



We Are Dedicated to Preserving and Promoting Bay Area Art & Music

## Scholarship Application

Bay Area Art & Music Foundation (BAAM) is pleased to offer a music scholarship in the amount of \$500.00. This award is to be used at any local Bay Area College or registered Music Schools. This scholarship was established in November 2006 in memory of legendary Bay Area drummer Alvin Sykes, who passed away in mid September in a terrible traffic accident. Alvin could always be counted on to show up on time and play drums the way skins are suppose to be played, with passion and conviction. Alvin Sykes was born in Houston, but he's been a household name in Bay Area music for more than thirty years. He was an inspiration to hundreds of entertainers and musicians. He helped unite musicians from coast to coast, raising money for Katrina musicians and their families. Alvin played for a bunch of folks including long-time partner Alvon Johnson, Jimmy McCracklin, John Lee Hookers and Aretha Franklin. BAAM encourages students pursuing an undergraduate music degree at a local college to apply.

### **TIMELINE FOR APPLICATION PROCESS:**

Application process opens: February 1<sup>st</sup>: All documents due: May 1<sup>st</sup>: Winner selected: June 29<sup>th</sup>: Funds available: Fall Enrollment

### **CRITERIA FOR SCHOLARSHIP APPLICATION:**

- A elementary, middle, high school or college music student
- A student who has demonstrated achievement through his/her involvement in school or community
- A grade point average of 2.5 or better
- Two letters of recommendation: one from teacher, counselors, entertainer or employer.
- Application packet completed and submitted by the deadline

**Send completed application to:** Henry Oden, Director of Music 510-232-9338 BAAM Scholarship Coordinator or see [www.bayareartandmusic.org](http://www.bayareartandmusic.org) P.O. Box 5296 Richmond, CA 94905

Applicant Name: \_\_\_\_\_ Social Security #:

Home Address: \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone: (\_\_\_\_) \_\_\_\_\_ Current School: \_\_\_\_\_ (GPA)?

College or School you plan to attend: \_\_\_\_\_ Been admitted yet? \_\_\_ Yes \_\_\_ No

Have you applied for admittance? \_\_\_ Yes \_\_\_ No\* If you marked "No," when do you plan to apply? \_\_\_\_\_

Will major in? \_\_\_\_\_ Are you now, or will you be receiving any other scholarships or financial aid? \_\_\_ Yes\* \_\_\_ No

If you marked "Yes," please list the name/type of scholarship/financial aid and amount(s) to be received: \_\_\_\_\_

DO YOU SING? \_\_\_ Yes\* \_\_\_ No DO YOU PLAY AN INSTRUMENT? \_\_\_ Yes\* \_\_\_ No \*If "Yes, how long? \_\_\_\_\_

May we have your permission to check with the counseling office at your school to confirm your GPA, registration and current student status? \_\_\_ Yes \_\_\_ No

\_\_\_\_\_  
(Student) please sign your full name here Date \_\_\_\_\_

**B.A.A.M. PO Box 5296, Richmond, CA 94805 e-fax (720) 293-1776**



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## Blues In School Information

Blues In Schools is a nationally acclaimed cultural and musical appreciation program that helps students understand the rural and urban African-American culture. Based on this premise, this program was developed to suit the needs of students in a variety of settings from organizations to schools. Age appropriate content is formatted to deliver high quality learning experiences that meet the goals and fulfill the mission of Blues In Schools Program. Many areas of culture and art will be explored in a hands on setting where students actively participate in the creation of music and composition of songs that represent them.

### **Purpose:**

To introduce students to this traditional Musical Art form that originated in Africa, and was brought to the new world via slave ships. It has since undergone many cultural changes but still maintains the essence of deep expression that the foundation it is based on instills.

### **Goals:**

That students can identify the cultural, geographical and historical origins and evolution of Blues music and the people who composed and played it while gaining an understanding of it's significance in the world of modern music and popular culture.

### **Facilitated by:**

Music and Arts educator, major and independent Bay Area entertainers who have worked with over 10,000 students and teachers in United States. B.A.M. Foundation programs have reached over 30,000 people in schools, corporations, festivals and organizations using a variety of singers and musicians from around the world that represent the traditions and heritage of the art form. B.A.M. Foundation has developed our award winning curriculum through research and passion for music as professional singers, entertainers, musicians, composers and record producers.

### **Program Outline:**

Origins as African Tradition - A discussion of the earliest forms of the Blues in the Griot tradition from Africa, it's significance to the communities and how it was used in ceremony.

History of Blues in the New World - The arrival of African slaves and how they used the Blues as a tool to communicate among themselves and maintain traditions.

Instruments used yesterday and today - The earliest instruments used by the Griots later became the modern guitar, banjo, drums, marimba, maraca and others.

Migration and Evolution of the Blues - We look at the migration patterns of African slaves and how they infused local culture into their music.

Definitions of Blues terms - Many words are used to describe the feelings and approaches to the Blues. We discuss them and look at how they have become part of our culture.

Songwriting exercise - Using the Blues form, we compose, rehearse our own songs and perform them.

Interactive Music making - Using drums and percussion instruments we play along while we sing our blues songs.

Typical programs are two hours and all content can be altered to suit specific age groups. A general Blues Book Study Guide is included. Program expenses are generally \$450.00 per two hour session, limit of 30 students. Light meals and beverages are provided.

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## Art In School Information

Student artists can enrich the arts as well as all other instructional areas in public and private schools. But, how does a school or artist, accomplish this joint enrichment of the education program? The contact and ideas for a classroom enrichment projects must come first. Sometimes an artist initiates a discussion with a teacher or parents regarding an idea for including instruction in some art form, for a performance, for a demonstration, for participation of some kind. The artist and the teacher jointly develop how the experience might be handled to create the greatest learning impact. How will the experience integrate with the school's curriculum? Do additional persons need to be present for support? Do the children need special materials or skills? Are the ancillary learning opportunities which relate to the critical thinking skills required in the arts experience?

When the idea is developed to the satisfaction of both the teacher and the artist, including cost estimates and expectations, various funding sources may be approached with a proposal for sponsorship. Those sources could include the state and local arts councils, local art support clubs /societies, local businesses, the Parent Teacher Organizations, families, community service clubs. Once the funding has been secured, in-depth, on -site planning can occur. Not only are artists a resource for enrichment in the classroom, but their artwork or performances are also a resource from which educators can teach. Providing a basic arts education curriculum is presently a minimum standard. But it's not enough, and it is always the first area of education to receive cuts when funding is not sufficient. We need the increased participation of communities at the local level, and that's where BAAM Foundation can help. There is so much in the communities that can serve as resources to add to the basic curriculum.

School administrators do not generally have backgrounds in the arts, and they are often overburdened with their multiple responsibilities. Community support for arts enrichment experiences have a strong, positive impact in the schools. The arts programs BAAM Foundation provide are sensory learning experiences, the kind of hands-on experience many children need but do not get in the inner city schools. Our programs also impact the critical thinking skills, incorporating such processes as critiques, self assessment, review and reflection. In order to bring such valuable experiences into the classroom, BAAM Foundation envisions five different connections that need to be made.

1) Connecting other subject area content to the arts experience. The Council for Basic Education publishes interdisciplinary suggestions to include arts in other subjects. For example, using various visual or performing arts to illustrate periods of history, social attitudes or cultural heritages, thus tying social studies, government and history subject areas to the arts; ceramics sculptors using scales, chemicals, measurements, proportional relationships, and firing techniques illustrating science and math principles; architects and musicians use symbol systems - math learning concepts; and a professional dancer or musician must commit much sequential learning to memory - a great example of cognitive processing and physical memory.

2) Teachers need to teach life skills. Youth need to demonstrate that they have learned skills that promote equity in a diverse society. Arts can help the learner understand various expressions of the human experience. They can help children develop sensitivity towards those that are different, by identifying common experiences. The arts help students find personal meaning in their lives - helping develop lifelong interests. Problem-solving skills are learned when creating art, by learning to use limited resources in innovative ways. Businesses today are seeking qualified individuals with these skills.

3) Teachers and artists must be encouraged to communicate with each other at a very pragmatic level. Often this simply means getting acquainted with each other, learning to share needs and valuing each other's abilities.

4) The arts projects need to provide both the opportunity for self expression and for follow-up learning, integrating the experience rather than isolating it. The teacher, with the cooperation of the artist, needs to be able to continue the arts experience after the artist is gone. This links learning skills of the demonstrated art to other subject areas, building a series of lessons. Kids can be very creative in recognizing and translating these skills to other areas.

5) The teacher and artist need to agree to speak a common language, learning the terms which each uses to describe their processes of teaching and learning. Understanding the differing viewpoints with which each approaches the process of learning may help them to communicate with each other.

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