

TABLE OF CONTENTS

Teacher's Resource Section:

Introduction	2
Suggestions for Using the Unit	2
Evaluation Sheet for Oral Presentations	4
Peer Evaluation Sheet	5
Listening Record Sheet	6
Resources	8

Information and Activities:

Chapter 1 - The Roots of Jazz	10
Chapter 2 - The Music of the Slaves	16
Chapter 3 - New Orleans	28
Chapter 4 - Early Jazz	34
Chapter 5 - Jazz Moves North	39
Chapter 6 - White Dixieland Jazz	43
Chapter 7 - Swing	47
Chapter 8 - Bebop and Cool Jazz	55
Chapter 9 - Freeform and Fusion	63
Chapter 10 - Women in Jazz	67

CHAPTER 1 - THE ROOTS OF JAZZ

It is generally accepted that the music we call jazz began and was developed in the United States of America.

Jazz began in the southern states with the music of the slaves, and it is impossible to study the history and development of jazz without some discussion of slavery.

Slavery has existed throughout history and has been practiced by most cultures at some time. In some cultures people were enslaved when they were taken as prisoners in time of war, in others they became a slave if they were unable to repay a debt. In both these forms of slavery it was possible for the slave to regain his or her freedom.

However, in the eighteenth and nineteenth centuries a new type of slaver began when millions of people were captured, taken to another country on the other side of the world and sold for profit.

West Africa covers an area of about three million square miles and was, at that time, populated by many different tribes, each with its own language and culture. It was from this area that the vast majority of the four and a half million slaves were taken.

They were captured and marched to the coast where they were sold to European slave traders. Packed into ships without adequate food, water or air and terrified because they did not know what was going to happen to them, many of them died on the voyage.

After crossing the Atlantic ocean, known as the Middle Passage by those in the slave trade, they were sold to work on the plantations that grew tobacco, sugar cane, rice or cotton in the United States of America and countries in central and South America and the West Indies.

Slaves in the United States had no rights at all. They were viewed as any other livestock, such as horses and cattle. They worked long hours and were frequently treated cruelly by their owners or the plantation overseers.

Even when an owner was considerate and fair the evil facts of slavery still existed, It was against the law to teach a slave to read or write. A slave was not allowed to travel without a pass from his owner. Their marriages were not viewed as legal and they lived with the constant fear that they might be sold and parted from their families.

THE ROOTS OF JAZZ - ACTIVITIES

A. Mapping

1. On a map of the world:
 - a) Label the continents of Africa and North America.
 - b) Label the Atlantic Ocean. Mark it Middle Passage in parentheses.
 - c) Colour the countries of West Africa green.

2. On a map of Africa:
 - a) Label the countries that form West Africa today. Print the names in capital letters
 - b) Use an atlas to locate, mark and label the capital city of each country. The names should be printed in lower case letters, with the exception of the first letter of each name.

1. Create a Rhythm Round.

- a) Write a simple 4 measure rhythm pattern on the black board.

Example -

Line 1: Four quarter notes.

Line 2: Eight eighth notes.

Line 3: Four eighth notes, quarter note, eighth note, quarter note.

Line 4: Quarter note, quarter rest.

- b) Read this rhythm pattern using rhythm names.
- c) Clap or tap the pattern.
- d) Use a different sound to mark the rhythm of each line:
 - line 1 - clap pattern
 - line 2 - tap desk top to mark pattern
 - line 3 - snap fingers to mark pattern
 - line 4 - tap foot to mark pattern.
- e) Divide the class into four groups and present the pattern as a round.

CHAPTER 5 - JAZZ MOVES NORTH

New Orleans was the center of jazz until 1918. It was in this year that the United States government, concerned with the wild behavior and lawlessness in the area of New Orleans known as Storyville, ordered it closed down. Storyville was the place where most of the bars and dance halls were located, so this meant that many musicians lost their jobs and had to move elsewhere.

Some of them took jobs on the river boats, traveling up the Mississippi to Saint Louis. From there they could go by train to Chicago and New York. When they worked in these northern cities they still played the style of music that they knew, and so jazz spread from New Orleans to the northern states.

The musicians who had left their homes in the south quickly discovered that they could make more money in the clubs and dance halls in the north. Musicians who had been working for one dollar a night in New Orleans could make as much as twenty-five dollars a week in Chicago and New York.

The audiences liked the new jazz, and when the first recordings were made jazz was available to more people and its popularity increased. These recordings made individual bands and musicians well known.

Joe "King" Oliver, a trumpet player, was one of the first musicians to take his band to Chicago in the early 1920's, where he was very successful. In 1922 he asked a young cornet player, Louis Armstrong, to leave New Orleans and join his band in Chicago.

Louis Armstrong was born in New Orleans in 1900 and learned to play the cornet while in the Colored Waifs Home. This was a reform school where he had been sent in 1913 for firing a pistol in the street on New Years Eve. He is important to jazz history, not just because of his talent, but also because of his influence on trumpet players and the various jazz styles that developed over the years.

It was only natural that jazz should thrive in Chicago in the 1920's. An industrial city with plenty of jobs, it attracted many black people from the southern states in search of work. When people are employed they have money to spend on entertainment, so the dance halls and nightclubs thrived. Consequently there was plenty of work for musicians.