RAISING THE VOLUME
with Marcus Amaker & Charlton Singleton

A Conversation on The Charleston Jazz Initiative and the Jenkins Orphanage with Dr. Karen Chandler

Sixth Grade and Up
Core Subjects and 21st Century Themes

Mastery of core subjects and 21st century themes is essential for all students in the 21st century. Core subjects include English, reading or language arts, world languages, arts, mathematics, economics, science, geography, history and government, and civics. In addition to these subjects, schools must move forward to include not only a focus on mastery of core subjects, but also an understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into core subjects.

Global Awareness
1. Use 21st century skills to understand and address global issues.
2. Learn from and work collaboratively with individuals representing diverse cultures, religions, and lifestyles in a spirit of mutual respect and open dialogue in personal, work, and community contexts.

Civic Literacy
1. Participate effectively in civic life through knowing how to stay informed and understanding governmental processes.
2. Exercise the rights and obligations of citizenship at local, state, national, and global levels.
3. Understand the local and global implications of civic decisions.

Work Creatively with Others
1. Develop, implement, and communicate new ideas to others effectively.
2. Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work.
3. Demonstrate originality and inventiveness in work, and understand the real world limits to adopting new ideas.
4. View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.
5. Implement innovations.
6. Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur.
OVERVIEW

Everyone has a story. It’s our place to take a moment to listen. Once you listen, your eyes open. You can put yourself in someone else’s shoes and try to comprehend their experiences. You may be inspired, you may come away with more knowledge, or you may find a bit of yourself in someone else.

Raising the Volume is a series of Black stories. Stories about Black entrepreneurs, judges, authors, artists, and leaders in our community. Stories that need to be heard. Led by the Gaillard Center’s Artists-in-Residence, Charlton Singleton and Marcus Amaker, Raising the Volume gives a platform to Black community members and opens us all up to honest discussion.

As you introduce this series to your students, follow the bullet points below for discussion. Your students will find that they are challenged to think about uncomfortable things. Those conversations are what will help us change our world. In the words of Judge McFarland, “To break down racial barriers, start where you are.” Let’s start where we are and see what change we can bring to our community.

For each lesson, split your class into small groups for discussion or discuss as a whole. Choose the model that is the most comfortable for your students so they feel free to discuss opinions openly.

Teachers, if you are interested in scheduling a cross-school discussion on Raising the Volume Episode VI, please email Sterling deVries at sdevries@gaillardcenter.org. Through cross-school Zoom calls, we can offer students from one school a different perspective on the video with students from a second school. We will schedule class-to-class meetings where whole groups can discuss various topics covered in Episode VI.
Raising the Volume

Episode VI: A Conversation on The Charleston Jazz Initiative and the Jenkins Orphanage with Dr. Karen Chandler

(CCLICK THE IMAGE TO WATCH EPISODE VI)
Dr. Chandler was asked to bring a touch of arts management to The Avery Institute for Afro-American History and Culture, which is a division of the College of Charleston. 150 years prior to Dr. Chandler’s arrival, The Avery Institute had begun as The Avery Normal Institute, the first accredited secondary school for African Americans in Charleston. The Avery Normal Institute closed in 1954. The Avery Institute and College of Charleston partnered to establish The Avery Research Center.

The Avery Normal Institute was a high school for Black students and also had a teacher training program. However, the graduates were prohibited from teaching in all but one of the public Black schools in Charleston.

Put yourself in the place of a recent graduate in 1954, would you be discouraged? Why do you believe the graduates of Avery thought it was important to preserve the building and the history of the school?

Through The Avery Institute, Dr. Chandler was asked to help with a Jazz Retrospective Grant. During this time, Dr. Chandler was introduced to many local jazz legends from right here in South Carolina. She researched artists such as Chippy Hill, Quentin Baxter, Lonnie Hamilton, Freddy Green, Cat Anderson, James Jamison, and our host, Charlton Singleton.

Pick one artist from the list of local jazz artists and research them. Write down three things about this artist and share with your small group.

Dr. Chandler’s time at The Avery and doing jazz research led to the start of the Charleston Jazz Initiative in 2003. According to the website, “The Charleston Jazz Initiative is a multi-year research project that documents the African-American jazz traditions in Charleston, the South Carolina Lowcountry, and its diasporic movement throughout the United States and Europe between the late 19th century through today.”

Research the Charleston Jazz Initiative and write down three interesting facts you learn. Share with your group.
Dr. Chandler discusses the importance of The Jenkins Orphanage Band and its impact on Jazz. The Jenkins Orphanage was opened by Rev. Daniel Jenkins in 1891 and housed close to 350 African American orphans. It was there that Rev. Jenkins introduced the children to jazz and brass instruments to raise money for the orphanage. The band was successful and traveled the world performing, even performing for the Queen of England. The band was so well known that the orphanage opened a school for non-orphans to study music. Many successful jazz musicians received their training from The Jenkins Orphanage. Along with New Orleans, Charleston is known as the birthplace of jazz. But why does no one know Charleston as the birthplace of jazz?

Dr. Chandler makes two statements regarding this:

“While Jenkins is respected here and around the world...the experiences were tough as orphans.”

“Someone is now saying the story is important.”

Why would years go by with our local families and jazz musicians believing their stories are not important? Is there a stigma associated with being an orphan, being Black, or both? Unpack this statement and discuss with your group.

Read more on The Jenkins Orphanage Band [here](#), and watch the video below.
EXPLORE MORE ABOUT JAZZ

History of Jazz

Jazz and Music in South Carolina

Harlem Renaissance and the Jazz Connection

Education and Life as a Musician
ABOUT DR. KAREN CHANDLER

Since 1999, Karen Chandler has taught arts management in the College of Charleston's undergraduate and graduate certificate programs and served as director of the undergraduate program from 2014-2019. She is currently the Director of the Graduate Certificate Program in Arts and Cultural Management. Prior to her College of Charleston appointments, she served as Assistant Professor of Arts Management at American University.

Chandler received her Ph.D. in Studies in Arts and Humanities (New York University), M.A. in Music Education (Columbia University-Teachers College), and B.S. in Music Education (Hampton University).

Chandler has directed arts and cultural programs at the African American Cultural Center (University of Virginia), Avery Research Center (College of Charleston), and is the co-founder/principal of the Charleston Jazz Initiative. With a National Endowment for the Arts grant, she served as Executive Producer of LEGENDS (2010), a CD with a 22-piece big band of songs by musicians the initiative is studying.

Dr. Chandler's publications include “Bin Yah (Been Here): Africanisms and Jazz Influences in Gullah Culture” in Jazz @ 100: An Alternative to a Story of Heroes (Frankfurt: Wolke Verlag); “Prelude to Gershwin: Edmund Thornton Jenkins” for a Porgy and Bess anthology; “When Charity and Jazz Meet” (Spoleto Festival USA); Curtain Up on the Friends: A History of the Friends of the Kennedy Center Volunteer Program; and several articles in the Theatre Management Journal, The Journal of Arts Management, Law and Society and JAZZed Magazine.

Chandler serves on a variety of boards including the City of Charleston's Commission on the Arts, an appointment by the Mayor of Charleston, Association of Arts Administration Educators, Charleston Gaillard Center, and the Halsey Institute of Contemporary Art at the College of Charleston. Among her awards are a Testimonial Resolution by the City of Detroit (MI) City Council for her research on Motown bassist James Jamerson, Faculty of the Year ExCEL Award (College of Charleston), and the South Carolina Governor's Award in the Humanities, the state's highest award in the humanities given to an individual. Chandler has also been recognized on the South Carolina Arts Commission's "Forty Lists Project" as an Outstanding Arts Administrator.
ABOUT CHARLTON SINGLETON

A native of Awendaw, SC, Charlton Singleton began his musical studies at the age of three on the piano. He would then go on to study the organ, violin, cello, and the trumpet throughout elementary, middle and high school. In 1994, he received a Bachelor of Arts in Music Performance from South Carolina State University. Since that time, he has taught music at the elementary, middle, and high school levels, as well as being an adjunct faculty member at the College of Charleston. In 2008 he co-founded and became the Artistic Director and Conductor of the Charleston Jazz Orchestra: an 18-piece jazz ensemble of some of the finest professional musicians in the Southeast and the resident big band in Charleston, SC. Mr. Singleton is also the organist and choir director at St. Patrick Catholic Church in Charleston, SC. In November of 2016 he was named the inaugural Artist-in-Residence at the recently renovated Gaillard Center in downtown Charleston. He remained in this position until July 2019; at that point he was named Artist-in-Residence Emeritus. In this position he continues to lead the Summer Youth Jazz Orchestra Camp as well as lead the “Jazz Through the Ages” assembly, which attracts a capacity crowd of students at the Gaillard Center.

As a performer, Charlton leads his own ensembles that vary in size and style. He has performed in France, Great Britain, Scotland, Spain, Germany, Austria, Italy, Switzerland, Norway, Canada, the Netherlands, as well as many great cities throughout the United States. He is a founding member of a new ensemble called Ranky Tanky. The group is a quintet that interprets the sounds of Gullah from the Southeast Coast of the United States. In 2017 Ranky Tanky reached the top of the Billboard, iTunes, and Amazon Contemporary Jazz charts with their self-titled debut recording. In 2019 they accomplished the same feat with the release of their sophomore effort, “Good Time”, which recently won the 2020 Grammy Award for “Best Regional Roots Music Album”.

In addition to performing, he is in demand as a speaker, clinician, composer, and arranger. He has also shared the stage with and/or worked with some of most talented entertainers in the world, including Bobby McFerrin, Jimmy Heath, Slide Hampton, Houston Person, Darius Rucker, Fred Wesley, and Cyrus Chestnut to name a few. Outside of music and entertainment, he and his wife, Maryjo, are the proud parents of Shalamar and D’Marcus, as well as their pets...Sassy, Jango, Mojo, Kota Bear, Pumpkin, and Ginger.
Raising the Volume
Episode VI: A Conversation on The Charleston Jazz Initiative and the Jenkins Orphanage with Dr. Karen Chandler

SPONSORS AND SUPPORTERS

Funding for this program provided in part by:

South Carolina