



MUSIC THAT CHANGED, INSPIRED, AND SHAPED OUR CULTURE



NAME: _____
CLASS PERIOD: _____

Take Your Jazz Temperature #1

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.

Take Your Jazz Temperature #2

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.
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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.

Answer each question in one paragraph. Use a quote from the above article or from the book we read in class to defend your answer. Be sure you use correct MLA parenthetical documentation. 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.

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 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.

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

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?

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.

Answer each question using 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.

Answer each question using 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.

Answer each question using complete sentences. Some answers may require 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.

Answer each question using complete sentences. Some answers may require 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.

Answer each question using 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?

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

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.

+++++

Carl Sandburg

Poet, writer, folklorist; born in Galesburg, Illinois. He studied at Lombard College, Galesburg (1898--1902) - with time out for service in the Spanish-American War (1899) - and in the decades ahead would work as an editor, journalist, copywriter, lecturer, and collector of folk songs. Known for such famous poems as "Chicago" (1914), and "Fog" (1916), he won the Pulitzer Prize (1940) for the last of his six-volume biography of Lincoln (1926--39). He was ahead of most of his fellow poets in his interest in American folksong and lore; he collected some 300 folksongs and ballads in *The American Songbag* (1927) and he often gave public recitals, accompanying himself on the guitar. He also wrote children's books and a novel, *Remembrance Rock* (1948). Based in Chicago for much of his life, he retired to Flat Rock, N.C where he died in 1967.