Homework Packet for 9th & 10th Grade

Week 28

Name _____

Week Starts on / Due on _____]____]__

Each week you are to complete your homework packet and turn it on the day the teacher assigns. Part of the homework is reading 45 minutes a day. This can be done in after school care and they can read to a younger sibling or an adult as well. Weekend reading is encouraged, each week students can get credit for reading on Saturday and/or Sunday. Reading each day is very important to help each student get better at this skill.

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Weekly Home Reading Record

Day	Reading Material	Amount of Time	How many pages
Weekend			
Monday			
Tuesday			
Wednesday			
Thursday			

Total Reading Time: Hours _____ Minutes _____

Student Signature: _____

Date: _____

Parents Signature: _____

Date: _____

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GRADES 9-10

VOCABULARY BUILDER
WEEK 28
Daily Activity

Monday : Write out the definition of the vocabulary word and the source where you found it. (*note do not use wikipedia*) and break the word down in Syllables.
Example: ABSTRUSE: 2 Syllables , **ab-struse and it sounds like ab-stroos.**

Tuesday : Write a sentence with the vocabulary word (different than the definition of the vocabulary word).

Wednesday : Write a paragraph with the vocabulary word (different than the definition and the sentence with the vocabulary word).

Thursday : Write a 3 to 5 paragraph essay with all the vocabulary words (different than the definition, and sentences you used with the vocabulary word)

Friday : **Turn in all of your work.**

This week's vocabulary words are:

squander squelch stagnant staunch steadfast	stifle stigmatize stingy stoic strident	stringent subjective subjugate subtle succinct

TURN THE PAGE

Passage III

HUMANITIES: This passage is adapted from the article "The Quiet Sideman" by Colin Fleming (©2008 by The American Scholar).

Near the end of his eight years as a recording-session musician, tenor saxophonist Leon "Chu" Berry landed a short-lived spot with Count Basie's orchestra. Standing in for one of the Basie band's two tenor giants, Berry took a lead solo on "Oh, Lady Be Good," the 1924 Gershwin song that Basie had played for years. In the 28 seconds that the solo lasted on February 4, 1939, we are treated to no less than the musical personification of mind and body working together in divine tandem. When you hear the recording for the first time, you're likely to wonder why you've never heard of Chu Berry before.

Why you've never heard of him is pretty simple: a lot of hard-core jazz buffs don't know much about him. Berry was a solid session player who turns up on recordings with Basie, Bessie Smith, Fletcher Henderson, and Billie Holiday. But he did not cut many sessions himself as a leader, and when he soloed, he worked within the recording constraints of the era and the swing genre—fast-moving 78s with solos often lasting for a mere 32 beats.

The people who loved Berry were, not surprisingly, other tenor players, a situation leading to the dreaded "musician's musician" tag. But that's not nearly praise enough to describe Chu Berry, who, when given opportunity, displayed a musical dexterity that would be envied by future generations of horn men.

Berry faced the lot of other horn players: having to grind it out long and hard until something memorable burst through; the prejudices and expectations of the listening public; and the accepted wisdom of what is and isn't art in a given medium. In this case, swing was fodder for dance parties, not music worthy of study.

Oddly enough, Berry's geniality might help explain his failure to court history's favor: it wasn't in his nature to call attention to himself or his playing. Born in 1908 into the black middle class in Wheeling, West Virginia, the laid-back, affable Berry attended West Virginia State in Charleston, where he switched from alto sax to tenor and exhibited the willingness to fit in that characterized his presence in so many dance bands. He was the rare artist who refused to put his interests above those of the band, even if that meant playing ensemble passages rather than taking a healthy allotment of solo breaks.

College proved a training ground for Berry the bandsman, as he teamed up with a number of amateur outfits. He never played simply to show off. Instead, he tried to bring out the positive attributes in any given situation or setting. Later, when Berry is performing with the Calloway ensemble, we hear some ragged, out-of-tune playing until Berry's first few solo notes emerge. The other players, no longer languidly blowing through their charts, immediately surge up behind him, all fighting-fit. Once Berry finishes his solo, the shenanigans resume.

After making his way to New York, Berry immediately became a presence and soon was in demand. The great jazz orchestras of the swing era were fronted by musical directors/arrangers—Duke Ellington was pre-eminent—who drew the acclaim. The sidemen were musical traveling salesmen who sold someone else's wares in the best style they could manage. It was with Fletcher Henderson that Berry began to ditch some of the sideman's subservient trappings. For starters, Henderson wrote in keys that were rare for the jazz orchestras of the day, and his somber, indigo-inflected voicings were ideal for a player of Berry's introspective approach to his instrument: Berry sounds as if he's being swallowed by his sax. "Blues in C Sharp Minor," for instance, is odd, haunting, and ultimately relaxing. A Berry solo in it is slightly off mike, making the listener feel as though he's been playing for some time before we finally hear him. The effect is unnerving, as if we weren't paying close attention.

In June 1940, Cab Calloway granted Berry a showcase piece, "A Ghost of a Chance," the sole recording in Berry's career to feature him from start to finish. It was his "Body and Soul," a response to Coleman Hawkins's famous recording, intended not as a riposte to a rival, but as the other half of a dialogue. Its rubato lines are disembodied from the music meant to accompany it, which is spartan to begin with. This may be Berry's one and only instance of indulgence on a record, a cathedral of a solo in its flourishes, angles, ornamentations, reflexivity. If sunlight could pass through music, "A Ghost of a Chance" would funnel it out in the broadest spectrum of colors.

21. Based on the passage, how did Berry's personality affect his career?

- **A.** His ambitious, competitive personality was off-putting to other musicians, who were reluctant to play with him.
- **B.** His genial personality endeared him to other musicians, but his career suffered when he spent more time socializing than practicing.
- **C.** His modest and easygoing personality kept him out of the spotlight and, consequently, he received less attention as a performer.
- **D.** His shy, introspective personality was misunderstood as snobbish arrogance, so he was offered few recording-session jobs.

22. The author mentions Berry's solo in "Oh, Lady Be Good" primarily in order to:

F. illustrate why most people haven't heard of Berry.
G. provide an example of Berry's musical excellence.
H. contrast Berry's later work with Berry's early work.
J. establish that Berry's solo was better than Count Basie's.

23. The author points out that many serious jazz enthusiasts know little about Berry primarily in order to:

A. criticize scholarship that has provided an unbalanced history of jazz.
B. demonstrate that the author is more knowledgeable than most jazz scholars.
C. illustrate the secrecy Berry demanded in order to preserve his family's privacy.
D. explain why it's likely that readers would be unfamiliar with Berry.

24. According to the author, Berry's solos as a recording-session musician were often very short because he:

F. wasn't a very good saxophone player until late in his career.
G. drew more attention playing ensemble passages.
H. worked within the recording constraints of the era.
J. preferred playing many short solos to playing a few long ones.

25. The author indicates that during Berry's time as a musician, swing music was primarily regarded as:

A. an opportunity for soloists to show off their skills.
B. a genre to be most appreciated by young people.
C. musician's music that lacked a popular audience.
D. music for dance parties but not music for study.

26. As it is used in line 35, the word *court* most nearly means to:

F. seek to attract.
G. romantically pursue.
H. dangerously provoke.
J. pass judgment upon.

27. In the seventh paragraph (lines 57–75), the author compares sidemen to traveling salesmen in order to:

A. make clear how often musicians had to travel.
B. indicate that musicians often had side jobs.
C. illustrate sidemen's supportive role in a band.
D. show how hard sidemen worked to get hired.

28. The author describes Henderson's "Blues in C Sharp Minor" as:

F. innovative, indulgent, and colorful.
G. fast-moving, memorable, and eerie.
H. artful, sublime, and unexpectedly upbeat.
J. odd, haunting, and relaxing.

29. According to the author, what is unique about the June 1940 rendition of the song "A Ghost of a Chance"?

A. It's the only recorded piece that features Berry from beginning to end.
B. Berry plays an alto saxophone instead of his usual tenor saxophone.
C. It was the only public performance Berry gave in 1940.
D. Berry showcases his unrivaled ability to play a solo that blends into the background.

30. The author uses the phrase "a cathedral of a solo" (line 85) most likely to create a sense that Berry's solo was:

F. an intricate, awe-inspiring masterpiece.
G. a somber, mournful hymn.
H. a crumbling remnant of Berry's once-great skill.
J. a testament to Calloway's band leadership.

Adding/Subtracting 3-Digit Numbers (C)

Name: _____ Date: _____

Calculate each sum or difference.

7670 − 299	4736 + 801	6045 + 513	5020 + 753	9958 + 102
9044 + 107	2663 − 268	5681 + 294	6627 + 826	9192 + 399
8430 − 594	8438 + 834	7519 + 906	8636 − 810	3570 + 388
7264 + 179	2764 − 456	1393 + 707	1760 − 725	6626 − 684
9878 − 136	1318 + 585	5112 + 585	2023 − 434	7715 + 378

GRADES 9-10

WEEK 28
Use R.A.C.E. Strategy for Math

Example:
Joshua has 32 donuts. He organizes them in boxes. Each box holds 12 donuts. How many boxes of donuts will Joshua have?

R (Restate the question) in your own words	Joshua will have ____ boxes of donuts.
A (Answer the question)	Joshua will have 3 boxes of donuts.
C (Cite the evidence)	I will determine how many boxes of 12 are required to fit all the donuts by dividing the number of donuts (32) by the number that can fit in each box (12). If I need part of a box I will round the solution up to the nearest whole number. 32 ÷ 12 = 2.666 Rounded up is 3
E (Explanation)	Joshua will have 3 boxes of donuts. I determined how many boxes of 12 are required to fit all the donuts by dividing the number of donuts (32) by the number that can fit in each box (12). Since I needed slightly more than two boxes, I rounded my solution to the nearest whole number.

WORD PROBLEMS

1. Max goes to the gym every fourth day. Ellen's exercise routine is to go every third day. Today is Monday and both Max and Ellen are at the gym. What will the day of the week be the next time they are BOTH at the gym?

2. Danny is a contestant on a TV game show. If he gets a question right, the points for that question are added to his score. If he gets a question wrong, the points for that question are subtracted from his score. Danny currently has 200 points. If he gets a 300-point question wrong, what will his score be?

3. The temperature at midnight was 4°F. By 2 A.M.it had dropped 9°F. What was the temperature at 2 A.M.?

TURN THE PAGE



QUESTION 1

R (Restate the question) in your own words	
A (Answer the question)	
C (Cite the evidence)	
E (Explanation)	

QUESTION 2

R (Restate the question) in your own words	
A (Answer the question)	
C (Cite the evidence)	
E (Explanation)	

QUESTION 3

R (Restate the question) in your own words	
A (Answer the question)	
C (Cite the evidence)	
E (Explanation)	

MAKE SURE THAT ALL YOUR WORK IS COMPLETED BEFORE YOU TURN IT IN.