

~ JON SCHWARTZ ~
THE ROCKIN' TEACHER
PRESENTS

TUNES THAT TEACH

DRAFT



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DRAFT



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BONUS TRACKS
 WITH LITTLE FEAT'S PAUL BARRERE
 AND MAYA AZUCENA



BONUS TRACKS

CONSTITUTION SONG WITH PAUL BARRERE

(Music and lyrics by Jon Schwartz. Paul Barerre vocals and slide guitar, Alan Mirikitani lead and rhythm guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

CONSTITUTION SONG WITH MAYA AZUCENA

(Music and lyrics by Jon Schwartz. Maya Azucena vocals, Paul Barerre slide guitar, Alan Mirikitani lead and rhythm guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

KID FROM CABO WITH PAUL BARRERE

(Music and lyrics by Jon Schwartz. Paul Barerre vocals and slide guitar, Alan Mirikitani guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass, Paul Barerre slide, Ira Nepus trombone, Tom Peterson sax, Lee Thornburg t)

FIGURATIVE LANGUAGE BLUES WITH PAUL BARRERE

(Music and lyrics by Jon Schwartz. Paul Barerre vocals and slide guitar, Jon Schwartz guitars, piano and B3, Mark Damian drums, Chad Watson bass)

For expanded liner notes from Frank-John Hadley of DownBeat/X5 Music Group, and personal songwriter notes about each song from Jon Schwartz, visit www.rockingteacher.com

1. CONSTITUTION SONG

(Music and lyrics by Jon Schwartz. Jon Schwartz vocals, Alan Mirikitani lead and rhythm guitars, Paul Barrere slide guitar, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

2. TRANSPORTATION BLUES

(Music and lyrics by Jon Schwartz. Alan Mirikitani rhythm guitar, Jon Schwartz lead guitar and vocal, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic Bass, Ira Nepus trombone, Tom Peterson sax, Lee Thornburg trumpet)

3. APOLLO 13

(Music and lyrics by Jon Schwartz. Jon Schwartz vocals, Alan Mirikitani all guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

4. SHINING GOLD

(Music and lyrics by Jon Schwartz. Dwight Payne vocals, Alan Mirikitani Guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass, Harp TBA)

5. FIGURATIVE LANGUAGE BLUES

(Music and lyrics by Jon Schwartz. Jon Schwartz all guitars and vocals, Josh Charles piano, Mark Damian drums, Pete Griffin bass)

6. THE RAILROAD BEAT THE WAGON TRAIN

(Music and lyrics by Jon Schwartz. Mark Stuart vocals, Alan Mirikitani all guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

7. THE KID FROM CABO

(Music and lyrics by Jon Schwartz. Jon Schwartz vocals, Alan Mirikitani guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass, Paul Barrere slide, Ira Nepus trombone, Tom Peterson sax, Lee Thornburg trumpet)

8. BLACK SUNDAY

(Music and lyrics by Jon Schwartz. Mark Stuart vocals, Alan Mirikitani guitars, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

9. TECH TRAIN

(Music and lyrics by Jon Schwartz. Alan Mirikitani rhythm guitar, Jon Schwartz lead guitar and vocals, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass, Ira Nepus trombone, Tom Peterson sax, Lee Thornburg trumpet)

10. THREE CHEERS

(Music and lyrics by Jon Schwartz. Alan Mirikitani vocals and rhythm and lead guitars, Jon Schwartz guitar, Jimmy Pugh keyboards, Lee Spath drums, Johnny Griparic bass)

TUNES THAT TEACH

There are many skilled educators in elementary schools around the country who work hard to engage young learners by way of various teaching strategies involving music. But there's no one anywhere quite like **Jon Schwartz**, an award-winning teacher in Southern California whose imperatives and innovations endow record sessions and a nonprofit education program he's founded and named Rockademix. With boundless energy, creativity, and determination, Jon proffers debut album ***Tunes That Teach*** as a natural bridge connecting the tech-savvy education of kids in reading and writing, in math and history, and in other subjects with the positive messages of the blues. Not only for young students, Jon's music is of sky-high entertainment quality for grown-ups.

Tunes That Teach, featuring Jon on vocals and guitars along with a surprising assemblage of world-class musicians, buys into what the great New Orleans trumpeter Red Allen once said so eloquently: "Blues, it's the language everybody understands. The feeling of the beautiful things that happen to you is in the blues...." Indeed, Jon (aka the "Rockin' Teacher") and his starting team—producer Dennis Walker, guitarist Al Mirikitani, keyboardist Jimmy Pugh, drummer Lee Spath, bassist Johnny Griparic—are fully aware that the finest, truest blues is more than melodic sophistication, a certain sequence of chords and structure. It's about honest emotional expression, and Jon's core band and guests emphasize the blues' joy and hopefulness rather than stereotypical downheartedness.

The recording project was the stuff of dreams. "I couldn't believe I was working with Dennis, the guy who produced those early Robert Cray albums, and

working with the guys that played with other heroes of mine. It was surreal being in presence of people like that.... The last people I played with were my 29 students who were six and seven years old. I don't know if anyone else in the world can say they have played with these two types of people—little kids and monster talents—on both ends of the musical spectrum!"

On the first day of recording at AI's state-of-the-art studio in Burbank, Jon took the measure of the prevalent vibe. "They were all easy going and casual, and I was trying not to seem nervous. But it took a while to get used to being near them." He played a few of his songs for the guys and "they came up with different tempos, better grooves than I had." He continues, "I adjusted my vocals on the fly to match their playing." The musicians only needed a minimum of takes to get things right and Jon reflects, "Their quickness was really surprising. I guess that's the mark of a real pro. They do it so effortlessly."

"The thing about Dennis and AI," Jon says, "was their unique ability to hear the potential of a song. They can see the value in something, even in its rough form, and when they see it, it attracts them, they get really into it, and they know it's going to be good." The songs and everything else get straight A's. After all, the defining quality of the musicians' contributions is the naturalness of their delivery of heart and soul; Jon and company circulate the message that learning can be fun, serious fun, when based in respect, community, sharing, curiosity, and risk-taking.

Frank-John Hadley
DownBeat/X5 Music Group



THE CORE BAND

Dennis Walker (producer) has been one of the most respected producers and songwriters on the American blues and roots scenes since the 1970s. He's earned Grammy awards for Robert Cray's *Strong Persuader* and *Don't Be Afraid of the Dark* (he wrote the hit title song for the latter, among other originals) and for B. B. King's *Blues Summit*. He's also served Bettye LaVette, Maria Muldaur, Otis Rush, Phillip Walker and Joe Louis Walker (no relations), and many others. His songs have been interpreted by everyone from B. B. King, Boz Scaggs, and Emmylou Harris to Ruth Brown, Shemekia Copeland, and Johnny Adams. As a bass player, Dennis has worked with Buddy Guy, Percy Mayfield, Lowell Fulson, on and on. His new album with Pete Herzog, *It's Gonna Rain*, was selected by *DownBeat* as one of the Best Albums of 2015.

Alan Mirikitani (guitars, vocals) was a fixture on the Southern California blues scene from the 1980s till his death in the summer of 2015. He was the heart and soul of B. B. Chung (his alter ego) and the Buddhaheads, whose popularity extended to Japan, where they toured to enthusiastic crowds. As a songwriter, Al's works were covered by Ruth Brown, Coco Montoya, and other notables; his tunes also can be heard in several Hollywood films, including *My Cousin Vinny*. Al was a well-regarded sound engineer and producer. His Burbank recording studio, The Dawghouse, was a favorite among musicians.

Jimmy Pugh (piano, organ) was part of the Robert Cray band for over twenty years, on the road and in the studio. He has also played on albums by B. B. King, Etta James, Van Morrison, and many others. Jimmy has produced records by Cray, Tower of Power, and the Gospel Hummingbirds, etc. Jimmy also stays busy as a songwriter and a contributor to film and television soundtracks.



Lee Spath (drums) is a first-call freelancer for sessions and gigs in the Los Angeles area. He has worked with Thelma Houston, Robert Cray, Randy Crawford, B. B. Chung King, Pee Wee Crayton, Doug MacLeod, and innumerable others. In the jazz world, he's been praised for his contributions to the MALT quartet.



Johnny Griparic (bass) may be best known in the blues

world for his affiliation with Walter Trout, whose band he joined in early 2015. Based in Los Angeles but originally from Sweden, he has served, to name a few musicians, Steve Winwood, Branford Marsalis, Slash's Snakepit, and B. B. Chung King.



Lee Thornburg (trumpet) is studio-and-stage royalty, having worked with Ray Charles, Tower of Power, Tom Petty, Rod Stewart, Ringo Starr, Supertramp, and hundreds of others.

Teddy Andreadis (harmonica, piano, organ) has been associated with Carole King, B. B. King, Chuck Berry, the list stretches on and on. He has numerous credits in video, film and television work.

TEACHER'S AIDES

Paul Barrere (vocals, slide guitar) has been a member of Little Feat since 1972. He has played with Bob Dylan, Jack Bruce, Bonnie Raitt, and many other marquee names. He has a duo with fellow Little Feat guitarist Fred Tackett.

Tom Peterson (saxophone) is an in-demand musician who has been in Los Angeles since 1970. He has performed with Frank Sinatra, Aretha Franklin, Tony Bennett, Natalie Cole, and countless others of all stylistic persuasions. Tom regularly contributes to film and television scores.

Ira Nepus (trombone) is a charter member of the acclaimed Clayton-Hamilton Jazz Orchestra, and he has been employed by dozens of performers, such as B. B. King, Ray Charles, and Elvis Costello. He and Tom Peterson perform together in the L. A. 6 jazz group.

Mark Stuart (vocals) was a founding member of the Grammy-winning rock band Audio Adrenaline band and more recently has appeared in Americana and honky-tonk rock circles as the leader of the Bastard Sons of Johnny Cash. Among other projects, he's produced albums for platinum-selling folk-rock singer-guitarist Jennifer Knapp.

Joshua Charles (piano), no stranger to the Los Angeles and Nashville scenes, has supported the likes of Joss Stone and Buckwheat Zydeco. He's recently been part of a national ad campaign for Casio Privia keyboards.

Pete Griffin (bass) plays with leading rock groups based in Los Angeles. He was a member of the Zappa Plays Zappa band for several years.

Chad Watson (bass) may be best known for his work with Janis Ian. He's also been a pillar of support to Delaney Bramlett, Charlie Rich, and other top musicians.

Mark Damian (drums) has diverse talents as a musician, teacher, audio engineer, producer, and mixer in Los Angeles.

Dwight Payne (vocals) leads the blues-rock band called the Blues Butchers, performing in Los Angeles and around the country.

Maya Azucena (vocals) is earning wide recognition touring the world as a contemporary Soul-Pop diva, and has collaborated with living legends such as Marcus Miller, Vernon Reid, Sugar Blue, DJ Spinna, Roberta Flack, among others.

THE CONSTITUTION SONG by Jon Schwartz

Allow me to present the story of a paper
From Barrow in Alaska to El Paso's Rio Grande
The work they did in Philly's still the law of the land
In order to form a more perfect union
The Founding Fathers created the U.S. Constitution

In the 18th century the year of '87
In the shadow of the war and Shays' rebellion
With their newfound freedom needing rules to guide it
The leaders of the 13 states decided
In order to form a more perfect union
They'd hold a Grand Convention and draft the Constitution

Disputes and lack of money's no way to run a nation!
The future in the balance ain't no time for a vacation
The Founding Fathers stepped up, like Madison and Franklin
They separated powers and balanced all the branches
A House and a Senate elected by the people
Establishing the court to handle matters legal
Instead of birthright bosses they'll choose a president
Whose powers intertwine with congressional consent
They wrote it down and signed it to minimize confusion
It's the story of the writing of the US Constitution

The legislative branch (the House and Senate)
Submits a bill for law the same goes for amendments
The VP gets doesn't vote till senate is divided
Before a bill is ratified the president must sign it
In order to form a more perfect union
The Founding Fathers stepped up and wrote the Constitution

The proof is in the pudding, they hit it on the nose
And several centuries later, the paper's power grows
And time and time again, our nations' problems solved
By sticking to the script from Independence Hall
In order to form a more perfect union
The Founding Fathers stepped up and wrote the Constitution

TRANSPORTATION BLUES by Jon Schwartz

Sit back folks and I'll tell you a tale
'bout the history of the Transcontinentail Rail
How the spike driving man, inventors and machines
Changed methods of travel in our country

Chorus:

I'm Talkin' transportation blues
Have you heard the news?
James Watt and John Henry's skills were
complementary

Talkin' transportation blues
For thousands of years, the fastest way to travel
Was a horse drawn carriage over roads of gravel
Since time began, the best thing they thought up
Was to hop on a horse and say "Giddyup!"

In 1781,
James Watt said, "This is crazy, something's gotta be done!
Convert stored energy in coal to motion
The pistons in the engines got steam trains goin'
One thing you've got to know about the US of A
We seldom a good invention go to waste
Spike drivers toiled hard and little by little
Two thousand miles of track had met in the middle

APOLLO 13 by Jon Schwartz

It's a far out ferry, it's a souped-up plane
Cosmic cowboys on a space-bound train
Liquid filled fuel tanks, pushing 60 tons
A quarter-million miles from the 3rd stone from the sun
The seventh manned mission flying to the moon
Sent to see a crater in a rocketship cocoon

Houston there's a problem, we just heard a rumble
Quick, check the voltage, and button up the tunnel
A jolt rocked the sensor, the temperatures unstable
Check the cabin pressure, and fasten up the cables
Science and robotics and the latest aeronautics
Helped them fix the problem with everybody watching

Apollo 13 needs you Houston
I hope you know the Laws of Newton
Figure a solution, run the simulator
Get them safely back, forget about the crater
Tired, wet and freezing, and danger all around
They jury rigged the a gizmo to bring CO2 down
The three men and their spaceship splashed safely in the sea
Half the folks at home sat glued to their TV
Science and robotics and the latest aeronautics
Helped them fix the problem with everybody watching

SHINING GOLD by Jon Schwartz

In '48 I heard the news, by '51 we made our way
Left Oregon on the Siskiyou in the Northwest corner of
the USA
Trail was narrow, terrain was rough
But the mules made twenty with a stroke of luck

For five straight days rained round the clock, we
stopped the train and set up camp
Chopped down pine to light a fire and lit lean-to's with
a kerosene lamp
When rain stopped falling we headed for Scott Bar
Driven by gold and the light from the night stars

Shining gold in dry ravines
Shining gold please set me free
Drawn to you like a moth to a flame
With a little bit of luck I'll stake my claim

Forward progress stopped abrupt, a coyote's call done
spooked two mules
Got off of my horse and hitched the reigns with two
days behind and no time to lose
And a stubborn headed John and a hard mouthed Hinney
Won't come between me and a sack of copper pennies

Patience works fine off the trail, but it cost's plenty
when I'm gold seeking
But the Judge was able to persuade me, and I stopped
the train to feed them
Any other man, be ready to jaw
But I don't court trouble with a man of the law
When the mules started chewing up the fresh trail
grass the glitter of metal shone up from the ground
The forest shook with cries of "Gold!" when we
realized what the mules had found
Digging like the devil through the early morning
Till our shovels shafts broke and our backs got worn

FIGURATIVE LANGUAGE BLUES by Jon Schwartz

Well you've probly heard the fable of the turtle and the rabbit
How the bunny lost the race because he lacked good habits
But did you know that the entire story
Is a metaphor for life, a kind of allegory

The rabbit symbolizes wasted talent and pride
The turtle illustrates how effort turns the tide
The race is a symbol for a goal you chase
The life lesson's that slow and steady wins the race

Chorus:

Don't count your chickens before they hatch
Pride comes 'fore the fall, that's a matter of fact
Put the pedal to the metal till you win the race
Or you'll be eating crow and humble pie with egg
on your face

The story 'bout the wolf and a boy's false statement
Serves a larger purpose than pure entertainment
It highlights the dangers of telling lies
Using characters with which kids can empathize

Idioms and metaphors, and figures of speech
Make comprehension hard because of hidden meanings
In a New York minute you can get confused
And think "*The Apple of Your Eye*" is referring to fruit

THE RAILROAD BEAT THE WAGON TRAIN by Schwartz

Gather round, climb aboard
Ride the rail from shore to shore
The CP Train and the 119
In a race to the middle crossing state lines

When they meet at the summit next to Great Salt Lake
And the gold spikes' driven, the hands will shake
They'll write it up in history as the date
When the railroad beat the wagon train

Train, train coming down the tracks,
Is your smoke snow white, is your coal jet black?
If you head southwest from the station
Will you make it to your destination?

Is your smokestack clean, can you make the grade?
Is your cowcatcher pointing to an age
Where the steel machine is all the rage
Cuz the railroad beat the wagon train?

THE KID FROM CABO by Jon Schwartz

In Kona Hawaii and the Barrier Reef
There's a fishing story's being told that's hard to believe
The Capitans in Costa and the mates in Key West
Are turning green with envy and pretend they're not
impressed
From Hatteras, N.C. to the shores of Belize
They're talking 'bout the kid from Cabo named Jacqueline

Twenty miles from shore in the blue Sea of Cortez
Swim the wahoo and the mahi, aquatic thoroughbreds
Cabo's known for marlin, and tuna balling bait
The former is released; the latter makes it to the plate
When the boats get to Los Arcos they raise their flags up high
The anglers tip the capitans and they wave the crew bye-bye

Big fish in the ocean, big fish in the sea

Ain't none are too big for miss Jacqueline
She fishes with her daddy way out there in the ocean
On a wave-busting, prop-turning locomotive
When everyone gets one, she catches two or three
The Kid From Cabo's going down in History

In early November while fishing with her papa
A Capitan who'd spent his life pescando en la Baja
The dorsal fin of a marlin came up behind a lure
Daddy said "You Ready?" Jacqueline said, "Yes I'm sure!"
They pitched a bait behind a wake and held their
 breaths with hope
The marlin took the bait and ran greyhounding by the boat

Jacque's only seven stands four feet from the floor
She's using a pink reel and rod bought at a kiddie store
Every time she cranked the reel it flashes green and purple
And every time the marlin jumped her daddy's boat did circle
Keeping up the pressure, she brought the fish to boat
Before they let it swim away her daddy took a photo

BLACK SUNDAY by Jon Schwartz

Black Sunday filled the Dust Bowl
In Guymon the winds did blow
In April 1935 fear and dread done filled the sky
Black Sunday filled the Dust Bowl
Since 1920 I've worked farm labor
Tryin' to put food on the kitchen table
Made good money in the Roaring Twenties
Ten years later I'm living on pennies
I pulled a plow just north of Guymon
Then the dust came up and blocked the sun
Gonna pack my bags and set out west in the morning

Well I heard there's work in the Golden State
For hard workers like me so I just can't wait
To leave OK on Route 66
My future's brighter, it's safe to predict
If I can reach the San Joaquin Valley
I bet I'll make it in the State of Cali
I'm gonna pack my bags and set out west in the morning

Once I pass Arizona
And leave behind that dust pneumonia
I'll work the fertile green land again
Grow old and healthy, remember when
In April 1935
A fearsome cloud done filled the sky
And I packed my bags and set out west in the morning

THE TECH TRAIN by Jon Schwartz

Let me teach you something about the World Wide Web
And the data driven highway called the Internet
It enables system users to communicate and access
information in a place called cyberspace
It's an online operation join the tech train and hop onboard

Step up to the digital divide and cross
If you miss the tech train coming you'll soon be lost
Paper based material is in decline
Five years down the road more will be online
State of the art applications tap the power of the
 circuit board

Kids and teachers need to learn it everyone needs training
Expand your range of skills because the times are changing
The mouse and the stylus have replaced the pad and pen

Everyone needs access to the World Wide Web
The train whistle's blowing tell me what are you waiting
for

Get the tablets and computers in the classroom make
it snappy
Prioritize the training till everyone's tech savvy
Join the digital domain earn your citizenship
On the fiber optic pathway paved with miles of microchips
If your train's stuck at the station check connections
at the ports

The tech train isn't fueled by superficial conversation
It runs on different tracks than the social network nation
Its engine fosters crucial skills and vital knowledge
Required in the global marketplace and college
It's a digital migration join the tech train and hop on board

THREE CHEERS by Jon Schwartz

If history's quilt was woven
And the names of the leaders sewn on one by one
With colors that will never run
I bet they'd save a space for Washington

Three cheers for a champion of liberty
A favorite founding father of our country
From Valley Forge to NYC
He heard the call of duty from history
He heard the call of duty from history

In winter's frost and dark of night
His heart led his soldiers like a guiding light

And when the crossing's work was done
He forged a path to victory back in Trenton

Three cheers for a champion of liberty
A favorite founding father of our country
From Valley Forge to NYC
He heard the call of duty from history
He heard the call of duty from history

And after the last canon ball,
He didn't let the spirit of the country stall
They framed at Independence Hall
A paper for the future that yet to fall

Three cheers for a champion of liberty
A favorite founding father of our country
From Valley Forge to NYC
He heard the call of duty from history
He heard the call of duty from history



Jon Schwartz is an award-winning public schoolteacher whose pioneering work using music, the arts, and technology to boost student achievement has been featured by the US Dept. of Education. The California State Senate named him "Tech Hero of 2011". His articles and videos have been published in EdSource, Education Week, and Edutopia. He has been recognized by the US Dept. of Education and the California State Senate.

Schwartz recently founded the 501(c)(3) nonprofit Rockademix program (www.rockademix.org), which uses his academically rich songs to help public schools teach science, technology, engineering, art, and math (STEAM), language arts, and history. Schwartz records the music with musicians like 3-time Grammy winner Dennis Walker in styles ranging from blues, rock, funk, and rap. He then develops matching curriculum with professors of education, child development experts, choreographers, and artists.

Schwartz's "Constitution Song" curriculum is the world's most fun, engaging, and comprehensive way to teach people of all ages about The Constitution. It comes with an animation, books, dance moves, karaoke, how-to-draw art videos, and standards-based lesson plans. For information, contact Jon at his website www.rockingteacher.com.



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