

Jazz from A to Z

1963: “A Change is Gonna Come” A Workshop for Teachers and Students January 2013

Goals of *Jazz from A to Z*

- Enrich the **historical and cultural knowledge** of students and teachers through an integrated study of both jazz music and American/World history.
- Develop and maintain **historical thinking** in history classes and activities.
- Empower students and teachers with skills and knowledge of jazz in its historical context so as to have a **meaningful experience** with works of music
- Enhance student musical **performances**

Objectives of *Jazz from A to Z*

- History students will create jazz/civil rights projects for National History Day to be displayed during JAM@MAC. The historical topics of the projects will relate to the NHD theme of “Turning Points in History: People, Ideas, and Events.” Students will be evaluated using the National History Day rubric.
- Student jazz bands will perform at the Essentially Ellington Regional Festival on April 4, 2013 at Mesa Arts Center and be evaluated using Jazz at Lincoln Center’s Essentially Ellington competition rubric.
- Teachers will create a lesson plan that integrates music and NEA *Jazz in the Schools* in their curriculum.

Objectives of the Workshops

- Students and teachers will analyze and interpret music (gospel, jazz, freedom songs and popular songs) as a primary source while examining the Civil Rights Movement in the 1950s and early 1960s.
- Students and teachers will determine the role of music as a cultural mirror in the 1950s and early 1960s.
- Students and teachers will assess the function of music as an agent of social change during the Civil Rights Movement.
- Students and teachers will consider the role music plays in promoting historical thinking.
- Teachers will discuss the use of the NEA’s *Jazz in the Schools* curriculum as a resource in teaching the Civil Rights Movement.

Essential Question: What role does music play in a struggle for social justice?

January 2013

7:30-8:15

Registration, Light Breakfast, Introduction

Essential Question: What role does music play in a struggle for social justice?

In order for there to be a struggle for social justice 3 essential things must occur:

- 1) Oppressed individuals must be willing and able to speak up about their situation and fight for their rights.
- 2) These individuals must receive an audience and there must be a give and take with their audience while their grievances are aired.
- 3) Mechanisms must be present to facilitate this change collectively.

Each one of these essential ingredients for social justice is addressed through the building blocks of jazz: blues, improvisation and swing and we will explore these ideas and how they relate to American History of the early 1960's in today's workshop.

“For us, education signifies an initiation into new ways of seeing, hearing, feeling, moving...”
Variations on a Blue Guitar, Dr. Maxine Greene

“In a number of ways, the blues singer became the sound and the repository of the nation's myth and the nation's sense of tragic recognition. It was probably the sense of tragic recognition, given its pulsation by the dance rhythms of the music, that provided blues with the charisma that influenced so many other styles, from jazz to Tin Pan Alley to rock.”

Blues to Be Constitutional: A Long Look at the Wild Wherefores of Our Democratic Lives as Symbolized in the Making of Rhythm and Tune by Stanley Crouch

Presenters:

- Marcie Hutchinson- Arizona State University: Lecturer, History Education, School of Historical, Philosophical, and Religious Studies
- Keith Miller- Arizona State University: Associate Professor, Department of English, College of Liberal Arts and Sciences; author of *The Voice of Deliverance: The Language of Martin Luther King, Jr. and Its Sources* (1998) and *Martin Luther King's Biblical Epic: His Final, Great Speech* (2012)
- Rodney Whitaker- Michigan State University College of Music: Director of Jazz Studies, Artistic Director for the Professors of Jazz, Professor of Jazz Bass; internationally renowned jazz bass performer; Jazz at Lincoln Center
- Eli Yamin- jazz and blues pianist, composer, singer, producer and educator; The Jazz Drama Program: Co-founder and Artistic Director; Jazz at Lincoln Center: Head of Instruction, Middle School Jazz Academy

Session 1- 8:15-9:45

Blues, Spirituals and the Events of 1963

BLUES and SPIRITUALS: Eli Yamin and Rodney Whitaker (45 min.)

“Everybody has problems, but it’s going to be alright.”

Dr. Martin Luther King, Jr., Opening Address to the 1964 Berlin Jazz Festival

“God has wrought many things out of oppression. He has endowed his creatures with the capacity to create—and from this capacity has flowed the sweet songs of sorrow and joy that have allowed man to cope with his environment and many different situations. Jazz speaks for life. The Blues tell the story of life’s difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph.”

Think:

How can “sweet songs of sorrow and joy” come out of oppression?

How can the “hardest realities of life” be transformed through music into “some new hope or sense of triumph?”

Activity One: Eli Yamin

Evoke 19th century black churches through stomp/clap, call and response and singing African American Spiritual “Wade in the Water.”

Activity Two: Eli Yamin

Explore shuffle rhythm as the heartbeat of the blues, and the heartbeat of American life.

Take a moan or cry from life’s difficulties, put it into melody and set to the shuffle beat. Your molecules are changed and your environment is transformed.

Activity Three: Rodney Whitaker

Listen to recordings from “African American Retention Sequence, Drum Choir from Mali to Son House,” from *Jazz: The First 100 Years*.

Activity Four: Eli Yamin and Rodney Whitaker

Sing and play traditional blues, “Sweet Home Chicago.”

HISTORICAL EVENTS OF 1963: Keith Miller and Marcie Hutchinson (45 minutes)

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**Listen to Duke Ellington and Mahalia Jackson, “Come Sunday,” while viewing photographs of:

Events Leading to the March on Washington- 1963: Marcie Hutchinson

- January- George Wallace vows, “segregation now, segregation tomorrow and segregation forever” in his inaugural speech.
- April-May- SCLC’s Project “C” in Birmingham, Alabama
- May 28- Medgar Evers’ home firebombed.
- June 9, Fannie Lou Hammer and five other travelers arrested and beaten in Winona, Mississippi.
- June 11- Alabama Gov. George Wallace stood at the door of Foster Auditorium at the University of Alabama in a symbolic attempt to block two black students, Vivian Malone and James Hood, from enrolling at the school.
- June 12- Medgar Evers assassinated
- June- Protesters fire hosed and beaten in Danville, Virginia
- Early August- Police beat and then arrest civil rights marchers in Americus, Georgia

- 1957-1963- Phoenix- marches and sit-ins at state capitol for public accommodations law, employment of African Americans in private and public sector positions.

The Life, Speeches and Songs of Fannie Lou Hamer: Professor Keith Miller, ASU

- Life and Times of Fannie Lou Hamer in Mississippi
- Emphasize importance of sermons and music in African American oral culture.
 - **Listen to Fannie Lou Hammer introduction and song “Get On Board”
- Listen to and read Fannie Lou Hamer’s Speech, “I Don’t Mind My Light Shining” delivered at a Freedom Vote Rally in Greenwood, Mississippi, Fall 1963
- Analyze Hamer’s speech using knowledge of:
 - The African American “folk pulpit”
 - The Exodus Theme of Deliverance- **Listen to Fannie Lou Hammer perform “Wade in the Water”
 - Sacred Time
 - Typology
 - The Jeremiad

Break- 9:45- 10:00

Session 2- 10:00- 11:45
The March on Washington

IMPROVISE- Eli Yamin and Rodney Whitaker (60 minutes)

“The individual has something unique to say.”

Dr. Martin Luther King, Jr., Opening Address to the 1964 Berlin Jazz Festival . . .

“This is triumphant music. Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth, which flow through his instrument.

It is no wonder that so much of the search for identity among American Negroes was championed by Jazz musicians. Long before the modern essayists and scholars wrote of racial identity as a problem for a multiracial world, musicians were returning to their roots to affirm that which was stirring within their souls.”

Discussion:

The jazz improviser uses a song form and established jazz customs as the launching pad for improvisation. Explore how jazz musicians add/change notes, vary the rhythm to give their personal interpretation and meaning to a song . . .

Activity One: Eli Yamin

Watch video and compare:

Frank Sinatra, “I Fall in Love Too Easily” from 1945 movie *Anchors Aweigh*
<http://www.youtube.com/watch?v=UesYWymYKBE> with Miles Davis, “I Fall in Love Too Easily” from 1963 album, *Seven Steps to Heaven*

Discuss how Miles and his band made the melody their own and what they did in his improvisation. How does the improvisation of Miles Davis and his band relate to Dr. King’s words above from the Berlin Jazz Festival Speech?

“Out of This World” by Harold Arlen (student singing)

Compare with Coltrane’s 1963 version of “Out of This World” from the album *Coltrane*.

Activity Two: Rodney Whitaker

Discuss:

Portrait of John Coltrane: His church roots, his early career in Big Bands, playing blues on the bar, drugs, practicing, spiritual awakening.

Parallel portrait of Sam Cooke: His church roots (The Soul Stirrers-Jesus Touched the Water), involvement in Civil Rights Movement.

Listen:

“A Change Is Gonna Come”

Introduce:

John Coltrane composition: “Africa” from Africa Brass (1961 recording)

Thoughts and associations:

Rhythms, feeling, emotional range?

What is this music saying?

Why a song called “Africa” in 1961?

Introduce:

Charles Mingus—West Coast—“Boogie Stop Shuffle” from the album *Mingus Ah Um*—R&B
(Later got involved in church music.)

“Haitian Fight Song” (alt. title “IIBS”) by Charles Mingus

This is a blues form. How does it compare with the Robert Johnson blues from before?

Activity Three: Rodney and Eli perform “Remember Rockefeller at Attica” by Charles Mingus

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- 3) Mechanisms must be present to facilitate this change collectively.

THE MARCH ON WASHINGTON, August 28, 1963: Keith Miller (45 minutes)

“We are on the threshold of a significant breakthrough and the greatest weapon is mass demonstration.”

Dr. Martin Luther King, Jr.

- History of Protests in Washington, DC
 - 1939- Marian Anderson’s Concert on the steps of the Lincoln Memorial
 - 1941- A. Philip Randolph
- Preparations
- Purpose
 - Jobs and Freedom
 - Statistics
- Controversies
- The Speech
 - Archibald Carey’s Speech to the 1952 Republican Convention
 - ** Listen to “I’ve Been Buked, I’ve Been Scorned”- Sung immediately before the speech. The blues and spirituals heavily influenced all the other artists who performed at the march, especially Bob Dylan. Martin Luther King said "a voice like hers comes along once in a millennium.”
 - Analyze Dr. King’s speech using knowledge of:
 - The African American “folk pulpit”
 - The Exodus Theme of Deliverance
 - Sacred Time
 - Typology
 - The Jeremiad
 - **Listen to Nina Simone singing *I Wish I Knew How It Would Feel to Be Free* by Billy Taylor and often requested at rallies by Dr. Martin Luther King. (Also, a new version by Eli Yamin Blues Band!)

Lunch- 11:45-12:30

Session 3- 12:30-2:15
Reaction

SWING- Eli Yamin and Rodney Whitaker (60 minutes)

“Others have something to say as well.”

Dr. Martin Luther King, Jr., Opening Address to the 1964 Berlin Jazz Festival . . .

“Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.

And now, Jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man.

*Everybody has the Blues.
Everybody longs for meaning.
Everybody needs to love and be loved.
Everybody needs to clap hands and be happy.
Everybody longs for faith.*

*In music, especially this broad category called Jazz,
there is a stepping stone towards all of these.”*

Activity One: Musical Examples performed by Red Mountain High School Jazz Band, Vince Wedge director

Big Band performs “Echoes of Harlem” by Duke Ellington and “Roll ‘Em” by Mary Lou Williams.
Guided discussion on swing- “Echoes of Harlem”- Eli Yamin
Guided discussion on blues and shuffle rhythm permeating “Roll ‘Em.”

Activity Two: Discussion of music relating to the quote above by Martin Luther King Jr.: Eli and Rodney

Review *Blues*—“Sweet Home Chicago” by Robert Johnson, “IIBS-Haitian Fight Song” by Charles Mingus

Meaning--- “Burning Spear” by Eric Dolphy, “Black Fire” by Andrew Hill,

Rodney highlights Dave Brubeck, integrated quartet, and social consciousness including “The Real Jazz Ambassadors.”

Love—“I Fall In Love Too Easily” by Miles Davis, “When I Fall In Love” by Betty Carter

Clap hands and be happy---“Sidewinder” by Lee Morgan, “One by One” by Art Blakey and the Jazz Messengers

Faith—“Christo Redentor” by Donald Byrd, “Come Sunday” by various artists including Cannonball Adderley and Eric Dolphy

THE REACTION TO THE EVENTS OF 1963: Opposing Viewpoints- Keith Miller

- Malcolm X’s Rejection
 - Based in his background
 - View Kenneth Clark Interviews with Dr. Martin Luther King, Jr. and Malcolm X on PBS (WGBH) <http://openvault.wgbh.org/catalog/3325ec-negro-and-the-american-promise-the>
 - Analysis
- ***LISTEN to a Coltrane composition
 - Discuss any images or stories come to mind while listening.

- September 15, 1963- Bombing of the 16th St. Baptist Church
 - Analysis of Dr. King's "Eulogy for the Martyred Children"
 - The African American "folk pulpit"
 - The Exodus Theme of Deliverance
 - Sacred Time
 - Typology
 - The Jeremiad

**LISTEN to Duke Ellington, "Purple People" and "What Is the Color of Virtue" from *My People*

Break- 2:15-2:30

Session 4- 2:30-3:30

Planning Time

Activities: Marcie Hutchinson

- Review of Resources
- Collaboration time for teachers and students
- Evaluation of workshop by teachers and students