

JAZZ AT LINCOLN CENTER

JAZZ FOR YOUNG PEOPLE® ON TOUR CONCERT RESOURCE GUIDE

LET FREEDOM SWING!

LET FREEDOM SWING / JAZZ AND CIVIL RIGHTS
JAZZ AND THE HARLEM RENAISSANCE



JAZZ FOR YOUNG PEOPLE® ON TOUR 2012-13

LET FREEDOM SWING!

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OVERVIEW

This concert series and accompanying resource guide explores the relationships between two great American traditions: jazz and democracy. Two iconic Americans stand at the heart of the project: Supreme Court Justice Sandra Day O'Connor and jazz trumpeter, composer, and educator Wynton Marsalis, who is Managing and Artistic Director of Jazz at Lincoln Center. O'Connor and Marsalis teamed up for a concert at The Kennedy Center in Washington, DC, on the eve of President Obama's inauguration, January 20, 2009. Justice O'Connor loves jazz (and, of course, democracy); Marsalis loves democracy (and, of course, jazz). Their conversations about the parallels between these two great American traditions provided the stimulus for these concerts and lessons.

CONCERT / LESSON I

LET FREEDOM SWING

CONCERT / LESSON II

JAZZ AND CIVIL RIGHTS

CONCERT / LESSON III

JAZZ AND THE HARLEM RENAISSANCE

Three preparatory video segments (watch at www.letfreedomswing.org) address three key phrases from early American history—‘We the People,’ ‘E Pluribus Unum’ (Latin for ‘Out of Many, One,’) and ‘A More Perfect Union’—all of which have served as important themes for our nation since its founding.

‘We the People’ are the first three words of the United States Constitution and highlight the truly revolutionary nature of the American historical enterprise in placing unprecedented faith in the ability of its citizens to establish a republic:

“We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.”

‘E Pluribus Unum’ was inscribed in 1776 on the face of the Seal of the United States. It was long considered the official motto of the country until 1956, when Congress replaced it with the motto ‘In God We Trust.’ ‘E Pluribus Unum’ was as important in the 18th century as it is today in establishing an ideal for the nation—that many, different peoples could come together to form one society.

‘A More Perfect Union’ is a phrase that appears in the first section of the us Constitution. This idea captures the aspirations of the early republic to continue to improve over time, a difficult and challenging project, both then and now. These ideas are relevant to the world of jazz as well: a group of diverse musicians negotiating in time to create a collective expression that reflects the unique personalities and values of each individual for the good of everyone.

The traditions of experimentation and improvisation in jazz resemble the innovative approach of America’s democracy in placing so much faith in its people and in striving to invent something new, different, and perhaps, even better. If we let it, jazz music can tell us who we are and who we hope to be.

We believe that *Let Freedom Swing!* will appeal to many humanities, social studies, and music educators and will stimulate new ways of thinking about these two great American traditions.

THE RESOURCE GUIDE

The purpose of this guide is to provide educators with contextual information around the concerts that will be visiting your school. You will find big ideas around democracy and American history, jazz history and vocabulary, and key cultural figures. Also included is a list of audio, video, and online resources that instructors may find useful for their own preparation or for use in conjunction with the materials and suggested activities.

The aim of this guide and the included materials is to provide a fresh approach for meaningful discussion about the underlying values of American society and to consider how Americans have used their democratic spirit to solve problems and fulfill the potential of 'We the People.'

WHERE TO BEGIN

We suggest that educators begin by watching the three short video segments at www.letfreedomswing.org and previewing the Big Ideas, Key Figures, and Repertoire for each concert outlined in this resource guide.

WHAT INSTRUMENTS WILL YOU SEE?

Jazz can be played on any instrument, but here are brief descriptions of the most common instruments that make up a jazz ensemble and the roles they play.



The **vocalist** uses their voice as an instrument. Jazz vocalists can sing lyrics to songs as well as improvise solos just like a saxophone or trombone. Jazz vocalists can also scat-sing, a technique that uses nonsense syllables to improvise on the melody.

The **trumpet** is a member of the brass family. Made out of metal, brass instruments can create a range of colors and textures and are capable of making a very powerful sound. Trumpet players can play melodies and produce a range of sounds using mutes and vocal effects. They can shout, squeal, honk, growl, whisper and sing.

The **trombone** is also a member of the brass family. Lower in pitch than a trumpet, the trombone uses a slide to change notes. They can also play melodies and produce a range of sounds using mutes and vocal effects.



The **saxophone** is a member of the woodwind family. Woodwind instruments, with the exception of the clarinet, are also made of metal. Their warm tone (and their name) comes from the wooden reeds responsible for their sound.

The **drums** keep time for the band, creating and maintaining the groove with the bass player. The drummer can also interact with the rest of the band, “talking” to the other musicians by playing accents in response to the music.

The **bass** player works very closely with the drummer to keep the groove together. They must listen closely to each other at all times, coordinating the rhythm of the bass with the swing pattern played on the ride cymbal. The bass player also outlines the harmonies of the music.

The **pianist** and **guitarist** support the harmonies and rhythms of the music. Unlike the bass player, who usually plays just one note at a time, pianists and guitarists can play many notes at once. They create rich combinations of notes (or chords) that support the melody and the soloist. Like the drums, they can also comment on the music with rhythmic accents.

THE FUNDAMENTALS OF JAZZ

A definition of jazz must include reference to the importance of the **blues**, **swing**, and **improvisation**. These three ingredients, plus melody, harmony, texture, and rhythm, are the fundamental elements of jazz. No one can deny that jazz is American music. Most people will also agree that jazz is a combination of the music of Europeans, Africans, and other cultures.

The **blues** has many definitions; it is a type of music, a musical form, a harmonic language, an attitude towards playing music, a collection of sounds. Mostly though, the blues is a feeling; whether it's happy, sad, or somewhere in between, its intention is always the same: to make you feel better, not worse, to cheer you up, not bring you down. Playing the blues is like getting vaccinated. When you get a vaccination for small pox, for example, the doctor gives you small pox in a little dosage. Then your body produces the defenses to fight the disease. Similarly, if you want to get rid of the blues, you play the blues.

The blues was born out of the religious, work, and social music of African Americans in the South during the late 1800s. It has since become the foundation of American popular music, including rhythm and blues, rock 'n' roll, country, and all periods and styles of jazz.

Swing is the basic rhythmic attitude of jazz. When a whole band is swinging it means everyone is listening to and balancing with one another while still expressing their unique personalities. In other words, swing is good manners.

Swing is expressed as a rhythm with a tension between a top duple rhythm and a bottom triplet rhythm. The bottom rhythm is a steady 4/4—often called 'four on the floor'—outlined by the walking bass. This four has extra emphasis on beats 2 and 4 (counted one, two, three, FOUR, one, two, three FOUR, etc.). The top rhythm is a triplet 6/8 rhythm expressed by the drummer's ride cymbal (counted one-two-three-four-five-six, one-two-three-four-five-six, etc.). The propulsive tension between these two rhythms, played together in balance, is the foundation of swing.

Swing also refers to a specific jazz style that evolved in the mid-1930s, a period of time known as the Swing Era. It is characterized by large ensembles that play complex arrangements meant for dancing.

Improvisation is the spontaneous creation of music. When a musician improvises, he or she invents music at the moment of performance, building on the existing theme and structure of the music. Jazz generally consists of a combination of composed, arranged and improvised elements, though the proportions of one to the other may vary. During a jazz performance, the ensemble plays a chorus or succession of choruses during which an individual player has the opportunity to improvise a solo.

In collective improvisation, two or more members of a group improvise at the same time. Improvisation, both collective and solo, builds a relationship between the members of the ensemble, helping them to 'talk' to one another and express their personalities. In other words, improvisation is what makes jazz the music of freedom.

FALL 2012— LET FREEDOM SWING

'Jazz calls us to engage with our national identity. It gives expression to the beauty of democracy and of personal freedom and of choosing to embrace the humanity of all types of people. It really is what American democracy is supposed to be.'

WYNTON MARSALIS

'Just as American democracy is a political, cultural, economic, and social rejection of the automated limitations of caste and class, jazz is an art in which improvisation declares an aesthetic rejection of the preconceptions that stifle individual and collective invention.'

STANLEY CROUCH
Writer, Critic

'If the freedom of speech is taken away then dumb and silent we may be led, like sheep to the slaughter.'

GEORGE
WASHINGTON

FALL 2012—LET FREEDOM SWING

KEY FIGURES:

George Washington

Thomas Jefferson

Louis Armstrong

Duke Ellington

Ella Fitzgerald

American democracy was designed from the very beginning around the idea of personal freedom. The Declaration of Independence is seen as the document that established the new nation of the United States. Even though it was formally signed on August 2nd, 1776, the general acceptance of the Declaration of Independence by the Continental Congress was on July 4th, 1776. July 4th has since become a national holiday for the United States to symbolize its freedom as a nation. Each year it is celebrated by Americans with fireworks, parties, and community celebrations.

The main writer of the Declaration of Independence was future President **Thomas Jefferson**. Thomas Jefferson worked with a committee to construct a draft. Once the draft was completed, Jefferson sent it to Benjamin Franklin, asking for his help and expertise. This original draft still survives today, and is housed in the Library of Congress. Once the committee was satisfied with the declaration, it was sent to the full Constitutional Congress for approval.

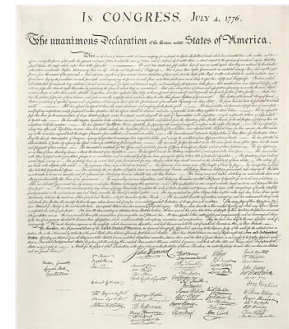
The Declaration of Independence is divided into three main parts. The first part, the preamble, establishes that all men have rights, and that the government is established to secure and protect those rights. Should the government ever try to revoke the basic rights of men, the government's ties to its people would forever be broken. At the time, the tyranny of King George III had reached that boiling point and the Declaration was used as a vehicle to show the rest of the world that the colonies would no longer tolerate the abuse. After the preamble, roughly 30 separate points are listed, including the crimes of King George III against the people of the colonies, and also, an indictment of the people of Britain, for allowing such injustices to continue. It vows that the new nation has no lasting grudge against the people of Britain, but that it will fight them if need be.

The actual Declaration of Independence of the colonies from Britain is the third and final part. The central argument of the declaration to Britain can be summed up in this quote: 'the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States.' From there, there was no turning back from a revolution.

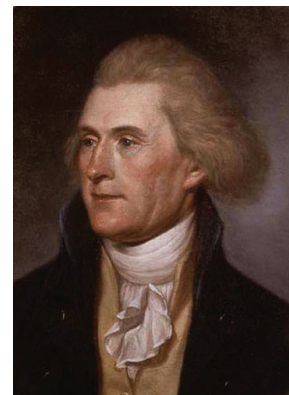
Once the American Revolution was fought and won, the young United States needed another document to set precedents for the new government. The idea of democracy was new in the eyes of the world as most nations still operated under a monarchy. The document that was created to describe the foundation of American government is known as the U.S. Constitution.

From May to September 1787 a group of men known as the Framers met. Some of the Framers included James Madison, Benjamin Franklin, James Monroe, John Adams, and the future first President of the United States, **George Washington**. At that time there were only 13 states in existence, and they each had ideas for how the new government should function to benefit them. It was the job of the Framers to create a plan for government to represent the nation as a whole, not as 13 separate states. There were many debates among the framers, and the final document involved a great deal of compromise.

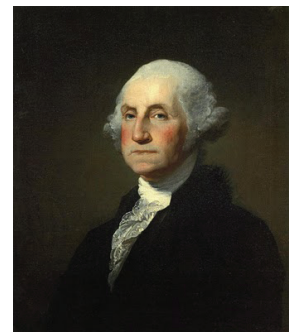
After the Convention, the Constitution still had to be approved by at least 9 states to be ratified, but the Framers wanted all 13 states to agree in order to make the United States one that was founded unanimously. The two states that took the longest to sign were Rhode Island and North Carolina. Eventually, all 13 states approved.



The Declaration of Independence



Thomas Jefferson – author of the Declaration of Independence and the third president of the United States.

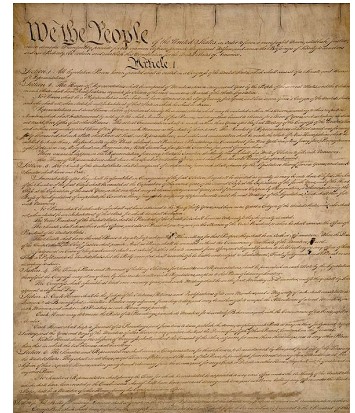


George Washington presided over the Constitutional Convention that drafted the U.S. Constitution and was the first president of the United States.

AMENDMENTS

When the Constitution was written, the Framers knew their creation was not perfect. They knew the nation would continue to grow and viewpoints would change. To be sure that the Constitution had the room to grow but would still maintain the same standards of democracy, the Framers added an amendment process. That amendment process still stands in place today. Our highest court, the Supreme Court is in charge of making any additional changes or amendments to the Constitution.

Originally, some people did not want to ratify the Constitution. Thomas Jefferson refused to ratify until a Bill of Rights was added. The idea behind the Bill of Rights is a list of rights that belong to the people that the government is not allowed to take away. This was done to ensure that the people would never experience any tyranny at the hands of the government ever again. Some of these rights might sound familiar: the right of free speech, the right to practice your own religion, and the right to bear arms are some of the first listed. More changes have been made to the Constitution since the Bill of Rights was amended. The last change to the Constitution was made in 1992 for the 27th Amendment.



The U.S. Constitution

THE 13TH AMENDMENT & THE CIVIL WAR

One of the most important amendments regarding the basic rights of all free people is the 13th Amendment. When the Constitution was being ratified, not every person in the nation was free. In 1787, most of the black people in America were slaves. Slaves were important to the economy of plantations in the South as they were a form of labor for the landowners. The owners of the slaves had them do everything that involved keeping the plantations running smoothly, from picking the crops, taking care of the land, and caring for the main house. Slaves had no rights in America: they could not vote, they could be sold against their will, and they were not paid for their work.

Not everyone agreed with slavery in America, particularly in the North where slavery was not commonly practiced. Over time, people called abolitionists started forming groups and worked for the ending of slavery. Abolitionists believed that the phrase '...all men are created equal...' from the Declaration of Independence should apply to all men regardless of race. As time went on, the divide between the North and South became harshly drawn due to the issue of slavery.

When President Lincoln was elected, the South, knowing that Lincoln would likely abolish slavery, decided to break away and form a separate country, the Confederate States of America. What followed was a very dark period in the history of America as the North and the South turned against each other in the Civil War. The Civil War was waged for four very long years (1861-1865). An important point for human freedom came when President Lincoln issued the Emancipation Proclamation on January 1st 1863. This declared that all slaves were freed.

After a long and bloody struggle, General Robert E. Lee of the South surrendered to General Ulysses S. Grant in 1865. Despite the tragedies from the Civil War, a major advancement in human rights was made with the ratification of the 13th Amendment. The 13th Amendment declared that slavery would now be illegal in America. After that, the 14th Amendment further ensured more freedoms by making every person that was born in the United States was a full citizen, including the recently freed slaves. African-American communities began to form on their own and over time, great contributions to the American culture were born, including new types of music.

A few years after the Civil War the 15th Amendment was ratified which gave black people the right to vote. Although all these rights were given, it would be nearly 100 years before all American citizens enjoyed the same rights.

WHAT IS JAZZ?



Jazz grew out of the African-American community in turn of the 20th century New Orleans. It is a mingling of the musical expressions of all the people who came to the United States by choice or by force — people from Africa, Europe, Latin America and the Caribbean — as well as those already living in America. Jazz musicians brought their traditions together (with special emphasis on the blues, church spirituals and ragtime) in a new, universal language. Through the blues, jazz musicians showed that the sorrows common to us all could be overcome with optimism and humor. Through improvisation they celebrated newfound expressive freedom. And through the joyous rhythms of swing, they taught the many different people of New Orleans that they could work together with feeling and style.

Jazz spoke to all Americans and quickly spread upriver to St. Louis, Kansas City, Chicago, New York, and beyond. In the 1920s new technologies like radio, the phonograph and talking motion pictures made it possible for millions to hear jazz across America and around the world. The propulsive rhythms of swing invited these new listeners to tell their stories too. As new generations of musicians filled the music with the depth of their personality, jazz evolved from small groups of early jazz to the brassy big bands of the swing era, the flashy virtuosity of bebop, to laid-back cool jazz, to fusion, free jazz and far beyond.

Jazz has since become a part of every American's birthright, a timeless symbol of individualism and ingenuity, democracy and inclusiveness. At its very core, this music affirms our belief in community, in love, and in the dignity of human life. And if we let it, jazz can teach us — in ways beyond our imagination — exactly who we are, where we have been, and where we should be going.

'Jazz is the musical interplay of blues-based melodies, harmonies, rhythms, and textures in the motion of an improvised groove.'

WYNTON MARSALIS



Jazz innovator Louis Armstrong

LOUIS ARMSTRONG was born on August 4, 1901 in New Orleans, Louisiana, the birthplace of jazz. Armstrong, known as 'Satchmo' or 'Pops,' is arguably the most famous and important musician of the twentieth century. With his infectious smile and instantly recognizable gravelly voice, he won the hearts of people everywhere. He wrote two autobiographies, more than a dozen magazine articles, and thousands of letters to friends and fans.

Armstrong played his trumpet with an unmatched level of virtuosity. Not only did he extend the range of the horn, he had complete control of the low, middle, and high registers. His exciting, innovative style of playing is imitated by musicians to this day. His mastery of the solo ultimately resulted in a shift in jazz from collective to solo improvisation. Armstrong's extraordinary technique, command of scales and chords, and rich rhythmic, harmonic, and melodic imagination enabled him to effortlessly compose a musical story as he performed. His vocal lines imitated his unique instrumental phrasing and he developed the jazz vocal style of scat. He popularized jazz by transforming pop standards into jazz classics and using recordings, radio, theater, film, and television to communicate his musical message. Armstrong spread the language of jazz around the world, serving as an international ambassador of swing. His impact on music continues to be felt today.



Composer, pianist, and bandleader Edward Kennedy 'Duke' Ellington

'If jazz means anything,' **DUKE ELLINGTON** once said, 'it is freedom of expression.' No one in the history of jazz expressed himself more freely — or with more variety or swing or sophistication. He was a masterful pianist but his real instrument was the orchestra he led for half a century. More consistently than anyone else in jazz history, Ellington showed how great music could simultaneously be shaped by the composer and created on the spot by the players. Each of his almost 2,000 compositions—love songs and dance tunes, ballet and film scores, musical portraits and tone poems, orchestral suites and choral works and more — was crafted to bring out the best in one or another of the extraordinary individuals who traveled the road with him. Ellington hated what he called 'categories,' and refused to conform to anyone else's notion of what he should be doing. As a result he managed to encompass in his music not only what he once called 'Negro feeling put to rhythm and tune' but the rhythm and feeling of his whole country and much of the wider world, as well.

'If the musicians like what I do,' **ELLA FITZGERALD** once said, 'then I feel I'm really singing.' Discovered at 16 after winning an amateur night contest at the Apollo Theater in Harlem, she first won fame in the late 1930s, performing novelty tunes and romantic ballads with the hard-swinging Chick Webb Orchestra. During the 1940s, she recorded with every kind of backup group and established herself as a master of scat singing, incorporating the fresh harmonies and rhythms of bebop into wordless acrobatic performances that astonished audiences and musicians alike. Her gift of swing, impressive scatting, precise diction, and extraordinary range made her as adept a soloist as any horn player. Then, in the 1950s, she recorded definitive versions of standards by America's greatest songwriters, from Cole Porter to Duke Ellington. Through it all, she never lost the girlish joy evident on her earliest records, never seemed to sing out of tune, and never failed to swing. Musicians were awed by her musicianship. For her, 'music is everything,' her sometime accompanist Jimmy Rowles said. 'When she walks down the street, she trails notes.'



Vocalist Ella Fitzgerald

BIG IDEAS IN JAZZ AND DEMOCRACY

for Classroom Exploration

DEMOCRACY: 'Rule by the people.' Since the people are rarely unanimous, democracy as a descriptive term is synonymous with majority rule.

CITIZENSHIP: The position or status of being a legally recognized subject of a state or commonwealth, with its rights and privileges.

FREEDOM: 'Absence of interference or impediment' is the standard dictionary definition, although philosophers have devoted volumes to considering the deeper meanings of this term. The Bill of Rights of the US Constitution (that is, the first ten amendments), and other historical documents, enumerate various freedoms, such as:

- **Speech (also known as Freedom of Personal Expression in other contexts):** The right to express opinions and ideas without hindrance, and especially without fear of punishment.
- **Association:** Freedom of association has come to be understood as an essential aspect of citizenship. Citizens can be part of, join, or 'associate' with others in groups without fear of government intrusion.
- **Religion:** The right to practice the religion of one's choice.

JAZZ VOCABULARY

BLUES: an African American music developed in the South during the mid-1800s. It is the foundation of most American popular music. The blues is capable of expressing a wide range of emotions.

BLUES FORM: a typical blues consists of 12 measures, divided into three sections of four measures each, with a harmonic progression based on three chords. Blues forms can also be 4, 8, or 16 measures long; nearly any jazz compositions can be played with a bluesy feeling.

IMPROVISATION: the collective or individual music created by making up new melodies to fit the structure of a song.

SWING: the basic rhythmic attitude of jazz, sustained by the rhythm section that propels the music forward and is a defining characteristic of jazz. When a whole band is swinging it means everyone is listening to and balancing with one another while still expressing their unique personalities. It is also a style of jazz that first appeared during the 1930s and features big bands playing complex arrangements, usually for dancing.

Concert Repertoire Will Include: *(notable renditions in italics)*

Stompin' at the Savoy – *Chick Webb (big band arrangement)*
Louis Armstrong and Ella Fitzgerald *(small group with vocal)*
It Don't Mean a Thing if it Ain't Got That Swing – *Duke Ellington*

Additional Repertoire May Include:

Fine and Mellow – *Billie Holiday*
Sing, Sing, Sing – *Benny Goodman*
Juba and O'Brown Squaw – *Wynton Marsalis Septet*
When the Saints Go Marching In – *Louis Armstrong*
How High the Moon – *Ella Fitzgerald*
Boogie Woogie (I May Be Wrong) – *Count Basie with Jimmy Rushing*
Walkin' – *Miles Davis*
Things Ain't What They Used To Be – *Duke Ellington*

Streaming concert repertoire available at jalc.org/concertresources.

CLASSROOM ACTIVITY: IMPROVISATION

GOALS: Students learn about the process of improvisation through a familiar song. Students examine the concept of form and explore ways to change melody and rhythm while observing structure. Students also explore the group dynamics of an improvising jazz band.

STUDENT DISCUSSION: To reinforce the concept of form and improvisation, ask students to write down their class schedule for the entire week. Explain that this schedule is like a song form in that it is a set pattern. Then brainstorm as a class about what might happen in a week that could change a schedule. Also discuss what might happen each day within a class period, such as a different lunch, or sitting in a different seat that would allow them to change or improvise on their pattern.

After discussion, have each student take their schedule and improvise two more variations (or choruses) for their weekly schedules.

STUDENT ACTIVITY: IMPROVISING ON A FAMILIAR SONG

Write the lyrics of a familiar song such as 'Happy Birthday' on the blackboard. Review the basic melody and rhythm of the song. Then, in groups, have students create their own improvised version of the song vocally or with instruments. Each group might designate one or two students the role of timekeeper/rhythm section. Students might also consider devices like call and response and riffs (short, repeated phrases) in their arrangement, as well as the various vocal inflections.

STUDENT ACTIVITY: IMPROVISING IN A GROUP: LEAD, HANG, FOLLOW

There's a Latin saying on the U.S. dollar bill, E Pluribus Unum. It means 'out of many, one,' and it epitomizes the democratic process of a jazz band. In order to swing, jazz musicians work together for the greater good of the music. They have to balance their own desire to lead and express themselves with those of the rest of the band. Sometimes one soloist will lead while the band follows, then those roles may switch. Other times, a musician will just hang out and wait for the music to welcome them back. In this activity, students will experience leading and following through movement and then on their instruments.

- 1 Everyone find a partner.
- 2 Face each other, hands open in front, hands barely touching.
- 3 Decide who will be the leader and who will be the follower.
- 4 Let the leader take your hands wherever they lead you.
Again your hands are not touching.
- 5 Now switch roles.
- 6 Next just hang, if you feel like leading, lead or just follow let it flow. **TRUST.**
- 7 Reflect: Did you prefer leading, following, or just hanging out?
- 8 Still in pairs, give each student an Orff or percussion instrument.
Set up the 2 instruments so that students can play them while facing each other.
- 9 Review the shuffle rhythms and ostinato using instruments.
- 10 Decide who will be the leader and who will be the timekeeper,
playing either the ostinato or shuffle / swing pattern.
- 11 Play, wordlessly allowing the leadership and timekeeper roles to change over time.
- 12 Reflect: How did students know when to change roles? What musical characteristics emerged over the course of the performance (ex. call and response, dynamics, tempo, registers, textures etc.)?

'The vocabulary of jazz, the basic building blocks of the music, are metaphors for communication. These haven't changed very much since the very early days. Call and response means, I speak and you answer. A break...I stop and let you talk or vice versa. Solos...we each get a chance to expound on the subject. Riffs...we agree. Improvisation...what we say and how we say it. And finally, swing, which means coordinating all this communicating with style and good manners.'

WYNTON MARSALIS

WINTER 2013 JAZZ AND CIVIL RIGHTS

WINTER 2013—

JAZZ AND CIVIL RIGHTS

KEY FIGURES:

Dr. Martin Luther King Jr.

Malcolm X

John Coltrane

Nina Simone

The 1960s were a time of social and political upheaval in America. This turbulent time was reflected in jazz music and inspired some of the most passionate and emotional performances and compositions in the history of the music.

In the world of jazz, musicians like Charles Mingus, Max Roach, Sonny Rollins, and others had already been responding to—and carrying out—upheavals in American society for some time, and wild experimentation had long since become a touchstone of their music. Still, the events of this turbulent decade gave rise to some intense and profound transformations. Some jazz artists continued to create music inspired by the increasingly violent struggle for political freedom; other performers explored radically new forms of expression in search of a purely artistic freedom.

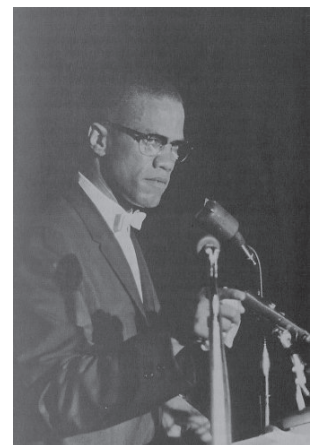
The 1960s began with a sense among many Americans that they were on the threshold of a bright new era. On January 20, 1961, a youthful John F. Kennedy took the presidential oath of office, promising to lead the country toward a ‘new frontier’—one in which Americans would unite to achieve what had once seemed impossibly distant goals: equal rights for African Americans, the alleviation of widespread and persistent poverty at home and abroad, the peaceful neutralization of perceived Communist threats, and the manned exploration of space. When, at the emotional high point of his inaugural address, Kennedy made his now famous declaration that ‘the torch has been passed to a new generation of Americans,’ much of the country was swept up by his spirit of optimism.

This lofty idealism, however, quickly encountered some unsettling realities. Even in the afterglow of Kennedy’s inauguration speech, the groundwork for the vastly unpopular war in Vietnam was being laid, and, in the impoverished centers of several American cities, tensions were brewing that would eventually erupt into full-scale riots and translate into extremism on both sides of the racial divide. Less than three years after taking office, Kennedy himself was shot and killed, in a stark act of political violence that would be a foretaste of similar assassinations to come: **Malcolm X** in 1965, **Martin Luther King Jr.** in 1968, and, two months later, Senator Robert F. Kennedy, the late president’s brother.

And yet, as the decade progressed, the reverberations of Kennedy’s idealism could be felt across the political, social, and cultural landscape. Thousands of young people took President Kennedy’s most famous exhortation—‘Ask not what your country can do for you, ask what you can do for your country’—to heart by joining the newly established Peace Corps. Segregation was being challenged at lunch counters and schoolhouses across the South. And the women’s liberation movement was convincing politicians that the struggle for equal rights was a matter of both race and gender. Against this political backdrop, a new social phenomenon was growing out of the literary and musical bohemianism of the 1950s. Hippies became the cultural icons of the era; they adopted a lifestyle that emphasized a wholesale rejection of conventional politics, religion, and lifestyles and that embraced a loose interpretation of non-Western religions and spiritual systems.



Clergyman and activist Martin Luther King Jr. was a prominent leader in the Civil Rights Movement. He is best known for his role in the advancement of civil rights using nonviolent protest.



Malcolm X was an influential African-American Muslim minister and human rights activist.

Though the hippie movement came to be associated almost exclusively with rock music, its sense of freedom and mysticism could be felt in some of the jazz being made around this time. Spirituality of one sort or another had always been an undercurrent in jazz, but in the 1960s **JOHN COLTRANE**, one of the most influential and adventurous saxophonists of the era, put forward the belief that music actually had the power to heal, and he brought an almost religious intensity to everything he played. Coltrane explored the harmonic freedom of modal jazz and the tones and textures of various world musics, and he tested the very limits of his instrument—all in search of a more profound musical meaning. Supported by an equally innovative and turbulent rhythm section, Coltrane developed one of the most powerful and explosive styles in jazz, known as ‘sheets of sound,’ for the torrents of notes that streamed from his horn.

Spiritual though he was, Coltrane was hardly detached from the world around him. In 1963, when he learned that the bombing of an African-American church in Birmingham, Alabama, had killed four young girls, he drew on all his expressive resources to create a haunting musical elegy titled simply ‘Alabama.’ This potent combination of seriousness and spirituality became a signature trait of this powerful performer. By 1964, when his landmark album ‘A Love Supreme’ was released, John Coltrane had already achieved the status of idol among many fans and fellow musicians. ‘My music,’ John Coltrane said, ‘...is the spiritual expression of what I am—my faith, my knowledge, my being...’

Singer, musician, composer, and civil rights activist **NINA SIMONE** was born Eunice Waymon in 1933, in Tryon, North Carolina. She began playing music at an early age, learning to play piano at the age of 4, and singing in her church’s choir. After finishing high school, Simone won a scholarship to New York City’s Julliard School of Music to train as a classical pianist.

Simone taught piano and worked as an accompanist for other performers while at Julliard, but she eventually had to leave school after she ran out of funds. Turning away from classical music, she started playing American standards, jazz and blues in clubs in the 1950s. Before long, she also started singing along with her music. Simone began recording her music in the late 1950s, releasing her first full album in 1958, which featured ‘Plain Gold Ring’ and ‘Little Girl Blue.’ It also included her one and only top 40 pop hit with her version of ‘I Loves You Porgy’ from the George Gershwin musical Porgy and Bess.

In many ways, Simone’s music defied standard definitions. Her classical training showed through, no matter what genre of song she played, and she drew from many sources including gospel, pop and folk. She was often called the ‘High Priestess of Soul,’ but she hated that nickname. She didn’t like the label of ‘jazz singer’ either. ‘If I had to be called something, it should have been a folk singer because there was more folk and blues than jazz in my playing,’ she later wrote.

By the mid-1960s, Simone became known as the voice of the civil rights movement. She wrote ‘Mississippi Goddam’ in response to the 1963 assassination of Medgar Evers and the Birmingham church bombing that killed four young African-American girls. After the assassination of Reverend Martin Luther King, Jr. in 1968, Simone penned ‘Why (The King of Love Is Dead).’ She also wrote ‘Young, Gifted and Black,’ borrowing the title of a play by Lorraine Hansberry, which became a popular anthem at the time.

Nina Simone. (2012), Biography.com



John Coltrane



Nina Simone

BIG IDEAS IN JAZZ AND DEMOCRACY

for Classroom Exploration

FREEDOM: 'Absence of interference or impediment' is the standard dictionary definition, although philosophers have devoted volumes to considering the deeper meanings of this term. The Bill of Rights of the US Constitution (that is, the first ten amendments), and other historical documents, enumerate various freedoms, such as:

- **Speech (also known as Freedom of Personal Expression in other contexts):** The right to express opinions and ideas without hindrance, and especially without fear of punishment.
- **Association:** Freedom of association has come to be understood as an essential aspect of citizenship. Citizens can be part of, join, or 'associate' with others in groups without fear of government intrusion.
- **Religion:** The right to practice the religion of one's choice.

PROTEST: A statement or action expressing disapproval of or objection to something; also an organized public demonstration expressing strong objection to an official policy or course of action.

SEGREGATION: The action or state of setting someone or something apart from others; also, in US history, the enforced separation of different racial groups in a country, community, or establishment.

INTEGRATION: The intermixing of people or groups previously segregated. Closely related to the idea of integration are two US Supreme Court cases. *Brown v. Board of Education* (1954): The *Brown* decision overturned *Plessy v. Ferguson* (1896). The ruling in *Brown* destroyed the constitutional foundations of all forms of state-supported segregation in the United States.

JAZZ VOCABULARY

CRESCENDO: to become increasingly louder.

DECRESCENDO: to become increasingly softer.

DICTION: the pronunciation of words.

DYNAMICS: the loudness or softness of a piece of music.

FREE JAZZ: a style of music pioneered by Ornette Coleman in the late 1950s that abandoned Western harmony and rhythm in favor of greater freedom of self expression.

LYRICS: the words of a song.

REGISTER: where the notes of an instrument sound (high, medium, or low).

Concert Repertoire Will Include: *(notable renditions in italics)*

Fables of Faubus (vocal version) – *Charles Mingus*

Alabama – *John Coltrane*

Additional Repertoire May Include:

Freedom Day – *Max Roach, Abbey Lincoln*

Mississippi Goddam – *Nina Simone*

Lonely Woman – *Ornette Coleman*

Strange Fruit – *Billie Holiday*

Compared to What – *Les McCann/Eddie Harris*

Freedom Jazz Dance – *Miles Davis*

Mercy, Mercy, Mercy (with spoken intro) – *Cannonball Adderley*

Wednesday Night Prayer Meeting – *Charles Mingus*

I Wish I Knew How It Would Feel To Be Free – *Nina Simone*

Streaming concert repertoire available at www.jalc.org/concertresources.

CLASSROOM ACTIVITY: RESEARCH PROJECT

Have students write down three definitions of the word ‘freedom’ in preparation for discussing improvisation. They can get the definitions from different sources: dictionaries, poems, song lyrics, family, or friends. Have them read their definitions in class and then discuss what freedom means and its relationship to rules in a social setting or in the creation of art, such as dance or painting. Then discuss what freedom can mean when creating music and why it is important.

SPRING 2013 JAZZ AND THE HARLEM RENAISSANCE

HARLEM

BY LANGSTON HUGHES

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore—

And then run?

Does it stink like rotten meat?

Or crust and sugar over—

Like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

SPRING 2012 JAZZ AND THE HARLEM RENAISSANCE

KEY FIGURES:

Langston Hughes
Zora Neale Hurston
Duke Ellington
Fats Waller
Bessie Smith

The Harlem Renaissance was a period of flourishing artistic expression and cultural activity during the 1920s and 1930s. In the decades immediately following World War I, huge numbers of African-Americans migrated to the industrial North from the economically depressed and agrarian South. In cities such as Chicago, Washington, DC, and New York City, the recently migrated sought new opportunities, both economic and artistic. Based in Harlem, New York, one of the largest urban black communities in the North following the Great Migration, the cultural phenomenon saw some of America's foremost black writers, artists, musicians, and political thinkers emerge at the forefront of American culture. Writers James Weldon Johnson, **Langston Hughes**, **Zora Neale Hurston**, and the scholar and civil rights activist W.E.B. DuBois all lived in Harlem, as did many other artists eagerly examining what it meant to be black and American. African-American writers believed that by writing stories, plays, and poems based on their personal experiences, they could unite black Americans and change people's attitudes about racism. It was also home to the National Association for the Advancement of Colored People (NAACP), the Urban League, and Marcus Garvey's Universal Negro Improvement Association. 'Harlem, in our minds,' Duke Ellington remembered, had 'the world's most glamorous atmosphere. We had to go there.'

DUKE ELLINGTON was born in Washington, D.C. on April 29, 1899. His parents both played piano and they encouraged their son to study music at a very early age. In 1923, Duke moved to New York, where he joined the cultural revolution known as the Harlem Renaissance. Composer Will Marion Cook advised young Ellington, 'First...find the logical way, and when you find it, avoid it and let your inner self break through and guide you. Don't try to be anybody else but yourself.' It was a lesson Duke would carry throughout his career.

Duke and his group, The Washingtonians, found a steady job at the Kentucky Club near Times Square. Though he was just beginning his career as a composer, his five-piece band quickly earned attention for its fresh and unusual sound, highlighted by the startling growls of trumpeter Bubber Miley. Their growing reputation eventually earned the band a job at Harlem's prestigious Cotton Club, where they would stay from 1927 to 1931. The band, a musical laboratory of sorts, continued to expand in size, offering its leader ever-varied tone colors with which to experiment. Armed with a growing arsenal of sounds and textures, Ellington began to broaden the scope of his work, experimenting with extended song forms, unconventional harmonies, and orchestrations.



Duke Ellington and the Washingtonians



*Zora Neale Hurston was an American folklorist, anthropologist and author. She is best known for her novel *Their Eyes Were Watching God*.*



Langston Hughes was an American poet, social activist, novelist, playwright, and columnist. He was one of the earliest innovators of the art-form, "jazz poetry."

Simply put, Ellington embraced the scope of American music like no one else. He synthesized ragtime, the minstrel song, Tin Pan Alley, the blues, and American appropriations of the European music tradition, creating a consistent and recognizable style.

THOMAS ‘FATS’ WALLER had such a magnetic personality and was such a consummate showman, one younger musician remembered, that ‘you could never be sad in his presence.’ Waller’s bubbling stage persona—leering and lampooning the tunes he sang and played, shouting to urge his men on—often hid the master he really was.

After Duke Ellington, Waller was the most prolific and successful songwriter to emerge from the world of jazz. Songs like ‘Ain’t Misbehavin’,’ ‘Honeysuckle Rose,’ and ‘Keepin’ Out of Mischief Now’ (all written with lyricist Andy Razaf) became American standards and helped make him nearly as celebrated in his lifetime as his friend Louis Armstrong.

He was also the first jazz musician to record on the organ, but his most lasting impact was as a pianist. Building upon the Harlem stride he learned from his mentor, James P. Johnson, Waller developed his own irresistibly swinging style. His tireless left hand set the driving pace while his right served up delicate figures that continue to dazzle pianists. Jimmy Rowles marveled that Waller seemed able to ‘think in two directions.’ ‘Fats,’ said Art Tatum, ‘that’s where I come from.’ And Mary Lou Williams urged students hoping to learn how to play jazz to ‘go back to Fats Waller. That’s the metronome.’

‘**BESSIE SMITH** was a fabulous deal to watch,’ the banjoist Danny Barker remembered. ‘She was a large pretty woman and she dominated the stage. You didn’t turn your head when she went on. You just watched Bessie.’ Her stage presence may have mesmerized audiences but it was her huge, confident voice, captured on records and capable of conveying every human emotion from grief to joy without a hint of sentimentality or self-pity, that made her the acknowledged Empress of the Blues.

She began her show business career in 1912 as a chorus girl with a touring tent show, Ma Rainey’s Rabbits Foot Minstrels. She was not the first singer to record the blues. That honor went to Mamie Smith (no relation) who set off the blues craze in 1920. But from the time she began to record in 1923, Bessie Smith out-sang and out-sold all her rivals. Great musicians accompanied her – Louis Armstrong, Sidney Bechet, James P. Johnson and more – but she was always the star, traveling in her own private railroad car, drawing huge crowds wherever African Americans lived, north as well as south, and admired by growing numbers of whites, as well.

The Great Depression and changing musical tastes combined to make her seem old-fashioned in the early 1930’s. ‘Nobody wants to hear the blues no more,’ she said. ‘Times is hard.’ But in 1937 she seemed on the verge of a new career in performing songs better suited to the swing era, when she was fatally injured in an automobile accident. Those who heard her in her prime never forgot her impact. ‘When I was a little girl,’ the great gospel singer Mahalia Jackson remembered, ‘I felt she was having troubles like me. That’s why it was such a comfort to the people of the South to hear her. She expressed something they couldn’t put into words.’



*Stride pianist and songwriter
Thomas "Fats" Waller.*



Vocalist Bessie Smith

BIG IDEAS IN JAZZ AND DEMOCRACY

for Classroom Exploration

COMMUNITY: an interacting population of various kinds of individuals in a common location.

CULTURE: the customary beliefs, social forms, and material traits of a racial, religious, or social group; also acquaintance with and taste in fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills.

SELF-EXPRESSION: the expression of your thoughts or feelings especially through artistic activities (such as painting, writing, dancing, etc.).

JAZZ VOCABULARY

BIG BAND: a style of orchestral jazz that first surfaced in the 1920s and blossomed during the Swing Era (1935-1950) when it became the popular music of the day. Big bands feature three sections (brass, woodwind, and rhythm) and generally play carefully orchestrated arrangements often meant for dancing.

CALL AND RESPONSE: a musical conversation in which instrumentalists and/or vocalists answer one another.

RENT PARTY: a party where tenants hire a musician or band to raise money to pay their rent.

STRIDE PIANO: a style of playing piano in which the left hand covers wide distances, playing bass harmony and rhythm at the same time, while the right hand plays melodies and intricate improvisations.

Repertoire Will Include: (*notable renditions in italics*)

Ain't Misbehavin' – *Fats Waller*

Black and Tan Fantasy – *Duke Ellington*

Additional Repertoire May Include:

Minnie the Moocher – *Cab Calloway*

Cotton Club Stomp – *Duke Ellington*

Honeysuckle Rose – *Fats Waller*

Summertime – *Abbie Mitchell with George Gershwin (first recording, 1935), Billie Holiday (1936 recording)*

King Porter Stomp – *Jelly Roll Morton (piano solo), Fletcher Henderson (big band arrangement)*

Carolina Shout – *James P. Johnson*

Echoes of Spring – *Willie 'the Lion' Smith*

St. Louis Blues – *Bessie Smith*

Gimme a Pigfoot – *Bessie Smith*

Streaming concert repertoire available at jalc.org/concertresources.

CLASSROOM ACTIVITY: THE BLUES

GOALS: Students unleash their imagination and explore the emotional power and lasting influence of the blues. Students will also create their own blues-inspired pieces in groups.

STUDENT ACTIVITY: THE SOUND OF BLUES-EXPRESSING & SHARING

- 1 Through interactive questions and answers, discuss the idea of universal human emotions, and how music, a universal language, has traditionally been used to express and share these feelings.
- 2 Have students imagine, and/or write about an experience that caused them sadness or pain.
- 3 Form a circle and one at a time, have each student make a vocal sound that represents the feeling of the sad or painful emotion. Have the rest of the class repeat the sound together.
- 4 Divide the group in half, one half clapping on beats 2 and 4. The other half will experiment 'riffing' their blues sounds with the beat.
- 5 Divide into teams of 4 or 5 and have each group create a short piece using their original sounds, integrating the swing rhythm, call and response, improvisation, and class percussion instruments, if possible.
- 6 Perform the blues-inspired pieces for one another. Discuss if and how expressing and sharing feelings through sound and music can transform a feeling of pain or sadness into one of joy and humor.

'It's important to understand the difference between having the blues and playing the blues. Having the blues is sad. But playing the blues is like taking medicine. Actually it's like being vaccinated. If you get a vaccination for small pox, for example, the doctor actually gives you small pox in a little dosage. And then your body produces the defenses to fight the disease. That's what the blues is. If you want to get rid of the blues, you play the blues.'

WYNTON MARSALIS,
Jazz for Young People
Curriculum

RESOURCES

VIDEOS/DVDS

Jazz: A Film by Ken Burns (2000) – A 10-part series featuring interviews with Wynton Marsalis and covering an expansive history of jazz by the acclaimed documentarian of the civil war, baseball, and World War II.

Masters of American Music: The Story of Jazz (1993) – A 98-minute anthology that includes vintage footage and portraits of jazz greats.

Jazz Icons DVD Series – Four series of individual DVDs featuring performances from jazz artists ranging from Thelonious Monk to Nina Simone (more).

The International Sweethearts of Rhythm (VHS only, 1986) – A short documentary about an interracial, all-female jazz ensemble that gained popularity in the 1940s.

The Constitution: That Delicate Balance (Columbia University Seminars on Media and Society, 1984) – Emmy-award winning series of thirteen one-hour videos addressing key Constitutional issues.

WEBSITES

Jazz at Lincoln Center

jalc.org

Our Courts: 21st Century Civics – An educational website conceived by Justice Sandra Day O'Connor, providing instructional activities for students about the judicial system; includes an additional section on civics.

ourcourts.org

National Archives Constitution Site

archives.gov/exhibits/charters/constitution.html

National Archives Historical Documents Site

archives.gov/historical-docs/

National Constitution Center – A wealth of resources on the Constitution, from the Annenberg Center for Outreach and Education.

constitutioncenter.org

The Annenberg Foundation Trust at Sunnylands – Includes a wide variety of educational materials from the Sunnylands Constitution Project and special activities for Constitution Day.

sunnylandsclassroom.org

NEA Jazz in the Schools – Includes five lesson plans on the history of jazz, with audio links to many accompanying jazz tracks.

neajazzintheschools.org

Jazz: A Film by Ken Burns – Companion website to Burns' 10-part documentary series; includes lesson plans and a wide range of other background materials.

pbs.org/jazz/

The National Jazz Museum in Harlem – Includes audio tracks and other educational resources.

jazzmuseuminharlem.org

New Orleans Jazz National Historic Park (U.S. National Park Service) – Includes background material on important New Orleans jazz artists and the historical importance of New Orleans to the development of jazz.

www.nps.gov/jazz

Jazz in America: a Resource from the Thelonious Monk Institute of Jazz

www.jazzinamerica.org

Jazz and Communication

Jazz and Communication was specially-designed by Cincinnati Contemporary Jazz Orchestra Let Freedom Swing! music educators.

"You can start anywhere—Jazz as Communication—since it's a circle, and you yourself are the dot in the middle." - Langston Hughes, *Jazz as Communication* (1956)

KEY FIGURES:

Langston Hughes (Jazz Poet)

Duke Ellington (Pianist, Composer, Band Leader)

Bessie Smith (Vocalist)

Charlie Parker (Saxophonist)

Charles Mingus (Bassist)

Combining European harmony, African rhythm, and a spirit only found in America, Jazz is America's contribution to the world of art music. Jazz has influenced music from nearly all cultures, and all ranges of ensembles and musical forms. As jazz has developed over the last 100 years, it has taken on influences from other world music, and has also spurred the growth of several pop musical forms, including Country, R&B, Rock, and Fusion. Furthermore, Jazz is the only extant musical form that carries on the tradition of improvisation.

To improvise a solo requires the performer to draw upon their knowledge of music theory, to listen openly to the musicians they are performing with, to understand musical forms, and to spontaneously create music appropriate to the setting in which they are involved. Improvising also requires the performer to transcend their instrument. The improviser will find their own voice, their own sense of phrasing, and understanding of emotive playing.

BIG IDEAS IN JAZZ AND COMMUNICATION

FOR CLASSROOM EXPLORATION

Self-Expression: The expression of your thoughts or feelings especially through artistic activities (such as painting, writing, dancing, etc.)

Improvisation: In jazz, the act of spontaneously communicating your thoughts or feelings to others.

Receptiveness: Being open to ideas around you (from world events, other mediums of art, other musicians, etc.) and incorporating them into your own artistic expression.

JAZZ VOCABULARY

BIG BAND: A style of orchestral jazz that first surfaced in the 1920s and blossomed during the Swing Era (1935-1950) when it became the popular music of the day.

CALL AND RESPONSE: A musical conversation in which instrumentalist and/or vocalists answer one another.

CLASSROOM ACTIVITY: THE BLUES

GOALS: Students should unleash their imagination and explore the emotional power and lasting influence of the blues. Students will also create their own blues-inspired pieces in groups.

STUDENT ACTIVITY: THE SOUND OF THE BLUES – EXPRESSING AND SHARING

Through interactive questions and answers, discuss the idea of universal human emotions, and how music, as a universal language, has traditionally been used to express and share these feelings.

Have students imagine, and/or write about and experience that caused them sadness or pain.

Form a circle and one at a time, have each student make a vocal sound that represents the feeling of the sad or painful emotion. Have the rest of the class repeat the sound together.

Divide the group in half, one half clapping on beats 2 and 4. The other half will experiment 'riffing' their blues sounds with the beat.

Divide into teams and have each group create a short piece using their original sounds, integrating the swing rhythm, call and response, improvisation, and class percussion instruments, if possible.

Perform the blues-inspired piece for one another. Discuss if and how expressing feelings through sound and music can transform a feeling of pain or sadness into one of joy and humor.

SELECTED RECORDINGS

This abbreviated compilation of recordings aims to serve as an introduction to jazz. It is our hope that the recordings from this list will provide for hours of listening enjoyment and a continued exploration of jazz. The multiple-cd sets listed represent one or more periods of an artist's career. While they cost more, these collections provide a significantly broader artistic view and are generally a better investment.

Louis Armstrong — The Complete Hot Five and Hot Seven Box Set (4-cd set), Columbia/Legacy 63527, 1925-29; Louis Armstrong: The Big Band Recordings 1930-32 (2-cd set), JSP 3401.

Count Basie — The Complete Decca Recordings (3-cd set), Decca/GRP Records GRD-3-611, 1937-39.

Sidney Bechet — The Best of Sidney Bechet, Blue Note Records CDP 7243 828891 2 0, 1939-53.

Bix Beiderbecke — Riverboat Shuffle, Naxos Jazz 120584, 1924-29.

Art Blakey & The Jazz Messengers — Moanin', Blue Note Records 95324, 1958.

Ken Burns Jazz: The Story of American Music - (5-cd set), Sony/Columbia B000050HVG, 2000.

Benny Carter — Further Definitions, Impulse 220, 1961.

Ornette Coleman — The Shape of Jazz to Come, Atlantic Records 1317, 1959.

John Coltrane — Coltrane: The Complete 1961 Village Vanguard Recordings (4-cd set), Impulse 4232, 1961; A Love Supreme, Impulse Records GRD 155, 1964.

Miles Davis — Kind of Blue, Columbia Records CK 64935, 1959; The Best of Miles Davis and Gil Evans, Legacy 67425, 1957-88.

Duke Ellington — Ellington at Newport, 1956 (Complete), Columbia 64932; The Blanton-Webster Band (3-cd set), RCA/Bluebird Records 5659-2-RB, 1940-42.

Bill Evans — Portrait in Jazz, Riverside 1162, 1959.

Gil Evans — Miles Ahead (under Miles Davis), Columbia 65339, 1957.

Ella Fitzgerald — Ella Fitzgerald: First Lady of Song (3-cd set), Verve Records 314-517 898-2, 1939-41.

Erroll Garner — Concert by the Sea, Columbia 40589, 1955.

Dizzy Gillespie — The Complete RCA Victor Recordings 1937-49 (2-cd set), RCA Victor/Bluebird (BMG) 66528; Shaw 'Nuff, Musicraft Records MVSCD-53, 1945-46.

Benny Goodman & Charlie Christian — Flying Home, Jazzterdays JTD 102410, 1939-41.

Coleman Hawkins — Retrospective 1929-1963 (2-cd set), RCA Victor/Bluebird (BMG) 66617.

Fletcher Henderson — Fletcher Henderson and the Dixie Stompers, 1925-1928, DRG 8445.

Billie Holiday — The Complete Decca Recordings (2-cd set), Decca GRD 601, 1939-44.

Lee Konitz — Subconscious-Lee, Prestige 7250, 1949-50.

Scott LaFaro — Sunday at the Village Vanguard, Riverside 9376, 1961

Charles Mingus — Mingus Ah Um, Columbia Records CBS 65512, 1959.

The Modern Jazz Quartet — Django, Prestige (Fantasy) 7057, 1953-55.

Thelonious Monk — The Complete Blue Note Recordings (4-CD set), Blue Note Records CDP 7243 8 30363 2 5, 1947-58.

Jelly Roll Morton — Red Hot Peppers, Bluebird / RCA 2361, 1926-30.

King Oliver and His Creole Jazz Band — The Complete Set (2-CD set), Retrieval (Allegro), 79007, 1923.

Original Dixieland Jazz Band — 75th Anniversary, Bluebird / RCA 61098-4, 1917-1921.

Charlie Parker — Jazz at Massey Hall, Debut (Fantasy) 44, 1953; Charlie Parker on Dial Complete (4-CD set), Stateside Records CJ25-5043-6, 1946-47.

Don Redman — 1931-1933, Classics 543.

Sonny Rollins — Saxophone Colossus, Prestige Records OJCCD-291-2, 1956.

Wayne Shorter — The Best of Wayne Shorter, Blue Note Records CDP 791143 2, 1953-59.

Bessie Smith — The Essential Bessie Smith, Columbia/Legacy 64922, 1923-1933.

The Smithsonian Collection of Classic Jazz — (5-CD set), Sony Music Special Productions B0000048H9, 1995.

Art Tatum — The Complete Art Tatum Capital Records (2-CD set), Capital Records 21325, 1949-52.

Lennie Tristano — Intuition, Blue Note 52771, 1949-1956.

Frank Trumbauer — see Beiderbecke.

Sarah Vaughan — In the Land of Hi-Fi, EmArcy 826454-2, 1955.

Fats Waller — The Very Best of Fats Waller, RCA Records 63731.

Mary Lou Williams — Zodiac Suite, Smithsonian Folkways 40810, 1945.

Lester Young — Lester-Amadeus, Phontastic 7639, 1936/38.