

Jazz from A to Z
“The Real Ambassadors: Jazz Greats, Jazz Diplomacy and the Globalization of Jazz”
NCHE National Conference 2014 Break-out Session
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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 projects for Arizona History Day based on Jazz from A to Z’s season theme of “Breaking Boundaries.” The historical topics of the projects must also directly relate to the NHD theme of “Rights and Responsibilities in History.” Students will be evaluated using the National History Day rubric.
- Student jazz bands will perform at the Essentially Ellington Regional Festival March 5-6, 2014 at Mesa Arts Center and be evaluated using Jazz at Lincoln Center’s Essentially Ellington competition rubric.
- Teachers will compose a lesson plan that integrates jazz, the Cold War and historical thinking in their curriculum.

Objectives of the Educator Workshops

- After actively listening to musical excerpts, participants will be able to identify and differentiate characteristics of big band swing, bebop and cool jazz using the essential elements of jazz.
- Participants will assess the significance of important jazz innovators.
- **Participants will explain the paradoxical nature of jazz artists as cultural ambassadors after analyzing *The Real Ambassadors* as a primary source in its historical context.**
- After examining the State Department sponsored tours by jazz musicians during the Cold War, participants will determine how the Cold War and jazz broke boundaries that led to the globalization of jazz.
- Participants will analyze the role of “rights and responsibilities” in the worldwide jazz tours organized by the U.S. State Department in the 1950s and 1960s.

Essential Questions:

- What are our rights as global citizens?
- Are responsibilities always attached to rights?
- How can educators use jazz to enrich their students’ understanding of history?

Standards

- **Common Core College and Career Readiness Anchor Standards for Reading-** RH.1, RH.2, RH.4, RH.6, RH.7, RH.8, RH.9, RH.10
- **Common Core College and Career Readiness Anchor Standards for Writing-** WHST.1, WHST.2, WHST.4, WHST.5, WHST.6, WHST.7, WHST.8, WHST.9
- **Common Core College and Career Readiness Anchor Standards for Speaking and Listening-** SL.1, SL.2, SL.3, SL.5
- **Arizona’s Social Studies Standards in American History-**
 - **Concept 1: Research Skills for History**, “Historical research is a process in which students examine topics or questions related to historical studies and/or current issues. By using primary and secondary sources effectively students obtain accurate and relevant information. An understanding of chronological order is applied to the analysis of the interrelatedness of events.”
 - **Concept 9: Postwar U.S.** “Postwar tensions led to social change in the U.S. and to a heightened focus on foreign policy.”
PO 1. Analyze aspects of America’s post World War II foreign policy:
 - International activism (e.g., Marshall Plan, United Nations, NATO)
 - Cold War (e.g., domino theory, containment, Korea, Vietnam)
 - Arms Race (e.g., Cuban Missile Crisis, SALT)
 - United States as a superpower (e.g., political intervention and humanitarian efforts)

The Real Ambassadors: Jazz as a Weapon of the Cold War

Historical Context- An Essential Question

“How could American democracy be a beacon during the Cold War, and a model for those struggling against Soviet oppression, if the United States itself practiced brutal discrimination against minorities within its own borders?”

Mary Dudziak, *Cold War Civil Rights: Race and the Image of American Democracy*

- **Fighting Communism with Jazz**

(Based on *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* by Penny Von Eschen)

- **US State Department Aims during the Cold War Era**
 - Shape the world in our image
 - Reach out to Eastern Bloc, Africa, Asia
 - Independence movements-get new countries align with the US
 - Counteract Soviet cultural tours (Bolshoi Ballet)
 - Persuade those “on the fence”
 - Cultural exchange=cultural competition
- **Why Jazz? Why did policymakers feel for the first time in history that the country should be represented by jazz?**
 - State Department Reasoning for Jazz Diplomacy
 - African American jazz artists
 - Integrated bands
 - Race relations: America’s Achilles heal
 - Rescue the image of America- (more inclusive than it really was!)
 - Freedom achieved in the US!
 - Jazz is transcendent of race- “America’s music”
 - Shore up Allies- concerts for “our friends”
 - Send jazz to the rescue in foreign policy crises
 - Steps on the Road to Jazz Diplomacy
 - Bandung Conference and Adam Clayton Powell
 - Popularity of Jazz in Europe
 - Impact of WWI
 - James Reese Europe and the Harlem Hellfighters
http://www.pbs.org/jazz/time/time_wwi.htm
 - Sidney Bechet
“Bechet and Jazz Visit Europe, 1919” by Ernst-Alexandre Ansermet (pages 741-746) in *Readings in Jazz* edited by Robert Gottlieb
 - Impact of World War II
 - Jazz- music of resistance
 - Jazz- anti-fascist
 - Music of social justice
 - “Ambassador Satch”
 - “America’s ‘Secret Sonic Weapon’ ” by Felix Belair, Jr. in *Keeping in Time: Readings in Jazz History* edited by Robert Walser
 - **Resources**
 - “Jazz in America” by Jean-Paul Sartre (pages 710-712) in *Readings in Jazz* edited by Robert Gottlieb
 - “Don’t Shoot – We’re American!” by Steve Voce (pages 713-721) in *Readings in Jazz* edited by Robert Gottlieb
 - The Voice of America- “Jazz Is Its Own Propaganda”
 - Willis Conover
 - Qualifications
 - *Music USA*
 - USIA Distribution of Transistor Radios
 - Conover’s approach- independent contractor
 - Impact
 - <http://www.nytimes.com/1996/05/19/us/willis-conover-is-dead-at-75-aimed-jazz-at-the-soviet-bloc.html>

- Modernism
 - Distinguish American art from Soviet and European Forms
 - Jazz most original product of American modernism- transcendent of race?
 - Alliance of artists, arts supporters and liberals- government support for the arts
 - Promote liberal internationalism
 - Egalitarianism
 - **Resources**
 - *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* (Chapter 1, “Ike Gets Dizzy” pages 1-26) by Penny M. Von Eschen
 - “The Musical Achievement” by Eric Hobsbawm (pages 810-818) in *Readings in Jazz* edited by Robert Gottlieb
- **Constant Controversy!**
 - The nature of art
 - The nature of jazz- Controversies within the jazz community (jazz musician- artist *or* entertainer?)
 - Integrationist and modernist- Under constant attack from conservatives
 - Critics- Representative John Rooney (NY) and Senator Allen J. Ellender (LA) “To send such jazz as Mr. Gillespie, I can assure you that instead of doing good it will do harm and the people will really believe we are barbarians.” (p. 40 in *Satchmo Blows Up the World*)
 - Government funding of the arts- What is art?
 - **Resources**
 - “Goffin, *Esquire*, and the Moldy Figs” by Leonard Feather (pages 722-738) in *Readings in Jazz* edited by Robert Gottlieb
 - “Conclusions” by Winthrop Sargeant (pages 763-773) in *Readings in Jazz* edited by Robert Gottlieb
 - “Ellington Defends His Music (1933)” (pages 80-81) in *The Duke Ellington Reader* edited by Mark Tucker
 - “Ellington: ‘Where is Jazz Going?’ (1962)” (pages 324- 326) in *The Duke Ellington Reader* edited by Mark Tucker
- **Aims of the Jazz Musicians**
 - Pursue civil rights
 - Advance the struggle for equality
 - Solidarity with others seeking rights- deep interest in African independence
 - Musical exchange
 - Patriotism “I like the idea of representing America, but I wasn’t going to apologize for the racist policies of America.” –Dizzy Gillespie (p.34, *Satchmo Blows Up the World*)
 - Recognition of America’s greatest music- jazz
 - Elevating the art of jazz
http://assets.cambridge.org/97805218/01911/excerpt/9780521801911_excerpt.pdf
 - Chance to work
- **Paradoxical Role of Jazz Musicians as Ambassadors**
 - The jazz artist as “Invisible Men”
 - Advancing the cause of civil rights in America
“For the past 25 years, social protest and pride in the history of the Negro have been the most significant themes in what we’ve done.” (page 366, *The Duke Ellington Reader*)
 - Freedom an aspiration not an achievement
 - Jazz is modern and is therefore counterculture
 - Jazz is deeply embedded in African American history and culture
 - Jazz artists had social concerns and political viewpoints ignored by the State Department
 - The improvisational nature of jazz and the jazz artist- neither can be scripted!
 - An international struggle for human rights
 - Who are “The People?” (elites or the masses?) “I came here to play for all the people.” Dizzy Gillespie (p.35, *Satchmo Blows Up the World*)
- **Clash with State Department Officials**
 - Segregationist mentality
 - Protocol vs. the “improvisational” nature of the jazz musician
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- **State Department Sponsored Tours by Jazz Musicians**
 - **1956- Dizzy Gillespie (First State Department Tour)**
 - March 1956
 - Middle East: Greece, Iran, Turkey
 - Intentions
 - Experiences
 - Impact
 - July 1956- South America
 - The Critics
 - “Jazz is Too Good for Americans” *Esquire*, June 1957
 - “Dizzy for President”- advocate of jazz, world peace, disarmament, and civil rights
 - Impact on Music- *Gillespiana* (Lalo Schiffrin), “Night in Tunisia” (With the United Nations Orchestra)
 - Historical Events: Montgomery Bus Boycott, Tallahassee Bus Boycott, Southern Manifesto, Homes of Dr. King and Reverend Shuttlesworth bombed, Sudan independent, Baghdad Pact, Eisenhower Reelection
 - **Resources:**
 - “Swinging into Action” in *Satchmo Blows Up the World* by Penny M. von Eschen (pages 27-43)
 - *Jam Session*, “Dizzy Gillespie” <http://www.meridian.org/jazzambassadors/>
 - **1956-1957- Benny Goodman**
 - Southeast Asia
 - Jams with King of Thailand (an accomplished jazz musician) *and* local musicians
 - Intentions- Race-transcending music
 - Experiences- Thailand
 - Impact “. . . music hath charms such as Mr. Dulles hath not.” (p. 47 *Satchmo Blows Up the World*)
 - Historical Events: Southern Christian Leadership Conference, Little Rock, Civil Rights Act, Suez Crisis, Sputnik, Ghana independent, extensive covert operations in the region
 - **Resources:**
 - Chapter 2, “Swinging into Action” in *Satchmo Blows Up the World* by Penny von Eschen (pages 43-47)
 - *Jam Session*, “Benny Goodman” <http://www.meridian.org/jazzambassadors/>
 - **1958 – Dave Brubeck**
 - East Germany, Poland, Turkey, Iran, India and the Middle East- “A circle of Russia”
 - Integrated quartet
 - Intentions
 - Family tour
 - Opportunity to learn new music
 - Experiences
 - First “Iron Curtain” tour
 - Brandenburg Gate- visas!
 - Poland- a hit! Local jazz musicians, spoke during performances, “Dziękuję” “Thank You” composition by Brubeck with Chopinesque intro
 - Asia- Admired non-Western Music- Indian rhythms, Turkish rhythmic pattern
 - Impact-
 - Powerful- “Why don’t the artists rule the world?” p.51 *Satchmo Blows Up the World*
 - “Blue Rondo a la Turk”
 - *Jazz Impressions of Eurasia* “Calcutta Blues”, “Dziękuję”, “The Golden Horn”
 - Historical Events- Little Rock, *Cooper vs. Aaron*, Mid-East Crisis of July 1958, coup in Iraq, Marines in Lebanon, National Defense Education Act
 - **Resources:**
 - Chapter 2, “Swinging into Action” in *Satchmo Blows Up the World* by Penny von Eschen (pages 47-57)
 - *Jam Session*, “Dave Brubeck” <http://www.meridian.org/jazzambassadors/>
 - Dave Brubeck on Fighting Communism with Jazz <http://www.youtube.com/watch?v=vVVvFJKvFVk>

- **1960-61 – Louis Armstrong**
 - “Ambassador Satch”- Acclaimed 1955 tour, *Satchmo the Great* by Edward R. Murrow
 - “America’s ‘Secret Sonic Weapon’ ” (pages 240-241) by Felix Belair, Jr. in *Keeping in Time: Readings in Jazz History* edited by Robert Walser ,
 - 1956 Tour of Ghana- model for African tour, “Black and Blue”- sense of shared struggle
 - Canceled plan for US State Department tour in 1957 over integration of Little Rock
 - Armstrong’s emphatic statements- “Louis Armstrong on Music and Politics” (pages 246-249) in *Keeping Time: Readings in Jazz History* edited by Robert Walser
 - “It’s getting so bad a colored man hasn’t got any country.” pg. 63 *Satchmo Blows Up the World*
 - Intentions
 - Experiences
 - Tour of Africa: Ghana, Congo
 - 3 months, 27 cities
 - Connections to African people- Link of Montgomery and Ghana’s Independence
 - Tour while CIA begins elimination of Patrice Lumumba, elected Prime Minister of the Congo
 - Stopped civil war in Katanga Province
 - Impact
 - Historical Events: Greensboro sit-in, Student Non-Violent Coordinating Committee founded, Freedom Rides, Albany movement, U-2 Incident, Kennedy elected, Alliance for Progress, Bay of Pigs, Zaire, Somalia, Dahomey (Benin), Upper Volta, Ivory Coast, Chad, Congo-Brazzaville (Republic of the Congo), Gabon, Senegal, Mali, Nigeria, Sierra Leone independent
 - Impact on Armstrong: Embraces African roots, pictured with *Blues People* in *Ebony*, 1963
 - **Resources**:
 - Chapter 3 “The Real Ambassador” in *Satchmo Blows Up the World* by Penny von Eschen (pages 58-78)
 - *Jam Session*, “Louis Armstrong” <http://www.meridian.org/jazzambassadors/>
- **Jazz Diplomacy Resources**
 - *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* by Penny Von Eschen
 - *Cold War Civil Rights: Race and the Image of American Democracy* by Mary L. Dudziak
 - *Jam Session: America’s Jazz Ambassadors Embrace the World* by the Meridian International Center <http://www.meridian.org/jazzambassadors/> (website of music, great pictures, resources and narrative) “Jam-Bassadors by Curtis Sandberg in *JazzTimes*, “America’s Music Around the World: The Jazz Ambassadors Program” by Tony Mottola in *Jersey Jazz*, “Jazzing Up America’s Image Abroad” by Jenny Mayo in *The Washington Times* can be located in the Exhibition Materials page of the website.
 - NY *Times* article “When Ambassadors Had Rhythm” by Fred Kaplan (with slide show) <http://www.nytimes.com/2008/06/29/arts/music/29kapl.html>
 - JALC Presents Jazz Stories: Jazz and Cultural Diplomacy: Louis Armstrong All-Star Clarinetist Joe Muranyi and *Satchmo Blows up the World* author Penny Von Eschen http://jalc.org/multimedia/browse/item/7/#.UqtY_I0sJ3I

Musical Content: Dave and Iola Brubeck’s *The Real Ambassador*, a Jazz Musical

(Teaching the Cold War with jazz by describing, analyzing and interpreting music!)

- **Dave Brubeck- (Handout)**
 - Biography
 - Contributions to jazz
 - Cool jazz characteristics
 - Music-
 - “Take Five”
 - “The Duke”
 - **Dave Brubeck Resources**
 - *It’s About Time: The Dave Brubeck Story* by Red M. Hall
 - *Encyclopedia of Jazz* (pages 145-146) by Leonard Feather
 - “Undecided” (pages 391-403) in *Hear Me Talkin’ to Ya: The Story of Jazz as Told by the Men Who Made It* edited by Nat Shapiro and Nat Hentoff

- “The Man on the Buffalo Nickel: Dave Brubeck” (pages 39-61) in *Cats of Any Color: Jazz, Black and White* by Gene Lees
 - NPR’s “Jazz Profiles” <http://www.npr.org/2008/12/24/98696418/dave-brubeck-in-his-own-sweet-way>
 - New York Times Obituary http://www.nytimes.com/2012/12/06/arts/music/dave-brubeck-jazz-musician-dies-at-91.html?_r=0
- **Collaboration with and Significance of Louis Armstrong “The Real Ambassador” –(Handout on Louis Armstrong)**
 - **Louis Armstrong Resources**
 - “Louis Armstrong, Ambassador of Jazz” (pages 18-32) in *Giants of Jazz* by Studs Terkel
 - *Pops: A Life of Louis Armstrong* by Terry Teachout
 - “Lessons from the Masters” (pages 112-115) in *Moving to Higher Ground: How Jazz Can Change Your Life* by Wynton Marsalis
 - “Musings on Satchmo” (pages 107-117) in *Let Freedom Swing: Collected Writings on Jazz, Blues and Gospel* by Howard Reich
 - “The Armstrong Continuum” and “Armstrong and Ellington Stomping the Blues in Paris” (pages 51-72, 97-116) in *The Blue Devils of Nada: A Contemporary Approach to Aesthetic Statement* by Albert Murray
 - “Louis Armstrong” (pages 17-26) in *Readings in Jazz* edited by Robert Gottlieb
 - “Louis Armstrong: An American Genius” by Dan Morgenstern (pages 1034-1041) in *Readings in Jazz* edited by Robert Gottlieb
 - New York Times Obituary in “On This Day” *The Learning Network* <http://www.nytimes.com/learning/general/onthisday/bday/0804.html>
 - Wynton Marsalis on Louis Armstrong “Pops” CBS Evening News (Use this clip to introduce the significance of Louis Armstrong!) <http://www.youtube.com/watch?v=IogTNQNjyr4>
 - **Why Created? “The Subversive Wit of Jazz”**
 - Important work of cultural and social criticism
 - Satirized State Department
 - Indictment of Jim Crow America
 - Honor the perspectives of the musicians
 - Honor Louis Armstrong
 - Brubeck’s commitment to desegregation
 - “Dave Brubeck and What World War II Didn’t Solve” <http://www.youtube.com/watch?v=stadqAHRroA>
 - **Resources**
 - Dave Brubeck speaks about *The Real Ambassadors* with Michele Norris of *All Things Considered* in 2009. http://www.npr.org/blogs/ablogsupreme/2009/06/dave_brubeck_on_the_real_ambas.html
 - “Dave and Iola Brubeck on The Real Ambassadors and working with Louis Armstrong” (Great prep for presenting *The Real Ambassadors*!) <http://digitalcollections.pacific.edu/cdm/ref/collection/brubeckoral/id/33>
 - **Themes:**
 - The Cold War
 - Civil Rights
 - The nature of God
 - The role of musicians as ambassadors
 - The international power and appeal of jazz
 - Music as a force for change
 - **Songs-** Describing, analyzing and interpreting jazz in its historical context (group work) (“Using Music as a Primary Source” and handout of *The Real Ambassador* lyrics)
 - “Cultural Exchange”
 - “Remember Who You Are”
 - “Swing Bells/Blow Satchmo”
 - “The Real Ambassador”
 - “They Say I Look Like God”
 - **The Real Ambassadors- Resources**
 - *Satchmo Blows Up the World*, pages 79-91
 - Interview with Michele Norris of *All Things Considered* http://www.npr.org/blogs/ablogsupreme/2009/06/dave_brubeck_on_the_real_ambas.html
 - Jazz Backstory; Adventures in the Jazz Archive <http://jazzbackstory.blogspot.com/2012/09/dave-and-iola-brubeck.html>
 - Library of Congress webcast with Iola Brubeck http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4797