



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
1997 Volume V: The Blues Impulse

They Lived in Music—Blues Women Sing Their Song

Curriculum Unit 97.05.01
by Charlene Andrade

Oscar Brockett, preeminent theatre educator, states in his text, *The Essential Theatre*:

Of all the arts, theatre has perhaps the greatest potential as a humanizing force, for at its best it asks us to enter imaginatively into the lives of others. To know (emotionally, imaginatively, and intellectually) what it means to be human in the broadest sense ought to be one of the primary goals of both education and life; and for reaching this goal, no approach has greater potential than theatre, since humanity is its subject and human beings its primary medium. (1) I chose a theatrical format to guide my students on this journey into the exploration of the “blues impulse”—its roots and its fruits—as it was manifested in the lives of some ordinary yet extraordinary African American musicians, because as teacher and director, I have seen time and time again the power of theatre to cultivate empathy, collaboration, self realization, self-esteem and love. The experiential nature of theatre sharpens cognitive skills as well.

My curriculum unit is performance ready and hopefully user friendly. It covers a chronological history of the blues up to and including a brief mention of jazz. The musicians discussed are Mahalia Jackson, Bessie Smith, Billie Holiday and Ella Fitzgerald. The format is roughly comprised of narration and monologues, with musical and visual enhancement. Slides and tapes will be made available at the institute office for use during rehearsals and performances. Although I have laid out a specific form and direction for this presentation, you should feel free to sweeten it with the creative juices of your own unique collaborative efforts.

In the interest of artistic and pragmatic considerations, the material is not presented in great depth or at great length; however, I will augment the individual and collective learning experience with pre-show and post-show activities/assignments, the bibliography and discography which accompany the performance piece.

SOME OBJECTIVES

My most important objective is simply to expose my students to this material., to proffer food not just for thought, but a feast for all of the senses as well. And they can gobble, nibble, taste test, digest, just look, just listen, or whatever combination suits them.

I hope that they will come away from the life stories of the Blues women with a sense of the glorious and

indomitable nature of the human spirit. I hope that they will recognize some aspect of themselves in these stories, and see themselves as courageous and resilient. Although this unit deals with an African American experience, I hope that it is the human experience that emerges above all . These stories can be owned by all of the students, a source of pride, inspiration, and hope. It would be wonderful if, when taken as a whole, the presentation and the activities serve to broaden the picture of slavery to include some of the positive aspects of this moment in history, because it is healthy to understand that life experiences are rarely entirely bleak or entirely happy.

I hope that the students will come away from this presentation with the following, as well:

- a sense and broader understanding of what “blues impulse” means;
- an understanding of the form and style of the musical expression of the blues, and the roots from which it emerged;
- an awareness of the connection between the blues and other forms of music,
- an understanding of the blues from the African American blues woman’s perspective;
- a recognition of some of the names of artists who are representative of the blues era;
- the *experience* of a collaborative and interdisciplinary endeavor;
- a wider referential range: new stuff to think about, feel and maybe do.

Again, I come full circle in stating that my desire is not to force feed, but to simply serve a nutritious meal. Bon Appetit!

They Lived in Music—A Performance Piece

The piece begins after actor # 1 gives a very brief welcome and introduction. The performance space is pre-set with five stools arranged in a semi circle, center stage; a music stand holding scripts is in front of each stool. A low platform is set stage left. A slide screen is pre-set stage left, slightly upstage of the platform. A clothes rack and a small table can be seen just R of the screen. Costume pieces and small hand props have been pre-set there. Also a TV and VCR are preset stage right. As Actor # 1 concludes her intro, a selection by Mary Lou Williams begins to play. After the music has had time to be heard and take some effect, the volume fades, but not all the way out. At this point Actor # 2 enters and stands in front of one of the stools. She begins the recitation of the poem “ i live in music “ by Ntzoke Shange. The first line of the poem is also the title of a book which teams the poem with the works of Romare Bearden. Slides of the illustrations interspersed with slides of the ladies who “lived in music” will be flashed throughout this recitation. The music plays beneath the entire recitation. This poem certainly lends itself to interpretive movement. If there is a dancer, the music should be deleted and the dancer should move to the “music”—the rhythm of the poetry itself.

Actor # 2 i live in music
 is this where you live
 (Actor # 3 enters)

Actor # 3 i live here in music
 (Actor # 4 enters)

Actor # 4 : i live on C# Street
 my friend lives on Bb avenue
 do you live here in music
 sound
 falls round me like rain on other folks
 saxophones wet my face
 cold as winters in St. Louis
 hot like peppers i rub on my lips thinkin they was
 lilies
 (Actor # 5 enters)

Actor # 5: i got 15 trumpets where other women got hips
 & a upright bass for both sides of my heart
 (Actor # 6 enters)

Actor # 6 i walk round in a piano like somebody
 else/be walking on the earth

All i live in music

Actor #2 live in it

Actor # 4 wash in it

Actor # 3 icd even smell it

Actor # 5 wear sound on my fingers

Actor # 6 sound falls All: so fulla music
 ya cd. make a river where yr arm is &
 hold yrself

Actor # 2 hold yrself in a music (*Slides and music out.*)

Actor # 6 You are gathered here to listen to some WONDER-full stories about some African American women
 who lived in music . . .

Actor # 4 They all lived in music called the Blues. Has anyone here ever heard of the blues?
 (encourage audience response here)

Actor # 5 Well, all of us, those who have heard of the Blues as well as those who haven't, are in for a DEE-
 licious experience. Everyone loves a good story. And these are good ones.

Actor# 6 We are going to tell our stories with your help, because the listeners are an important part of the
 telling. So, gather round, eyes, ears, and hearts open . . .

All And let the telling begin. (*As actors say this line, they take their seats on the stools. Live or taped
 drumming begins here, as well as slides depicting scenes of African life and Art.*)

Actor # 2 The Blues has its deep roots in Africa where music played a vital and integral role in every aspect
 of life—birth songs, naming songs, planting songs.
 (There is a pause here as the music plays and the slides are viewed.)

History, traditions and daily life were all expressed in song—even the language was musical. The blues were an expression of the rich, often painful African American experience which began with slavery

(the African slides and the drumming end here, abruptly. A slide depicting middle passage is shown here.)

Actor # 6 The Blues emerged from the shouts, hollers and the Spirituals of the peoples of Africa who had been brought here against their wills to be sold into slavery.

(Tapes of shouts and hollers begin here, as well as slides of plantation life.)

Actor # 3 The shouts and hollers which had their origins in West Africa became the slaves work songs. The rhythms helped the workers to endure hard days in the hot sun. Have any of you ever found that music helps you to get through some thing difficult ? Homework? Housework? Exercise?

Actor # 2 Because music had always played such an important role in the lives of these African peoples, you can understand how it is that they brought their music along *in* them. The music always expressed *who* they were.

Actor #4 It was soul music.

Actor # 5 The Spirituals, or sorrow songs were religious in nature, songs in which the African Americans sang the pain of captivity and the sustaining belief in a God who would relieve their suffering by taking them “ home” to heaven.

(Hollers tape ends here , slides pause here on one poignant image . . . perhaps a face)

Listen to the words of a famous spiritual, “Swing Low, Sweet Chariot.”

Actor # 7 (sung)

Swing Low, Sweet Chariot,

Coming for to carry me home

Swing low, Sweet Chariot,

Coming for to carry me home.

I looked over Jordan and what did I see,

Coming for to carry me home,

A band of angels, coming after me,

Coming for to carry me home.

If you get there before I do,

Coming for to carry me home,

Tell all my friends that I’m coming too,

Coming for to carry me home.

Swing low sweet chariot,

Coming for to carry me home.

Swing low sweet chariot,

Coming for to carry me home.

(Slide off.)

- Actor #4: Many of you may remember the line from the Negro spiritual made famous by Martin Luther King: "Free at las', free at las'; Thank God Almighty I'm free at las'!"
- Actor #5: These songs took the form of African call—and—response style singing and story telling where the singer or story teller would interact with the audience. It made the experience more alive and exciting.
- Actor #3: Have any of you experienced the call-and-response relationship in your churches, in the dialogue between the preacher and the congregation? (*preaching*) Brothers and Sisters, it is a soul- stirring, foot-stomping, joy-filled experience. Can I hear a Amen?! (*to audience*) Can I hear a Amen? (encourage audience response) All right now!
(Actor # 3 should feel free to improvise with the audience).
- Actor #2: Let's begin our stories with Mahalia Jackson, one of the most beloved interpreters of the spiritual who ever lived.
(Slides of Mahalia. Tape of Mahalia singing begins under intro. Actor #1 moves to platform L. Puts on costume piece, eg choir robe.)
- Actor #4: Mahalia was born in 1911 in New Orleans. Even as a child she lived in music. At home it was only religious music, per order of her daddy, a minister. *Monologues are excerpted from Mahalia's autobiography, Movin' on Up*. (2)

Monologue, part 1

- Actor #1 "In our house we shut everything down from Friday night until Monday. Either you were a Christian and acted like it or you were put out of the church."
- Actor #3 But through the open windows of her neighbors it was the blues which charged the air and set her ears to tingling.

Monologue, part 2

- Actor #1 "You couldn't help but hear the blues—all through the thin partitions of the houses—through the open windows—up and down the street in the colored neighbor hoods—everybody played it real loud."
- Actor #4 She loved it all but she fell in love with the church and its music, especially the music of the sanctified church congregation.

Monologue, part 3

- Actor #1 "Those people had no choir and no organ. They used the drum, the cymbal, the tambourine, and the steel triangle. Everybody in there sang and they clapped and stomped their feet and sang with their whole bodies. They had a beat, a powerful beat, a rhythm we held on to from slavery days, and their music was so strong and expressive it used to bring the tears to my eyes."
- Actor #5 Mahalia moved to Chicago in 1928, founded a singing group, the Johnson Gospel Singers, then went solo, supporting herself as a laundress. Her first record, "God Gonna Separate the Wheat from the Tares", was not a hit, but Mahalia had a dream to anoint the world with her soul lifting music. She saved her money and opened Mahalia's Beauty Salon and House of Flowers so she could chase that dream. In 1946 her determination paid off. Her recording of "I Will Move On Up a Little Higher" sold 2 million copies. The rest is herstory: concerts, film, the Ed Sullivan Show, Carnegie Hall, a European tour, both a local radio and TV show on CBS.

Actor #6 All of her success could not get Mahalia over, around, or through the walls of segregation in the South or in the North. She was threatened when she sought to buy a house in a white neighborhood in Chicago. She bought it anyway. But perhaps her music could help chip away at the walls. She became a civil rights activist in the late 1950's. In 1963 she sang on the steps of the Lincoln Memorial for the march on Washington for jobs and freedom.

Actor #4 Mahalia went back to God in 1972. Not only hadn't she disgraced her parent's memory, but she had graced the world with the music which was her life.

Monologue, part 4

Actor #1 "I make two kinds of gospel records—one for Negroes who like to tap their feet, and ones who like religious songs sung for them. But I would never sing a song to be laughed at or to help sell a bottle of whiskey!

I tried to give it the way I felt, and most of the time I felt real good."

Actor #6 Through Mahalia, the spiritual revealed the resilient soul of her people, their deeply rooted spirituality: a spirituality which wasn't a one day-Sunday thing, but a twenty-four seven thing.

Actor #3 So the blues emerged from this rich, rich heritage—distinctly African and African American—taking on a life and form of its own.

Actor #5 The blues are about taking what life dishes out and then dealing with it.

Actor #3 The blues are not about giving in and giving up, but about gettin' on with it; about getting a lemon and making lemonade.

Actor #2 Just singing the blues made the singers and the audience feel better, less alone.

Actor #4 The pattern of the blues often goes something like this.

(Singing in his/her best blues voice, and playing guitar if possible. Words flash on screen.)

A. I got the homework blues cause I ain't close to through.

A. I got the homework blues cause I ain't close to through.

B. "The Fresh Prince of Bel Air is on and I don't know what to do."

Actor #6 The first two lines are the call, and the third line is the response. Those three lines are called a stanza, and that pattern is often, but not always, repeated throughout the song. You would think this structure would limit the singer, but when he/she finished improvising, the song never sounded the same way twice.

Actor #2 In the 1920's, when the blues began its rise in popularity, the black woman had her own reasons for singing them.

Actor #4 Being black And female in a racist, sexist society was a double whammy! Stop for a moment and imagine the frustration of this situation . . . do you think much has changed since then? (Actor #2 takes her place at platform L. Puts on costume piece.)

Actor #3 Sojourner Truth's famous speech made at a convention center in Ohio in 1852, expressed some of the frustrations still felt by women some 70 years later.

Actor #2 "That man over there says women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud puddles, or gives me any best place. And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns and no man could head me! And ain't I a woman? I could work as much and eat as much as any man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children., and seen most sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?"

“Then they talk about this thing in the head; what’s this they call it? [Intellect, someone whispers.] That’s it, honey. What’s that got to do with women’s rights or negro’s rights? If my cup won’t hold but a pint, and yours holds a quart, wouldn’t you be mean not to let me have my little half-measure full?”

“Then that little man in black there, he says women can’t have as much rights as men, ‘cause Christ wasn’t a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Obliged to you for hearing me and now old Sojourner ain’t got nothing more to say.”

Actor
#3

(Slides of Bessie Smith shown throughout.)

The blues woman who became a spokesperson for her sisters and earned the title Empress of the Blues, was Bessie Smith. She put their feelings of lost love, hard times, invisibility, and loneliness into words and music which they could relate to.

Actor
#4

Bessie had a full, rich voice but what packed them in wasn’t a voice that could shatter glass, (Langston Hughes once said you could hear Bessie up AND down the street!), but a voice that could break a heart. She sang it how she felt it!

Actor
#6

She wanted the world to know that a woman’s pain was real, that it counted.

Actor
#2

But that a woman’s STRENGTH was real too! Her ‘story singing’ seemed to reach down and call forth the stamina and grace which mother Africa had planted there.

Actor
#3

This big, beautiful, brown woman holding forth, in her silks, satins and tiaras, transformed the often painful life of the African American woman into something glamorous and graceful without losing any of its grit and gumption.

Actor
#4

Bessie’s blues celebrated survival, survival with dignity and flair.

Actor
#5

For a magic moment, when those lights went down, the cares of the day fell away and the captivated audience became empresses too. And rightly so.

Actor
#3

The spiritual music form, the blues music form, plus a few other key ingredients produced jazz. This is where Lady Day makes her entrance, but first . . .

(puts on chef’s hat, gets props from prop table and returns to his stool.)

ACTIVITIES

I plan to do one of the activities with my performers (probably activity # 2) before the presentation, and the other two after the performance. The activities will be made available to the teachers of prospective audience members to be used as pre and post performance materials.

Pre-show question: (students must respond in writing.) Have you ever heard of the blues? (Any of its possible definitions) If yes, how would you define “the blues?” (Responses should be collected for future comparisons)

ACTIVITY # 1

Title:

Cookin' the Blues- A Blues Cookbook

Materials:

White paper, collage materials, crayons, calligraphy pens, paint , markers, etc., glue sticks, book binding materials

Steps:

1. Students research family recipes which combine simple common ingredients create extraordinary dishes.
2. Written recipes are brought into class.
3. Students are encouraged to tell any stories connected to their concoctions.
4. Names for recipes are chosen, if necessary.
5. A corresponding blues snippet, eg. an anecdote or lyric (see *Little Blues Book* in bibliography) is chosen to be placed on recipe page.
6. Students discuss choices made in # 5.
7. Students designate a printer (by hand or word processor) to copy recipes.
8. When recipe is ready to be placed in the cookbook, each student gets one whole page to design and illustrate as s/he wishes.
9. Students design and create a cover for the cookbook.
10. Cookbooks are copied, assembled and distributed. Could be a fun fund raiser for "They Lived in Music" presentation, or to offset cost of color copying, bookbinding etc.

ACTIVITY # 2

Title:

My Blues

Materials:

CD and/or tape player, slide projector, blues selection (teacher's choice: see discography), slides of the art work of Romare Bearden and William Johnson, readings from "Sonny's Blues" by James Baldwin, a monologue from "A Raisin in the Sun" by Lorraine Hansberry and samples of the poetry of Langston Hughes (see the bibliography for all literature), clay, paint, crayons, markers, pencils, glue sticks, white lined and colored paper of various sizes, scraps of material and magazines.

Steps:

1. Teacher leads discussion about less frequently considered expressions of the Blues using the slides and literature mentioned above.
2. Teacher places "express yourself materials" on work space.
3. Using a blues musical selection for inspiration students are encouraged to express the feeling or the mood using some other medium, eg. a monologue, a painting, some movement, a collage, etc.
4. If music evokes memory of a personal experience, students may express that.
5. Play musical selection several times through if necessary.
6. If time permits, students are encouraged to begin sharing and discussing results. If not, begin during next class.
7. Share with another class!

ACTIVITY # 3

Title:

Lemonade

Materials:

Lined paper and pencils, excerpt from *Maud Martha* by Gwendolyn Brooks.

Steps:

1. Teacher leads discussion about making lemonade when life serves up lemons.
2. Students read aloud excerpt from *Maud Martha* .
3. Discuss what Maud’s lemons were and how she made lemonade.
4. Students recall and record a brief recollection of a situation in which s/he was handed lemons and made lemonade. Students should be encouraged to make writing as colorful and descriptive as possible. If helpful, they may model writing after Gwendolyn Brooks.

Post-show and activities question: (Students must respond in writing). How would you define the blues now? An opportunity should be provided for a comparison and a discussion of the first and second definitions.

PRODUCTION NOTES

General:

Actors should be in black clothing (tank top, skirt, and soft ballet shoe, for girls; t-shirt, pants, and black shoe for boys)

At least some of the cast members should be particularly animated, and be able to improvise with each other and the audience.

It would be helpful if at least half of the actors are able to sing, and one is able to play the guitar (singers can be sought from the school chorus as well).

The actors should be able to read relatively well, as much of the script is read rather than memorized.

The piece lends itself to wonderful collaboration possibilities; e.g., visual arts department (slides and cardboard props); music department (tune and interpretation of “Homework Blues;” and live drumming); dance department; history department (filling in the gaps), etc. The sky is the limit!

The actors can be male and female, but dancer in the beginning should be female, and actor #3 should be male, if possible.

Suggested Costume Pieces

Soujourner: head wrap, and shawl

Mahalia: choir robe

Billie: fresh gardenia

“Chef” (recipe for jazz segment): over-sized chef’s hat

Props

Cardboard cauldron and ladle, and articles described in recipe for jazz.

GLOSSARY

bent on: determined to

captivate: to hold the attention of

captivity: imprisonment

cornerstone: something of fundamental importance

costume pieces: selected articles of clothing or accessories which express the essence of the character

domestic (as a profession): maid

emerge: come from

empress: feminine form of emperor

etiquette: code of good manners which governs behavior

exotic: rare, unusual

grit: courage, strength of character

gumption: nerve, spirit

improvisation: making it up as you go along, making the best of what you have

integral: an essential part of a whole

main stream: dominant ideas

organism: organized body or system

origin: source

props: smallish items which the actors handle during a performance

resilient: ability to recover quickly

scatting: improvising on the melody of a song using nonsense syllables

sexist: prejudice or discrimination based on gender, especially prejudice against females

stanza: group of lines having a definite pattern

sustain: nourish

transcend: to go beyond

transform: change the nature of

vaudeville: a traveling variety show

vital: very necessary, life sustaining

GLOSSARY THEATER TERMS

actor: a person who plays a role in a presentation

articulation: pronounce words clearly

audience etiquette: proper behavior during a performance

blocking: movement of actors in performance space

director: in a theatrical presentation, the person responsible for bringing all the elements of the production together

monologue: a lengthy speech by a solo performer

narrator: character in a theatrical presentation who help the audience know what is happening in the story

projection: speaking so as to be heard from a distance

sound technician: person responsible for all audio aspects of a production

stage directions: instructions for the actor found in the script, often in italics

stage geography: the playing areas of the performance space. See diagram.

theater: the place where a performance is held for an audience to see. It can be an outdoor setting as well as an enclosed building.

theatre: all the collaborative activities needed to present a dramatic work to an audience:

(figure available in print form)

Notes

1. O. G. Brockett. *The Essential Theatre* , New York, 1988, p. 16.
2. M. Jackson with E. McLeod Wylle, *Movin' on Up* , New York, 1966, p.121.
3. B. Holiday with W.Duffey, *Lady Sings the Blues* , New York, 1992, pp. 39, 48, 168.

4. H. Jones, *Big Star Fallin' Mama* , New York, 1974, p.116.

Bibliography

African American Literature: Voices in a Tradition Boston: Harcourt Brace and Jovanovich, 1992.

African Americans: Voices of Triumph.—Creative Fire . Time Life Books, 1994.

Baldwin, James. "Sonny's Blues", in *Going to Meet the Man*, New York: Random House, 1995.

Bekker, Peter O.E.Jr. *The Story of the Blues* . New York: Friedman/Fairfax, 1997.

Bogle, Donald. *Brown Sugar* . New York: DaCapo Press, 1980.

Bontemps, Anra, Ed. *American Negro Poetry* . New York: Hill and Wang, 1974.

Brooks, Gwendolyn. *Maud Martha, a Novel* . Chicago: Third World Press, 1993.

Chapman, Abraham. Ed., *Black Voices: an Anthology of Afro-American Literature* . New York; New American Library, 1968.

Charters, Samuel. *The Roots of the Blues* . New York: Putnam's, 1981.

Dahl, Linda. *Stormy Weather: The Music and Lives of a Century of Jazz Women* . . New York: Limelight Editions, 1989.

David, Ron. *Jazz for Beginners* . New York: Writers and Readers Publishing, Inc., 1995.

Dunham, Montrew. *Mahalia Jackson: Young Gospel Singer* . New York: Simon and Schuster, 1972.

Floyd, Samuel. *The Power of Black Music* . New York: Oxford University Press, 1995.

Gourse, Leslie. *Sassy: the Life of Sarah Vaughn* . . New York: Scribners, 1993.

Hagar, Andrew G. *Satin Dolls: Women of Jazz* . New York: Music Books, Freidman/Fairfax, 1997.

Hansberry, Lorraine. *A Raisin in the Sun* . New York: Samuel French, Inc., 1987.

Harris, Middleton with Morris Levitt, Roger Furman and Ernest Smith. *The Black Book* : New York: Random House, 1974.

Harrison, Daphne. *Black Pearls: Blues Queens of the 1920's* . New Brunswick: Rutgers University Press, 1988.

Haskins, James. *Black Music in America* . New York: Thomas Y. Cromwell, 1987.

Holiday, Billie with William Duffy, *Lady Sings the Blues* . New York: Penguin, 1992.

Hughes, Langston and Arna Bontemps, *The Poetry of the Negro: 1746-1949* . New York: Doubleday, 1949.

Hughes, Langston and Milton Meltzer. *Black Magic: A Pictorial History of Black Entertainers in America* .. New York: Bonanza Books, 1967.

Jackson, Mahalia, with Evan McLeod Wylie. *Movin' on Up* . New York: Hawthorne Books, 1966.

Jones, Hettie. *Big Star Fallin' Mama* . New York: Viking Press, 1974.

Jones, LeRoi. *Blues People* . New York: Morrow Quill Paperbacks, 1963.

Kliment, Bud. *Ella Fitzgerald, Singer* . New York: Chelsea House Publishers, 1988.

Levine, Lawrence W. *Black Culture and Consciousness* . New York: Oxford University Press, 1997.

Magill, Frank, Ed. *Masterpieces of African American Literature* . New York: Harper Collins, 1992.

Murray, Albert. *Stomping the Blues* . New York: DeCapo Press, Inc., 1976.

Oakley, Giles. *The Devil's Music* . New York: DeCapo Press, Inc., 1997.

O'Meally, Robert, *Lady Day: The Many Faces of Billie Holiday* . New York: Arcade Publishing, 1991.

Palmer, Robert. *Deep Blues* . New York: Penguin Books, 1981.

Powell, Richard. *Homecoming: the Art and Life of William H. Johnson* . Washington, D.C.: National Museum of American Art, the Smithsonian Institution, 1991.

Nicholson, Stuart. *Ella Fitzgerald: A Biography of the First Lady of Jazz* . New York: Scribners, 1994.

Robertson, Brian. *The Little Blues Book* . Chapel Hill, NC: Algonquin Books, 1996.

Sims, Lowery Stokes. *Romare Bearden* . New York: Rizzoli International Publications, Inc., 1993.

Swartzmann, Myron. *Romare Bearden: His Life and Art* . New York: Harry N. Abrams, Inc., 1990.

Discogography

Alberta Hunter: Amtrak Blues. Columbia CK36430.

Andy Kirk and Mary Lou Williams: Decca Jazz. GRD-622.

Billie Holiday: Billie Holiday Songbook. Verve. 823246-2

Blue Vocals, Volume 2: Bluenote. D124729.

Blues Masters. Volume 11: Classic Blues Women. Rhino. R271134.

Carmen McRae: For Lady Day, Volume 1: RCA. 63163-2.

____: For Lady Day, Volume 2: RCA. 63190-2.

Etta James: The Right Time. Electra. D100255.

Great Ladies of Jazz, The: GSC Music. 15063-1,-2,-3.

Ladies Sing the Blues: Columbia Special Products. 26588.

Mahalia Jackson: Sixteen Most Requested Songs. CK64991.

Story of the Blues, The: Sony Music. A24483.

<https://teachersinstitute.yale.edu>

©2019 by the Yale-New Haven Teachers Institute, Yale University

For terms of use visit <https://teachersinstitute.yale.edu/terms>