with other members of society.

## **About the Program**

Blues in the Schools programs began by presenting too "at-risk" students. However, it became apparent that the unoccupied after school hours between 3:30-4:30 is universal in the U. A standard model for the after-school program runs from 3:30 - 5:30 PM, Monday through Friday. It is an alternative approach to education in that students are not passive listeners, but instead are active participants in the learning experience. Blues in the Schools creates an opportunity for students to exhibit, use and expand upon their innate abilities. Because of their active involvement and the sense of achievement from engaging in performing arts, the students develop self-esteem and confidence.

Determine the Program Desired

Develop a budget for that program;

Identify the program coordinator, teacher or contact person

Raising program funds (See VII. Funding Sources)

Provide technical assistance with student recruitment and selection;

Provide or assist in the recruiting of the instructional staff, program curriculum, supplies, and materials.

Discuss methodology

Provide technical assistance with the final concert or festival

## **Select Core Groups of Students – Artist Residency**

The Artist Residency is a more concentrated program that can last from a week to a month. Artist residencies require the artist(s) to reside near a selected school while working with a predetermined number of students daily to be showcased at the end of the artist residency. All students will undertake music instruction (guitar/harmonica or singing and songwriting), maintain notebooks or journals, and complete book reports assignments and other relevant information as they prepare for stage presentations. Interviews and auditions of students can be useful in the selection process of students who wish to participate.

The notebooks will contain information on blues history (including a book reports, relevant dates), also how to select, care and maintain harmonica and guitar.

To qualify for a BITS artist residency participation should be a reward and a commitment; students whose grades and social skills will allow them to spend time away from class, who are punctual, can follow simple instructions, complete homework assignments and who can commit to being in attendance every day of the workshop and on the day of the showcase. Permission slips should be requested from all participants before the artist residency begins.

A typical scheduling model for presenting a two-week artist residency is to have two artists (a local harmonica player) to assist with music instructions and the showcase: about ten guitars (acoustic) and ten harmonica players @ 2-3 hours per day. The first week may include lecture/performances for non-participating students. The second week may require additional practice leading up to showcase.

There are, however, exceptions for juvenile delinquents; Special needs students (emotionally challenged). Special assistants and teacher aides may be required. Classroom teachers are encouraged to remain present during the artist residency.

**Note:** Certain grant requirements, district or school policies may indicate that students will be recruited based on interest and educational need and that the program should involve students who represent the entire student body. Balanced participation should include a percentage of students identified as being at risk in one of the following manners, either by discipline referrals or low academic standing, or a portion of achieving students who are gifted and talented also, that it is also essential to have a balance between gender and race, where possible.

Students with behavioral issues that disrupt the teaching environment may distract the class and can adversely impact the timetable for preparing and showcasing the group.

# Program Content -The Artist Residency

## **The Syllabus and Schedule (Sample)**

Artist Residency Syllabus

Blues in the Schools Program for \_\_\_\_\_ XYZ School \_\_\_\_\_

Instructor: Fruteland Jackson

Office/Telephone:

Office/Telephone: from off-campus:

E-Mail:

### **Course Schedule:**

Prerequisites: students should have a sincere interest in learning about music, art, and singing and have the ability to work in a group setting. Be able to learn, listen and follow instructions.

### **Course Description: Artist Residency**

Under the tutelage of Blues musicians, Blues in the Schools artist residency is an arts education program for middle/high school students. The program provides instruction in: the history of Blues music; styles of famous Blues musicians; and the playing of musical instruments associated with Blues music. Beyond this, students learn self-discipline, interact with students of different backgrounds, practice teamwork and build self-esteem and self-confidence through this alternative approach to education.

### **Goals and Objectives:**

To create a deeper appreciation and greater awareness of blues music as an American art form with music instructions, instruments, and singing. Students will learn how to define the blues as an art form. How to recognize the relationship between blues music and its cultural heritage as well as how this musical form has influenced or created other musical styles.

## **Students shall commit to:**

Learn how to play 12 and 8 bars of blues on guitar and harmonica

Be able to distinguish the different styles of blues music (country, urban, Piedmont)

Identify blues artist and their works by the elements of their style

Analyze and compare Blues music with other forms (Rock and Roll, Rap, Jazz, Country).

To learn how to listen to non-commercial music, work in a group setting to reach a common goal and showcase their work

To collect and maintain an active notebook on this blues course for future reference and enrichment.

To have fun listening and learning about blues music.

## **Grading:**

Blues 101 Artist Residency - Criteria for Evaluation Attendance:

To show accountability to complete the course based on attendance

All students start with an ". A

If absent once the highest grade is a B

If absent twice the highest grade is a "C."

If absent three times the highest grade is a "D."

If absent four times the highest grade is an "F" (Fail)

Hours Points Grade

24 90 – 100 A

21 80 – 89 B

18 75 – 79 C

12 70 – 74 D

Anything below is Fail

+All Students will receive a certificate of participation

++The best new and improved guitar and harmonica students will receive recognition along with the best-looking blues notebook.

Students receive a certificate of participation at the end of the course.

**NOTE: Our call and response Credo:**

Why are we here?

To sing and play the Blues.

What are the Blues?

The Facts of life.

Why are the Blues so important? The Blues are our history, our culture and the roots of American music

**What is Participation?**

To learn or practice to improve musicianship and to maintain a notebook (journal and complete a book report.

Failure to work towards improvement, complete a book report, maintain a notebook participate in the showcase will deduct 10 points from the final grade.

**Showcase: Preparation and Rehearsal**

To perform blues music in front of a live audience

**Course Schedule:**

The course schedule is tentative and is subject to change based on the progress of the class.

**Monday**

**Tuesday**

**Wednesday**

**Thursday**

**Friday**

**Saturday**

The active participation of students throughout the program and the final showcase is a measure of the program's success as well as the long term therapeutic effects of the program. Teacher presence and supervision may be required.

A beginning student learning the Guitar requires 15-20 hours to have beginner students playing. These 20 hours must be spaced at 2 hours a day and five days a week for two weeks to allow for the fingers to adjust to training and soreness.

### **Introduction and Program Description**

The history of the Blues is an intricate part of the evolutionary development of the United States of America. If it were an illustration, it would depict some four hundred years of African Americans in their new home, America, reflecting tragedies, triumphs, trials, and tribulations. In this Artist, Residency students will travel back in time to search the roots of this music and its impact on the world. Its historical importance and cultural significance will be explored and celebrated. Students will study a variety of styles and patterns and will be able to recognize regional differences as well as specific artists. They will also investigate how Blues music has influenced all types of music, notably Rock 'n Roll. The music, the culture, and its creators are significant contributors to the history of western civilization. A customized BITS from the following program descriptions:

### **Introduction to the Blues: Blues101**

Exercises: Teambuilding & Getting to Know Each Other

Explanation & Assignments: In-Class Assignments & Discussion: "What is the Blues?"

Historical Background Slide Presentation and Lecture (Optional)

West African Roots of African American Music

American Slavery

The World Wars and Urban Migration

Cultural Heritage (Optional)

Blues as African-American Form of Expression

The Language of the Blues Players as Oral Historians

Musical Foundations African and European Roots

## **The Preparation and Practice:**

Musical Form

Chord Progressions

8 & 12 bar Forms

Styles

Lyrical form

AAB Poetic Form Themes

Metaphors & Imagery

Recorded Examples

## **The Beginning of Songwriting Exercises (optional)**

Blues Writers, Singers & Players

Live Performance vs. Recorded Performance Videotaped Live Performances

Listening Session

Recorded Examples

Introduction to the Instruments

The I, IV, V Progressions Instrumental Instruction

Playing and Singing the Blues

Continued Instrumental Instruction

Local Guest Musician Performances

Listening to Recorded Examples

Songwriting Exercise(s)

Student Performance (all-school assemblies)

Final Event

## **The Showcase**

Having a school assembly before the final showcase is to serve as a dress rehearsal for the final concert presentation as well as an opportunity for the students to show what they have learned to their peers. In comparison, the event serves as a vehicle for peer acceptance. The assembly is scheduled any period of the day. The final showcase or festival appearance is an optional event that gives the students the opportunity to perform for the community in a professional manner.

The student showcases presented at the schools, local malls, and civic centers.

Transportation of students (school buses and personal cars) and instruments and transportation round trip to and from the showcase is pre-planned.

Sound system for showcase includes a P.A. system, microphones, stands, and chairs.

The Showcase is open to the public at the discretion of the sponsor.

Note: Other volunteer artists/musician or the school chorus or bands may be invited to round out the stage performance showcase along with the bass and drums. Art (or visual arts) students may decorate the auditorium, or set up a freestanding exhibit depicting the blues.

## **The Equipment**

Notebooks with paper and pens, guitars/harmonica and accessories (strings, picks,)

May request CD, DVD, VCR or cassette player.

Blackboard and chalk

Guitars and Harmonicas

Copy services (lessons and Certificate of Participation)

Microphones stands

Armless chairs

The school should provide a place to rehearse (band room, classroom, auditorium) where the two groups of student musicians would have privacy from each workshops sounds and a secure place to leave instruments and other related materials.

**Note:** Instruments such guitars can be rented, donated or purchased at local stores. 🎵

## **The Workshops and Lecture/performance**

**\*Blues 101-** Blues 101 is a one-hour Lecture/performance that covers the origins of blues music from its early beginnings (field hollers and work songs) to its current popularity. Through song, lecture, and discussion, students learn the history of the Blues while hearing instrumental examples played on guitar or other instruments. Basic definitions of Blues music such as, "What is the Blues"? are discussed and reinforced throughout this course. Blues 101 is geared toward students of all ages and adults or individuals exposed to blues music and its history for the first time. The biographies of major players in the development of Blues music including W. C. Handy, Huddie "Lead Belly" Ledbetter and B. B. King, are introduced. BITS programs in a classroom/auditorium/library environment. This workshop includes an interactive singing workshop and a Q and A period. The above paragraph describes our most popular and recommended workshop.

**Blues 201-** Blues 201 is a one-hour workshop that employs more interaction with students with a focus on singing, writing or playing blues music. Students learn the basic Blues form (Chord Progressions) and) and how to sing and perform blues in its basic styles. The acoustic guitar and harmonica are the primary instruments of choice. The program teaches students the anatomy of acoustic guitar including instructions on how to tune and maintain them. Students are encouraged to write original songs and how to recognize basic styles (rural and urban). Students learn music literacy skills through performing and listening sessions. The time frame for this workshop is customized. This course is the recommended follow-up for students interested in music instructions. **Prerequisite: Blues 101.**

**Blues 301-** Blues 301 is a one-hour workshop that further extends the range of the student by providing more historical information on all areas of study. Geographical regions where early blues music styles evolved, and discussed in more detail. Examples of how other musical styles such as rock and roll, rhythm and blues and rap, changed from Blues music, are explored, and the Blues scale is introduced and compared with the traditional western scale (do-re-mi). This workshop is ideal for small groups of music students and includes bibliography/discography. A student's musical literacy skills get further developed with an emphasis on the appreciation and analysis of Blues music throughout American history. This course works well with social studies, English and history classes.

The biographies of Leadbelly, Muddy Waters, Robert Johnson, Willie Dixon, and Bessie Smith are introduced. The time frame for this workshop is customized. **Prerequisite: Blues 101, 201.**

**Blues 401**- Blues 401 is a one-hour workshop that emphasizes the active exploration of performance techniques for showcasing blues music for stage presentation. Students will learn to perform several blues styles including shuffles and boogie-woogie) by presenting workbooks, original songs, photography or artwork for evaluation. Student assessments include participation, performance, listening and creative activity. A student receives a "Certificate of Participation" for completion of this course. **Prerequisite: Blues 101, 201, 301.**

**Blues 501 From Cotton Fields to Skyscrapers the Emergence and Evolvement of Blues Music in America:** Is an adult level lecture/performance that offers a historical overview of blues music; its early renderings from West Africa to its southern legacy and the blues today. A Lecture/ performance along with a slide presentation that depicts the souls and scenes that gave birth to Blues music. Throughout the program, Mr. Jackson also performs blues guitar and demonstrates styles and songs from the different eras and geographical regions of the Blues: the Mississippi Delta, the Piedmont Region, and the East Texas coast. He discusses the Minstrel Era, Women in Blues, Chicago Style Blues and the Blues Today. All aspects of this program are brought together into a unique 75-minute overview of this American musical genre. This workshop includes a Q and A period.

**The Life and Legend of Robert Johnson** - This 60-minute Lecture/Performance give audiences insight into the Life and Times of Robert Johnson. Mr. Jackson uses storytelling to bring the legend of Robert Johnson to clear view. Robert Johnson was a crucial player in the development of Delta Blues and its link to Chicago Style blues. Robert Johnson's biography is discussed and celebrated through his compositions. In myth and mystery surrounding his death and the legacy of his music including the legend surrounding his death. Features selected songs of Robert Johnson.

**Singing the Blues with Stories** is a half-hour program aimed at younger audiences (K thru Third). In this Lecture/Performance, "Mr. Fruteland" tell young listeners stories about characters that have overcome great obstacles to succeed in their endeavors. These stories are told and sung to blues rhythms with some audience participation. This program features "The Little Frog Who Wanted to Be a Singer," "Stewball" or other stories. The point of this lecture is to expose younger audiences to blues rhythms (, boogie-, shuffles, call, and response) using storytelling as the primary medium.

**Bluz in the Hood**- Trading Handguns for Harmonicas is an artist residency. This program is an outreach program for Community Centers and Housing Authorities with a focus on high-risk students who lack problem-solving skills and a sense of place and pride. It gives the participants the opportunity to interact with the artists who create a mentoring

environment on a first-hand basis. The participants learn guitar, harmonica, and develop singing skills. Showcasing and student performances climax the completion of this course.

An artist residency is tailored for a classroom activity or in conjunction with other programs or school curriculum ( history, social studies and, music) An artist residency ranges from one-day workshops to six-week programs. Residencies can be tailored to fit specific groups and project goals, including Senior Care facilities and Veteran's homes. Lesson plan includes goals and timetables (syllabus).

**Slide Guitar Workshops** interactive for beginners and intermediate students and last one hour. This seminar covers open tunings (G-A-E-D), 12 bar and 8 bar blues, Delta and Piedmont styles of acoustic guitar as well as rhythms, shuffles, and turnarounds with an emphasis on improvisation.

**Artist Training for BITS:** provides training and orientation for a local artist who desires to learn methods for presenting Blues in the Schools programs on an ongoing basis.



# Lesson Plan Outlines

This information is useful to construct a lesson plan. It is designed to cover a wide range of age groups and grade levels and provides an outline or reference to discuss historical events, people, and places. Apply teaching standards for grade levels.

## **Lesson Plan Outline Number 1**

HISTORY OF THE BLUES

Origin of the Blues (WEST AFRICAN CONNECTION)

West African Griots

Rituals and Taboos

Field Hollers and Work Songs

Minstrel era

Founding Fathers in Blues

## **Lesson Plan Outline Number 2**

WHAT IS THE BLUES? (FORM, STRUCTURE, AND COMPOSITION)

Structure of the Blues verse (AAB)

The musical structure of the Blues (8/12 bars)

Blues verse as poetry

Construction of a Blues verse

Composing Blues songs

Participating in instrument workshops

Call and Response structures

### **Lesson Plan Outline Number 3**

THE BLUES IN AMERICA (REGIONALISM)

The Mississippi Delta

The East Texas Coast

The Piedmont Region

Founding Fathers of the Blues

Chicago Style Blues

Women in Blues

### **Lesson Plan Outline Number 4**

BLUES RHYTHMS, STYLES, SHUFFLES AND TURNAROUNDS

Swing

Ragtime Blues

Shuffles - Intros and Turnarounds

Listening Sessions

Blues Hybrids (rock and roll, jazz)

### **Lesson Plan Outline Number 5**

HOW TO PERFORM THE BLUES- Solo performers, Duos, and Bands

Acoustic vs. Electric

Vocals (breathing techniques)

What is a live performance (sets, concerts, festivals, and interviews)

Understanding Audiences

Practice, Rehearsals and writing a playlists

Care of Instruments

## **Lesson Plan Outline Number 6**

### PUTTING IT ALTOGETHER

The Blues Performance (as a ritual)

The Roll of the Blues Performer

Showcasing

Book Report

Additional Studies

### **Continuing Education and Benefits**

By building on the intensive work conducted during the regular Blues in the Schools program, the continuation program will reinforce essential elements in the life of a middle school and high school students that include:

- Giving a sense of belonging, membership, and affiliation.
- Increasing self-confidence and providing a venue for self-expression and acknowledgment.
- Providing enrichment by way of art forms, history, and group experience.
- Exposing students to others with whom they would ordinarily not associate, dispelling cultural myths and misconceptions.
- Aiding those students with attendance and discipline problems to deal with these problems through incentives;
- Providing knowledge of aspects of the African-American heritage as well as the history of American music. Providing an alternative for "latchkey" kids.
- It is enhancing the cultural and intellectual aspects of the middle school student's life
- Another benefit that results or evolves from the weekly instructional sessions are the in-between individual and group practices that produce lifelong friendships and form bands.



## **Program of Public Relations**

The students, as well as the artist, may be interviewed during the artist residency and the showcase. Students are selected randomly for interviews for candid responses regarding the program or elected as a school representative.

The sponsor or school district will encourage print media and television coverage of this event. All local media should be sent press releases with schedule information regarding the rehearsal workshops and the final showcase.

The media and taking pictures are interviewing part of the experience of stage performing. The permission slips should provide information for audio/video releases.



## **Blues in the Schools Programs - Funding Sources**

### **The Local Government:**

(1) Local Arts Councils make grants for Arts, and Education and Folk Arts programs, (2) Local city governments have funds available for youth arts and recreation programs, community development funds as well as child welfare programs. Police departments often have Weed, and Seed funding which must be used for police officers and community programs to provide positive experiences for youth; (3) Housing authorities make good partners too; and (4) County governments may have funding available through their juvenile justice system.

**The State Government;** State Arts Commission, Department of Education, (Juvenile Justice System, and the Governor's office are also funding sources.

The Federal Government: The Federal level has grants available which will be appropriate for this program, but they often need to be applied for in collaboration with a local or state agency.

### **Foundation Grants:**

Initially, consult the local Chamber of Commerce to determine what local foundations exist in the area. Most often there will be a community foundation that will provide financial support for education and arts programming. Also, numerous cities have education foundations.

### **Individual Giving:**

Although this may be the least likely area of giving it is an important one. There may be several individuals and families in the area who have an interest in supporting this type of cause and will underwrite the cost.

## **Corporate Giving and Sponsorship:**

Businesses know that they need to support education because these students are their future workforces. They usually accomplish this in two ways: (1) they donate or (2) they sponsor a program. In this case, the funds come from their advertising budget.

If corporate sponsorship is well received, then it would be appropriate for the sponsor's management to meet with school district officials to discuss the promotion of the sponsor's products within the district. Sometimes hanging a banner or having a sponsor listed in the showcase programming is sufficient

## **Program Cost and Other Information**

The artist/presenter determines the costs of the program through negotiation based on the number of students, and the number of disciplines offered and the number of optional components chosen.

Seek assistance from local Blues Societies (volunteers and local talent)

Make available pre-visit information located at [www.fruteland.com](http://www.fruteland.com) to teachers regarding the subject of blues including bibliography, and recommended listening).

Provide a rental car or means of getting around (gas expenses and per diem).

Occasionally local restaurants, will, as an in-kind contribution, provide a meal to the artist to support the programs in exchange for a listing as a supporter in the showcase programming and press releases, if asked.

Make color copies of Certificate of Participation.

A downloadable version of the Blues Teacher's Guide, including song samples, can now be found at [pbs.org/the blues](http://pbs.org/theblues)

Downloadable information about the\* All about the Blues Series – Blues in the Schools Programs and the artist are available at <http://www.fruteland.com>.

## **Blues Bibliography and Recordings**

Fruteland Jackson Publications

"Good As Your Last Dollar," Electro-Fi Records

"Tell Me What You Say," Electro-Fi Records

"Blues 2.0", Fruteland Jackson, Electro-Fi Records – (#3380), 2004

"I Claim Nothing But the Blues," El Fruteland Jackson, Electro-Fi Records – (#3364), 1999

Beginning Delta Blues, Fruteland Jackson, Alfred Publishing, CA 1999 w/CD

Delta Blues Guitar - Alfred Publishing, CA 1999 DVD- ISBN 0-7390-2830-8 21917

## **Recommended Reading**

The Bluesman, the Musical Heritage of Black Men and Women in t Americas, Julio Finn, Interlink, 1992

Worse than Slavery, David M. Oshinsky, Free press, New York, NY 1996

Blind Tom -The Post-Civil War Enslavement of a Black Musical Genius, Dr. Geneva H. Southall, Challenge Prod., Minn., MN 1979

Father of the Blues – An Autobiography, W.C. Handy, Da Capo Press, NY, NY 1941

The Willie Dixon Story- I am the Blues Willie Dixon and Don Snowden, Da Capo Press, NY, NY 1989

The Land Where Blues Began, Allan Lomax - - Dell Publishing, 1993.

Looking up at Dawn; the Emergence of Blues Culture, William Barlow; Temple University Press, 1989

Blues People, Leroi Jones, Morrow Quill, New York, 1963. /

## **Recommended Listening**

The Journey of Chris Strachwitz, 1960-2000, Arhoolie, 2000.

Various Artists, Alligator Records 30th Anniversary Collection, Alligator, 2001.

Various Artists, Arhoolie Records 40th Anniversary Collection:

Various Artists, Blind Pig 25th Anniversary, Blind Pig, 2001.

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Various Artists, When the Sun Goes Down, Bluebird, 2002.



## Notes