



EDUCATION @ MESA ARTS CENTER



MESA ARTS CENTER PRESENTS

RACE, CULTURE & JAZZ

EDUCATOR RESOURCE GUIDE

Grades 9-12



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RACE, CULTURE & JAZZ

Dr. Andrew Barnes (Arizona State University School of Historical, Philosophical and Religious Studies) leads Wynton Marsalis, the Managing and Artistic Director of Jazz at Lincoln Center, and JLCO alto saxophonist Ted Nash in conversation as they explore race, culture and jazz.

Originally streamed January 28, 2021.

To view the video presentation, please visit:

<https://www.mesaartscenter.com/index.php/shows/race-culture--jazz>



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CURRICULUM CONNECTIONS

Arizona History & Social Sciences State Standards

HS.C1.4 - Analyze the evolution of civic virtues, democratic principles, constitutional rights, and human rights.

HS.H4.1 - Examine how historically marginalized groups have affected change on political and social institutions.

HS.H4.2 - Explain how artistic, philosophical, and scientific ideas have developed and shaped society and institutions.

HS.H4.4 - Examine how a diverse society can be a force for unity and/or disunity.



Arizona Music Theory & Composition State Standards

MU.CR.1.MC.HS2a - Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.

MU.CN.11.MC.HS2a - Analyze how context can inform the expressive intent and meaning of a musical composition.

MU.CN.11.MC.HS2b - Analyze how music is affected by one's knowledge outside the arts.

Arizona Social & Emotional Learning Core Competencies

Social-awareness - Involves the ability to take the perspective of those with the same and different backgrounds and cultures and to empathize and feel compassion. It also involves understanding social norms for behavior in diverse settings and recognizing family, school, and community resources and supports.

Self-awareness - Involves understanding one's emotions, personal identity, goals and values. This includes accurately assessing one's strengths and limitations, having positive mindsets, possessing a well-grounded sense of self-efficacy and optimism. High levels of self-awareness require the ability to understand the links between one's personal and sociocultural identities and to recognize how thoughts, feelings, and actions are interconnected



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CLASSROOM ACTIVITIES

Questions to Ponder....

Question 1 – How has race and culture influenced the development of jazz throughout history?

Question 2 – What does “jazz” mean to American Culture and what impact has this music had on our society?

Activities to Explore....

Before watching RACE, CULTURE & JAZZ, read and discuss Dr. Martin Luther King Jr.’s Opening Address to the 1964 Berlin Jazz Festival on page 6 of this packet.

Materials: Page 6

Have students use page 7 of this packet to research and analyze a jazz song from the Civil Rights Era to better understand how jazz and the Civil Rights Movement are related. Students can work individually or in small groups then share their findings with the class. As a class create a timeline with all the information shared on a white board.

Materials: Page 7, research devices, pencil, white board

Learn more about the blues by watching “Jazz Fundamentals: What Are the Blues?” by Jazz at Lincoln Center’s JAZZ ACADEMY, then practice writing the blues using page 8 of this packet.

Material: https://www.youtube.com/watch?v=aBg_gQxAShM&feature=youtu.be

Page 8, pencil

After reviewing all the materials, have the students write a response to the following reflection questions:

What is the impact of culture on the decisions that you make?

How are jazz and democracy similar?

Wynton Marsalis said, “You don’t want to imitate what it is that you’re against.” What does this mean? How does it relate to jazz and life?



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VOCABULARY

Integration - An act or instance of combining a racial, religious, or ethnic group

Segregation - The practice of requiring separate housing, education and other services based off of race

Civil Rights Movement - A movement in 1950s-1960s led by African Americans and their like-minded allies to end institutionalized racial discrimination and segregation in the United States

Big bands - A jazz music ensemble originated in the 1910s that usually consists of ten or more musicians with four sections: saxophones, trombones, trumpets, and a rhythm section.

Black panthers - Member of a political organization, Black Panther Party, founded in 1966 to challenge police brutality against the African American community

Malcolm X - An African American leader during the civil rights movement, minister, and Black nationalism supporter

Racism - Prejudice, discrimination, or antagonism directed against a person or people on the basis of their racial or ethnic group, often times one that is a minority or marginalized

Diversity - The practice of including or involving people from a range of different social and ethnic backgrounds

Duke Ellington - American pianist, jazz composer, bandleader, and one of the originators of big-band jazz

Martin Luther King Jr. (MLK) - An American Baptist minister and Civil Rights Movement leader

Lyndon Johnson - Served as the 36th president of the United States from 1963 to 1969

Civil Rights Act of 1964 - Prohibits discrimination on the basis of race, color, religion, sex or national origin

Civil Liberties and Civil Rights - Liberties and rights protected in the United States Constitution and Amendments Responsibilities of citizens to maintain a functioning democracy

Improv - Spontaneously composing melodies, but in accordance to the rules associated with jazz



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MLK's Thoughts on Jazz

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.

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.

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.”





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JAZZ SONG SPOTLIGHT

Instructions: Choose one jazz song from the 1950s or 1960s to research and analyze in small groups or individually to better understand the Civil Rights Movement.

Jazz Song Title & Year	
Artist/Composer Mini Biography	
Song Lyric Highlights	
Historic Events of that Time	
Song's Message & Themes	



Writing the Blues

Instructions: The blues allow us to express what we are feeling and help us feel better. Review Bessie Smith's "Backwater Blues" lyrics then create your own blues lyrics using the same pattern.

Example of the blues from "Backwater Blues" by Bessie Smith

Verse 1

A: When it rained five days and the skies turned dark as night
A: When it rained five days and the skies turned dark as night
B: There was trouble takin' place in the lowlands at night

Verse 2

A: When it thunders and lightnin' and the wind begins to blow
A: When it thunders and lightnin' and the wind begins to blow
B: There was thousands of people, ain't got no place to go

1st Verse

A: Problem 1

A: Problem 1

(repeated for emphasis)

B: Resolution 1

(try to make it rhyme with Problem 1)

2nd Verse

A: Problem 2

A: Problem 2

(repeated for emphasis)

B: Resolution 2

(try to make it rhyme with Problem 2)



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RACE, CULTURE & JAZZ:
A CONVERSATION WITH WYNTON MARSALIS,
TED NASH AND DR. ANDREW BARNES



Mesa Arts Center is part of the City of Mesa's Arts & Culture Department

THANK YOU!

Questions? Please contact Engagement at:
engagement@mesaartscenter.com

ADDITIONAL RESOURCES

Jazz at Lincoln Center
jazz.org

Jazz at Lincoln Center's JAZZ ACADEMY
<https://www.youtube.com/channel/UC8ycFlguVIToxRB34x3g1eQ>

Jazz Historical Timeline
<https://www.jazzinamerica.org/jazzresources/timeline>

Smithsonian Jazz
<https://americanhistory.si.edu/smithsonian-jazz>