

New Orleans: "A Gumbo of Sensitivities"

Essential Questions:

What is jazz?

Why New Orleans?

"The Location of Jazz?" in *Keeping Time: Readings in Jazz History* pp. 7-8

How does the music and literature of New Orleans reflect its history and culture?

How can a diverse population be a city's asset?

How do you listen to jazz?

The importance of listening

Obtaining a jazz vocabulary

Understanding and appreciating major movements in jazz

Understanding and appreciating the life and sounds of jazz innovators

Historical context of jazz

Objectives:

1. Discuss the cultural roots of the basic "ingredients" of jazz.
2. Explain the cultural diffusion (geographic, historic, demographic, and cultural aspects of the city) that led to the creation of jazz in New Orleans.
3. Analyze several pieces of New Orleans jazz in historical context.
4. Analyze works of literature from New Orleans for its historical and musical qualities.

Set:

http://az.pbslearningmedia.org/asset/fyr12_vid_nola/

Quote:

"Jazz stirs the possibilities for creativity in the moment. Jazz is about the human character; jazz is about feeling, not just about entertainment. Jazz is healing." Herbie Hancock

Historical Context of New Orleans Jazz (Marcie Hutchinson)

Location, Location, Location

- Connects Mississippi watershed, Gulf Rim, Atlantic Seaboard, Caribbean Rim, western Europe, and west and central Africa
- A "compact" city due to geography- "The Crescent City"
- Resource
"Historical Maps and Panoramas of New Orleans"
<http://freepages.history.rootsweb.ancestry.com/~neworleans/>

New Orleans Timeline

1718- French settlement of New Orleans

1763- Spanish rule in Louisiana after Britain's victory in the Seven Years War

1795- Pinckney's Treaty- U. S. right of deposit in New Orleans

1802- Treaty of San Ildefonso finalized, Spain ceded Louisiana to France

1803- U.S. Louisiana Purchase from France

1811- German Coast Uprising- largest slave revolt in U.S. history

1815- Battle of New Orleans

1836- 3 New Orleans Municipalities created- French Quarter and Tremé, Uptown and Downtown

1862- Capture of New Orleans by Union forces

1866- New Orleans Riot

1872- P.B.S. Pinchback elected governor of Louisiana

1896- *Plessy v. Ferguson*

1900- Robert Charles Riots

1901- Louis Armstrong born

The City's People

- Diverse Cosmopolitan Population
 - "A World of Expanded Options"

Diverse population: French (colonial), Spain (colonial), African (colonial), , Caribbean (colonial) German (colonial period, 1840s), Caribbean (colonial), Irish (colonial period, 1840s), Greeks (19th and 20th centuries), Jews (1840s, 1881-1916), Filipinos (post-Civil War), Chinese (post-Civil War), Italians (pre-Civil War, 1890-1910)

- Resources
 - [http://wessweb.info/index.php/Immigration, Ethnicities and Historical Research in New Orleans](http://wessweb.info/index.php/Immigration,_Ethnicities_and_Historical_Research_in_New_Orleans)
 - In Motion: The African-American Migration Experience- “Haitian Immigration: 18th and 19th Centuries”
<http://www.inmotionaame.org/migrations/landing.cfm?migration=5>
 - “Mixing Races in New Orleans Lesson Plan” (high school)
http://www.inmotionaame.org/education/lesson.cfm?migration=5&id=5_002LP
 - “The Caste Society Lesson Plan” (middle and high school)
http://www.inmotionaame.org/education/lesson.cfm?migration=5&id=5_003LP
- Slavery
 - Spanish and French control
 - Slaves can be freed or obtain freedom (Creoles)
 - Free people of all races could hold property, intermarry, file lawsuits, conduct business
 - Resource
Louisiana State Museum Online Exhibits “Colonial Louisiana”
<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/colonial-louisiana/>
Congo Square
<http://gonola.com/2012/07/02/nola-history-congo-square-and-the-roots-of-new-orleans-music.html>
 - U.S. Control
 - Huge slave market in New Orleans
 - Resources
“Remembering New Orleans’ Overlooked Ties To Slavery”
<http://www.npr.org/2015/07/18/423803204/remembering-new-orleans-overlooked-ties-to-slavery> (picture)
 - “Sighting the Sites of the New Orleans Slave Trade”
<http://wwno.org/post/sighting-sites-new-orleans-slave-trade>
 - “Purchased Lives: New Orleans and the Domestic Slave Trade, 1808-1865”
http://www.nola.com/arts/index.ssf/2015/03/slavery_in_new_orleans_is_the.html
 - Creoles
 - Continue do well until 1840s
 - Tradesmen, merchants, professionals, religious, military,
 - Maintain family ties with European relations
 - Status declines in 1850s due to sectional conflicts- some leave
 - Resources
Louisiana State Museum Online Exhibits
“Louisiana Purchase”
<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/the-louisiana-purchase/>
- New Orleans as a Northern Caribbean Capital – Major Population and Commercial Center
 - 1840- Wealthiest city in U.S.
 - 1840- 3rd largest city in the U.S.
 - THE city of the antebellum South, “Paris of the South”

- Resources
 - Antebellum New Orleans Resource
<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/antebellum-louisiana-urban-life/>
 - “19th Century New Orleans Photography”
<http://www.washingtonartillery.com/New%20Orleans%20images.htm>
- Pre-Civil War Music in New Orleans
 - 1817- Congo Square- drums, rhythms, groove
 - Negro Melodies
 - French and Spanish melodies
 - Musicals, operas, symphonies – polyphony
 - 3 Opera Houses
 - 2 Symphonies- One white, One Creole
 - Caribbean influences- new rhythms
 - A “mania for horn”
 - DANCING

New Orleans During the Civil War and Reconstruction

Civil War

- Louisiana Secession- January 26, 1861
- Capture of New Orleans by May 1, 1862
- Occupation of the city by Union forces
- Populist, Reformer “Political” General Butler in command- “Robin Hood” character
 - Slaves as “contraband of war” policy
 - No enforcement of Fugitive Slave Laws
 - Fed and improved sanitation for lower classes
 - Heavy-handed with upper class whites
- Civil War Era Music
 - Brass Bands
 - Gilmore’s Famous Band supports Michael Hahn’s gubernatorial campaign in 1864
 - Civil War in Louisiana Resource
<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/the-civil-war/>

Reconstruction

- Congressional Reaction to Black Codes
- Riots of 1866
- Election of Governor P.B.S. Pinchback
<http://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/the-black-governor-who-was-almost-a-senator/>
- Resources
 - Louisiana State Museum Online Exhibits
 - Reconstruction I (State Divided)
<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/reconstruction-a-state-divided/>
 - Reconstruction II (Daily Life)
<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/reconstruction-change-and-continuity-in-daily-life/>
- Great migration of newly freed slaves from the plantations to New Orleans
 - 40,000 migrate (Louis Armstrong’s family among them)
 - Vernacular traditions
 - Synthesized African American religious culture
 - Rise of jazz parallels the plantation migration
 - Search for a new urban identity
 - Music=social cohesion

- Louis Armstrong immersed in the vernacular tradition- Thomas Brothers' thesis in *Louis Armstrong's New Orleans* (challenges theory of jazz as a musical gumbo)
 - No interest in assimilating
 - Goal- not to be like white people, but to be paid by white people
- Downtown and Uptown separated by Canal Street
- “What is interesting about jazz, the coeval cousin to Ragtime and blues is the interaction between aurality and literacy that was built into the tradition early on.” (Brothers, p. 236)
 - Downtown
 - Mixed Ancestry- French, Spanish and African
 - French-speaking Catholics
 - Lighter skinned
 - Former freedmen of color
 - Musical pedagogy- French Opera House, Paris Conservatoire
 - Brass bands
 - Sidney Bechet
 - Jelly Roll Morton
 - Uptown
 - “American”
 - Yankee immigrants: Germans, Irish, Italians, Jews
 - Former slaves from the plantations (Louisiana, Mississippi)
 - Assert vernacular by sheer numbers
 - Protestant- Baptists, the sanctified church
 - Darker skinned people
 - Associated with poverty, inferiority, criminality, illiteracy
 - “Ear men”, memory, expression
 - The blues
 - Louis Armstrong
 - Resource:
 - “Free People of Color in Louisiana: Revealing an Unknown Past”
 - <http://www.lib.lsu.edu/sites/all/files/sc/fpoc/history.html>
- Porous Racial Walls: Cultural Diffusion
 - A compact port city- “The Crescent City”
 - Trading of goods, ideas, cultures
 - Public music places: dance halls, honky tonks, parks, lawn parties, parades, funerals
 - Post-Civil War Music: The Brass Bands
 - Importance of the parade- weddings, feast days, Mardi Gras, funerals
 - Collective Improvisation
 - Tailgating
 - 2-3 lead horns
 - The Parade
 - freedom of movement of dark-skinned, poor, disenfranchised newly freed blacks
 - cultural autonomy
 - assert culture in public spaces
 - Funerals
 - Fraternal organizations- aid societies, pleasure clubs, neighborhoods, labor
 - Dignity in death
 - Three groups never buried with music: women, preachers, Catholics
 - Resources
 - “A Music of the Streets” by Frederick Turner in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 347-357

Complex Social Forces After Reconstruction : White Rule Reimposed

- Jim Crow Oppression
 - One of the most violently oppressive periods in America's history
 - White supremacy
 - Sharecropping, KKK, lynching, segregation
 - Voting Rights Denied
 - During Reconstruction- 95% of black population registered to vote
 - After Grandfather Clause- 1% of black population eligible to vote
 - Resources
 - Jim Crow Laws in Louisiana
<http://www.findingsources.com/sitebuildercontent/sitebuilderfiles/jimcrowlawsloisiana.pdf>
 - Know LA- "Jim Crow"
<http://www.knowla.org/entry/735/>
 - "Separate is Not Equal" (Segregated America) Smithsonian Exhibit
<http://americanhistory.si.edu/brown/history/1-segregated/segregated-america.html>
 - *Plessy vs. Ferguson* (1896)
 - Resources
 - Landmark Cases of the U.S. Supreme Court (Background, Documents, Teaching Strategies)
http://landmarkcases.org/en/landmark/cases/plessy_v_ferguson#Tab=Overview
 - Supreme Court History: The First Hundred Years, Landmark Cases
http://www.pbs.org/wnet/supremecourt/antebellum/landmark_plessy.html
 - Our Documents
<https://ourdocuments.gov/doc.php?flash=true&doc=52>
 - Syllabus, Majority and Dissenting Opinions
<https://www.law.cornell.edu/supremecourt/text/163/537>
- Robert Charles Riots
- Tripartite Class Structure (caste, class, race)
 - Whites- threatened by Creoles and newly arriving immigrants
 - Creoles-
 - free colored population
 - skilled laborers
 - 90% are literate
 - European standards of musicianship
 - Solfège
 - Classically trained- precise intonation, ensemble work, fluency in musical notation
 - Negroes- Shape Louis Armstrong's early musical experiences most (Brothers)

The City's "Sounds of Music"

- Importance of music in New Orleans: *Music as social protest and assertion of identity*
 - Music the strongest comfort of life
 - Free space- total control
 - Deep sense of agency
 - Autonomous self
 - Control over the products of one's labor
 - "A place of possibilities"
 - social flux
 - space for invention
 - forging of a new culture in the South's most urban environment
 - Jazz
 - plantation vernacular + new urbanized professionalism
 - a direct and vigorous transformation of the plantation vernacular

- Initiate children into music and dance
- Resources
 - New Orleans Official Guide: Music History (Second Lines, The Jazz Funeral, Mardi Gras, Clubs, Music Legends)
 - <http://www.neworleansonline.com/neworleans/music/musichistory/>
 - “Jazz Origins in New Orleans” (National Park Service)
 - https://www.nps.gov/jazz/learn/historyculture/history_early.htm
 - “Crescent City Gumbo: Race and Jazz in New Orleans / Finding Your Roots” (high school lesson plan)
 - <http://az.pbslearningmedia.org/resource/fyr12.socst.us.1950pres.lpracejaz/crescent-city-gumbo-race-jazz-in-new-orleans/>

New Styles of Music Infiltrate New Orleans and Forge Jazz (Rodney Whitaker and Marcie Hutchinson)

- Ragtime
 - “Ragging a tune”
 - “Ratty Dancing”- transformed dances with a vernacular sensibility
 - Syncopating danceable versions of old songs (marches, spirituals folk melodies)
 - Takes place alongside European classics
 - Piano players
 - Piano Rolls popularize the sound
- The Blues – “A moan that goes right through you.”
 - Characteristics
 - Work songs > blues
 - Thrives in nonliterate environment (oral culture)
 - Melodic improvisation
 - “soul” – emotional depth expressed musically
 - Themes: empty pockets, mean boss, relationships, out of work, monotony, homesick, but makes listener feel better, not worse
 - 12 bar musical pattern
 - Blues note- off note, a little bit flat, wailing, slurring
 - Strange nuances in pitch and rhythm, inflected speech, learned by direct imitation
 - Cornet- first wind instrument of the blues
 - Featured in dance halls
 - Stylized by powerful cornetists playing LOUD!
 - Plantation Culture
 - Riffs
 - Breaks
 - Expressive
 - Resources
 - “The Blues as Dance Music” by Albert Murray in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 992-996
- The Sanctified Church: “When the Saints Come Marching In”
 - “Everybody in there sang and they clapped and stomped their feet and sang with their whole bodies. They had beat, a powerful beat, a rhythm we held on to from slavery days, and their music was so strong and expressive it used to bring tears to my eyes” Mahalia Jackson
 - Independent Baptist churches
 - Flat 4/4 rhythm
 - Expression of feeling
 - Collective improvisation
 - Syncopation- rhythm of feet on the floorboards of the church!
 - “Ring shout”
 - Resistance through music
 - Rhythm, movement, communal

- Call and response
- Instrumentation: tambourines, drums, pianos, cornet, trombones
- Heterophony
 - Simultaneously singing multiple versions of a single melody
 - Individual expression within the spiritual or hymn
 - Leads to collective improvisation
- Resources
 - “No Jazz Is an Island” by William Grossman in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 785-791

The New Orleans Jazz Sound: Collective Improvisation (Rodney Whitaker and Marcie Hutchinson)

Definition of Collective Improvisation

- All musicians improvise together
- A musical conversation
- “Improvisation and the Creative Process” by Albert Murray in *The Jazz Cadence of American Culture* pp. 111-113
- <http://www.pbs.org/kenburns/jazz/music-101/>

“Ingredients” of Jazz

Groove

Coordination of different rhythms
Always changing > FREEDOM!

Polyphony

More than one melody at a time
Listening to 2 or 3 conversations at once
Different registers- think “Stars and Stripes Forever”

Tailgating

Brass bands
Trombones sitting off the back of a wagon or truck

Call and Response

Between instruments
Between musicians
Between musicians and the audience

Riff

Repeated phrase
Reinforces the groove
A road sign- where musicians are in the music

Break

Entire band stops
One musician has a short solo
Time for soloist to shine and improvise

Listening Activity- “Ingredients” of Jazz and Their Roots in New Orleans (listening guide) (**Whitaker and Hutchinson**)

Early New Orleans Jazz Legends: “Bridges” to Jazz (Rodney Whitaker)

Buddy Bolden 1877-1931

Bolden’s evolution is parallel to the plantation migration
“Big Four”
Hambone Rhythm
Church cornet player

Bandleader- learned and played anything audiences would pay to hear
Raw power of music- “brassy and sassy”
Ragtime band
Collective improvisation
Melodies and rhythms
Jam sessions- free and spontaneous

Joe “King” Oliver 1881-1938

“If it hadn’t been for Joe, you wouldn’t have heard of me.” Louis Armstrong

Bio

- Cornetist
- Dominant musical influence on Louis Armstrong
 - Mentor and father figure to Armstrong –
 - “Joe Oliver as Jesus”
 - Sees himself in Armstrong: dark skinned, broken home, church, the blues
- Migrated to Chicago during the Great Migration- 1918
- Brought Armstrong to Chicago- 1922

Contributions

- Crossed Canal Street- integrated the sound of uptown with downtown
- Wailing sound- reflects voices he heard in church
- Complicated rich texture
- Independent melodies - sophistication
- Rhythmic foundations found in church- polyrhythm
- Manipulation of timbre

Resources

- “King Oliver: A Very Personal Memoir” by Edmond Souchon, M.D. in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 339-346
- “King Oliver” by Larry Gushee in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 819-822

Listening Activity: Jazz Legends of New Orleans (Rodney Whitaker) – Musical Analysis Tool

Jelly Roll Morton (Joseph LaMothe) 1890-1941

Bio

- Among 1st to play jazz
- Master of the form
- Spread NOLA music across the country (west, including Jerome, AZ)
- Influenced by music he heard in his travels
- Recorded his life story with the Library of Congress in 1938

Contributions

- 1st theorist and composer
- Spread the music
- Took French, Spanish and Italian songs and added syncopation
- Most entertaining piano player in the district
- Ostentatious appearance
- Polyphony at the keyboard
- Wrote down the basics
- Innovator
- Breaks, riffs Spanish, swing!

Musical Selections

- “Mamanita”
- “Black Bottom Stomp”

Resources

- “The Inventor of Jazz” in *Keeping Time: Readings in Jazz History* pp. 16-22
- “Jelly Roll Morton” in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 1-7

Sidney Bechet 1897-1959

Bio

- “The rebellious Creole”- links up with Joe Oliver
- First great soloist in jazz
- Solo Clarinetist, soprano saxophone
- Jams with best bands in NOLA
- Vital part of Chicago jazz scene in 1920s
- Moves to Europe- Britain>France
- Downtown musician

Contributions

- Expresses feeling through pitch and timbre
- Vibrato, power! (could challenge the trumpets!)
- Blues based ragtime
- Celebrity status

Musical Selections

- ”Summertime”
- “Perdido Street Blues”

Resources

- “Sidney Bechet’s Musical Philosophy” in *Keeping Time: Readings in Jazz History*
- “Sidney Bechet” in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 8-16

Louis Armstrong 1901-1971

“Any learned musician can read music, but they all can’t swing.” Louis Armstrong

Bio

- Uptown musician
- Family a part of plantation migration
- Grew up in abject poverty at Liberty and Perdido Streets (Storyville)
- Sang in the streets with friends for tips
- Bought first trumpet with help from his employer
- Sent to Colored Waifs’ Home after gun incident. Introduced to band music
- Influenced by King Oliver- who recognized his enormous talent
- Influences: church heterophony, vocal quartet chords, cornet training in waif’s home, honky tonk blues
- Powerful, bluesy cornet
 - Top trumpeter- set the standard
- Vocal and instrumental solos- blues/gospel

Contributions

- 1st important jazz soloist
- transformed jazz from group playing to solo improvising
- Father of modern jazz trumpet
- Extended improvisation- one of the greatest and influential improvisers ever!
- Importance of the blues in his music
- Vocal style set the standard for all jazz singers
- Scat
- Great entertainer
- Clarity of tone
- Creative slang: crazy, cats, Pops, jive, scat
- Greatest ambassador of jazz

Musical Selections

- “Dipper Mouth Blues” (with Joe Oliver)
- “West End Blues”

Resources

- “Louis Armstrong” in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 17-26

- “Louis Armstrong: An American Genius by Dan Morgenstern in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 1034-1041
- “Papa Dip: Crescent City Conquistador and Sacrificial Hero, Louis Armstrong” by Stanley Crouch in *Considering Genius: Writings on Jazz*

Literature of New Orleans: (Pam Baack)

- High School
 - Kate Chopin, “The Story of an Hour” (website only)
 - Yusef Komunyakaa, “Elegy for Thelonious” (activity poem)
 - Bob Kaufman, “Believe, Believe,” “O-Jazz-O War Memoir: Jazz, Don’t Listen To It At Your Own Risk” (activity poems)
- Elementary
 - Troy “Trombone Shorty” Andrews, *Trombone Shorty* (activity)
 - “Stride” in *Jazz* by Walter Dean Myers (activity)
 - Myron Uhlberg, *A Storm Called Katrina* (website only)

Video Guide: *Jazz: A Film by Ken Burns, Episode 1: “Gumbo,” Episode 2: “The Gift”*

<http://www.pbs.org/kenburns/jazz/roots-jazz/>

“Build the Rhythm” Activity- Use the city’s history, music and literature to tell the city’s story- **Tomas Stanton/Samuel Peña**
Each group gets a copy of the last paragraph of *Louis Armstrong’s New Orleans* by Thomas Brothers

Impact of Katrina on the City and Its Music

“These Maps Show the Severe Impact of Hurricane Katrina on New Orleans”

<http://www.smithsonianmag.com/history/these-maps-show-severe-impact-hurricane-katrina-new-orleans-180956364/>

“The Lasting Effects of Hurricane Katrina” (with video)

<http://www.rollingstone.com/politics/videos/the-lasting-effects-of-hurricane-katrina-20150824>

“Music and the Rebuilding of New Orleans”

<http://pitjournal.unc.edu/article/rebirth-melodies-music%E2%80%99s-instrumental-hold-rebuilding-efforts-new-orleans-after-katrina>

“The Sounds After the Storm”

<http://www.pbs.org/wnet/need-to-know/culture/the-sounds-after-the-storm/512/>

“Dr. John Talks New Orleans Music 10 Years After Katrina”

<http://www.rollingstone.com/music/news/dr-john-talks-new-orleans-music-10-years-after-katrina-20150904>

“Remembering Hurricane Katrina Through New Orleans Music” (video)

<http://abcnews.go.com/GMA/video/remembering-hurricane-katrina-orleans-music-33260563>

Resources

Books on New Orleans Jazz

A Century of Jazz by Roy Carr

“Way Down Yonder in New Orleans”

Hear Me Talkin’ To Ya: The Story of Jazz As Told By the Men Who Made It edited by Nat Shapiro and Nat Hentoff

“Way Down Yonder in New Orleans” pp. 3-72

* *How to Listen to Jazz* by Ted Gioia

* *Jazz: A History of America’s Music* by Geoffrey C. Ward and Ken Burns

“Gumbo” (Chapter One) and “The Gift”

The Jazz Cadence of American Culture edited by Robert G. O’Meally

“Improvisation and the Creative Process” by Albert Murray

“Jazz and American Culture” by Lawrence W. Levine

* *Louis Armstrong’s New Orleans* by Thomas Brothers

* *Marsalis on Music* by Wynton Marsalis

Visions of Jazz: The First Century by Gary Giddins

“Jelly Roll Morton,” “King Oliver,” “Louis Armstrong”

* *The World That Made New Orleans* by Ned Sublette

Buddy Bolden

In Search of Buddy Bolden by Donald M. Marquis

<https://www.nps.gov/jazz/learn/historyculture/bolden.htm>

<https://www.google.com/search?q=buddy+bolden+blues+wynton+marsalis&ie=utf-8&oe=utf-8>

Sidney Bechet

Treat it Gentle: An Autobiography by Sidney Bechet

Louis Armstrong

Louis Armstrong: An Extravagant Life by Laurence Bergreen

Louis Armstrong in His Own Words: Selected Writings edited by Thomas Brothers

Louis Armstrong: Master of Modernism by Thomas Brothers

Pops by Terry Teachout

Swing That Music by Louis Armstrong

Danny Barker

A Life in Jazz by Danny Barker

<http://www.npr.org/2016/12/10/505004096/the-life-of-danny-barker-who-saw-jazz-as-a-ride-on-a-royal-camel>

<http://www.newyorker.com/books/page-turner/danny-barker-giving-a-great-jazz-storyteller-his-due>

Books on the City

Empire of Sin: The Story of Sex, Jazz, Murder, and the Battle for Modern New Orleans by Gary Krist (starred reviews in Publishers Weekly and Library Journal)

Books for Young Readers

Elementary/Junior High

Bayou Magic by Jewel Parker Rhodes, ASU professor (grades 3-6)

<https://webapp4.asu.edu/directory/person/51784>

<http://jewelparkerrhodes.com/children/resources/>

Blues Journey by Christopher Myers (ages 10+)

Famous Negro Music Makers by Langston Hughes

The First Book of Jazz by Langston Hughes

<https://www.flickr.com/photos/40423298@N08/sets/72157625289734072/>

Giants of Jazz by Studs Terkel

“Joe Oliver, the King,” “Louis Armstrong, Ambassador of Jazz”

Harlem’s Little Blackbird by Renee Watson, illustrated by Christian Robinson (ages 3-8)

Jazz by Walter Dean Myers, illustrated by Christopher Myers (preK-3, starred reviews by School Library Journal, Booklist and Publishers Weekly)

Marvelous Cornelius: Hurricane Katrina and the spirit of New Orleans by Phil Bildner, John Parra (ages 3-5)

Ninth Ward by Jewel Parker Rhodes, ASU professor (grades 5-8, Parents’ Choice Foundation Award, Coretta Scott King Honor Book, ALA Notable Book, School Library Journal Best Book)

A Storm Called Katrina by Myron Uhlberg (ages 7-11)

Sugar by Jewel Parker Rhodes, ASU Professor (grades 3-7, Jane Addam’s Children’s Book Award, ALA “notable children’s book,” “best, children’s book of the year” by Kirkus Reviews)

Squeak, Rumble, Whomp! Whomp! Whomp!: A sonic adventure by Wynton Marsalis (ages 4-8, Kirkus and Booklist starred review)

Trombone Shorty by Troy “Trombone Shorty” Andrews, illustrated by Bryan Collier

Two Bobbies by Kirby Larson (grades K-3)

Louisiana History

Louisiana State Museum Online Exhibits

<http://www.crt.state.la.us/louisiana-state-museum/online-exhibits/the-cabildo/index>

*“New Orleans: The Birth of Jazz” lecture by Wynton Marsalis at Harvard

<https://www.youtube.com/watch?v=92-F5DSyiqA>
<https://www.youtube.com/watch?v=4BkEuZ0Ozps>
<http://harvardmagazine.com/2014/01/wynton-marsalis-on-the-soul-of-jazz>

Music

Music 101: A Basic Primer to Key Musical Concepts <http://www.pbs.org/kenburns/jazz/music-101/>
Improvisation, melody, harmony rhythm, notation, instruments

Hurricane Katrina and Its Impacts on New Orleans

Books

The Great Deluge: Hurricane Katrina, New Orleans, and the Mississippi Gulf Coast by Douglas Brinkley
Groove Interrupted: Loss, Renewal, and the Music of New Orleans by Keith Spera
Katrina: After the Flood by Gary Rivlin
New Atlantis: Musicians Battle for the Survival of New Orleans by John Swenson
Zeitoun by Dave Eggers

Music

What's Going On by The Dirty Dozen Brass Band

Newspapers

African American newspaper – *The New Orleans Tribune* <http://www.neworleanstribune.com/>

Documentaries:

Foo Fighters Sonic Highways - <http://www.hbo.com/foo-fighters-sonic-highways>
Jazz a Film by Ken Burns <http://www.pbs.org/kenburns/jazz/home/> (video guide provided)

Fiction

High School

The Awakening by Kate Chopin (1899 classic!)
Kate Chopin website (Loyola University) <http://www.loyno.edu/~kchopin/index.htm>
“Bayou Folks” (1894) <http://docsouth.unc.edu/southlit/chopinbayou/bayou.html>
”A Night in Acadie” (1897) <http://docsouth.unc.edu/southlit/chopinnight/summary.html>

High School Lesson Plans

Crescent City Gumbo: Race and Jazz in New Orleans, Finding Your Roots (Harry Connick, Jr. and Branford Marsalis)
<http://az.pbslearningmedia.org/resource/fyr12.socst.us.1950pres.lpracejaz/crescent-city-gumbo-race-jazz-in-new-orleans/>

Recommended Recordings:

Preservation Hall Jazz Band: New Orleans, Volumes 1 and II
Preservation: An Album to Benefit Preservation Hall and the Preservation Hall Music Outreach Program
Jelly Roll Morton- *Birth of the Hot: The Chicago Classic*” *Red Hot Peppers Sessions*” 1926-1927
Sidney Bechet- *1937-1938 Classics*
Sidney Bechet- *Ken Burns Jazz: Sidney Bechet*
Louis Armstrong- *Louis Armstrong: The Complete Hot Five and Hot Seven Recordings* (1925-1929)
Louis Armstrong- *Louis Armstrong: The Complete RCA Victor Recordings* (1930-1956)
Trombone Shorty- *Backatown, For True, Say That to Say This*

*Essential Resource

Created by Marcie Hutchinson, Director of K-12 Initiatives for Arizona State University's School of Historical, Philosophical and Religious Studies, for Jazz from A to Z's Educator Workshops on January 25th and 26th, 2017