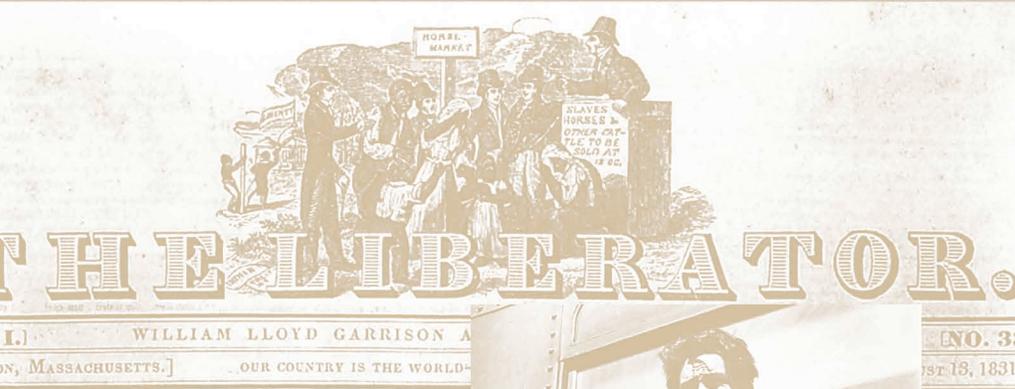




UNITED STATES HISTORY

1840-1930

Music That Scared America: The Early Days of Jazz



PLEASE SEE NOTES ON THE PDF, PAGE 3.



LESSONS IN US HISTORY

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THE UCI HISTORY-SOCIAL SCIENCE PROJECT

The California History-Social Science Project (CH-SSP) of the University of California, Irvine, is dedicated to working with history teachers in Orange County to develop innovative approaches to engaging students in the study of the past. Founded in 2000, the CH-SSP draws on the resources of the UCI Department of History and works closely with the UCI Department of Education. We believe that the history classroom can be a crucial arena not only for instruction in history but also for the improvement of student literacy and writing skills. Working together with the teachers of Orange County, it is our goal to develop history curricula that will convince students that history matters.

HUMANITIES OUT THERE

Humanities Out There was founded in 1997 as an educational partnership between the School of Humanities at the University of California, Irvine and the Santa Ana Unified School District. HOT runs workshops in humanities classrooms in Santa Ana schools. Advanced graduate students in history and literature design curricular units in collaboration with host teachers, and conduct workshops that engage UCI undergraduates in classroom work. In the area of history, HOT works closely with the UCI History-Social Science Project in order to improve student literacy and writing skills in the history classroom, and to integrate the teaching of history, literature, and writing across the humanities. The K-12 classroom becomes a laboratory for developing innovative units that adapt university materials to the real needs and interests of California schools. By involving scholars, teachers, students, and staff from several institutions in collaborative teaching and research, we aim to transform educational practices, expectations, and horizons for all participants.

THE SANTA ANA PARTNERSHIP

The Santa Ana Partnership was formed in 1983 as part of the Student and Teacher Educational Partnership (STEP) initiative at UC Irvine. Today it has evolved into a multi-faceted collaborative that brings institutions and organizations together in the greater Santa Ana area to advance the educational achievement of all students, and to help them enter and complete college. Co-directed at UC Irvine by the Center for Educational Partnerships, the collaborative is also strongly supported by Santa Ana College, the Santa Ana Unified School District, California State University, Fullerton and a number of community-based organizations. Since 2003-2004, HOT has contributed to the academic mission of the Santa Ana Partnership by placing its workshops in GEAR UP schools. This unit, *Music That Scared America: The Early Days of Jazz*, reflects the innovative collaboration among these institutions and programs.

CONTENT COUNTS: A SPECIAL PROJECT OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

This is one in a series of publications under the series title Content Counts: Reading and Writing Across the Humanities, supported by a generous grant from the National Endowment for the Humanities. Content Counts units are designed by and for educators committed to promoting a deep, content-rich and knowledge-driven literacy in language arts and social studies classrooms. The units provide examples of “content reading”—primary and secondary sources, as well as charts, data, and visual documents—designed to supplement and integrate the study of history and literature.



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Music That Scared America: The Early Days of Jazz

LESSON INTRODUCTION AND TEACHER'S GUIDE

Jazz music may be one of America's most significant cultural contributions to the world. Legendary artists like Louis Armstrong, Billie Holiday, Duke Ellington, and Miles Davis are known internationally and are widely revered for creating a uniquely American art form. Of course, for all their brilliance, these artists did not begin working from a tabula rasa, or blank slate. They built their genius on the shoulders of innumerable forbears who paved the way for their innovations. Generations of musicians, both black and white, brought the seeds of jazz from all over the world to the lush cultural jambalaya of America, where they blossomed in a thousand distinctive ways before being released back across the world.

For all its acclaim, however, jazz has never been universally embraced in the United States. Jazz and the music from whence it is derived are overwhelmingly identified with African Ameri-

cans, and race has framed the nation's response to its popular music. By examining the roots of American jazz—from the racist parody of blackface minstrelsy to the commercial cooptation of Tin Pan Alley pop and the glories of the Harlem Renaissance—this lesson traces the ways in which Americans have interpreted this musical tradition, put it to use, and in turn been transformed by it. In the lesson, students read and interpret contemporary reactions to each type of music that influenced jazz, including sentimental ballads, minstrel songs, the blues, and ragtime. The students also do the work of historians by analyzing song lyrics, interpreting their tone, and speculating about why so many Americans objected to these songs. The lesson also considers the transformative power of technologies that have been used to transmit popular music from its creators to its consumers. To conclude the lesson, the students imagine

that they are radio listeners from the 1920s and write a “letter to the editor” about their reaction to the 1925 song, “Shake That Thing.”

Though this lesson focuses primarily on textual evidence such as song lyrics and criticism, it also includes a discography. The material in this lesson will be greatly enhanced if students have the opportunity to hear the songs under analysis. While most of the CDs listed in the discography should be available to teachers through interlibrary loan, teachers and students can use the Internet to listen to a 1911 recording of Irving Berlin's song, “Stop! Stop! Stop!,” legally and free-of-charge through U.C. Santa Barbara's Cylinder Preservation and Digitization Project (<http://cylinders.library.ucsb.edu>).

NOTES ON THE PDF:

- 1) Please note that in this pdf document the page numbers are two off from the printed curriculum. For example, page 2 in the printed curriculum is now page 4 in this pdf document.
- 2) We apologize if some of the hyperlinks are no longer accurate. They were correct at the time of printing.
- 3) Full-page versions of the images in this unit—some in color—can be found at the back of this pdf.
- 4) You can easily navigate through the different parts of this document by using the “Bookmark” tab on the left side of your Acrobat window.

CALIFORNIA HISTORY-SOCIAL SCIENCE STANDARDS COVERED IN THIS LESSON

Content Standards: Grade Eleven

- **11.2 Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.**
- **11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.**
 - **11.5.5** Describe the Harlem Renaissance and new trends in literature, music, and art, with special attention to the work of writers (e.g., Zora Neale Hurston, Langston Hughes).
 - **11.5.6** Trace the growth and effects of radio and movies and their role in the worldwide diffusion of popular culture.
 - **11.5.7** Discuss the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.

Skills: Grades Nine through Twelve

■ Chronological and Spatial Thinking Skills

- Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned.
- Students analyze how change happens at different rates at different times; understand that some aspects change while others remain the same; and understand that change is complicated and affects not only technology and politics but also values and beliefs.
- Students use a variety of maps and documents to interpret human movement, including major patterns of domestic and international migration, changing environmental preferences and settlement patterns, the frictions that develop between population groups, and the diffusion of ideas, technological innovations, and goods.

■ Historical Research, Evidence, and Point of View Skills

- Students distinguish valid arguments from fallacious arguments in historical interpretations.
- Students identify bias and prejudice in historical interpretations.
- Students construct and test hypotheses; collect, evaluate, and employ information from multiple primary and secondary sources; and apply it in oral and written presentations.

■ Historical Interpretation Skills

- Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.
- Students recognize the complexity of historical causes and effects, including the limitations on determining cause and effect.
- Students interpret past events and issues within the context in which an event unfolded rather than solely in terms of present-day norms and values.
- Students understand the meaning, implication, and impact of historical events and recognize that events could have taken other directions.

Music That Scared America: The Early Days of Jazz

Blackface minstrelsy: a form of musical entertainment that was popular from the 1830s through the early 1900s (though the minstrel tradition lived on for many more decades in radio, motion pictures, and even early television). Blackface minstrels were (usually) white actors who put on blackface makeup, wore wooly wigs, and spoke in wildly exaggerated African-American dialects. These actors portrayed African Americans as lazy, superstitious, and oversexed, cementing and popularizing racist stereotypes that still exist in the present.

The Blues: a vocal and instrumental form of African-American music that evolved from West African musical traditions preserved by slaves, such as spirituals, praise songs, field hollers, shouts, and chants. The blues has strongly influenced other popular music in the U.S., including ragtime, jazz, bluegrass, rock and roll, and hip hop.

Jazz Age: a period in American history (the 1920s and 1930s) during which many Americans reacted to the misery and needless destruction of World War I by engaging in an excessive pursuit of pleasure. This period witnessed the invention of new forms of music and dancing, as well as new forms of technology such as radio broadcasting, air travel, and the telephone.

Jim Crow: the name given to a set of laws enacted by Southern legislatures in the United States to institute legalized segregation and reverse many of the civil rights that African Americans had gained during Reconstruction. “Jim Crow” was also the name of the minstrel show’s most well known caricature—a slow-witted, “happy slave” who was perfectly content on the plantation and loved his white master unconditionally. This character was also commonly known as “Sambo.”

Ragtime: a form of American music that was popular between 1900 and 1918, but which was developed during the 1880s and 1890s. This early ragtime originated in the Midwest and the South, and is associated with individual pianists such as Scott Joplin. Ragtime, which influenced the development of jazz, is syncopated, meaning that its rhythmic accents fall on the weak beats, “tearing up” or “making ragged” traditional musical accents.

Sentimental Ballad: this musical form narrates a story about the regrets of lost love. Ballads are generally written in two- or four-line stanzas accompanied by a refrain (or chorus).

Tin Pan Alley: the name given to an area of New York City (originally West 28th Street), where sheet music publishers and songwriters who specialized in melodramatic ballads and comic novelty songs began congregating in the 1890s. Like “Hollywood,” the term “Tin Pan Alley” refers to a place as well as a style. Tin Pan Alley was the dominant form of American popular music until the rise of rock and roll in the 1950s.

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- Bean, Annemarie, James V. Hatch, and Brooks McNamara, eds. *Inside The Minstrel Mask: Readings In Nineteenth-Century Blackface Minstrelsy*. Hanover, NH: Wesleyan University Press, 1996. This is a sourcebook of contemporary and historical commentary on blackface minstrelsy, America's first popular mass entertainment. It contains difficult-to-find primary source material, including firsthand accounts of minstrel shows, minstrelsy guides, jokes, sketches, and sheet music, as well as recent scholarship on minstrelsy.
- Bergreen, Laurence. *As Thousands Cheer: The Life of Irving Berlin*. New York: Viking Press, 1990. Bergreen's insightful biography of Irving Berlin examines the complicated personality of this young Russian Jewish immigrant who wrote two of the most "American" songs of all-time, "White Christmas" and "God Bless America."
- Hennessey, Thomas J. *From Jazz to Swing: African-American Jazz Musicians and their Music, 1890-1935*. Detroit: Wayne State University Press, 1994. This book chronicles jazz's evolution from its humble roots in Southern, African-American traditions to its mainstream acceptance by the white American middle class by the 1930s. Hennessey examines such pivotal events in the shaping of jazz as the Great Migration of African Americans to the North, the development of the phonograph record, and the marketing of Duke Ellington as a national star.
- Mahar, William J. *Behind The Burnt Cork Mask: Early Blackface Minstrelsy And Antebellum American Popular Culture*. Champaign: University of Illinois Press, 1999. Mahar's interdisciplinary study draws on music, performance, and theater history to examine the beginnings of blackface minstrelsy. Mahar goes beyond the racialized aspects of minstrelsy (though he does not discount them) to show that the minstrel show made fun of formal speech and rhetoric, satirized opera for popular consumption, and provided a mirror for the polarities of contemporary American life, social rituals, and sexual roles.
- Starr, Larry and Christopher Waterman. *American Popular Music: From Minstrelsy To MTV*. New York: Oxford University Press, 2002. This book provides an overview of the major styles of popular music and the evolving relationship between music and American culture from the late-nineteenth century to the early 1990s.

Films

- Deep Blues* (1999). In this Oil Factory/Radio Active Films Production, blues scholar Robert Palmer pays tribute to the evolution of the Mississippi blues. Palmer attempts to trace the origins of this distinctive musical genre and to locate the blues socially in the most impoverished segment of the African-American community. The film features performances by musicians like Booker T. Laury, Jack Owens, and Junior Kimbrough, who embody the emotional directness and power of the Delta-blues tradition.
- Ethnic Notions* (1986). Made by the San Francisco-based company California Newsreel, this documentary examines the deep-rooted stereotypes that have fueled anti-black prejudice throughout American history. It locates the origins of these images in the minstrel show tradition and traces their subsequent cultural diffusion through cartoons, feature films, popular songs, advertisements, folklore, household artifacts, and even children's rhymes.

Irving Berlin: An American Song (1999). This documentary uses music, photos, and rare film clips to narrate the story of Berlin's life from childhood to his 100th birthday celebration at Carnegie Hall.

Jazz (2000). This ten-episode series from Florentine Films is a broad yet detailed examination of American jazz in the context of pre-World War II history, which pays special attention to the genre's origins in minstrelsy, ragtime, and the blues. The film narrates the life stories of influential performers like Louis Armstrong, Jelly Roll Morton, Duke Ellington, and Sidney Bechet while building a detailed social context within which to comprehend the development of jazz. For this lesson, the first four episodes of the film are especially useful.

Wild Women Don't Have the Blues (1989). This Calliope Films production outlines the transformation of blues music during the 1920s from a rural form to an urban one as large numbers of southerners moved into cities north of the Mason-Dixon Line. The film emphasizes the influence of vaudeville and the role of the female singer in this process.

Discography

Sentimental Ballads (Early Tin Pan Alley)

After The Ball plus Highlights from Vaudeville (Nonesuch Records, 1990). Performed by Joan Morris & William Bolcom, this collection of songs from the Gilded Age evokes the period and the vaudeville theaters in which many sentimental ballads were sung. The CD includes a recording of Charles Harris' 1892 hit, "After the Ball."

Blackface Minstrelsy

The Early Minstrel Show (New World Records, 1998). No recording of "De Nights When We Went Coon Hunting" is available, but this CD is a useful teaching tool that recreates the sound of blackface minstrelsy.

The Blues

Blind Lemon Jefferson: Complete Recorded Works, Volume 3 (Document Records, 1994). This volume of Jefferson's songs includes a recording of the 1928 song, "See That My Grave Is Kept Clean."

Blues in the Mississippi Night (Rounder Records, 2003). Even though this CD does not include any of the songs from this lesson, it preserves a 1947 conversation between musicologist Alan Lomax and three blues greats, Big Bill Broonzy, Memphis Slim, and Sonny Boy Williamson, who explain their views on the origin and nature of the blues, interspersing their oral histories with song. The CD is particularly useful for its depiction of racism and working conditions in the South.

Ragtime

The Smithsonian Collection Of Classic Jazz, Volume One (Smithsonian, 1992). This particular volume of the Smithsonian collection not only includes "Maple Leaf Rag" (1899) by Scott Joplin, but also features performances by blues and jazz legends Bessie Smith, Jelly Roll Morton, Louis Armstrong, and others.

Tin Pan Alley

"Stop! Stop! Stop!," the 1910 song written by Irving Berlin and performed by Billy Murray in 1911, is available for download from the UC Santa Barbara Cylinder Preservation and Digitization Project. You can find the song by doing a title search at the project's homepage (<http://cylinders.library.ucsb.edu>).

Jazz (Vocal)

The Incomparable Ethel Waters (Sony CD, 2003). This collection includes Waters singing 'Papa' Charlie Jackson's 1925 song, "Shake That Thing."

Electronic Resources

African-American Sheet Music

<http://memory.loc.gov/ammem/award97/rpbhtml/aasmhome.html>

This Library of Congress *American Memory* website collects African-American sheet music from 1850 through 1920. Of particular interest on this site is a short history of African-American minstrel theater, which serves as an interesting counterpoint to this lesson's discussion of the white minstrel tradition.

Jazz: A Film by Ken Burns

<http://www.pbs.org/jazz/>

This website provides an excellent history of jazz from 1800 to the 1960s. The link titled "Jazz in Time" leads to short essays on African-American music as it relates to topics such as slavery, Jim Crow, the two world wars, the Roaring Twenties, and the Great Depression. The "Places, Spaces, and Changing Faces" link features an interactive map with geographical information about the roots and social history of jazz, with audio accompaniment. If teachers are interested in showing the Ken Burns documentary *Jazz*, the site also has lesson plans based on the film and links to related primary sources.

Jazz Roots

<http://www.jass.com/>

This site's link titled "Cotton Club Revues" leads to a collection of sheet music covers that teachers might use to spark a class discussion about African-American stereotypes that accompanied the popularization of jazz in white America. To extend this lesson, teachers might ask students to analyze one or more of these covers in the context of the history of jazz presented here.

The Red Hot Jazz Archive

<http://www.redhotjazz.com/>

This website features dozens of audio recordings of jazz musicians from the 1920s, as well as biographies and photos of jazz musicians dating back to the 1890s.

Music That Scared America: The Early Days of Jazz

Essential Question:

Why did many Americans disapprove of jazz music, one of the nation's most important cultural contributions to the world?

INTRODUCTION

Historians use primary sources to help them reconstruct the past. Primary sources are records of events created during the time period being studied (or in some cases, afterward, by individuals reflecting on their involvement in the events of that time). Primary sources differ from secondary sources, which are accounts of the past created by people who did not witness the events firsthand. Scholars usually examine a wide variety of primary sources in order to make their portrayal of the past as accurate as possible.



IMAGE 1: Louis Armstrong (also known as Satchmo), the trumpeter and vocalist who popularized jazz

1. What are some of the different kinds of primary sources that historians can use to study the past? Try and name at least five different kinds of primary sources and write them in the boxes below.

What about music? Have you ever considered that music, as long as it was created during the time period a historian is studying, can also be considered a primary source?

In this lesson, we will be studying the textual, or written, evidence of America's musical past to better understand the origins of jazz—one of America's greatest cultural contributions to the world.

As you may know, the 1920s are often referred to

as the **Jazz Age**. But what does this mean, exactly? Well, for one thing, jazz was the most popular music of the era. But it also means that the mood, or tone, of jazz music somehow expressed the mood of the nation. By studying jazz alongside the different genres of popular music that contributed to its creation, we can learn not only about the music itself, but also about those people who created and **consumed** it. It is also important to note that al-

though jazz music was very popular, not all Americans approved of it. In fact, some Americans thought that jazz and similar kinds of music, like ragtime and the blues, were deeply immoral. Jazz, they said, was something to be ashamed of.

If it seems strange that Americans could react so differently to a single style of music, just consider how differently people respond to hip-hop (and rock and roll before that).

2. Why do you think people often react so differently to the same type of music? Name at least two possible reasons.

We will begin our analysis of the history of jazz by looking at one example of

the kind of music that jazz would eventually displace, the sentimental **ballad** of

the 1880s and 1890s.

Glossary

consume: use.

ballad: a song that contains a story and a repeated refrain (or chorus).

Sunset of the Gilded Age: The Sentimental Ballad

The *sentimental ballad* was a type of music popular in America towards the end of the Gilded Age—the period between the end of the Civil War and the beginning of the twentieth century when the United States was experiencing rapid economic, territorial, industrial, and population growth. The very first big “hit” song in American

history was called “After the Ball,” published in 1892 by Charles K. Harris. It was the first song to sell over a million copies and it made Mr. Harris very rich. Harris also became an important man in the music business; this industry (and the part of New York City where it was originally located) was later nicknamed “*Tin Pan Alley*.”

Carefully read the lyrics, or words, of “After the Ball” and answer the questions that follow.

“After The Ball,” written by Charles K. Harris in 1892

VERSE 1

A little maiden climbed an old man’s knee
Begged for a story—‘Do, uncle, please!’
‘Why are you single; why live alone?
Have you no babies; have you no home?’
‘I had a sweetheart, years, years ago;
Where she is now, pet, you will soon know.
List [listen] to the story, I’ll tell it all,
I believed her faithless, after the ball.

VERSE 2

Bright lights were flashing in the grand
ballroom,
Softly the music, playing sweet tunes.
There came my sweetheart, my love, my
own—
‘I wish some water; leave me alone.’
When I returned, dear, there stood a man,
Kissing my sweetheart, as lovers can.
Down fell the glass, pet, broken, that’s all.
Just as my heart was, after the ball.

REFRAIN

After the ball is over,
After the break of morn—
After the dancers’ leaving;
After the stars are gone;
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

VERSE 3

Long years have passed child, I’ve never
wed.
True to my lost love, though she is dead.
She tried to tell me, tried to explain;
I would not listen, pleadings were vain.
One day a letter came from that man,
He was her brother—the letter ran.
That’s why I’m lonely, no home at all;
I broke her heart, pet, after the ball.’

(repeat) REFRAIN



IMAGE 2: Charles K. Harris, the songwriter and publisher who composed the era’s most popular sentimental ballad, “After the Ball”

1. How would you describe the mood, or tone, of “After the Ball”?
2. Use a dictionary to define the following adjectives from the list below and then choose the one that best matches the tone of “After the Ball.”

caustic	melancholic
exultant	pugnacious
lascivious	unperturbed

The adjective that best describes the tone of “After the Ball” is _____

3. Choose one line or phrase from the lyrics of “After the Ball” that best demonstrates, or shows, the tone of the song. Write it below.

Selling and Making Music

MUSIC
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AFTER THE BALL.

Arr. by JOS. CLAUDEK. Words and Music by CHAS. K. HARRIS.

Tempo di Valse,

1. A lit - tle maid - en climbed an old man's knee.....
2. Bright lights were flash - ing in the grand ball - room.....
3. Long years have passed child,..... I've nev - er wed,.....

Begged for a sto - ry - "Do Un - cle please?".....
Soft - ly the mu - sic, play - ing sweet tunes.....
True to my lost love, though she is dead.....

Copyright, 1892, by Chas. K. Harris & Co.

IMAGE 3: Sheet music for "After the Ball"

"After The Ball" sold "millions of copies..." of what?

Remember, there were no MP3 players, DVDs, CDs, or cassettes in 1892. And there were very few phonograph (record) players.

1. How did the music business make its money? What exactly do you think it sold?

The music business at this time was not based on selling audio recordings of a song's performance (audio technology was still fairly primitive and unreliable). Instead, this industry

published and sold printed sheet music. Sheet music consumers, or buyers, were typically young women who lived in families with enough money to afford pianos. These young women

used the sheet music to perform the songs themselves, at home on the piano, often for friends and family who sang along. Sheet music helped Americans to make their own entertainment.



IMAGE 4: Middle-class young woman at the piano with sheet music

2. Why might the tone and story of a song like “After the Ball” have appealed to a sheet music consumer like the young woman to the left (Image 4)?

Although sentimental ballads like “After the Ball” were the most popular form of American music in the 1890s and early 1900s, ballads were not the only kind of music that Americans listened to. There were other forms of music that were

gaining in popularity at the margins, or edges, of society. By the early 1920s, these other kinds of music would all contribute to the formation of a new American art form: jazz.

We are now going to study a few examples of the other

musical forms that had an influence on the formation of jazz. This will help us to understand both the places that jazz came from and the cultures in which it was created.

Behind The Mask: Blackface Minstrelsy

One influence on the development of jazz was something called **blackface minstrelsy**. Minstrelsy first developed in the 1830s and 1840s in the industrializing cities of the American North (where relatively few African Americans lived at that time). Blackface minstrelsy was a kind of theater performance in which white actors would paint their faces black and pretend to be African Americans. They told jokes that often made fun of blacks and sang songs about how wonderful life was on the slave plantations of the American South, where, according to the minstrels, slaves had an easy life and spent most of their time dancing, sleeping, and playfully hunting “coons” (raccoons). Blackface minstrelsy, which was most popular with young, urban, European-American workingmen, also often ridiculed women and the wealthy. It may sound like a strange (and racist) form of entertainment to us, but blackface minstrelsy was very popular in the United States in the mid-nineteenth century. It is important to point out that the

music performed by blackface minstrels was not purely African-American music, even though minstrels often tried to say that it was. Eric Lott, one of America’s leading experts on blackface minstrelsy, explains that minstrel music was syncretic—a mixing

of different musical traditions from both Africa and the British Isles, especially Ireland. Basically, whites heard black music and then used it as inspiration to create something new. Think of blackface minstrelsy as a cartoon version of African-American culture.



IMAGE 5: A blackface minstrel



IMAGE 6: Jim Crow, a popular character in blackface minstrel shows

1. Can you think of any other examples (besides blackface minstrelsy) of whites “borrowing” ideas from black culture and using them to create something new?

Below are the lyrics to a blackface minstrel song from around 1850, called “De Nights When We Went Coon Hunting.” The song is written in an exaggerated, **caricatured** dialect that **parodies** African-American speech patterns. It may be difficult for you to **decipher** the song, but do your best to understand its message.

After you have read and deciphered the song, summarize it in your own words.

“De Nights When We Went Coon Hunting¹,” written by Cool White and sung to the tune of “In the days when we went Gipseying²

*In de nights when we went **coon** hunting,
Down in **massa’s** field,
We do our best de coon to catch,
Because we know he’ll steal;
But when at night we **cotch** de coon,
We dance upon de **green**,
We am de happiest niggers den,
Dat eber yet was seen.
And **dus** we passed de pleasant time,
Nor thought ob care or **woe**,
An’ we am de **Serenaders**,
From away down below [*below the Mason-Dixon line, in the slaveholding South*]*

2. Summarize the song in your own words.

.....

Glossary

caricature: the exaggeration or distortion of a person’s physical features, way of speaking, or personality traits, often to an absurd extreme.

parody: to make fun of through exaggerated imitation.

decipher: to convert code into ordinary language.

coon: raccoon.

massa: master; owner.

cotch: catch.

green: field or meadow.

dus: thus.

woe: sadness.

serenaders: happy singers.

¹ From *Christy’s Nigga Songster* (New York: T.W. Strong, c. 1850), pg. 84. (<http://www.iath.virginia.edu/utc/minstrel/misocat.html>).

² Minstrel songs often burlesqued, or parodied, European cultural forms that were popular with the American middle and upper classes by putting new words to well-known tunes. “In the Days When We Went Gipseying” was originally written & sung in London, England by a Mr. Ransford and was published in New York by Firth & Hall in 1839.

The song “De Nights When We Went Coon Hunting” depicts the lives of African-American slaves as happy and carefree. We know, however, that life for African Ameri-

cans under slavery was very hard. The slave system denied them freedom, **exploited** their labor without their consent, and harshly punished anyone who resisted.

3. Why, then, might many white Americans living in the Northern states in the 1840s and 1850s (prior to the Civil War) have enjoyed hearing a song such as this, which lied about what slavery was really like? What do you think?

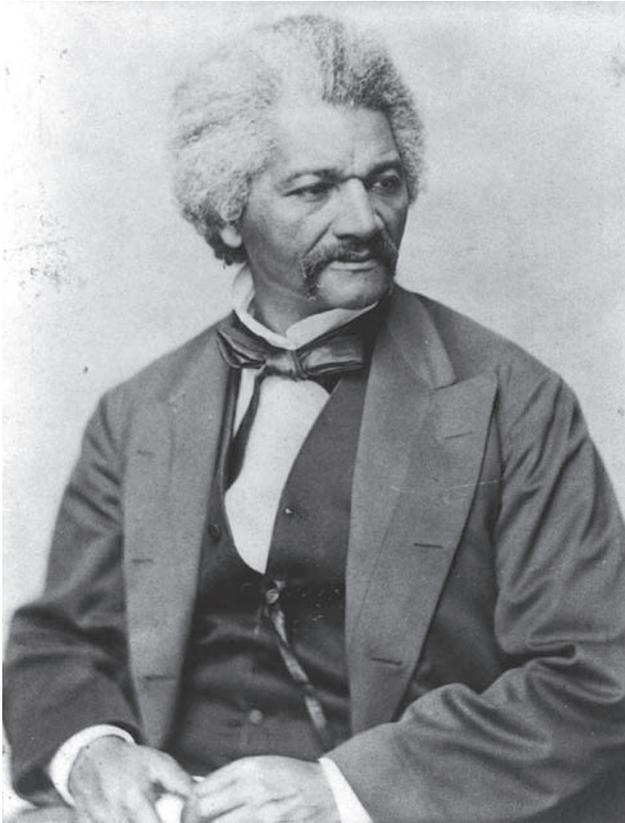


IMAGE 7: Frederick Douglass, abolitionist, newspaper editor, and author (most famously) of the autobiography, *Narrative of the Life of Frederick Douglass, an American Slave*

Although many white Americans enjoyed minstrel shows and believed, **erroneously**, that they accurately represented African-American life and culture, black Americans were very critical of the minstrel show and its performers. The famous African-American leader Frederick Douglass was among the critics.

In 1848, Douglass shared his opinion of the matter in his abolitionist newspaper, the *North Star*. He wrote:

*[Blackface minstrels are] the filthy scum of white society who have stolen from us a **complexion** denied to them by nature in which to make money and **pander** to the **corrupt** taste of their white fellow citizens.*³

4. Summarize Frederick Douglass’ feelings about blackface minstrelsy in your own words.

Glossary

exploit: to make use of selfishly or unethically.

erroneously: mistakenly.

complexion: the natural color, texture, and appearance of the skin, especially of the face.

pander: to cater to the lower tastes and desires of others.

corrupt: marked by immorality; degraded.

³ Cited by Eric Lott in an address titled “Blackface Minstrelsy: Past and Present” (February 20, 2003). (<http://www.virginia.edu/uvanewsmakers/newsmakers/lott.html>).

Music Creeping In From the Margins: The Blues

The blues was another kind of music that contributed to the development of jazz. Unlike blackface minstrelsy, in which white performers used black music as inspiration to create something new, African Americans themselves created the blues. The blues developed in the rural countryside of the American South, especially in the region between the Mississippi Delta and East Texas. It emerged after the Civil War from communities of poor black

sharecroppers (farmers who did not own the land they worked on) and laborers. Even though African Americans had been freed from slavery when the North won the Civil War, this did not mean that whites treated them equally. In fact, a system of legalized **segregation** was created in the South that denied equal civil rights to African Americans and was used to keep blacks **subordinate** to whites. The nickname for this system of legalized segregation came

from a blackface minstrel show character, **Jim Crow**.

Periodic **lynchings** of black men served to discourage African Americans from speaking out against the injustice of legalized segregation. Most Southern blacks continued to live in a poverty-stricken society that was separated unequally by skin color and oppressed by the threat of racial violence. The blues emerged from this world.

A Texan blues guitarist named Blind Lemon Jefferson was the most popular male blues recording artist of the 1920s.

On the following page, study the lyrics of Jefferson's 1928 song, "See That My Grave Is Kept Clean," and answer the questions that follow. Pay close attention to the song's tone.

Glossary

segregation: the policy or practice of separating people of different races, classes, or ethnic groups, as in schools, housing, and public or commercial facilities, especially as a form of discrimination.

subordinate: in a lower or inferior rank or class; subservient.

lynching: an illegal execution; the act of putting an accused person to death, usually by hanging, without lawful trial.

“See That My Grave Is Kept Clean” (1928), by Blind Lemon Jefferson

*Well, there’s one kind of favor I’ll ask of you,
Well, there’s one kind of favor I’ll ask of you,
There’s just one kind of favor I’ll ask of you,
You can see that my grave is kept clean.*

*And there’s two white horses following me,
And there’s two white horses following me,
I got two white horses following me,
Waiting on my burying ground.*

*Did you ever hear that coffin sound,
Have you ever heard that coffin sound,
Did you ever hear that coffin sound,
Means another poor boy is underground.*

*Did you ever hear them church bells tone,
Have you ever heard them church bells tone,
Did you ever hear them church bells tone,
Means another poor boy is dead and gone*

*Well, my heart stopped beating and my
hands turned cold,
And, my heart stopped beating and my
hands turned cold,
Well, my heart stopped beating and my
hands turned cold,
Now I believe what the bible told.*

*There’s just one last favor I’ll ask of you,
And there’s one last favor I’ll ask of you,
There’s just one last favor I’ll ask of you,
See that my grave is kept clean.*

1. What sorts of adjectives might be used to describe the tone of “See That My Grave Is Kept Clean”? List three of them below:

--	--	--

2. Briefly review your answers to the questions for “After the Ball.” Compare the tone of the lyrics of “After the Ball” with the tone of those in “See That My Grave Is Kept Clean.” (It may help to write a one-sentence summary of each song and then explain why the difference between them is important).

3. How might a song like “See That My Grave Is Kept Clean” have reflected the culture in which it was created?

Technology and Culture

One of the interesting things about the blues is that it was the first form of American music to be widely popularized by

sound recordings of actual performers, rather than by published sheet music. Recordings of artists like Blind Lemon Jefferson were

played on machines called phonograph (record) players. One result of industrialization—the making of products by machine rather than by hand—was that products such as phonographs became cheaper to buy. Eventually, even the poorest American family could afford to own a phonograph player.

It is important to think about the ways that industrialization affects culture. Every new invention has the potential to change how people relate to others and to themselves. For instance, consider how a relatively recent innovation—the Internet—has affected almost all Americans.



IMAGE 8: Sharecropper child with phonograph, 1939

1. How would your life be different if there were no such thing as the Internet?

The invention and spread of the phonograph between 1890 and 1920, along with radio (popularized in the 1920s), changed how Americans lived. Phonograph players and radio broadcasting allowed more and more Americans to consume

music **passively**. That is, instead of using sheet music to play and sing songs themselves, people spent more of their time listening to music played by machines. Phonographs and radios eventually had a profound effect on the mu-

sic business; not only did they influence the shift from selling published sheet music to selling phonograph recordings, but they changed the way Americans spent their leisure time.

Glossary

passive: receiving or subjected to an action without responding or initiating an action in return.

In the late 1950s, music critic Sigmund Spaeth looked back at his childhood in the early-twentieth century and described one of the ways America had changed since then.

Read his reflections carefully and then respond to the questions below.

Why did people stop playing piano? . . . Records made a big difference, because they could get a much better performance on records with no bother at all. The whole attitude of the American public towards music today is that of the listener, and sometimes not even that of the attentive listener . . . the gradual development of motion pictures, and of course finally television, added to radio, keep people from making their own music. In my childhood I took it for granted that that everybody could play [instruments] and sing, both by ear [without sheet music] and by note [with sheet music]. We all did . . . We assumed everybody else did also, and a good many families actually did. There are a few that still do it, but comparatively few. The old music in the home, the live performance in the home, is almost a thing of the past.⁴

2. Does Spaeth seem to approve or disapprove of the newer ways Americans enjoyed their leisure time by 1958? How can you tell that he feels this way? What is Spaeth's tone?

⁴ Sigmund Spaeth, "Columbia University Oral History Interview." September 1958. *Popular Arts Project*, Series I, Volume V, p. 8.

Syncopated and Stimulated: Ragtime



IMAGE 9: Scott Joplin, America's best-known ragtime musician and composer

Another influence on the development of jazz was a kind of music called **ragtime**. Like the blues, ragtime was developed by African-American musicians. One of the most influential of these musicians was named Scott Joplin. Joplin is perhaps best remembered for a tune he composed called “Maple Leaf Rag.”

Whereas the blues was created in the countryside, ragtime was created in the

city. Ragtime was heavily **syncopated**, which meant that the heavy beat of the music seemed as though it was “ragged.” It is said that black musicians developed this upbeat, highly rhythmic music to entertain the customers who visited **saloons** and “sporting houses” (houses of prostitution). Although ragtime doesn’t sound dangerous today, many people thought it was and were deeply afraid of it.

1. Can you think of any reasons why many Americans might have felt that ragtime was dangerous?
2. Why might someone have felt that ragtime was immoral? (Hint: think about *where* and *why* was it created).
3. What types of music in today’s world are criticized for being immoral? Why are they viewed as immoral?

Glossary

syncopation: a shift of accent in a passage or composition that occurs when a normally weak beat is stressed.

saloon: bar.

Another reason many Americans disliked ragtime was because of the way it made listeners *feel*. Middle-class Americans typically believed that music had to be **edifying** to be worthwhile. That is, music had to be educational; it had to make you a better person. These Americans felt

that listeners should be attracted to a piece of music because of its intellectual qualities. The classical music composed by European masters like Beethoven and Brahms was considered the ideal form of edifying music. Only classical music was believed to embody and express those qualities wor-

thy of a listener's time and attention.

Ragtime, unlike classical music, did not seem to appeal to listeners' heads; instead it appealed to their hearts and, especially, to their *feet*! It made people want to get up and dance.

Read the passage below in which a music professor describes the effect that ragtime music had on him the very first time he ever heard it. Then answer the questions that follow.

*Suddenly I discovered that my legs were in a condition of great excitement. They twitched as though charged with electricity and betrayed a considerable and rather dangerous desire to jerk me from my seat. The rhythm of the [ragtime] music, which had seemed so unnatural at first, was beginning to exert its influence over me . . . [the] unnatural syncopations impart somewhat of a rhythmic **compulsion** to the body which is nothing short of irresistible.⁵*

4. Summarize, in your own words, the effect that ragtime music had on this listener.

5. Can you think of any contemporary, or modern, kinds of music that are designed primarily to “move your feet”?

.....

Glossary

edify: to instruct, especially so as to encourage intellectual, moral, or spiritual improvement.
compulsion: an irresistible impulse to act, regardless of whether or not the motivation is rational.

⁵ Dr. Gustav Kohl, originally printed in the German music periodical, *Die Musik*. Translated into English by Gustav Saenger and reprinted in *The Metronome* (March 1903), p.11.

Finally, we need to acknowledge that yet another reason many white Americans disrespected ragtime

was because they hated and feared those who had created it: African Americans. Keep in mind that the early-

twentieth century was a terrible time in American race relations.

Read the following May 1913 “Letter to the Editor” of a music magazine called the *Musical Courier*, and answer the questions that follow.

*SIR—Can it be said that America is falling prey to the collective soul of the negro through the influence of what is popularly known as ‘rag time’ music? Some sociological writers of prominence believe so; all psychologists are of the opinion. One thing is infallibly certain: if there is any tendency toward such a national disaster, it should be definitely pointed out and extreme measures taken to inhibit the influence and **avert** the increasing danger—if it has not already gone too far.⁶*

6. What kinds of feelings towards African Americans and their music does this letter reflect? Refer to specific parts of the passage in explaining your answer.

7. Why, according to the author, is the popularity of ragtime such a bad thing?

8. How does the author of this letter gain authority for his point of view?

.....

Glossary

avert: to turn away.

⁶ Walter Winston Kenilworth, “Remarks on Ragtime,” *Musical Courier* (May 28, 1913), p. 22.

Entertaining America: Tin Pan Alley



IMAGE 10: Irving Berlin, the Tin Pan Alley songwriter, and his wife

Earlier in the lesson, we discussed how the white musicians who created blackface minstrelsy used African-American music as an inspiration to create a new form of music, combining it with their own musical heritage. Similarly, ragtime music inspired white

musicians to create a kind of pop music known as Tin Pan Alley, which became very popular with white audiences across the country. Most of this music was created in New York City, in a neighborhood (originally West 28th Street) nicknamed “Tin Pan Alley,”

where most of the important sheet music publishers were located. Many of the songwriters and sheet music publishers who worked in Tin Pan Alley were recent Jewish immigrants from Eastern Europe. One of the most successful songwriters who used African-American ragtime music as inspiration for his own work was a Jewish immigrant from Russia named Israel (Izzy) Baline, who lived on the Lower East Side of New York City. Izzy later changed his name to Irving Berlin and became world famous for writing a massively successful hit song in 1911 called “Alexander’s Ragtime Band.” Berlin later went on to write many other famous songs, including the song many people consider to be America’s “other” national anthem, “God Bless America,” as well as the holiday classic, “White Christmas.”

“Alexander’s Ragtime Band”
By **IRVING BERLIN**
As usual we are handing you **THE SENSATION OF THE SEASON. THE SONG THAT STOPS ALL ARGUMENTS.** An absolute riot. The managers want it, the public want it. That makes you want it, so **GET IT WHILE IT’S NEW.**
WE HAVE A GREAT DOUBLE VERSION OF THIS SONG, FOR MALE OR FEMALE
CHICAGO OFFICE
State and Monroe Streets
(Opposite Majestic Theatre)
TED SNYDER COMPANY
Music Publishers
112 West 38th Street, New York City

IMAGE 11: Ad for “Alexander’s Ragtime Band,” the song that made Irving Berlin a songwriting star

Although the music of Tin Pan Alley was very popular, many Americans feared and despised it. They sought to stamp it out and prevent

it from being played. Why? Well, let's examine a short newspaper story to help us understand.

In late 1910, a newspa-

per called the *Show World* carried this headline and story:

CHICAGO'S PURITY SQUAD HAS STRINGENT ORDERS

(December 10, 1910)

*[Sergeant O'Donnell of the Chicago Police Department declared that] I shall give one of the most sweeping orders ever issued in this city . . . I have prepared a list of the **rankest** of these publications [songs published as sheet music] and tomorrow shall have my men personally notify the manager of every theater in Chicago . . . that the **rendition** of these songs in the theater under his management will be followed by the arrest of the performer singing the song . . . I will not tolerate these songs in this city.*

The songs included in the list furnished each theater manager and which cannot now be sung anywhere in Chicago are:

'THE ARABIAN OOZE'

'GRIZZLY BEAR'

'THE ANGLEWORM WIGGLE'

'HER NAME WAS MARY WOOD, BUT MARY WOULDN'T'

'STOP! STOP! STOP! (COME OVER AND LOVE ME SOME MORE)'⁷

Answer the following questions about the above passage.

1. Summarize in your own words what the Chicago Police Department threatened to do.
2. Imagine if the Police Department tried to enforce such orders today. Can you think of any songs popular at this moment that might be banned by an order such as this? Give the reason for why you think they might be banned.

.....

Glossary

rank: very offensive; immoral.

rendition: a performance of a musical or dramatic work.

⁷ C.P. McDonald, "Chicago's Purity Squad Has Stringent Orders: Chief of Police Steward Has Provided List of Songs Which Cannot Be Sung Anywhere in the City" (*Show World*). December 10, 1910, p. 14.

What was the Chicago Police Department so upset about, exactly? Let's look at the lyrics to one of the songs they tried to suppress, Irving Berlin's "Stop! Stop! Stop!"

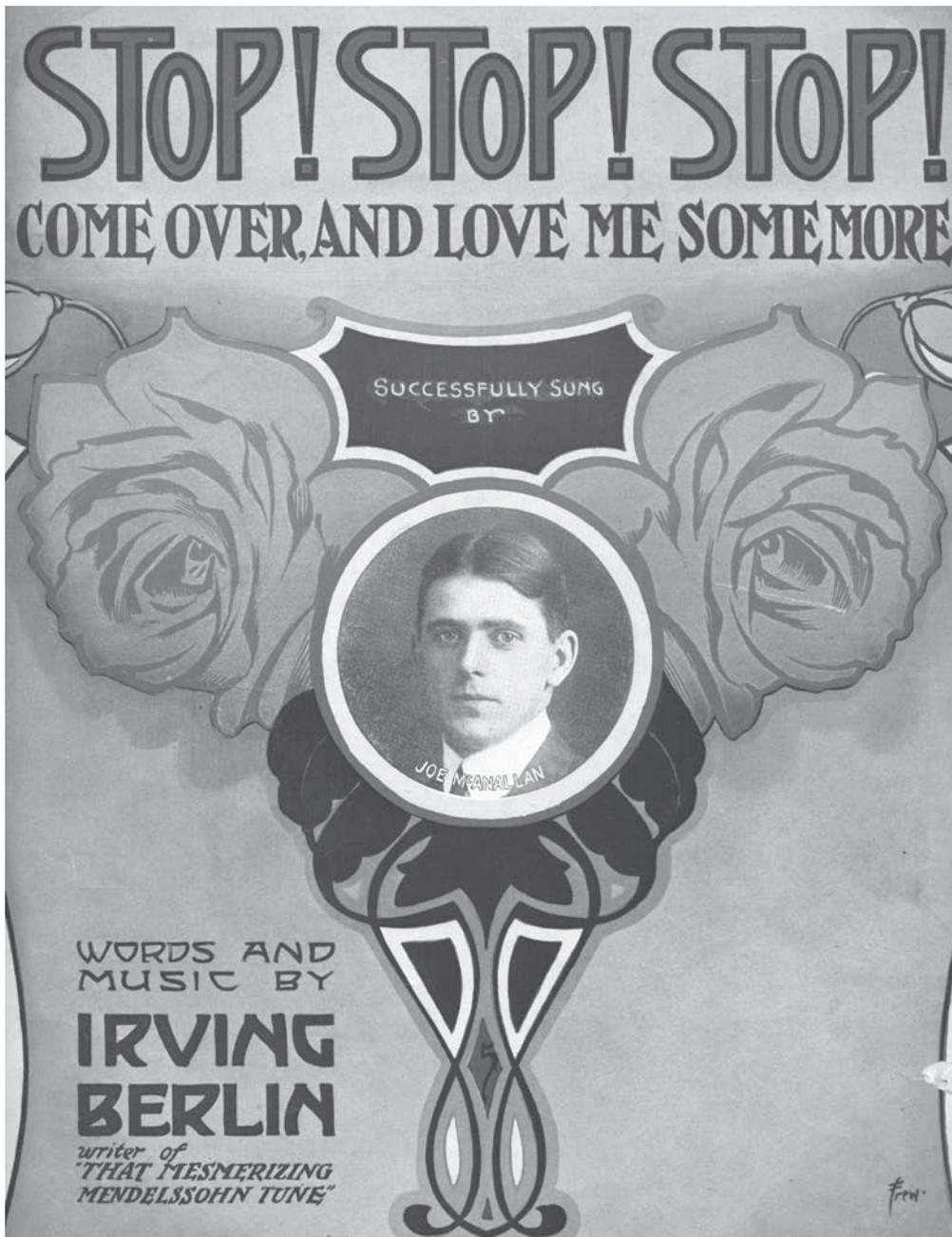


IMAGE 12: Sheet music title page for "Stop! Stop! Stop!"

Read the lyrics on the next page and answer the questions that follow.

**“Stop! Stop! Stop! (Come Over and Love Me Some More),”
written by Irving Berlin in 1910**

VERSE 1

Honey, there's something buzzin' 'round my
heart
Something that must be satisfied
My dearie
See that **Morris chair**
Standing over there
There's some room to spare
Now for some love prepare
Make yourself comf'table before we start
Tie yourself right up to my side
Sing me that lovin' song that goes something
like
Ummm, umm, umm, umm.

REFRAIN

Cuddle and squeeze me honey
Lead me right to Cupid's door
Take me out upon that ocean called the
“Lovable Sea”

Fry each kiss in honey, then present it to me
Cuddle and please me honey
Anchor at that kissing shore
My honey, stop, stop, stop, stop, don't dare to
stop
Come over and love me some more.

VERSE 2

Hon' did I hear you say you're going home?
Just 'cause the clock is striking nine
My dearie
That clock at its best
Is an hour fast
Eight o'clock just past
Stay, let the party last
Surely you wouldn't leave me all alone
Just for to satisfy the time
Sing me that lovin' song that goes something
like
Ummm, umm, umm, umm.

3. How would you describe the tone of “Stop! Stop! Stop!”?
4. Compare the tones of the lyrics of “Stop! Stop! Stop!” and “After The Ball.” What does the difference tell you about the changes in American culture between the years when these two songs were written?
5. Why might concerned citizens and the police department have considered “Stop! Stop! Stop!” to be, in their words, “**smut**”?

.....

Glossary

Morris chair: a large easy chair with an adjustable back and removable cushions.

smut: obscenity in speech or writing; pornography.

WE'VE GOT RHYTHM: JAZZ CONQUERS AMERICA AND THE WORLD



IMAGE 13: U.S. Army Jazz Band

Sometime around 1918, near the end of the First World War, a new musical form called jazz exploded in popularity all across America. Some people said that jazz was born in New Orleans, but it actually came from many different places; it grew out of the

diverse types of music we have studied in this lesson: blackface minstrelsy, the blues, ragtime, Tin Pan Alley, and even sentimental ballads.

By the late 1920s, jazz music was centered in northern cities like Chicago and especially in a part of

New York City called Harlem. There, jazz musicians like Louis Armstrong, Billie Holiday, and Duke Ellington were a part of a much larger cultural movement known today as the Harlem Renaissance.

1. Why do you think this cultural renaissance, this incredible explosion of African-American culture, occurred in a Northern city like New York and not in the South?



IMAGE 14: Duke Ellington, American jazz composer, pianist, and bandleader, in 1927

Although most former slaves continued to live in the South immediately after the Civil War, the development of legalized segregation (Jim Crow) and murderous lynchings in the late

1800s and early 1900s convinced growing numbers of African Americans to leave the South and migrate to northern cities like New York.

There was another rea-

son why African Americans began to migrate from the South to the North: industrialization. Most industrial factory jobs were in northern cities like Chicago, Detroit, and New York. Some African-American migrants probably even got jobs making the phonographs that were spreading Southern music like the blues around the country! Factory work could be very hard, but these jobs offered migrants a chance to escape poverty and racism in the South.

Among these African-American migrants were musicians, poets, novelists, painters, sculptors, dancers, playwrights, and other creative individuals who together created a distinct culture that celebrated the achievements and potential of a people that had once been slaves. With the Harlem Renaissance, for the first time great numbers of white Americans began to recognize the immense contributions to American culture that blacks had made. The greatest of these cultural contributions was jazz music.

Of course, not everyone agreed that jazz was cause for celebration. Some Americans hated it. This should be no surprise to you by now.

Read the following criticism of jazz written in 1921 by Anne Shaw Faulkner, Head of the Music Depart-

ment of the General Federation of Women's Clubs. Her article is titled "Does Jazz Put the Sin in Syncopa-

tion?" The arguments this article makes against jazz will sound rather familiar.

*Welfare workers tell us that never in the history of our land have there been such immoral conditions among our young people, and in the surveys made by many organizations regarding these conditions, the blame is laid on jazz music and its evil influence on the young people of to-day. Never before have such outrageous dances been permitted in private as well as public ballrooms . . . Jazz originally was the accompaniment of the voodoo dancer, stimulating the half-crazed barbarian to the vilest deeds. The weird chant, accompanied by the syncopated rhythm of the voodoo invokers, has also been employed by other barbaric people to stimulate brutality and sensuality . . . With this evil influence surrounding our coming generation, it is not to be wondered at that **degeneracy** should be developing so rapidly in America.⁸*

Answer the following questions.

1. Summarize the main idea in the passage you read above.
2. What reasons does the author give for her opposition to jazz music?
3. What stereotypes of African Americans does the author of this passage **invoke** to make her argument?
4. Explain what the author means by the title of her article.

.....

Glossary

degeneracy: decline; deviation from the norm, especially relating to sexual behavior.

invoke: to evoke or call forth.

⁸ Anne Shaw Faulkner, "Does Jazz Put The Sin In Syncopation" (*Ladies Home Journal*). August 1921. Pp. 16 & 24.

ASSESSMENT

By now you know that some Americans embraced music like jazz, ragtime, and the blues, while others despised these musical forms. Now you will have the opportunity to demonstrate that you understand some of the reasons why people reacted in different ways to jazz.

Imagine that the year is 1925. Your parents have recently bought a radio—the first that your family has ever had. The radio sits in your living room (there is no television, because T.V. is still at least twenty-five years in the future for most Americans). As you turn on the radio, you recognize the voice of Ethel Waters, one of the most popular African-American singers of the 1920s. So many people, both black and white, bought Waters' records and paid to see her perform in person that some have called her the first black “superstar.”

The song Waters is singing on the radio is called “Shake That Thing.” The lyrics are printed on the next page.



IMAGE 15: Ethel Waters, blues vocalist and the second black actress to win an Academy Award (for her role in the 1949 film, *Pinky*)

Carefully read the lyrics on the next page and imagine how a listener in 1925 might have reacted to them.

“Shake That Thing” (1925), written by ‘Papa’ Charlie Jackson

*Down in Georgia, got a dance that’s new,
Ain’t nothin’ to it, it’s easy to do,
Called ‘Shake That Thing,’
Oh, shake that thing!
I’m gettin’ sick and tired of telling you to
shake that thing!*

*Now, the old folks start doin’ it, the young
folks, too,
But the old folks learn the young ones what
to do,
About shakin’ that thing,
Ah, shake that thing!
I’m gettin’ sick and tired of telling you to
shake that thing!*

*Now, Grandpapa Johnson grabbed Sister
Kate,
He shook her like you shake jelly on a plate,
How he shook that thing,
Oh, he shook that thing!
I’m gettin’ sick and tired of telling you to
shake that thing!*

*Why, there’s old Uncle Jack, the jellyroll
king,
He’s got a hump in his back from shakin’
that thing,
Yet, he still shakes that thing,
For an old man, how he can shake that
thing!
And he never gets tired of tellin’ young
folks: go out and shake that thing!*

*Now, it ain’t no **Charleston**, ain’t no **Pigeon
Wing**,
Nobody has to give you no lessons, to shake
that thing,
When everybody can shake that thing,
Oh, I mean, shake that thing!
I’m gettin’ tired of telling you how to shake
that thing!
Oooh, oooh, with this kind of music, who
wouldn’t shake that thing?*

Do you enjoy jazz music like “Shake That Thing” or do you hate it? Why?

Why do you think someone from the 1920s might have objected to this song? Compose a short “Letter to the Editor” of your lo-

cal newspaper (*The Zenith Times*) explaining why, in your opinion, jazz is either one of the greatest gifts America has ever given to the world or, on the other hand, why jazz is a hideous embarrassment of which

every clean-minded American should be ashamed. Make sure to quote some of the lyrics from “Shake That Thing” to support your view that jazz is either wonderful or horrible.

.....

Glossary

Charleston: a dance with a West African rhythm that was popularized in 1923 by the pianist James P. Johnson; the Charleston became a popular dance craze in the 1920s and is often associated with flappers and speakeasies.

Pigeon Wing: a step done as part of the Juba dance, originally an African-American plantation dance (with origins in West Africa) in which dancers stomp and slap their arms, legs, chest, and cheeks.

Music That Scared America: The Early Days of Jazz



IMAGE 1: “Louis Armstrong.” Circa 1953. Reproduced from the *New York World-Telegram* and the *Sun Newspaper* Photograph Collection at the Library of Congress Prints and Photographs Division, Reproduction number LC-USZ62-127236. <http://hdl.loc.gov/loc.pnp/cph.3c27236>.



IMAGE 2: “Charles Kassell Harris.” Circa 1890-1900. Reproduced from the *New York World-Telegram* and the *Sun Newspaper* Photograph Collection at the Library of Congress Prints and Photographs Division, Reproduction number LC-USZ62-120203. <http://hdl.loc.gov/loc.pnp/cph.3c20203>.

MUSIC
353

AFTER THE BALL.

Arr. by JOS. CLAUDER.

Words and Music by CHAS. K. HARRIS.

Tempo di Valse.

Introduction for piano in 3/4 time, marked *f*. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

Vocal line with three verses of lyrics. The piano accompaniment is in 3/4 time, marked *f*. The lyrics are:
1. A lit - tle maid - - en climbed an old man's knee.....
2. Bright lights were flash - - ing in the grand ball - room.....
3. Long years have passed child,..... I've nev - er wed,.....

Vocal line with lyrics. The piano accompaniment is in 3/4 time, marked *f*. The lyrics are:
Begged for a sto - - ry- "Do Un - cle please.".....
Soft - ly the mu - sic, play - ing sweet tunes.....
True to my lost love, though she is dead.....

Copyright, 1892, by Chas. K. Harris & Co.

IMAGE 3: "After the Ball" sheet music, page 3." 1892. Reproduced from the Historic American Sheet Music collection in the Rare Book, Manuscript, and Special Collections Library at Duke University. Music #353. Accessed on-line at <http://scriptorium.lib.duke.edu/sheetmusic/n/n03/n0353/n0353-3-150dpi.html>.



MAGE 4: “A melody (young woman at the piano with sheet music).” 1907. Reproduced from the Library of Congress Prints and Photographs Division, Reproduction number LC-USZ62-73913. <http://hdl.loc.gov/loc.pnp/cph.3b21193>.

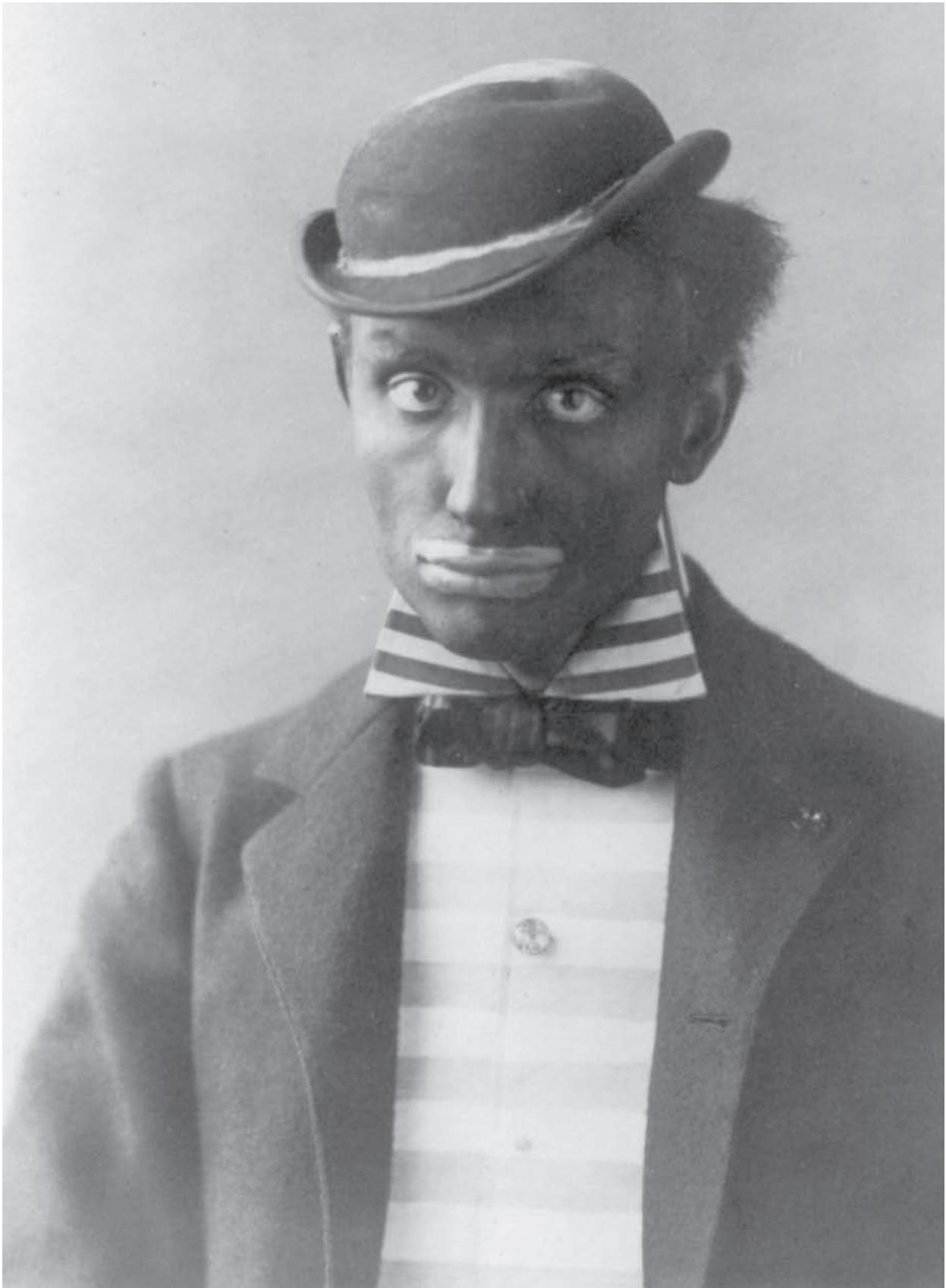


IMAGE 5: Frances Benjamin Johnston, “Man in blackface as minstrel.” Circa 1890-1910. Reproduced from the Library of Congress Prints and Photographs Division, Reproduction number LC-USZ62-47073. <http://hdl.loc.gov/loc.pnp/cph.3a47230>.



IMAGE 6: "Jim Crow." Reproduced from the Library of Congress Prints and Photographs Division, Reproduction number LC-USZ62-13935. <http://hdl.loc.gov/loc.pnp/cph.3a16219>.

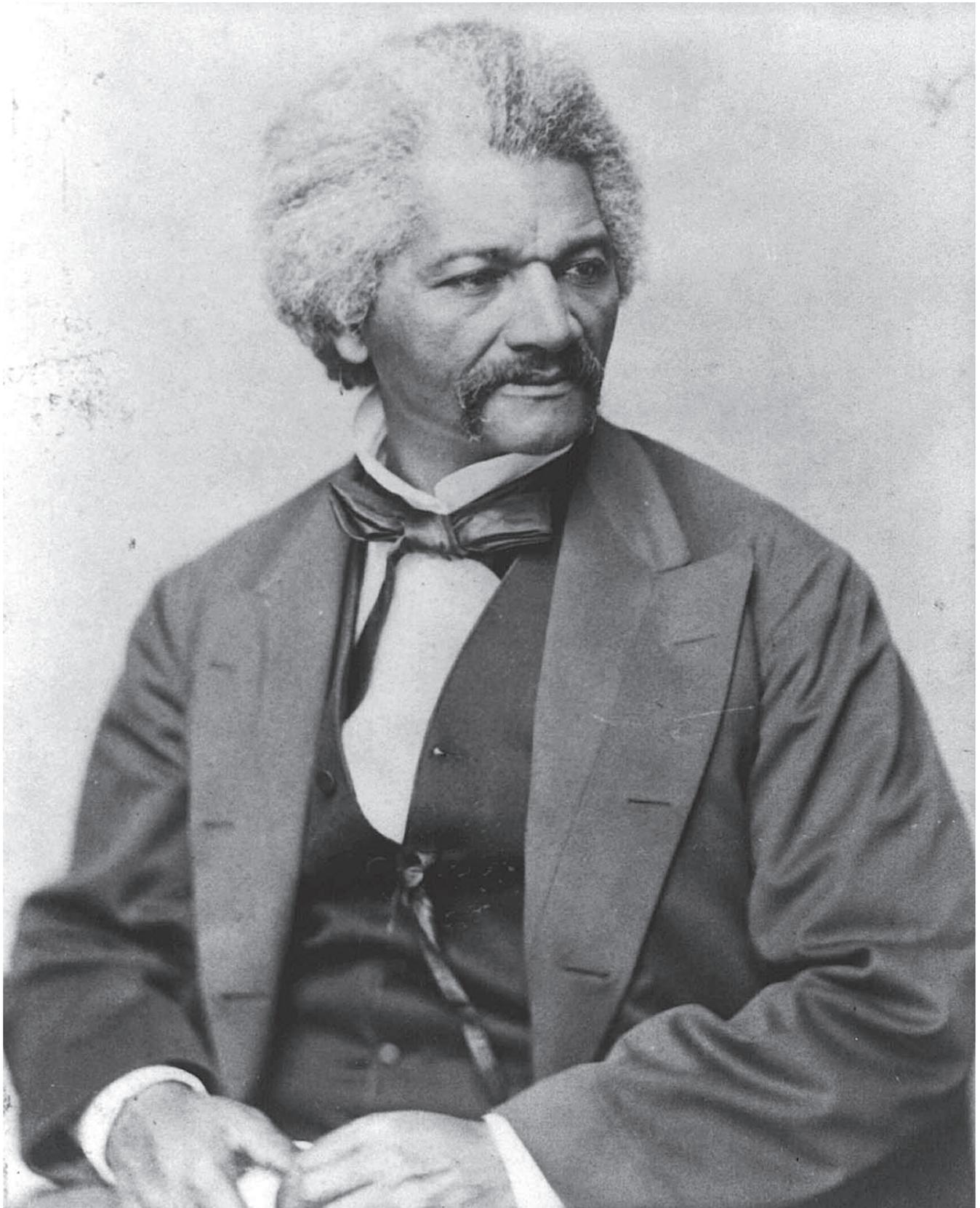


IMAGE 7: “Frederick Douglass.” Reproduced from the Library of Congress Prints and Photographs Division, Reproduction number LC-USZ62-15887. <http://hdl.loc.gov/loc.pnp/cph.3a18122>.



IMAGE 8: Russell Lee, “Negro child playing phonograph in cabin home.” January 1939. Reproduced from the Farm Security Administration (Transylvania Project)—Office of War Information Photograph Collection at the Library of Congress Prints and Photographs Division, Reproduction number LC-USF34-031941-D (b&w film copy neg. of print), cph 3c29128.



IMAGE 9: “Scott Joplin about 1911.” Reproduced from Peter Gammond, *Scott Joplin and the Ragtime Era* (London: Angus & Robertson, 1975), n.p.



IMAGE 10: “Irving Berlin [and wife].” Reproduced from the George Grantham Bain Collection at the Library of Congress Prints and Photographs Division, Reproduction number LC-DIG-ggbain-34037. <http://hdl.loc.gov/loc.pnp/ggbain.34037>.

“Alexander’s Ragtime Band”
By **IRVING BERLIN**
As usual we are handing you **THE SENSATION OF THE SEASON. THE SONG THAT STOPS ALL ARGUMENTS.** An absolute riot. The managers want it, the public want it. That makes you want it, so **GET IT WHILE IT’S NEW.**
WE HAVE A GREAT DOUBLE VERSION OF THIS SONG, FOR MALE OR FEMALE

CHICAGO OFFICE State and Monroe Streets (Opposite Majestic Theatre)	TED SNYDER COMPANY Music Publishers	112 West 38th Street, New York City
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IMAGE 11: “Alexander’s Ragtime Band [trade periodical advertisement]” (*Variety*). New York. 15 July 1911, p. 35.

STOP! STOP! STOP!

COME OVER, AND LOVE ME SOME MORE

SUCCESSFULLY SONG
BY



JOE McANALLAN

WORDS AND
MUSIC BY
**IRVING
BERLIN**
*writer of
"THAT MESMERIZING
MENDELSSOHN TUNE"*



Frew

IMAGE 12: Irving Berlin, “Stop! Stop! Stop! (Come Over and Love Me Some More).” 1910. Reproduced from the original sheet music published by the Ted Snyder Company.



IMAGE 13: “U.S. Army Jazz Band.” Reproduced from the George Grantham Bain Collection at the Library of Congress Prints and Photographs Division, Reproduction number LC-DIG-ggbain-26880. <http://hdl.loc.gov/loc.pnp/ggbain.26880>.



IMAGE 14: “Duke Ellington, 1927.”
Reproduced from Peter Gammond, *Scott Joplin and the Ragtime Era* (London: Angus & Robertson, 1975), n.p.



IMAGE 15: “Ethel Waters.” Reproduced from Arnold Dobrin, *Voices of Joy, Voices of Freedom: Ethel Waters, Sammy Davis, Jr., Marian Anderson, Paul Robeson, Lena Horne* (New York, Coward, McCann & Geoghegan, 1972), p. 10.

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Book design by Susan Reese

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CALIFORNIA HISTORY-SOCIAL SCIENCE STANDARDS ADDRESSED

Content Standards

11.5.5

Students describe the Harlem Renaissance and new trends in literature, music, and art, with special attention to the work of writers (e.g., Zora Neale Hurston, Langston Hughes).

11.5.6

Students trace the growth and effects of radio and movies and their role in the worldwide diffusion of popular culture.

11.5.7

Students discuss the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.

