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# Roots 66 U.S.A.



## Roots 66 U.S.A. – a musical road-trip

Featuring:

Keri CHRYST (vocals)

Jumpin' Jeff HOFFMAN (guitar/vocals)

Peter GIRON (bass)



## + Roots 66 U.S.A. a musical road-trip

Acclaimed Jazz and Blues guitarist **Jumpin' Jeff Hoffman** has teamed up with renowned vocalist and educator **Keri Chryst** and primo bass playing powerhouse **Peter Giron** to take you on a musical journey across their native land - retracing the vestiges of the legendary **Route 66**.

*It winds from Keri & Jeff's **Sweet Home Chicago** - to Jeff's second home - **L.A.** - the City of Angels. The duo also make a few detours along the way... afterall, no musical American roadtrip would be complete without swinging through other blues and jazz hot-spots like Peter's native **New York, New York**, or Ray Charles' **Georgia** to name a few...*

A fun way to bone up on your **U.S. geography**, while **learning** a little more about the **story** behind the songs... *Get your kicks, on Route 66!*

# Program Description

More than a concert – an invitation to a good old-fashioned American road-trip! The concert program and its associated workshops, get the audience involved from the get-go to broaden their knowledge and skills in a variety of areas... from History & Society, to English Language, to the Universal language of Music!



## Goals – Concert Program

**Engaging** audience members via a quality **interactive** entertainment experience so they take away more than they walked in with – with an emphasis on **American** Music, Geography, Culture & History, and above all... **a rockin' good time!**



## Goals – Outreach Activities

**Empowering** participants to develop **professional quality performance**, as well as a **reusable skill set** that can be applied in their **daily life** and **work** as they continue to **aspire to excellence**.



## Short Program

**25-40 minutes**

ideal for short school visits – leaving time for Q&A and/or workshops

## Long Program

**2 x 45 minute sets**

collaboration with local musicians highly desirable (though not necessary)



## Target Audience

All ages

## Personnel

- Keri Chryst – Vocalist/Voice Coach
- Jeff Hoffman – Guitar/Instrumental Coach
- Peter Giron – Bass/Instrumental Coach



# Sample Concert Program

## Short Program

**25-40 minute performance** perfect for school visits

### Song Title

Duke's Place/C Jam Blues  
Route 66  
Chicago  
New York, New York  
Take the A Train  
Georgia On My Mind  
Sweet Home Chicago

### Composer/Artist

Duke Ellington  
Bobby Troup/Nat King Cole  
Fred Fisher/Frank Sinatra  
Kander & Eb/Liza Minelli  
Billy Strayhorn/Duke Ellington  
Hoagy Carmichael/Ray Charles  
Robert Johnson

## Long Program

**2 sets of 45 minutes** each

collaboration with local musicians highly desirable (though not necessary)

### Song Title

Duke's Place/C Jam Blues  
I'm Beginning to See the Light  
On a Clear Day  
I Left My Heart in San Francisco  
Route 66  
Chicago  
New York, New York  
New York State of Mind  
Take the A Train  
Moonlight In Vermont  
Kansas City (Here I Come)  
Georgia On My Mind  
Work Song  
Stand By Me  
Sweet Home Chicago

### Composer/Artist

Duke Ellington  
Duke Ellington  
Lerner & Lane  
Cory & Cross/Tony Bennett  
Bobby Troup/Nat King Cole  
Fred Fisher/Frank Sinatra  
Kander & Eb/Liza Minelli  
Billy Joel  
Billy Strayhorn/Duke Ellington  
Blackburn & Suessdorf  
Leiber & Stoller  
Hoagy Carmichael/Ray Charles  
Nat Adderly & Oscar Brown Jr.  
Leiber & Stoller/Ben E. King  
Robert Johnson





# Workshops - 1

## Music & Musicianship

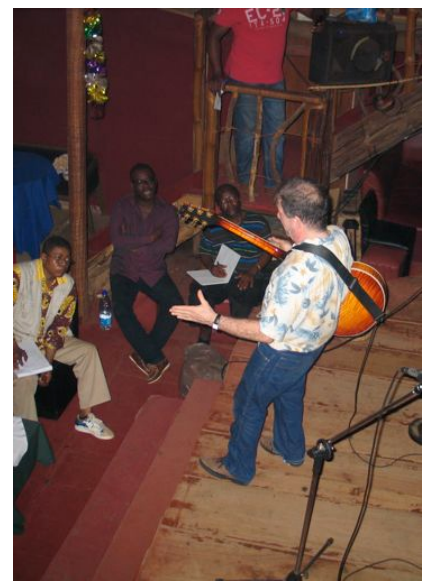
### Musicianship



### The Blues



### Advanced Skills



### Acquiring the Basics

#### Vocal Technique

- Understanding anatomy
- Basic breathing
- Range and voice types

#### Instrumental Technique

- Guitar basics
- Rhythm section skills

#### Musicianship

- Intro to solfège
- Counting Rhythms
- Intro to Harmony/Theory

### The Blues – an American Original

#### The Blues - a musical perspective

- Classic Western Cadence  
I - IV - V - I
- Basic form : 12-bar blues
- 1 form fits all - name your key

#### Intro to Improvisation

- The Blues Scale
- Theme & Variation

### Honing Your Craft

#### Concentration & Discipline

- Rehearsal Skills
- Punctuality

#### The Collaborative Process

- Effective communication on the bandstand

#### The Creative Process

- *Decision making* for construction of a performance piece
- Performance Techniques

#### Microphone and Sound Equipment use

- Successful sound check
- Efficient Mic technique



# Workshops - 2

## Entrepreneurship & Empowerment

### Business



#### Voice & Communication in a Business Context

##### Being Heard

- Taking one's place in the work place
- Assertiveness
- Effective use of Sound Equipment

##### Being Seen

- Confidence & Poise

##### Communication & Team work

Music as a tool for :

- Cooperation
- Listening
- Leadership

### Music



#### 3 Pillars of Entrepreneurship in Music

##### 1. Skills & Talent

- Technique
- Musicianship

##### 2. Showmanship

- Image/Brand
- Stage Presence

##### 3. Network

- it's not what ya know, it's who ya know

### Today's Tools



#### Modern Tools & Methods for Effective Communication

##### Web and Social Media

- getting the most out of the internet

##### Do It Yourself

- auto-producing
- ready-made templates
- copyright

##### Basic Computer Skills

- Word
- Excel
- Powerpoint
- Internet
- Etc.



# Workshops - 3

## Language, Culture, History & Geography

### Language & Culture



#### Music as a Doorway to Language & Cultural Exchange

##### Language Instruction via Popular Song

- Mnemonic devices
- Integrating parts of speech through repetition
- Learning vernacular phrases

##### Campfire Sing-along

- Classic American culture
- Traditional Folk Songs and campfire traditions

### History



#### American Music & History

##### The Blues a historical perspective

- African roots
- Northward migration along the Mississippi
- Integration of blues into popular culture
- Movement East to the Big Apple
- West Coast sound
- The Heart of Rock&Roll

##### Route 66

- The original American Highway
- Birth of the Roadtrip
- History and Background

### Geography

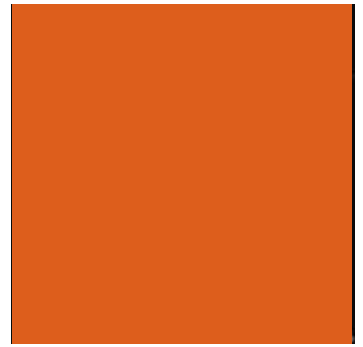


#### Musical Names and Places

##### Sing-along Geography quiz featuring

- Route 66
- New York
- Chicago
- San Francisco
- Georgia
- Etc.
- *See also Music as a Doorway to Language & Cultural Exchange*





## Why Roots 66 U.S.A. ? A real American jamboree

When Keri Chryst first moved to Paris, ‘round about 2001, she heard tell of a weekly jam session in the Latin Quarter’s underground hotspot the Caveau des Oubliettes. The jam was Jumpin’ Jeff Hoffman’s brainchild, and had become the go-to rendez-vous for up-and-comers on the Parisian jazz scene. Jeff & Keri got to talking on the break, and quickly made the Chicago connection where they’d each spent some formative years. Next thing you know, Jeff was encouraging Keri to come on by with some of her students – “I like singers, and if you’re teachin’ ‘em what your flyers say you are, then I’m happy to give ‘em a chance on this stage.”

The two continued to cross paths over the years, and had established a mutual respect regarding both musicianship AND showmanship. Though they rarely were on the same gigs, they were always in the same circles, playing with the same cats (keep it in the family), including the inimitable bass playing powerhouse, renowned educator Peter Giron.

Then, one day, Keri gets the call from the U.S. State Department’s office of Africa Regional Services in Paris -- “We’d like to send you and a guitarist on a tour of 3 or 4 African countries to do performances and outreach this fall... would you be available for that?” Keri didn’t skip a beat. “I know just the man to bring with me!” Jeff and Keri started rehearsals and besides they’re American-in-Paris “French Connection”, the other obvious cross-section of their respective repertoires shaped up around the idea of “Roots 66 U.S.A. – an American Musical Road-Trip” – a chance to give folks a taste of American geography and culture through these classic roots songs.

3 or 4 tours turned into 5 or 6 as together their down to earth style and skills as pedagogues and fully-rounded musicians starting making their diplomatic mark around the African continent. They then called upon their old pal Peter to join them as they take this show on the road!





## Keri Chryst

International performer and educator **Keri Chryst** currently lives and works in Paris, France – by way of Chicago, IL where she earned her Master's in *Jazz Pedagogy* from *Northwestern University* in 1998. Her spunky “in the pocket” swing, together with an instrumental approach to singing and improvisation, have charmed audiences across the Western Hemisphere and fast earned her a reputation as a “musician’s singer.”

More recently, Keri has had the repeated honor of representing her country as *Cultural Ambassador* across the African continent on behalf of the *U.S. State Department*. A series of successful concerts and workshops on the themes of her *French Connection* and *Roots 66* projects have wowed VIP's and school children alike from Djibouti to Swaziland and engaged them in subjects ranging from *Entrepreneurship*, to *Voice for Women's Empowerment*, to *Music as a Tool for Language Teaching*.

Other accomplishments as an educator include pioneering the Jazz Vocal Program (2003) at the *American School of Modern Music* in Paris (former *Berklee* affiliate), and authoring a complete curriculum of auxiliary workshops and courses for her self-created *Jazz Vocal Academy International* (2006), which helps students to develop into fully rounded musicians, as well as healthy and happy singers.  
<http://www.kerichryst.com>



## Jumpin' Jeff Hoffman

“*Jumpin'*” **Jeff Hoffman** was born in Chicago, which has left a passion for blues in his blood. He picked up his first guitar at age 10, while growing up in Los Angeles. In his younger days, he had the privilege of studying with guitar giants Joe Pass and John Scofield. Then in college, he traveled across South America, studying at the University of Sao Paulo where he became proficient in Brazilian music styles, Latin American culture and the Spanish and Portuguese languages.

He has lived in Paris since 1989 where he is widely respected for his distinctly non-intellectual approach to Jazz. He was musical director for the organ quartet “Boogaloo Baby” which spawned a French renaissance of this most funky of jazz styles. His current project “Big Band Blues” incorporates traditional Basie influenced big band jazz with hard-hitting electric Chicago blues. For over a decade he has directed the now legendary jazz and blues jam sessions at the Caveau des Oubliettes, coaching many young musicians through their first opportunities to get their feet wet in the real world of live performance.

In 2011 Jeff got the call to join singer Keri Chryst on a 5-turned-6-country tour of the African continent – this time it's the Embassy from his native United States of America who gave him the green light to take his own roots back to their original roots on the Dark Continent. Following a flurry of high-profile performances, and intensive workshops with local musicians, Jeff is now an official Cultural Ambassador, adding to his list a few more exotic locations such as Swaziland, the Comoros Islands, Djibouti, Togo and Cameroon and even practicing a bit of his Portuguese on the Island of Sao Tomé.



## Peter Giron

Born in the Bronx, **Peter Giron** and his double and electric bass emerged onto the music scene in Broadway shows throughout the 1960's. Playing everything from Blues to Motown to Latin and Jazz, he toured the U.S. and the New York scene for the next 2 decades with top artists of the day like "The Four Tops" and "The Drifters", with the occasional TV, radio,

and regular studio appearances.

The 90's took him round the world with Luther Allison's band across Japan, Europe, the USSR and the USA with credits on several recordings. Meanwhile, he had moved to France and started teaching for Berklee's affiliate, the American School of Modern Music in 1989 where he created several semesters' worth of what has become the school's core curriculum for upper level harmony, theory, jazz combos and, of course, bass.

Besides his daily activities at the ASMM and with several of France's National Conservatories, other educator credits include the "International Association of Schools of Jazz" with Dave Liebman, and European coordinator for the "Johnny Walker Jazz Festival" in Monaco, running master classes and jam sessions with Dave Holland, Joe Henderson, Betty Carter, Freddie Hubbard, etc.

He is currently a founding member of the International Music Educators of Paris where he continues to foster excellence among his students while maintaining his active performance career with such artists as Kurt Elling, Sarah Morrow and the American All Stars, Archie Shepp, Jobic le Masson, Ted Curson... and an upcoming recording project with Keri Chryst for "The French Connection" (also with Jeff Hoffman) to name only a few. <http://imep.pro/en/>

## In the Press...

"I can certainly vouch for their talent—in Douala, we had a standing-room-only crowd where they joined with local African musicians to put together an incredible jazz-fusion show. Also, they really know how to work with school and university aged kids and musicians. Considering how much Ambassador Rivkin wants to reach out to these age groups, particularly in challenging areas of Paris, I'm convinced they would be a good resource."

**Ed Gallagher, United States Consul**, Douala, Cameroun - in his letter to the Cultural Affairs Officer for the American Embassy in Paris. March 2012

« Lorsque Keri Chryst et Jeff Hoffman montent sur scène à leur tour, tantôt en Français, tantôt en Anglais Américain, Keri Chryst présente les chansons qui seront interprétées. Par des onomatopées, elle suscite la réaction du public et tour à tour les chansons se font gaies ou tristes selon les auteurs. C'est l'occasion pour l'artiste de rendre hommage à Duke Ellington de regrettée mémoire, à tous les Américains qui se sont rendus à Paris pour faire connaître le jazz ainsi qu'à tous les Français qui sont allés à New York pour la même cause. Entre deux chansons, elle annoncera au public que « *ce ne sera pas la première soirée et ce ne sera pas la dernière* », comme pour dire qu'elle reviendra faire vibrer le public Camerounais. »

**Georges Ndenga, Ai Douala - Africa Info** - Dimanche, 04 Mars 2012

« C'est donc tout ravi et heureux que s'est confié à nous un spectateur : 'C'est une soirée qui m'a extrêmement émerveillé car elle nous a un peu divertis de tous ces nouveaux rythmes qui excitent la jeunesse. Pour nous, c'est important car c'est un lien entre la génération des années 50-60 et l'actuelle génération.' »

**Prudence Akpénè AGAMA - Togo-Presse** n°8720 du 7 février 2012

Artist  
Bios

Roots 66 U.S.A.



## Technical Rider



# Roots 66 U.S.A. – Equipment Needs

## CONCERTS

### medium to large venues

- 2 Main speakers
  - 12" woofer 2 way speaker minimum, 15" better.
  - 300w handling if passive, 250w each if powered.
- 2 floor monitor speakers
  - 100w minimum each if powered.
- Bass amp (guitar amp also desirable)
- 3 x Shure SM 58 microphones (or equivalent)
- 3 x Microphone stands (preferably articulated boom-mics)
- 8-channel minimum mixing board with internal effects. Each channel must have a bus for monitors and if it's an older board without internal effects, must have bus for external reverb unit (any small 1 rack digital reverb would be fine). If speakers are not powered the mixer needs to be powered with two independent power amps 250w each.
- ALL necessary cables for the above

## WORKSHOPS

### smaller venues

- small one-speaker PA should suffice if it has entries for
  - 2 mics
  - guitar
  - bass
- 2 x Shure SM 58 microphones (or equivalent)
- 3 x Microphone stands (preferably articulated boom-mics)
- ALL necessary cables for the above

N.B. In extremely tight quarters it may be possible for the band to perform unamplified – i.e. small classrooms on school visits.

## PERSONAL GEAR

The members of the band travel with their own:

- Instruments (guitar, bass, hand percussion)
- Connecting cables for their respective instruments (jacks or XLR)
- If unavailable on location, the bassist will need to bring a 27-29 inch folding stool





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Arts Embassy International  
c/o Sarah ATUKPE  
4, rue Blaise Pascal  
78800 Houilles  
France

+33 (0) 6.11.28.05.20  
info.jazz.vox@gmail.com  
<http://www.kerichryst.com>  
<http://jumpinjeffhoffman.com>