

Jazz from A to Z
Seminars for Mesa Teachers
“World War II and its Impacts: The Seeds of Bebop”
Mesa Arts Center
October 18 and 19, 2011

4:30-4:45

Musical Warm-up, Eli Yamin, Jazz at Lincoln Center

Analyze the sights and sounds of the blues as represented by the International Sweethearts of Rhythm and Charlie Parker.

“The blues is the roots, everything else is the fruits.”
Willie Dixon

4:45-5:30

Jazz and World War II: Resolve and Resistance

The Historical Context: Marcie Hutchinson, Arizona State University

Set: “Mr. Prejudice” (1943), by Horace Pippin

Resolve: Victory Over Germany and Japan

- Mobilization of Public Opinion
- Mobilization of the Military
- Mobilization of the American Economy
- Jazz: The Music of Resolve

Resistance: Victory over Segregation

- Migration: American Inequities Exposed
 - Japanese-American Internment
 - Southern Army Bases
 - Reinvigorated and Newly Created Industrial Centers
- The Great Disconnect: A segregated army “cannot fight for a free world.”
- The “Double V” Campaign
- Birth of the Civil Rights Movement
- Post-War Reconnect: Support for Racial Justice
- Jazz: The Music of Resistance

5:30-6:00

Musical Activity #1, Eli Yamin

Identify and understand musical terms as demonstrated in the Duke Ellington Orchestra’s theme song, “Take the A Train.”

Introduce the idea that bebop grew out of this format and was a significant departure from it.

Comparative Listening: Identify and understand musical terms as demonstrated in the music of Charlie Parker.

6:00-6:30- Break

6:30-7:00

Musical Activity #2, Eli Yamin

Jazz soloists expanded the jazz vocabulary as the music evolved in the 1940s. Their innovations, however, were solidly built upon the work of their jazz predecessors. Listen to the following excerpted trumpet solos. Describe similarities and differences in timbre, phrasing, and articulation, use of vibrato, range, dynamics, rhythmic devices, and interaction with other musicians.

- Louis Armstrong, “West End Blues”

- Roy Eldridge, “Rockin’ Chair”
- Dizzy Gillespie, “Shaw ‘Nuff”

Vocalists have always played an integral role in the shaping of jazz. Their moans, cries, bent notes, and timbral shadings have long been imitated by instrumentalists. And vocalists, in turn, have often turned their voices into instruments, improvising new melodies with scat syllables of every variety. Listen to the following examples of vocal jazz. Describe similarities and differences in timbre, phrasing, diction, treatment of the lyrics, use of vibrato, range, dynamics, and interaction with other musicians. Do changes in vocal styles reflect innovations in instrumental jazz and vice versa?

- Bessie Smith and Louis Armstrong, “St. Louis Blues”
- Louis Armstrong, “Lazy River”
- Billie Holiday, “Strange Fruit”
- Ella Fitzgerald, “How High the Moon”
- Sarah Vaughan, “Shulie a Bop”

7:00-7:30

Conclusion, Eli Yamin and Marcie Hutchinson

Discussion: How will you use what you learned today to teach World War II?

Consider:

- Music as a primary source
- Music as a “cultural mirror”
- Music as an agent of social change

FURTHER READING

The Birth of Bebop, by Scott Deveaux
(Berkeley: University of California Press, 1999).

From Slavery to Freedom: A History of African Americans, by John Hope Franklin and Alfred A. Moss, Jr.
(New York: McGraw-Hill, 1998).

Swing to Bop: An Oral History of the Transition in Jazz in the 1940s, by Ira Gitler
(New York: Oxford University Press, 1985).

Hear Me Talkin’ To Ya: The Story of Jazz As Told by the Men Who Made It, by Nat Shapiro and Nat Hentoff
(New York: Dover Publications, 1955).

Keeping Time: Readings in Jazz History by Robert Walser
(New York: Oxford University Press, 1999).

Jazz: A History of America’s Music, by Geoffrey C. Ward and Ken Burns
(New York: Alfred A. Knopf, 2000)

RECOMMENDED VIDEOS

Jazz: A Film by Ken Burns (Episode 7: *Dedicated to Chaos*), Florentine Films, 2000
www.pbs.org/jazz

ONLINE RESOURCES

NEA: *Jazz in the Schools*
<http://www.neajazzintheschools.org/lesson3/index.php?uv=s>

National Archives: *Pictures of African Americans During World War II*
<http://www.archives.gov/research/african-americans/ww2-pictures/#aaf>

ExplorePAHistory.com (Horace Pippin Historical Marker)
<http://explorepahistory.com/hmarker.php?markerId=1-A-1A0>