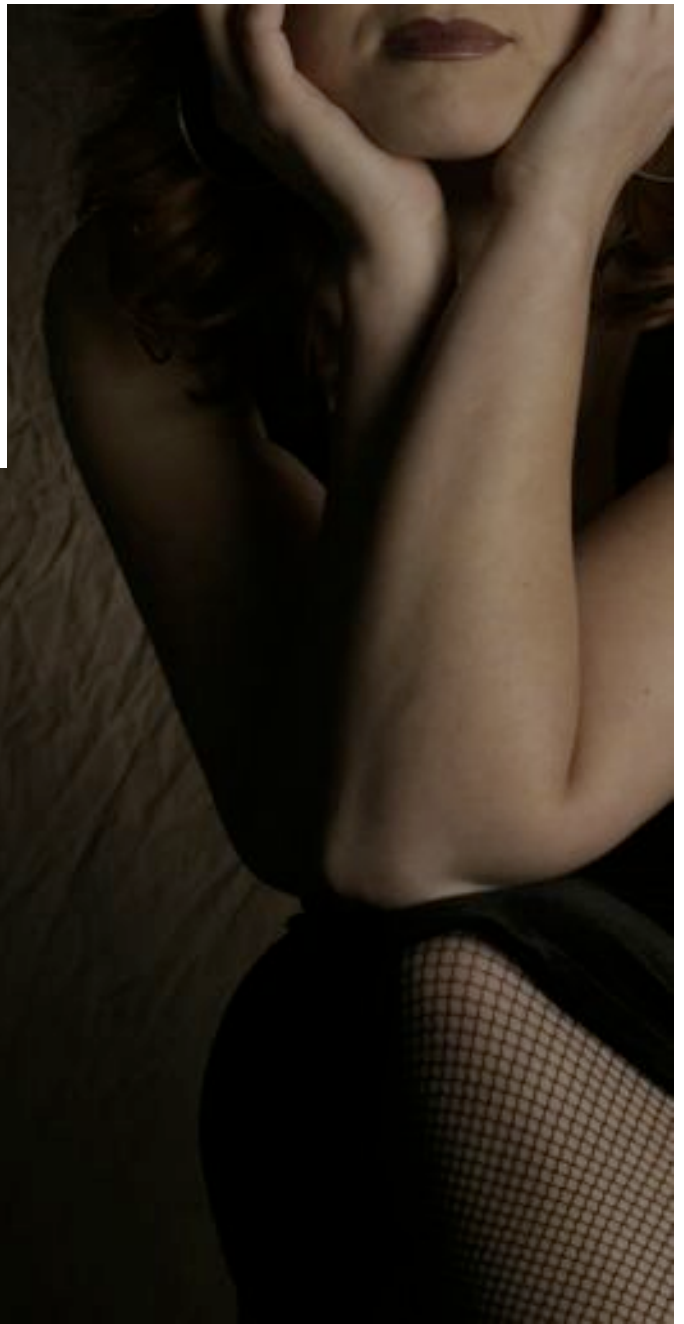
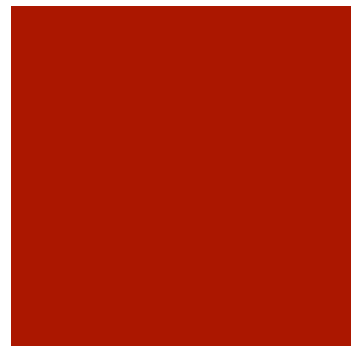


The French Connection



More than just a concert...
...a transatlantic love-hate musical romance.



The French Connection

...a transatlantic love-hate musical romance

America's fascination for Parisian **sophistication** and *joie de vivre* rivals only that of the **French** for the *vim and verve* of the *American way of life*.

Join *chanteuse* **Keri Chryst** and friends on a musical journey, back and forth across the big pond, and discover the delicate **interplay** between these two cultures and the **musical bond** they have forged over the years through this very American art form – **Jazz**.

From **Josephine Baker** to **Louis Armstrong**, to the modern day's **Pink Martini** and back again via **Edith Piaf**, **Django Reinhardt** and **Michel Le Grand**...

This **lecture-concert** experience actively engages **participation** from audiences of **all ages** – to help tell the rich history of socio-cultural **exchange** between these two countries throughout the years, all thanks to this **exquisite music** born in the 20th century.

C'est Si Bon* to contemplate **The Autumn Leaves** while living **La Vie en Rose**** somewhere **Beyond the Sea...**



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The French Connection in brief...

The concert programs and associated workshops get the audience involved from the get-go while illustrating the century of exchange between American and French jazz musicians. Connecting with the audience to broaden their knowledge and skills in a variety of areas... from History & Society, to French Language, and of course, the *universal language* of Music.



Concert Programs

Our concerts are designed to be simultaneously **entertaining** and **educational**. Each *interactive* family-friendly performance is interspersed with commentary, visual aids and even the occasional call for audience participation so that everyone takes away more than they walked in with – with an emphasis on **Franco-American** Music, Culture, Language & History, and above all... **having a swingin' good time**.



Short Concert

25-40 minutes

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

Extended Concert

2 x 45 minute sets

collaboration with local musicians highly desirable (though not necessary)



Outreach & Residencies

Whether for a **single hour**, or an **entire week**, our *experienced educators* **empower** participants to **broaden** their **cultural** awareness and **language** skills and to develop **professional-quality performance**, along with a **reusable skill-set** that can be applied in their **daily life** and **work** as they continue to **aspire to excellence**.



Target Audience

All ages

Personnel

- **Keri Chryst** – Vocalist/Voice & Language Coach (USA)
- **Jumpin' Jeff Hoffman** – Guitar/Instrumental Coach (USA/France)
- **Philippe Petit** – Piano/Organ/Instrumental & Cultural Coach (France)

The Story

This **collaboration** between two talented musicians – one **American**, the other **French** – was born one Sunday evening over a couple of American-style cheeseburgers after a hot jam session at *les Têtes Brulées* in **Paris, France**.

Keri Chryst has been cooking up the idea for the project for some time, when she finally has the pleasure of meeting and playing with well-known French pianist **Philippe Petit**. She tells him a bit about her ideas for a lecture-concert series around the theme of Franco-American collaborations in Jazz...

"Ah, *bonne idée!*¹ I'm sure you've already thought about *Autumn Leaves*", he says.

"*Mais bien sûr!*²" she raises an eyebrow.

"And *My Way*?"

"Of course!"

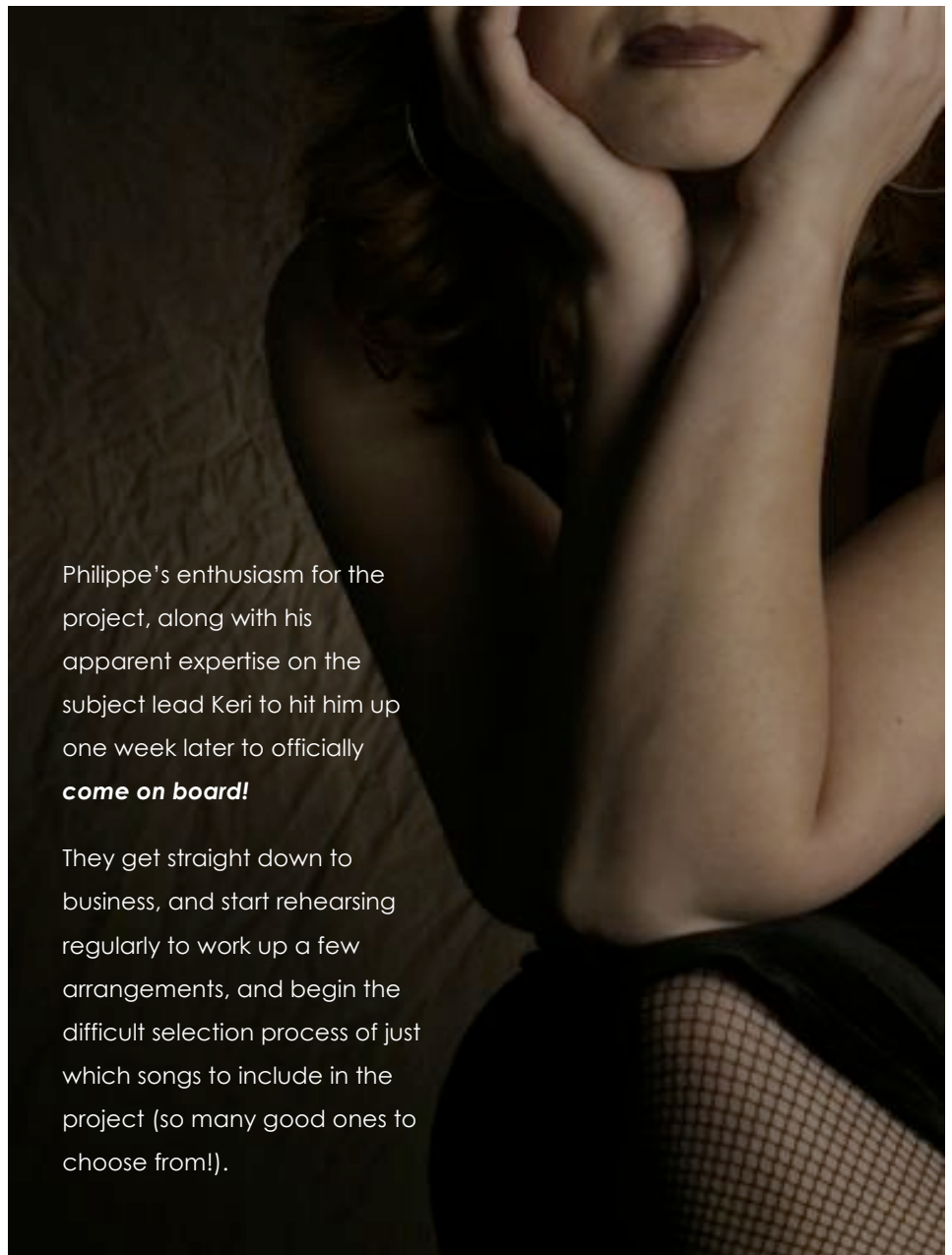
"But have you considered *Take 5* by David Brubeck?"

"Why, is that French?" Keri asks.

"No, but there's a nice version by Monsieur Richard Anthony... and then there's always *Mon Homme* or *My Man*..."

"What?"

"Yup, that one's originally French too!"



Philippe's enthusiasm for the project, along with his apparent expertise on the subject lead Keri to hit him up one week later to officially **come on board!**

They get straight down to business, and start rehearsing regularly to work up a few arrangements, and begin the difficult selection process of just which songs to include in the project (so many good ones to choose from!).

¹ Good idea!

² But of course!



The Story

continued...

The Story... continued...

...But for **Keri** it has never been a question of putting together "just" a concert. Long inspired by **Leonard Bernstein** and the *New York Philharmonic's* "Young People's Concerts", and by a number of other programs she's attended over the years which had proved as educational and informative as they were artistically inspiring – Keri is bent on developing her own series of concert programs with one **primary goal** in force: that the **audience** come away with a **deeper connection to the music** than they walked in with.

She has several ideas in mind, but quickly settles on what seems to be the most obvious starting point – simply build on a decade's worth of personal experience as an **American in Paris**, combined with her existing jazz repertoire which frankly is already generously sprinkled with a number of fond favorite French and Franco-American tunes.

During one late-night brainstorming session at home in her Paris apartment, the structure for the concert begins to take form – drawing on the **socio-historical context** of each song as a through-line, and enlisting the audience as the *applausometer* for the famous:

Pop-Quiz – *Is this song originally American, or French?*

Which of course fools 'em every time.

And thus...

The French Connection is born!

From its first performances in Paris in early 2011, in front of a multi-lingual, multicultural audience, *The French Connection* project is met with great enthusiasm.

A few months later, Keri is invited by the **American Embassy** in Paris to take this project, along with her collaboration on a **Roots 66** theme, on the road for a series of tours across the far corners of both Francophone and Anglophone **Africa**, alongside her new partner, guitarist **Jumpin' Jeff Hoffman**. Both programs are lauded as an unqualified success no matter what the audience – from top dignitaries to young orphans and school children, as well as high school and university students.

Back from Africa, and settling back into the Paris rhythm, the calls for gigs start up again and Keri and her colleagues are eager to continue sharing this beautiful musical experience with audiences of all ages!

You're invited to visit the official web-site where there are regular updates on The French Connection (gigs, road journal/blog, photos, videos, album) as it takes this *transatlantic love-hate musical romance* around the globe!

<http://kcj-thefrenchconnection.webs.com/>

+ The *French Connection* advantage

The
French
Connection
ADVANTAGE

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Portability

The French Connection can be performed with **as few as 2** musicians (e.g. piano/vocal or guitar/vocal duo) and **up to 6** – making the production extremely flexible, “light” and easily **adaptable** to a wide variety of venues and budgets.

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Extensibility

A full array of **interactive masterclasses**, lectures and **residencies** are available in conjunction with *The French Connection*.

Topics may include, but are not limited to, the subjects found on the following pages – all of which can be addressed before, during and/or after a concert program.

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Pedagogy

Featured artist **Keri Chryst** (vocals) holds a **Master's** in *Jazz Pedagogy* from *Northwestern University* (1998), with her teaching début in 1997 as adjunct Vocal Jazz Instructor for *Niles North H.S.* in Skokie, Illinois. She has **pioneered** full-scale vocal jazz **curricula** for the *American School of Modern Music* and founded the *Jazz Vocal Academy International*, both in Paris, France, and tours extensively with her partners **Jumpin' Jeff Hoffman** (guitar) and **Philippe Petit** (piano), both educators and academics in their own right, performing concerts and workshops throughout Europe, the U.S. and Africa.



Sample Concert Programs

Sample
Concert
Programs

Short Program 25-40 minute performance

Song Title

J'ai Deux Amours
Plus Je T'Embrasse/Lullaby of Birdland
C'est Si Bon
Les Feuilles Mortes
Work Song
Sympathique
What Are You Doing the Rest of Your Life
Que Reste T'il de Nos Amours
If I Had A Cat

Composer/Artist

Vincent Scotto / Josephine Baker
Blossom Dearie, Weiss & Shearing
Henri Betti / Yves Montand
Kosma, Prevert, Mercer / Yves Montand
Oscar Brown Jr., Nougaro
Forbes, Lauderdale / Pink Martini
Michel Le Grand
Chauliac / Trenet
Keri Chryst

Extended Program 2 sets of 45 minutes each (collaboration with local musicians desirable though not necessary)

Song Title

Nuages
My Man
J'ai Deux Amours
Plus Je T'Embrasse/Lullaby of Birdland
C'est Si Bon
Les Feuilles Mortes
La Vie En Rose
Work Song
Take 5 / Ne Boude Pas
Tenderly
Sympathique
What Are You Doing the Rest of Your Life
Somewhere Beyond the Sea
Que Reste T'il de Nos Amours
My Way
If I Had A Cat

Composer/Artist

Django Rheinhardt
J. Charles, C. Pollack, A. Willemetz, M. Yvain / Mistinguette / Billie Holliday
Vincent Scotto / Josephine Baker
Blossom Dearie, Weiss & Shearing
Henri Betti / Yves Montand
Kosma, Prevert, Mercer / Yves Montand
Louiguy, Monnot / Edith Piaf
Oscar Brown Jr., Nougaro
Paul Desmond, Richard Anthony / Dave Brubeck
W. Gross, J. Plante
Forbes, Lauderdale / Pink Martini
Michel Le Grand
Charles Trenet / Bobby Darin
Chauliac / Trenet
Revoux, François, Anka
Keri Chryst

+ Educational Outreach

Educational
Outreach

Workshops



Residencies



Workshops & Lectures

Our **experienced educators** are available to hold additional **workshops** & lectures in **conjunction** with any of our **concert** programs. **Topics** can be chosen from the list provided on following pages, or from the *Jazz Vocal Academy International* website and are **mixed & matched** according to your community's needs.

Our workshops are **ideal** as a *fun* and *informative* addition to a **Music** or **French Language classroom**, as part of a **student assembly** or after-school event, your monthly **club** or lodge **meeting**, as a special event at your local **community center**, etc.

Typical Session Length

- **90 minutes**
 - 1 long or 2 short interactive presentations
- **Half-day** – less than 3 hrs
 - Broken down into smaller segments as required
- **Full day** – 3 to 7 hrs
 - Broken down into smaller segments as required

Artist Residencies

"Give a man a fish, he'll eat for a day – teach him how to fish, he'll eat forever."

Our **artists** are always eager to spend quality **hands-on** time with students over a period of **several days** or **weeks** – helping them to **hone** their **performance skills** through direct **interaction**, handy tips and from **sharing the stage** with **professionals** in the field.

Typical Residency (3 – 10 days)

- **Short in-school performances** (1 or more) by the *visiting artists*
- **Daily interactions** with students during *class time*
 - **French** classes/clubs
 - **Band & Choir** Ensembles
- **Rehearsals/Preparation** in-class for a shared *final performance*
- **Final Concert** open to the *public*, featuring collaborations amongst:
 - School *bands & choirs*
 - *Visiting artists*
 - *Special local guests* (optional)



Educational Programs - 1

Language, Culture & History

Language



Music as a Doorway to Language & Cultural Exchange

Lost In Translation

- Comparison of original lyrics and their adaptations

Language Instruction via Popular Song

- Vernacular phrases
- Mnemonic devices
- Subtleties of translation
- Integrating parts of speech through repetition

Culture



Cross-Cultural Experience

Study Abroad

- Commentary and advice from Resident Artists' past experience.

Living in France

- Anecdotes from our *Americans in Paris*
- The gen-u-ine French *point de vu*

History



More on The French Connection

Socio-Historic Perspective

- Discussion of origins and results of Franco-American collaboration in popular music
- See also *Music as a Doorway to Language & Cultural Exchange*



Educational Programs - 2

Music & Musicianship

Musicianship



Acquiring the Basics

Vocal Technique

- Understanding anatomy
- Basic breathing
- Range and voice types

Instrumental Technique

- Guitar & Piano basics
- Rhythm Section skills

Musicianship

- Intro to solfège
- Counting rhythms
- Intro to harmony/theory

Jazz & Improvisation



Jazz – an American Original

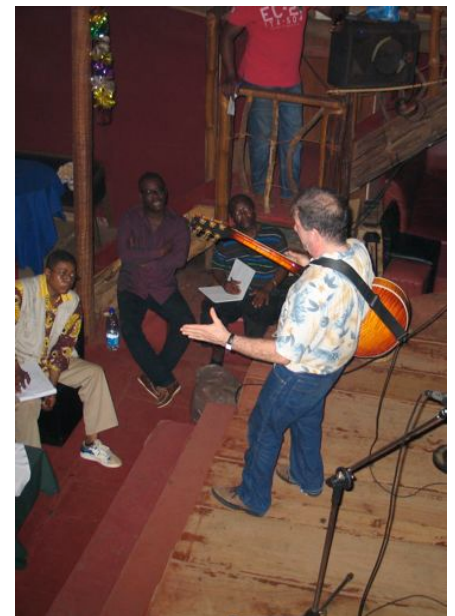
The Blues - a musical perspective

- 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

Advanced Skills



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

+ Educational Programs - 3

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 & Teamwork

- 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

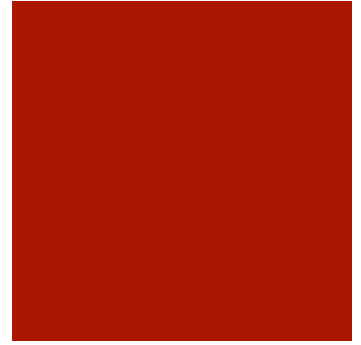
- Getting the most out of the internet

Do It Yourself

- Auto-producing
- Ready-made templates
- Copyright

Basic Computer Skills

- Word
- Excel
- Powerpoint
- Internet



Artist Bios



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 around the world 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 VIPs 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>



Philippe Petit

Born near Bordeaux, France, **Philippe Petit** came to Paris in 1977 where he worked for Barclay Studios as a pianist and composer - rapidly becoming one of France's most respected masters of the piano & Hammond organ. Influenced by Jimmy Smith and Mel Rhyne of Wes Montgomery fame, he progressively developed his own funky jazz style a unique sound which has been described as rich, percussive, fast, accurate and always full of energy and swing.

Throughout the 80's and 90's he built his reputation as a consummate player and accompanist, playing in clubs and festivals throughout Europe and the U.S. with such greats as Scott Hamilton, Arnette Cobb, Benny Bailey, Rhoda Scott. The turn of the 21st century hailed the creation of the funky jazz ensemble *Mr. Hyde* alongside Hervé Meschinet (sax/flute) and guitarist Gilles Rennes. Festivals played include: *Memphis in May*, *Clermont-Ferrand*, *Radio France Montpellier*, *Guitar Masters Pau*, *St. Louis Sénégal*, *Auiguillon*, etc. Featured member of a number of bands (*Boogalo Baby*, *Jumpin' Jeff's Big Band Blues*...) Philippe has recorded and toured extensively across Africa and India, and in 2007 tackled South America with an all-star cast of Frenchmen who also recorded a *Tribute to Michael Brecker* album for *Crystal Records* (2008).

In 2009, Philippe recorded the new CD *N'Gor*, with the *LSP Trio*, merging influences of jazz, funk, pop and world music. In the fall of 2012 Philippe jetted off to Venezuela with the usual suspects to participate in an outrageous reality TV project "Venez jouer là" featuring his band, some shamans, and any matter of strange activities. Release date: September 2013.



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 6-country tour – the Embassy from his native United States of America was inviting them to return blues and jazz back to their original roots in Sub-Saharan Africa. Following a flurry of high-profile performances and intensive workshops with local musicians, Jeff is now an official Cultural Ambassador, adding to his list such exotic locations as Swaziland, the Comoros Islands, Djibouti, Togo and Cameroon – and putting his Portuguese to use again on the equatorial Island of Sao Tomé. <http://jumpinjeffhoffman.com/>



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 interprétés. 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 divertit 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



Technical Rider



Equipment Needs

CONCERTS

medium to large venues

- 2 x main speakers
 - 12" woofer 2 way speaker minimum, 15" better.
 - 300w handling if passive, 250w each if powered.
- 3 x floor monitor speakers
 - 100w minimum each if powered.
- Guitar amp
- 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
- Additional equipment may be necessary if collaborating with local musicians.

WORKSHOPS

smaller venues

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

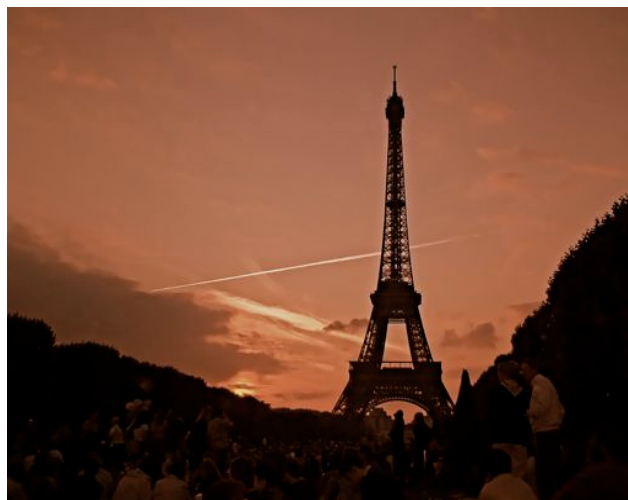
N.B. In extremely tight spaces, it may be possible for the band to perform unamplified if a piano is already provided – i.e. small classrooms on school visits.

PERSONAL GEAR

The members of the band travel with their own:

- Instruments (guitar, keyboard, hand percussion)
- Connecting cables for their respective instruments (jacks or XLR)

Unless specifically requested/required, the band does **not** normally travel with their own amplifiers.



The French Connection

...a transatlantic love-hate musical romance.

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