



JAZZ CROSSING BORDERS AND CULTURES

APRIL 2012

JAZZ APPRECIATION MONTH 2012

U.S. Embassy Jakarta Mission Statement

Based on mutual respect and shared values, the U.S. Mission works with Indonesia to strengthen democracy, sustain the environment, promote prosperity, enhance understanding and ensure security for our people, our nations, and our region.

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ABOUT JAZZ APPRECIATION MONTH (JAM)

Jazz Appreciation Month (or JAM) is intended to draw public attention to the glories of jazz as both an historical and a living treasure in American Culture. The Smithsonian announced the establishment of April as Jazz Appreciation Month (JAM) in 2001. The idea is to encourage musicians, concert halls, schools, colleges, museums, libraries, and public broadcasters to offer special programs on jazz every April.

One reason April was picked to honor jazz was that so many jazz legends have birthdays in that month. Secondly, April comes at the end of the school year.

As an addition, on October 21, 2011 the UN Educational, Scientific, and Cultural Organization (UNESCO) adopted a resolution establishing April 30th as International Jazz Day.

JAM 2012

Jazz Appreciation Month 2012 will use the theme “Jazz Crossing Borders & Cultures” to produce online, in-museum, and community programs that highlight why jazz artists are respected worldwide for their roles in advancing freedom, creativity, and unity through jazz music and the civic action and dialogues their music often sparks, making jazz men

and women among America’s greatest cultural ambassadors.

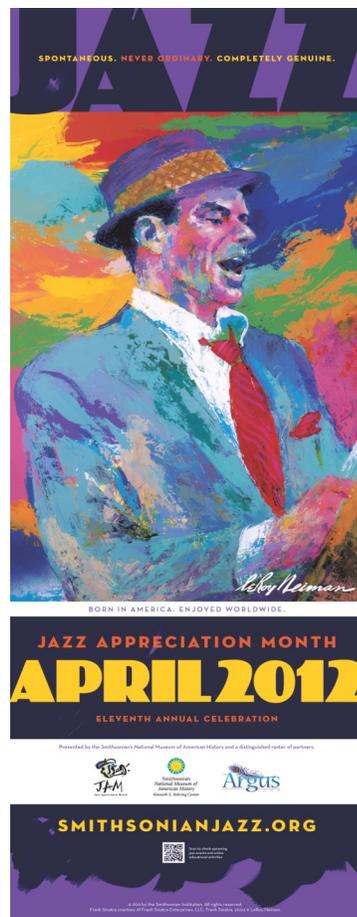
JAM POSTER

Frank Sinatra is the entertainer featured on the 2012 Jazz Appreciation Month (JAM) poster for this April’s global celebration.

On September 11, 1945, Frank Sinatra took a bold stand for human rights using a film and a song to promote respect for others as an ideal of American freedom and civic pride. The song, “The House I Live In,” was composed by Abel Meeropol, an NYC school teacher. In Sinatra’s hands, the song and the ten minute Hollywood film short he taped became a national appeal to a post World War II weary America to unite and remember the freedoms the nation had fought for overseas and throughout history, even as African Americans launched a “Double V Campaign” to obtain equality at home.

The film short earned Sinatra an Honorary Academy Award and a special Golden Globe award in 1946. In 2007, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being “culturally, historically, or aesthetically significant.”

Sinatra took his stand a decade before Rosa Parks catalyzed the civil rights movement by touching



off the Montgomery Bus Boycott and inspired a young Rev. Martin Luther King, Jr. to action. The act of a single person – even through music – can influence history.

Explore more on Jazz Appreciation Month (JAM) at www.smithsonianjazz.org

UNESCO: Proclamation of International Jazz Day <http://goo.gl/vztJw>

HISTORY OF JAZZ

Late 1800s–Today

The Blues: Back to the Source

Born in the South, the blues is an African American-derived music form that recognized the pain of lost love and injustice and gave expression to the victory of outlasting a broken heart and facing down adversity. The blues evolved from hymns, work songs, and field hollers — music used to accompany spiritual, work and social functions. Blues is the foundation of jazz as well as the prime source of rhythm and blues, rock 'n' roll, and country music. The blues is still evolving and is still widely played today.

1900s

New Orleans: The Melting Pot of Sound

"New Orleans had a great tradition of celebration. Opera, military marching bands, folk mu-

sic, the blues, different types of church music, ragtime, echoes of traditional African drumming, and all of the dance styles that went with this music could be heard and seen throughout the city. When all of these kinds of music blended into one, jazz was born." —Wynton Marsalis

1901

Louis Armstrong is born: The Jazz Original

"Through his clear, warm sound, unbelievable sense of swing, perfect grasp of harmony, and supremely intelligent and melodic improvisations, he taught us all to play jazz." —Wynton Marsalis. Improvisation is the most defining feature of jazz.

Jazz musician play from printed music and they improvise solos. From the collective improvisation of early jazz to the solo improvisation of Louis Armstrong

to the free jazz of Albert Ayler, Ornette Coleman, and John Coltrane, improvisation is central to jazz.

Mid–1930s

Swing: Sound in Motion

Swing is the basic rhythm of jazz. Swinging means being in sync with other people and loving it. Swing as a jazz style first appeared during the Great Depression. The optimistic feeling of swing lifted the spirits of everyone in America. By the mid-1930s, a period known as the "swing" era, swing dancing had become U.S. national dance and big bands were playing this style of music.

1940s

Bebop: The Summit of Sound

In the early 1940s, jazz musicians were looking for new direc-

tions to explore. A new style of jazz was born, called bebop, had fast tempos, intricate melodies, and complex harmonies. Bebop was considered jazz for intellectuals. No longer were there huge big bands, but smaller groups that did not play for dancing audiences but for listening audiences.

1950s

Latin and Afro-Cuban Jazz: Beyond the Borders

"Afro-Cuban jazz celebrates a collective musical history. Through its percussive beat, it unites ragtime, blues, swing, and the various grooves of Cuban music. It proclaims our shared musical heritage." —Wynton Marsalis

Source: Scholastic for Teachers at <http://goo.gl/GKS9S>

POPULAR JAZZ AND SWING: AMERICA'S ORIGINAL ART FORM



Jazz stars have become national icons, even depicted on postage stamps.

Jazz music was the anthem for the first well-defined American youth culture. Rebellious against the horrors of mechanized warfare and the straitlaced morality of the 19th century, millions of college-age Americans adopted jazz as a way to mark their difference from their parents' generation.

Admittedly, the ability of youth to indulge in the sorts of up-to-date pastimes portrayed in Hollywood films and novels such as F. Scott Fitzgerald's *The Great Gatsby* was strongly affected by their position in society — after all, not everyone could afford luxury automobiles, champagne, and top-flight dance orchestras. However, jazz's attraction as a symbol of sensuality, freedom, and fun does appear to have transcended the boundaries of region, ethnicity, and class, creating a precedent for phenomena such as the swing era, rhythm & blues, and rock 'n' roll.

Jazz, one of America's original art forms, emerged in New Orleans, Louisiana, around 1900. New Orleans's position as a gateway between the United States and the Caribbean, its socially stratified population, and its strong residues of colonial French culture, encouraged the formation of a hybrid musical culture unlike that in any other American city. Jazz emerged from the confluence of New Orleans's diverse musical traditions, including ragtime, marching bands, the rhythms used in Mardi Gras and funerary processions, French and Italian

opera, Caribbean and Mexican music, Tin Pan Alley songs, and African-American song traditions, both sacred (the spirituals) and secular (the blues).

The New Orleans-born cornetist and singer Louis Armstrong is commonly credited with establishing certain core features of jazz — particularly its rhythmic drive or swing and its emphasis on solo instrumental virtuosity. Armstrong also profoundly influenced the development of mainstream popular singing during the 1920s and 1930s.

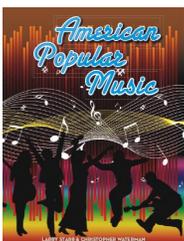
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RESOURCES

ONLINE RESOURCES

E-books

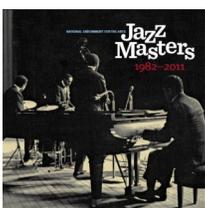
American Popular Music



American popular music is a kaleidoscopic mélange of styles and dreams. Its illustrates

how Americans, borrowing from diverse musical traditions, have contributed to humanity's universal language. Available online at <http://goo.gl/ubrFg>

National Endowment for the Arts Jazz Masters [1982-2011]



Profiles NEA Jazz Masters from 1982 to 2011 with brief biographies and

selected discographies for all 119 honorees. Includes a brief history of NEA's creation of the Jazz Masters program and an overview of the newly expanded program. Available online at <http://goo.gl/S4Q2k>

Multimedia

Jazz: Born in the U.S., Enjoy by the World

Compacted information on Jazz from Bureau of International Information Programs, U.S. Department of States. http://www.america.gov/jazz_america.html

Jazz At Lincoln Center Online

Wide range of multimedia resources on jazz as well as learning tools. Available online at http://jalc.org/jazzED/d_index09.html

Jazz in America

Jazz as popular music is the first Internet-based jazz curriculum for social studies, American history, and music classes in the United States. Explore more at www.jazzinamerica.org

Jazz, A Film by Ken Burns

This is the companion website to the Ken Burns PBS series on Jazz. This series provide illustrious names that fill the history of jazz. Burns begins at the beginning—in New Orleans—then traces jazz' history from Dixieland to Avant-Garde, from the East Coast to the West Coast, from predictable ensembles to totally free improvising. Explore more at <http://www.pbs.org/jazz/index.htm>

Jazz in America

During the swing era, jazz artists stood at the forefront of American popular music. See at <http://goo.gl/kX4I7>

JAM Flickr Group for Jazz Appreciation Month

Available at <http://goo.gl/oXuuX>

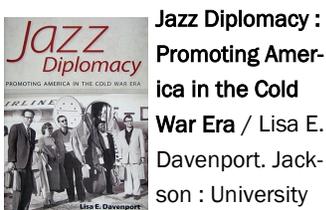
Journeys into Jazz with Herbie Hancock: Lesson Video. Available online at <http://goo.gl/OkBq8>

See Herbie Hancock performance at <http://goo.gl/lc7LF>

NEA Jazz in the Schools

Traces the history of jazz from its birth in New Orleans to the swing era, bebop, and new frontiers. Available at <http://www.neajazzintheschools.org>

IRC COLLECTIONS



Jazz Diplomacy : Promoting America in the Cold War Era / Lisa E. Davenport. Jackson : University Press of Mississippi, 2009.

Jazz : An Introduction to the History and Legends Behind America's Music / Bob Blumenthal. New York : Collins, 2007.

Jazz Modernism : From Ellington and Armstrong to Matisse and Joyce / Alfred Appel, Jr. New York : Alfred A. Knopf, 2002.

Jazz Cultures / David Ake. Berkeley : University of California Press, c2002.

Monterey Jazz Festival: Forty Legendary Years / William Minor and Bill Wishner. California Angel City Press 1997

Jazz : the American Theme Song / James Lincoln Collier. Oxford University Press, 1993.

Explore more books from our catalog at <http://goo.gl/Bwpc8>

eLibrary via eLibraryUSA



Duke Ellington : His Life in Jazz with 21 Activities/Stephanie Stein Crease.

Chicago Review Press,2009

Jazz Mavericks of the Lone Star State / Dave Oliphant. University of Texas Press,2007

This Jazz Man/Karen Roth Ehrhardt,/Houghton Mifflin Harcourt,2006

Jazz in Search of Itself /Larry Kart. Yale University Press, 2004

Rise of a Jazz Art World/Paulo Correa Lopes. Cambridge University Press, 2002



eLibraryUSA

eLibraryUSA Database offers access to around 30 authoritative databases that covers broad range of resources about learning English, American history and culture, health, business, and more.

To get access and training on eLibraryUSA database, please email ircjakarta@state.gov.

POPULAR JAZZ AND SWING: AMERICA'S ORIGINAL ART FORM

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Armstrong emerged as an influential musician on the local scene in the years following World War I, and subsequently migrated to Chicago to join the band of his mentor King (Joe) Oliver, playing on what are regarded by many critics as the first real jazz records.

In 1924 Armstrong joined Fletcher Henderson's band in New York City, pushing the band in the direction of a hotter, more improvisatory style that helped to create the synthesis of jazz and ballroom dance music that would later be called swing. By the 1930s Armstrong was the best-known black musician in the world, as a result of his recordings and film and radio appearances. Armstrong's ap-

proach was shaped by the aesthetics of early New Orleans jazz, in which the cornet or trumpet player usually held the responsibility of stating the melody of the song being played. Throughout his career Armstrong often spoke of the importance of maintaining a balance between improvisation (or "routining," as he called it) and straightforward treatment of the melody. "Ain't no sense in playing a hundred notes if one will do," Armstrong is reported to have said on his 70th birthday.

[This article is excerpted from the U.S. Department of State publication, American Popular Music.] Available online at <http://goo.gl/UW0QS>

JAM QUIZ

Five lucky person who answered the quiz correctly will get souvenirs.

Select the RIGHT answer

- | | |
|--|--|
| 1. Jazz was born in
a. Africa
b. Europe
c. the United States | 4. The first JAM was celebrated in
a. 2011
b. 2007
c. 2001 |
| 2. Jazz in the U.S. was first appeared in
a. New York City
b. Chicago
c. New Orleans | 5. The theme of Jazz Appreciation Month 2012 is
a. Jazz Crossing Borders & Cultures
b. Duke Ellington: The Piano Prince and His Orchestra
c. Soulsville USA: A Snapshot of Memphis Music |
| 3. Jazz evolved from
a. Ragtime
b. Spirituals
c. Blues | |

Send your answers to ircjakarta@state.gov by April 30, 2012 at the latest.

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