



Music that Changed, Inspired, and Shaped our Culture



Name: _____
Class Period: _____

Take Your Jazz Temperature

If you agree with the statement, place a + in the blank. If you disagree, place a - .

- _____ 1. Jazz is noise.
- _____ 2. Jazz is music that is always different.
- _____ 3. Jazz is an American art form.
- _____ 4. Jazz is the same as be-bop, hip-hop, and the blues.
- _____ 5. Jazz is both new and old.
- _____ 6. Jazz music pushes boundaries.
- _____ 7. Jazz music is usually slow.
- _____ 8. Jazz music is only for instruments.
- _____ 9. Jazz is for old people.
- _____ 10. Jazz music is not related to any of the music I listen to.

Fisk University, Jubilee Singers

Biography: www.pbs.org/wgbh/amex/singers/index.html

The American Missionary Association (AMA) in 1866 established the Fisk School to educate newly freed slaves in Tennessee, but within a year the school faced closure because of financial debt. George White, Fisk's treasurer and choir director, decided in 1871 to raise money by taking nine of his best students on a musical tour.

Almost ready to quit after early audiences displayed little enthusiasm for their music, the talented singers decided to give a concert made up entirely of "slave songs" - songs they had learned as slaves or from their enslaved relatives. This music moved audience members to tears and opened wallets to support Fisk's educational mission. From that point on, the Jubilee Singers performed only arrangements of slave songs. They toured American and European cities, singing to enthusiastic crowds that included President Ulysses S. Grant and Queen Victoria of England.

Though some members left the group due to exhaustion and disillusionment with race relations in America, the reconfigured Jubilee Singers maintained a grueling schedule of musical performances and fund raising for Fisk University.

In your Jazz document:

Answer each question in one paragraph. Use a quote from the above article to support your answers. Be sure you introduce and explain your quote.

1. How important was education to newly-freed slaves after the Civil War? Why?
2. What were slave songs and why did audiences respond so enthusiastically after hearing them?

Individual Members, Fisk University, Jubilee Singers

Ella Sheppard (1851-1914), soprano, piano accompanist, Assistant Director
Biography: www.pbs.org/wgbh/amex/singers/peopleevents/pande04.html

Ella Sheppard's mother, a former slave, came close to drowning herself and her young daughter, but an older slave woman stopped the despairing mother. Ella's father later purchased Ella's freedom, taking her to Ohio where she learned to read and write and play the piano. When the Fisk School started, Ella went there to become a teacher. Because of her musical talent, she became the assistant director and pianist for the group that became the Jubilee Singers.

Thomas Rutling (1854-1915), tenor

Biography: www.pbs.org/wgbh/amex/singers/peopleevents/pande03.html

A former house slave, Thomas Rutling was born in Tennessee in 1854. When the Union army captured his owner during the Civil War, 11 year-old Thomas and his brother left for Nashville. There Thomas learned to read and write and was among the first students in the new Fisk School. After the original Jubilee Singers disbanded, he remained in Europe rather than return to the difficulties black Americans still faced at home.

Maggie Porter (1853-1942), soprano

Biography: www.pbs.org/wgbh/amex/singers/peopleevents/pande02.html

Maggie Porter was born a slave and, like Thomas Rutling, gained her freedom during the Civil War. Once freed, 12 year-old Maggie started school and became a member of Fisk's first year class. She was teaching in a country school when George White invited her to return to Fisk as one of his touring singers. After the original Jubilee Singers disbanded, Maggie remained in Germany for many years before returning to America.

Benjamin Holmes (1846-1877). Formerly a slave, Benjamin Holmes secretly taught himself to read. At age 23, he was a deacon in the Fisk University chapel. He contracted tuberculosis while a member of the first group of Jubilee Singers and died a few years later.

Jennie Jackson, soprano. Jenny Jackson was the granddaughter of the slave who had served as Andrew Jackson's body servant, or guard.

Isaac Dickerson, baritone (1850-?). A former slave, Isaac Dickerson was a confederate general's valet during the Civil War.

Minne Tate, contralto. Minne Tate was born to free black parents who encouraged her education. She was only 14 when she joined the group.

Green Evans (1848-?). A former slave, Green enrolled at Fisk after teaching young children for several years.

Eliza Walker. A former slave, Eliza Walker enrolled at Fisk after her father secured her freedom.

In your Jazz document:

Answer each question in complete sentences.

1. How many of these Jubilee Singers had been slaves before enrolling at Fisk?
2. Why did ex-slaves value education so much?
3. How did the Jubilee Singers learn "slave songs?"
4. Did freedom change how they sang? Explain. (One complete paragraph)

A Brief History Of The Blues

When you think of the blues, you think about misfortune, betrayal and regret. You lose your job, you get the blues. Your mate falls out of love with you, you get the blues. Your dog dies, you get the blues.

While blues lyrics often deal with personal adversity, the music itself goes far beyond self-pity. The blues is also about overcoming hard luck, saying what you feel, ridding yourself of frustration, letting your hair down, and simply having fun. The best blues is visceral, cathartic, and emotional. From unbridled joy to deep sadness, no form of music communicates more genuine emotion.

The blues has deep roots in American history, particularly African-American history. The blues originated on Southern plantations in the 19th Century. Its inventors were slaves, ex-slaves and the descendants of slaves—African-American sharecroppers who sang as they toiled in the cotton and vegetable fields. It's generally accepted that the music evolved from African spirituals, African chants, work songs, field hollers, rural fife and drum music, revivalist hymns, and country dance music.

The blues grew up in the Mississippi Delta just upriver from New Orleans, the birthplace of jazz. Blues and jazz have always influenced each other, and they still interact in countless ways today.

Unlike jazz, the blues didn't spread out significantly from the South to the Midwest until the 1930s and '40s. Once the Delta blues made their way up the Mississippi to urban areas, the music evolved into electrified Chicago blues, other regional blues styles, and various jazz-blues hybrids. A decade or so later the blues gave birth to rhythm 'n blues and rock 'n roll.

No single person invented the blues, but many people claimed to have discovered the genre. For instance, minstrel show bandleader W.C. Handy insisted that the blues were revealed to him in 1903 by an itinerant street guitarist at a train station in Tutwiler, Mississippi.

During the middle to late 1800s, the Deep South was home to hundreds of seminal bluesmen who helped to shape the music. Unfortunately, much of this original music followed these sharecroppers to their graves. But the legacy of these earliest blues pioneers can still be heard in 1920s and '30s recordings from Mississippi, Louisiana, Texas, Georgia and other Southern states. This music is not very far removed from the field hollers and work songs of the slaves and sharecroppers. Many of the earliest blues musicians

incorporated the blues into a wider repertoire that included traditional folk songs, vaudeville music, and minstrel tunes.

Well-known blues pioneers from the 1920s such as Son House, Blind Lemon Jefferson, Leadbelly, Charlie Patton and Robert Johnson usually performed solo with just a guitar. Occasionally, they teamed up with one or more fellow bluesmen to perform in the plantation camps and rural juke joints of the Deep South. Blues bands may have evolved from early jazz bands, gospel choirs and jug bands. Jug band music was popular in the South until the 1930s. Early jug bands variously featured jugs, guitars, mandolins, banjos, kazoos, stringed basses, harmonicas, fiddles, washboards and other everyday appliances converted into crude instruments.

When the country blues moved to the cities and other locales, it took on various regional characteristics. Hence the St. Louis blues, the Memphis blues, the Louisiana blues, etc. Chicago bluesmen such as John Lee Hooker and Muddy Waters were the first to electrify the blues and add drums and piano in the late 1940s.

Today there are many different shades of the blues. Forms include:

Traditional county blues: A general term that describes the rural blues of the Mississippi Delta, the Piedmont and other rural locales

Jump blues: A danceable amalgam of swing and blues and a precursor to R&B

Boogie-woogie: A piano-based blues derived from ragtime

Chicago blues: Delta blues electrified

Also, Texas blues, St. Louis blues, Memphis blues, and West Coast blues are other subgenres of the blues.

In your Jazz document:

1. Define each of the underlined words in the article.
2. Based on what you read, in your own words, explain what blues music is all about.
3. In your own words, explain the development of blues music from its beginnings in the late 1800 until around 1940.

<http://www.allaboutjazz.com/a-brief-history-of-the-blues-by-ed-kopp.php>

Ragtime

History of Ragtime

Ragtime, a uniquely American, syncopated musical phenomenon, has been a strong presence in musical composition and entertainment for over a century. It emerged in its published form during the mid-1890s and quickly spread across the continent via published compositions. By the early 1900s, ragtime flooded the music publishing industry. The popularity and demand for ragtime also boosted the sale of pianos and greatly swelled the ranks of the recording industry. Ragtime seemed to primarily come from the southern and midwestern states with the majority of activity occurring in Missouri. Ragtime's popularity promptly spread to Europe where it also became a fad.

It is not easy to define ragtime. Like jazz, another distinctly American musical art form, ragtime's composers, and admirers each see its boundaries differently. However, most agree on this precise definition:

Ragtime -- A genre of musical composition for the piano, generally in duple meter with a highly syncopated melody over a steady bass line. A ragtime composition is usually composed three or four contrasting sections or strains, each one being 16 or 32 measures in length.

This definition describes much of the music of the pianists who traveled throughout the South and Midwest and eventually settled in Missouri to produce several core ragtime compositions. These composers include Scott Joplin, Charles Hunter, Thomas Turpin, Louis Chauvin, and Charles L. Johnson.

Ragtime, the word, probably began life as a description of musical meter and was around before the music of Scott Joplin, James Scott, and others. It was part of the late 19th century trend to use "-time" as a suffix to describe a kind of music by the characteristics of its rhythm. For instance, waltzes were referred to as being "in waltz-time." "March-time" and "jig-time" also described the meter, basic rhythm, and function of style. Almost certainly, however, the term is a contraction for "ragged time," denoting a style of playing piano or banjo where the melody is "broken up" into short, syncopated rhythms while a steady overall beat is played underneath. Taking a simple, conventional, and unsyncopated melody and breaking up the rhythm was known as "ragging," therefore, the resulting music was said to be in "ragged time."

Americans were first exposed to ragtime at the Chicago World's Fair in 1893. It is reported that some 27 million people passed through the Fair gates between May and October of that year. In 1896 "rag" and "rag time" were used to describe some newly published songs, complete with outrageous parodies of black culture and speech. During 1896, the cover of Ben Harney's song "You've Been a Good Old Wagon but You Done Broke Down" featured a banner proclaiming "Original Introducer to the stage of the new popular 'Rag Time.'"

The Heart of Ragtime

Missouri, located in the center of America, was the heartland of ragtime. As noted by popular music historians David Jasen and Gene Jones, "There were more rags--and more good rags--from Missouri than anywhere else."

During the 1880s, black entrepreneurs prospered in the sporting district of St. Louis, known as Chestnut Valley. John L. Turpin, a black businessman from Savannah, Georgia, made St. Louis his home in 1887 and opened a saloon called the Silver Dollar.

Turpin's teenage son, Tom, followed closely in his father's footsteps and by 1897 had opened his first saloon. That same year, young Turpin, also a self-taught pianist, had his composition "Harlem Rag" published by a local lawyer. "Harlem Rag" was a defining piece of piano ragtime and a model for its composers.

By 1900, Tom Turpin had earned enough money to open a new saloon, the Rosebud. His two young protégés, Joe Jordan and Louis Chauvin, often came to the Rosebud. They, along with many other ragtime players made the Rosebud and St. Louis the capital of ragtime.

Missouri became a state where a piano player could make a good living. The pianists made their best money from tips provided by the patrons of the many saloons that employed them.

It should be noted that when their music was eventually published; however, their royalties were insignificant. About a dozen brave publishers risked putting some of this engaging, new music on sale to the public. The most influential and memorable publisher was John Stark, a Civil War veteran who loved music. He settled in Sedalia, MO in 1886, opened a music store, and eventually turned to publishing. Stark met Scott Joplin in 1899 when the Joplin came into Stark's store to demonstrate his still unpublished, "Maple Leaf Rag." Although Stark was impressed by the musicality of the piece, the technical difficulty of the piece led him to question if it would sell. John

Stark agreed to publish "Maple Leaf Rag" thus beginning a profitable business relationship for himself and Joplin and insuring immortality for ragtime. By 1914 "Maple Leaf Rag" had sold 1 million copies.

The Fad Fades

"Ragtime" as a catchall name for syncopated popular music remained popular through the 1910s. Ragtime's popularity faded around 1917 with the rise of another catchall term--"jazz"--used to describe peppy, noisy, popular music. Note that musicians active in New Orleans during the early 1900s who were later recognized as "jazz musicians" frequently, if not always, referred to the hot music they played as "ragtime." It can be stated categorically, however, that the ragtime music of Joplin, Joseph Lamb, James Scott, and others had become nearly forgotten by 1920.

In your Jazz document:

Answer each question in complete sentences.

1. Explain where the term ragtime came from and why it applies to this type of music.
2. Why was Missouri the heart of ragtime?

<http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.200035811/default.html>

A Brief History of New Orleans

Geography and a history of European, African, and American influences combined to make New Orleans a colorful city of many races and many languages. Because of its place and its people, New Orleans became the most unique metropolis and seaport of the American South. Under French and Spanish rule (1699-1763 and 1763-1803, respectively) Europeans, free blacks, and slaves formed three distinct groups in New Orleans. Later however, under American rule, white residents of New Orleans tried in different ways to force free blacks and slaves into one subordinate group.

Located in the state of Louisiana near the point where the Mississippi River spills into the Gulf of Mexico, New Orleans guards the entrance to the North American continent. Native Americans of the lower Mississippi River Valley for centuries had boated up and down the mighty waterway that cut through the American mainland and snaked northward almost 2,500 miles. French founders of Louisiana arrived in 1699 to establish settlements near the mouth of the Mississippi, and they soon understood the commercial and military importance of controlling access to the river, especially since Spanish West Florida and English Carolina were powerful rivals to the east. New Orleans was founded in 1718, and it soon became an important seaport.

From 1699 to 1763, France governed Louisiana and New Orleans. French settlers and soldiers, Germans, and slaves from West Africa arrived in Louisiana after 1700, though many perished from disease in the early years. Africans labored mainly on tobacco and indigo plantations but also served as soldiers, boatmen, herders, and interpreters. Africans brought with them skills as blacksmiths, basket weavers, and carpenters. Many learned to speak French and helped create a unique Afro-French culture in New Orleans.

After Spain took control of Louisiana in 1763, the population of New Orleans grew larger and more diverse. More than 5,000 people lived in New Orleans by 1785, and 1,631 – nearly one third – were slaves. Another 563 were “free people of color,” part of a free mixed-race community whose members purchased their freedom, or earned it through military service or manumission. These French-speaking “black Creoles” kept many of their African customs and enriched city life with their food, works of art, and music. White planters and their slaves began arriving in New Orleans in 1792, after fleeing a slave uprising in San Domingue (Haiti), a French sugar island in the Caribbean. But slaves from Haiti carried the spirit of freedom with them to New Orleans.

When the United States purchased Louisiana in 1803, New Orleans immediately strengthened the nation's commercial and military power. From its strategic location on the Mississippi, New Orleans kept farm goods from Midwestern states flowing out to the rest of the world and prevented foreign navies from entering. The U.S. Congress in 1812 promptly admitted to the Union the new state of Louisiana, the first of 13 states created from the 1803 Purchase.

Louisiana became part of the United States at a time when cotton agriculture was spreading westward across the South. As southerners fanned out across the new states of Alabama (1819), Mississippi (1817) and Louisiana to plant cotton, slavery expanded dramatically. On the eve of the Civil War, 331,726 African Americans labored on sugar and cotton plantations in Louisiana, and New Orleans by 1840 had become the largest slaveholding city in the nation – with 23,4481. The U.S. government also made it more difficult for Louisiana masters to free their slaves through manumission (note: manumission is the act of freeing a slave done at the will of the owner, not to be confused with emancipation which is the freeing of slaves by an act of government).

Slavery in New Orleans ended one year after the Civil War began, and all African Americans there began to enjoy cultural and political freedom for the first time. They started colleges, churches, and benevolent organizations, and they created wonderful varieties of music. When the Congress placed federal troops in Southern states to oversee the process of Reconstruction, black people got the right to vote, elected African-American politicians to office, and helped form a biracial government in Louisiana. The Thirteenth, Fourteenth, and Fifteenth Amendments to the U.S. Constitution ended slavery and gave to African Americans citizenship and the right to vote.

After U.S. troops left the South in 1876, white Democrats began to regain political power in Louisiana and in the former Confederate states. They began to "redeem" Southern state governments from what they called "Negro rule." New Orleans in 1877 segregated its city schools. In 1890, Louisiana segregated railroad cars and required that white and black passengers sit in separate sections. The U.S. Supreme Court in 1896, in a decision called *Plessy v. Ferguson*, ruled that "separate but equal" railroad cars and other public accommodations were legal. "Whites Only" drinking fountains and restrooms soon appeared in New Orleans and throughout the South.

From this ruling emerged a system of racial segregation known as "Jim Crow," which served to separate the races. Jim Crow segregation placed all

African Americans – black Creoles and ex-slaves alike – into one group that received inferior treatment. After a race riot erupted in New Orleans in 1900, white residents tried to eliminate privileges that black Creoles had enjoyed since the pre-Civil War period. Increasingly, black Creoles and ex-slaves gathered together in dance halls and other segregated meeting places. African Americans tried their best to preserve hard-earned freedoms in Jim Crow-era New Orleans, but many would find a greater measure of liberty only by moving to northern cities like Chicago and New York.

Today, New Orleans is known for its multicultural heritage, vital seaport, excellent cuisine, many festivals and celebrations, great music, exciting and historical tourist attractions, and being the birthplace of jazz. It has several nicknames including the "Crescent City" (describing its shape around the Mississippi River), "The Big Easy" (a reference by early jazz musicians to the relative ease of finding work in the city and the perceived laid-back, "easy" lifestyle of the jazz musician), and "The City that Care Forgot" (referring to the easy going and carefree nature of many of the residents). The city's unofficial motto, "Laissez les bons temps rouler" ("Let the good times roll") describes the city's party-like atmosphere. Nearly destroyed by Hurricane Katrina and its subsequent flooding in 2005, New Orleans is currently in the rebuilding process.

In your Jazz document:

Answer each question in complete sentences.

1. What is special about New Orleans' geographical location?
2. Explain why so many different kinds of people ended up in New Orleans. Try to name as many of them as you can. How did they "mix" when they got there?
3. Under French and Spanish rule, three distinct groups of people lived in New Orleans. Identify each group. Which groups had freedom and which did not?
4. What was segregation or Jim Crow?

Jazz History

1700s – Music has always played an important role in African American culture. The roots of jazz can be traced back to the times of slavery where slave work songs were created in the form of “call-and-response.” To tell a story, and pass the time, a song leader would call out a line and the rest of the workers would respond to his call.

Soulful songs called “spirituals” were also sung by slaves. These expressed their strong religious beliefs as well as their desire for freedom.

Elements of both work songs and spirituals are a part of the foundation of jazz.

1800s – During this era, America became known as the “land of opportunity.” Many Europeans immigrated to different American cities in search of fortune and a better life. With these immigrants came a variety of musical traditions as well, such as Irish gigs, German waltzes, and French quadrilles.

The African American composer Scott Joplin combined these newly introduced European compositional styles with the rhythmic and melodic music of the black community. This became known as “ragtime.”

1900s – New Orleans played a great role in the evolution of jazz music in the 20th century. At this time, the people of New Orleans hailed from many different cultures. As new settlers arrived in New Orleans, musical traditions from all over the world began to unite. African American musicians merged European musical tradition with such music as blues, ragtime, and marching band to create a new style of music—jazz.

1920s – African Americans began migrating to northern cities like Chicago and New York in search of better opportunity. With them, they brought the sounds of jazz and blues. Young Americans began to embrace this new style of music by listening and dancing to jazz and blues. This represented a rebellion against their parent’s old-fashioned views. Young women, known as “flappers,” shocked their parents by cutting their hair and wearing shorter dresses.

For the first time radios and record players were widely available in stores. This encouraged the popularity and growth of jazz music. Jazz went from being played only in New Orleans to becoming a staple of the American airwaves, dance halls, and homes.

1930s – A new style of jazz, "big band swing," emerged. This became the most popular music of the 1930s and 40s. Because of its highly energetic beat, swing music brought people to the dance floor every night.

1940s – Many jazz musicians were drafted to fight in World War II. A million African Americans served in the armed forces all because of the strict segregation that pervaded throughout the era. Because of this, bands were experiencing difficulties in finding musicians to perform in the dance halls.

1950s – Americans began to turn to television as their source of entertainment, and music began to play a less important role. As a result, dance halls began to close all across the country.

Rock 'n roll was introduced through the variety shows on television, and musicians such as Elvis Presley quickly became the sensation for American teenagers.

1960s – The civil rights movement also had an impact on jazz and the jazz music scene. African American jazz artists had long resented the white owned record companies and clubs that controlled their income. Some artists wanted to break away from these establishments and control their own music.

1970s – Present - Throughout the rest of the 20th century, jazz continued to evolve and take on new forms. The 1970's saw the popularity of fusion; the 1980's are known for acid jazz and its return to classic blues; the 1990's introduced smooth jazz and retro swing.

In your Jazz document:

Answer each question in complete sentences.

1. How and why did jazz music begin?
2. How and why did the popularity of jazz music spread?
3. In the 1950s, why were dancehall closing across America?

<http://www.historyjazz.com/jazzhistory.html>

Early Jazz Musicians

Charles Joseph "Buddy" Bolden (1877-1931), cornetist and bandleader
Biography: www.nathanielturner.com/buddybolden2.htm

Historians of American music often credit Buddy Bolden with being one of the musicians who "invented" jazz. Born in New Orleans, Louisiana in 1877, Bolden was at the center of the late 19th century music scene in New Orleans. Bolden created a style all his own by embellishing ragtime music and adding in blues tunes. A self-taught cornet player, Bolden performed professionally with his own band by the age of eighteen and became famous for his clear, powerful tones. Because Crescent City residents loved dancing to his music, his band had a large following in the city's black district known as "Storyville." Unfortunately, Bolden had a mental breakdown in 1906, and spent the remainder of his life in a mental institution. Since he played before the advent of commercial recordings, no sound copies of his music exist.

In your Jazz document:

Answer each question in complete sentences.

1. List all the jobs that Buddy Bolden held. Why did many musicians need to work full-time "day" jobs in addition to their "night" jobs playing music?
2. Like many musicians of his time, Buddy Bolden was not trained to read music. How did that affect his style?
3. Describe the places where Bolden's bands played. Did different audiences cause him to play different kinds of music?
4. Buddy Bolden stopped performing at a young age, and no recordings of his music exist. Why do you think he is remembered as an important part of jazz history?

Ferdinand Joseph "Jelly Roll" Morton (1890-1941), jazz pianist and composer Biography: http://en.wikipedia.org/wiki/Jelly_Roll_Morton

Ferdinand Joseph "Jelly Roll" Morton was born to creole (mixed-race) parents in New Orleans, Louisiana in 1890. "Jelly Roll" first studied guitar and trombone, but as a teenager he decided to concentrate on playing the piano. He became an experienced pianist by playing for hours on end in the less reputable parts of the Storyville district in New Orleans. Combining ragtime music, the blues, and vaudeville songs, Morton later performed as a solo artist and as part of vaudeville troupes in Chicago, New York, Los Angeles, San Francisco, and throughout the South. He returned to New York during the heyday of the Harlem Renaissance, went to Washington, D.C. for several years, and finally moved to Los Angeles, where he died of heart disease at age 51. Morton brashly claimed credit for having created jazz. While that claim is disputed, he was certainly one of the first great jazz composers.

In your Jazz document:

Answer each question in complete sentences.

1. In addition to being a great pianist, Morton constantly promoted himself. Name some ways he advertised his music and career.
2. How did the difficulties of the Great Depression years help or hurt Morton's career?
3. According to the article, what were Morton's greatest contributions to jazz?

Sidney Bechet (1897-1959), jazz clarinetist and soprano saxophonist
Biography: http://en.wikipedia.org/wiki/Sidney_Bechet

Sidney Bechet was born in 1897 in New Orleans to a Creole mother and a father whose parents had been slaves. Bechet's father, Omar, was a shoemaker and earned enough money to buy musical instruments for Bechet and his four older brothers. As a young boy, Bechet learned to play the clarinet by listening to others, and his musical abilities soon became apparent. Because he could "play by ear," Bechet resisted music lessons that stressed reading "one note" at a time. Jazz, parade, and dance-hall music attracted Bechet and, by the age of 15, he was playing with some of the city's early jazz bands. Like many other black southerners, Bechet migrated in 1918 to Chicago, where he joined Benny Peyton's concert band as the featured clarinetist.

After a musical tour of Europe, Bechet moved in 1923 to Harlem during the "Harlem Renaissance." He played clarinet with many groups, including a stint with the Duke Ellington Orchestra, before opening his own club (Club Basha) in 1925. He gave up his club after two years, toured briefly in Europe, and returned to New York, changing bands frequently. At various times, especially during the Great Depression of the 1930s, Bechet took other jobs to make ends meet. His financial situation improved in the 1940s, however, and Bechet gave musical performances on the radio. During the last 10 years of his life, Bechet lived in Paris, where he continued to perform.

In your Jazz document:

Answer each question in complete sentences. Some answers may require you to write **more than one sentence**.

1. Like many jazz musicians, Sidney Bechet taught himself to play an instrument. Was Bechet's music different because he taught himself? Explain.
2. Duke Ellington said of Bechet: "Everything he played in his whole life was completely original." What does it mean to be original? What factors in Bechet's life made him original?
3. Bechet moved many times and changed bands frequently. Did this constant movement affect his musical career? Explain.

Louis "Satchmo" Armstrong (1901-1971), jazz trumpeter, singer, and bandleader

Biography: www.pbs.org/jazz/biography/artist_id_armstrong_louis.htm

Born the grandson of slaves in 1901, Louis Armstrong grew up in the poverty of segregated New Orleans, Louisiana. But his early years were enriched by music he heard in church and overheard from nearby dance halls and saloons. As a young person, he sang in street quartets for money and learned to play the cornet during his years in an orphanage known at that time as a "colored waifs home." By the age of 17, Armstrong was playing professionally and attracting notice. At age 21, he moved to Chicago at the invitation of his mentor trumpeter Joe "King" Oliver. In a well-known incident, one radio station refused to announce Armstrong's name because he was African American. Despite racism he encountered, however, Armstrong was one of the first influential jazz artists to play in integrated bands and in front of integrated audiences. Since segregation continued in New Orleans well into the 1950s, Armstrong had no desire to return there. One of the world's best known and most popular jazz musicians, Armstrong performed throughout the United States and Europe, appeared in films, and recorded extensively. The beloved "Satchmo" continued his live performances until shortly before his death in 1971.

In your Jazz document:

Answer each question in complete sentences. Some answers may require you to write **more than one sentence**.

1. What kind of music was Louis Armstrong exposed to in his youth?
2. Describe how his various travels influenced his musical style.
3. Many prominent jazz musicians during the 1920s to 1940s spent at least part of their careers in Europe. Why do you think they did this?

The Great Migration

The great migration of African Americans out of the South into the northern states began slowly after the Civil War but increased dramatically in the early 1900s. Between 1910 and 1940, approximately 1.75 million black Americans migrated north. A number of "push" factors caused them to leave, and various "pull" factors attracted them to northern cities. With the great migration came many new opportunities—and many old problems—for African Americans in cities like Chicago, Detroit, Philadelphia, and New York.

Why did black Americans leave the South and migrate north? As black southerners struggled to survive as farmers on small plots of land they rented from white landowners, a series of agricultural disasters hit them hard in the 1910s: the boll weevil wasted cotton crops across the South, and powerful floods hit farm areas in Alabama and Mississippi. Between 1906 and 1921, white mobs attacked black neighborhoods in southern cities and rural areas. Economic hardship and violence convinced many black Americans that they had no future in the segregated South.

Heading north to improve their lives, African Americans flowed out of the South in three great streams between 1910 and 1940. Most blacks who left the South were born after slavery's end in 1865, and had no personal experience of slavery except what they had heard from parents or grandparents. Blacks from the Carolinas and the upper South headed into Philadelphia and New York, while those from Georgia, Alabama, and Mississippi often ended up in Detroit and Cleveland. Others from Louisiana, Arkansas, and parts of Mississippi rode the Illinois Central Railroad to Chicago. Black newspapers in the North encouraged African Americans to move from the South, and railroad car porters aided the new arrivals by exchanging news and information. Because World War I caused labor shortages in northern factories, meat packing plants, and stockyards, black southerners were able to find jobs though competition for them was fierce.

Large numbers of migrants created distinctive black communities throughout the North, where black-owned businesses, medical clinics, banks, insurance companies, social clubs, and churches catered to people's material and spiritual needs. To help African Americans from rural areas of the South adjust to life in northern cities, organizations like the Urban League helped new arrivals find housing, jobs, medical care, and legal assistance.

Black Americans brought their culture north as well, including the newly flourishing New Orleans music: jazz. Jazz musicians "came north for the same reasons that other people did: failing crops and discrimination in the South."

When they began to migrate to Chicago, black southerners were one more minority among many. Chicago's location as a major railroad hub drew many people, especially ethnic minorities like the Polish, Germans, and Irish who came in search of work. As the number of black Chicagoans swelled, racial tensions increased. A citywide housing shortage forced African Americans to crowd even more densely into an eight square mile area that soon became a segregated black neighborhood. In July 1919, a race riot broke out in Chicago, after black workers were used to

replace striking white workers. The governor called out the Illinois National Guard to restore order, but 23 blacks were killed, along with 15 whites.

By 1920, more than 75,000 black Americans had moved to New York City's upper Manhattan area, making Harlem the "Negro Capital of the World." It was here, more than any other place in America, that African American culture flowered most fully. In numbers large enough to form a black metropolis, African Americans created the Harlem Renaissance through poetry, works of art, stage and theater productions, jazz clubs, and wonderful varieties of music. *Shuffle Along*, an all-black show written by jazz musicians Noble Sissle and Eubie Blake, opened on Broadway. The first all-black musical to have mainstream success, the show combined jazz music with jazz dancing and launched the careers of such jazz singers as Florence Mills and Josephine Baker.

Africans in America, even under the severe limitations of slavery, had always created a distinctive culture of their own. But given the freedom and opportunities of northern black communities, African Americans began to fully unleash their creative potential.

In your Jazz document:

Answer each question in complete sentences. Some answers may require you to write **more than one sentence**.

1. "Push factors" in migration explain why people leave an area. Why did African Americans, including many jazz musicians, leave the South?
2. "Pull factors" explain why people decide to settle in another place. Identify the reasons black southerners decided to relocate to northern cities like Chicago, Detroit, Philadelphia, and New York.
3. How did the "Great Migration" make life better for African Americans? What new problems did they encounter in the North?
4. Black southerners carried their culture and their musical traditions with them when they migrated north. Without the "Great Migration" do you think jazz would have become the "nation's music?" Why or why not?

Jazz Fantasia by Carl Sandburg

Drum on your drums, batter on your banjos,
sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy
tin pans, let your trombones ooze, and go husha-
husha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome treetops,
moan soft like you wanted somebody terrible, cry like a
racing car slipping away from a motorcycle cop, bang-bang!
you jazzmen, bang altogether drums, traps, banjos, horns,
tin cans — make two people fight on the top of a stairway
and scratch each other's eyes in a clinch tumbling down
the stairs.

Can the rough stuff . . . now a Mississippi steamboat pushes
up the night river with a hoo-hoo-hoo-oo . . . and the green
lanterns calling to the high soft stars . . . a red moon rides
on the humps of the low river hills . . . go to it, O jazzmen.

In your Jazz document:

Answer the following question.

1. According to Sandburg, what is the definition of jazz? How does he explain it?

According to Ellington, what is the definition of jazz? How does he explain it? 23

Duke Ellington's frequently expressed impatience with categorization extends to the term "jazz" itself. Neither his band nor his music belongs under any of the flags of convenience that have flown on the angry seas of jazz criticism.

Dixieland, Traditional, Chicago Style, Hot, Swing, Kansas City Style, Bop, Progressive, Modern, Cool, West Coast, East Coast, Mainstream, Hard Bop, Funky, Third Stream, and Avant Garde are some of the terms critics have employed through the years, in communicating with the public, as labor-saving reference tags. Sometimes, too, these tags have served as rallying cries, or as slogans in calculated and systematic promotions.

To Ellington, and many other musicians, they represent divisions, illdefined and indefensible, which tend to restrict the artist's prerogative of freedom. "If 'jazz' means anything at all, which is questionable," he has said, "it means the same thing it meant to musicians fifty years ago—freedom of expression. I used to have a definition, but I don't think I have one anymore, unless it is that it is a music with an African foundation which came out of an American environment."

The first piece in this section voices his concern with categorization, but it incorporates a wide range of his opinions on the musical field in which he has played so big a part. In the second, he continues with reflections of a general nature, while the third and fourth derive from what was perhaps the most unusual and important foreign tour he ever made—that of the Middle East, India, and Ceylon for the U.S. State Department in 1963.

Dance, S. The World of Duke Ellington.
(1970). Da Capo Press. P. 2-6.

The Art Is in the Cooking

“People are told that they must never drink anything but a white wine with fish or a red wine with beef. The people who don't know, who've never been told that, who've never been educated along those lines—they drink *anything!* I suspect they get as much joy out of their eating and drinking as the other people.

“It's just like people who listen to music. They don't necessarily *know* what they're listening to. They don't have to know that a guy is blowing a flatted fifth or a minor third, but they enjoy it, and this I consider healthy and normal listening. A listener who has first to decide whether this is proper form when a musician plays or writes something—that's not good. It's a matter of 'How does it sound?' and, of course, the sound is modified by the taste of the listener.

“One listener may like things that are pretty, what we consider pretty or schmaltzy. Another may like a graceful melodic line, with agreeable harmony under it and probably a little romantic element. A third may like subtle dissonance, while a fourth may go for out-and-out dissonance. A fifth may have a broad appreciation and enjoy all kinds. But what is really involved here, I think, is personal taste rather than categories.

“Music itself is a category of sound, but everything that goes into the ear is not music. Music is music, and that's it. If it sounds good, it's good music, and it depends on who's listening *how* good it sounds! Now let me put this right. Music can sound good to somebody who likes nothing but cacophony, but it doesn't necessarily have to sound good to the man sitting next to him. There are quite a few people around who really dig distortion. Everybody in the world doesn't like pretty. Everybody in the world doesn't like sweet. There are some people who don't like either one ever, but they are all entitled to their likes and dislikes. Some people, you know, don't even like to get along with others. They're not happy unless they're fighting all the time. Some people are a little sadistic, shall we say, and some are a little masochistic. I've often suspected, when people have said some-

"This is not a matter of categories. This is personal. He wants his fish cooked a particular way, just as some people want their trumpet played by Louis Armstrong, some by Dizzy Gillespie, some by Harry James, some by Miles Davis, and some by Maynard Ferguson. And I know a lot of people who like to hear Ray Nance play trumpet!

"Some people have been raised on nothing but fish. There's been nothing else available where they live. Some people have been raised on nothing but beef, because sheep aren't allowed in their territory. Some people have been raised on fowl, because it's the only thing they can get, and they have to shoot it down. Each of these people may develop a taste for the food they've been accustomed to, and when they experience one of the others they may find it strange and distasteful. They may possibly decide that beef hasn't the delicacy of fish, but maybe they don't put it down. Maybe they say, 'This is something new. This is something I never tasted before, and I like it.' And they acquire a taste for it.

"Now I don't really regard these three—fish, fowl, and meat—as three different categories of food. Maybe I'm too basic, too primitive! They're all prey. Maybe I still think in terms of killing the animal and eating it a half-hour later. (I must admit I never caught a fish in my life!)

"You could divide up the meat section of that menu under beef, lamb, pork, and so on, under hot and cold, or according to the way they were cooked—grilled, roasted, baked, boiled, etc.—and maybe that's a service to the customer, but to multiply divisions that way in music, in my opinion, merely multiplies confusion. Fish, fowl, and meat may provide us with a parallel, but never forget that *the art is in the cooking*. And what is convenient for the listener, or the critic, is not necessarily helpful to the musician.

"I'm sure critics have their purpose, and they're supposed to do what they do, but sometimes they get a little carried away with what they think someone *should* have done, rather than concerning themselves with what he did.



Listening to record playback

Welcoming visitors



thing about others, that they've said it deliberately, expecting them to come back with something ugly, so that they could get their kicks.

"Now let's consider this imaginary customer of yours who goes into the restaurant. As I understand you, he looks at the menu and finds the dishes classified under such headings as fish, fowl, and meat. That's a convenience for him. Right? He orders steak, but, after a few minutes, here comes the waiter with a plate of fish. When he complains, the chef—and the chef is the important cat!—comes out of the kitchen with a big carving knife in his hand. The chef tells him to eat up, because it's good food, because if he were starving he wouldn't care if it were fish *or* steak. So you mean the question is more than one of just good food or the other kind, eh?

"Well, if a man has some very hungry ears for what he considers jazz, or for a pleasant noise that makes him feel he wants to swing (and we have there possibly a reasonable definition of jazz), then almost anything would suffice. At least, if he were starving he would tolerate it for one take. But if he were not starving, and if he were now like a gourmet in a gourmet restaurant, and he ordered fish, and they brought him fish, and the minute he tasted it he said, 'No, this is not cooked by Pierre! Who is the chef today? This is not the way I like it. I like it the way Pierre cooks it.' What then?



*At U. S. Embassy,
Buenos Aires, 1968*