

*DR. EDDIE
HENDERSON:
UNCOMMON
GENIUS*

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DR. EDDIE HENDERSON: UNCOMMON GENIUS



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EDDIE HENDERSON grew-up amidst the Harlem Renaissance. His mother danced for Duke Ellington's Cotton Club, while his father sang with the Charioteers on the Bing Crosby Show. He took his first trumpet lesson with Louis Armstrong and later studied with Miles Davis. Family friends constituted a Who's Who of celebrities, including Billie Holiday, Ella Fitzgerald, Willie Mays, and Jesse Owens.

Dr. Eddie Henderson: Uncommon Genius offers a portrait of one of jazz's greatest living artists, but too, unpacks the journey of an American hero who served our nation in the Air Force, overcame racial barriers to become America's first professional Black figure skater, and persisted to earn a medical doctorate and practice medicine, all before launching his more than sixty-year storied career as a jazz artists whose resume boasts of stints with Herbie Hancock, Art Blakey, Dexter Gordon, and more.

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ELEMENTARY: GRADES 4-5

Note: Explicit language occurs at the 3:58 timestamp when Dr. Henderson quotes Louis Armstrong. Consider briefly muting the audio at this point.

LESSON 1 *Duration* 50 minutes

—Materials—

Video: Click here to access documentary	Music selections: - “Loft Funk” by Eddie Henderson - “Sketches of Spain” by Miles Davis	Unit Packet: <i>Dr. Eddie Henderson:</i> <i>Uncommon Genius</i> worksheet
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—Standards—

Performing	<ul style="list-style-type: none">- Analyze the structure and context of varied musical works and their implications for performance.- Develop personal interpretations that consider the creator’s intent.
Connecting	<ul style="list-style-type: none">- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 20 minutes—

1. As students enter the classroom, play a piece from Eddie Henderson’s catalog (i.e., “Loft Funk”). Sound recordings of Eddie Henderson are available on Spotify.
2. Introduce Eddie Henderson as a trailblazing musician, figure skater, and psychiatrist. Inform the students of the piece of music they heard as they entered the classroom.
3. Display a picture of Eddie Henderson along with this quote on the board:
“Eddie Henderson, is a living legend whose trumpet has graced the stages of jazz’s most hallowed halls. With a career spanning decades, Henderson’s contribution to the genre is immeasurable” (Ronnie Scott’s, n.d.).
4. Share a brief overview of his life (i.e., Eddie Henderson was born in New York in 1940 and has a successful career as a jazz musician. He teaches at Oberlin Conservatory of Music in Oberlin, OH and continues performing with his quintet. One of his recent performances was at the Smoke Jazz and Supper Club (New York City) in August 2024).
5. Have students reflect on the title of the film. Ask:
 - “What do you think makes someone ‘uncommon?’”
 - “What do you think makes Eddie Henderson a genius?”
6. Explain that the class will watch the first 12 minutes of the film to gain insights into his dual career and how he interacted with legendary artists of his time.
7. Encourage students to listen for specific details about how Henderson balanced his passions and what influenced his musical journey.

Instructional Strategies 30 minutes

1. Show the first 12:00 minutes of *Dr. Eddie Henderson: Uncommon Genius* and complete the worksheet of the same name in the unit packet.
2. After viewing, have students work in pairs to check their answers.
3. Ask students to share their answers to Question 10 with the class.
4. Discuss Henderson's interactions with the popular artists of his time. Ask:
 - "What do you think Eddie Henderson learned from working with legendary musicians?"
 - "How might those lessons have shaped his success?"
 - "Imagine what it would be like to meet today's most popular artists (i.e., Beyonce, BTS, Taylor Swift, Bad Bunny) or to host them in your homes. Describe how you might interact, what questions would you ask, and what could you learn from the experience."
5. Introduce Sketches of Spain by Miles Davis. Provide a brief background of the piece.
 - Composed in 1960 in collaboration with Gil Evans.
 - Incorporates Spanish folk melodies and piece blends Flamenco rhythms and dynamic with hints of the Blues.
 - Has five movements:
 - i. Concierto De Aranjuez (Adagio)
 - ii. Will O' The Wisp (From "El Amor Brujo")
 - iii. The Pan Piper (Alborada de Vigo)
 - iv. Saeta
 - v. Solea
 - Won a Grammy for Best Original Jazz Composition in 1961.
 - More about this piece can be found on Miles Davis's website by [clicking here](#).
6. Play a portion of Solea and have students listen for rhythm patterns of the orchestra that they can use as a framework for Step 8.
7. Tell students that, like Eddie Henderson at 17 years old, they will perform along with the recording. Students will improvise using the following instruments: tambourine, castanets, hand bells, and hand drums.
8. Divide students into groups of four, forming mini-ensembles with each student playing a different instrument listed above. The first group should start improvising at the 2-minute mark of the recording, where the rhythm section begins. They will improvise for about 1 minute, then stop to allow the class to listen to the recording for approximately 2 minutes. After this listening period, cue the second group to improvise for 1 minute. Repeat this pattern until all groups have performed. Encourage students to use distinct and clear rhythm patterns, ensuring their performance blends well with their ensemble and does not overpower the recording or the soloist.
9. After students improvise, have them discuss the rhythmic patterns they noticed and how these patterns influenced their improvisation within the piece.

LESSON 2 *Duration* 50 minutes

—Materials—

Video:
[Click here](#) to
access documentary

Music selections:
- “Speedball” by Lee Morgan
- “Reverse The Charges” by
Freddie Webster ([listen here](#))
- “Freedom Jazz Dance” by
Eddie Henderson

Unit Packet:
Legacy Worksheet

—Standards—

Connecting

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 5 minutes—

1. Play Eddie Henderson’s Freedom Jazz Dance as students enter the room. Display the song title and a brief description on the board, such as:
“Freedom Jazz Dance was originally composed by Eddie Harris and recorded by Miles Davis in 1966. The piece is featured on Eddie Henderson’s 2023 album *Witness to History* which offers a tribute to Miles Davis and highlights key moments in Eddie Henderson’s life and musical legacy” (Urban Music Scene, 2023).
2. Encourage students to pay attention to specific elements of the music, like the rhythm, melody, or mood, as they will analyze the piece later in the lesson. Students can talk to a partner about what they hear as they listen.

—Instructional Strategies 45 minutes—

1. Tell students that they will learn more about Eddie’s life. Introduce the second section of the film by asking students to listen for answers to the following questions. Display these questions on the smartboard for review:
 - “What did Eddie Henderson do to achieve his success as a doctor (psychiatrist) and a musician?” ***He attended every class diligently and prioritized his studies, ensuring he mastered his work.***
 - “What qualities do you think might be necessary to excel in both music and medicine?”
 - “How did he overcome the skepticism that others placed on him, like his stepfather and classmates?” ***He used the negativity of his classmates to fuel his energy toward achieving his goals.***
 - “What musical skills did Eddie Henderson have that made him a talent above the rest?” ***He was able to read music and play music by ear.***
 - “Why did Eddie Henderson leave his job to join Herbie Hancock’s band?” ***He believed that he could always come back to medicine, but playing in a band was a once-in-a-lifetime chance.***

2. Continue showing the film until the 20:00 mark. After viewing, facilitate an open discussion guided by the questions from Step 1.
3. Explore the life of Freddie Webster and Lee Morgan, both of whom influenced Eddie Henderson's artistry:
 - Freddie Webster was known for showcasing the tonal range of the trumpet and categorized as the “incubator of bop” music. According to Miles Davis (1989), Webster had “a big, singing sound, and he didn’t play too many notes or play those real fast tempos. He liked medium-tempo pieces and ballads a lot” and had a passion for talking about music theory (p. 58). Sound recordings of Freddie Webster can be accessed at the Rutgers University Library Institute of Jazz Studies Archives including, “You’re Not Kind”, “Boogie Woogie on a Spree”, and “Good Jelly Blues.” [Click here for access.](#)
 - Lee Morgan was known for “his aggressive attack; half-valved, slurred, and stuttered notes [which] lent [to] expressive character to his lines. Emotional complexities, from exuberance to dark moods, were typical of his improvising, as evidenced by his melodic intricacy and great rhythmic poise” (Brittanica.com; bluenote.com) Sound recordings of Lee Morgan are available on Spotify. A description of his album “The Sidewinder” can be viewed on the Library of Congress National Registry. [Click here to read more.](#)
4. Listen to a piece from each of the artists and have students complete the legacy sheet in the unit worksheet packet. Here, students can draw their attention to musical concepts like rhythm, melody, mood, or texture.
5. Have students work in pairs (this could be the same partnerships from Lesson 1) to compare their findings.
6. Discuss which aspects of Lee Morgan’s and Freddie Webster’s musicianship students believe inspired Eddie Henderson. This could be guided with simple prompts like, “What did you notice about the trumpet playing?” or “Are there aspects of the trumpet solos that you enjoy listening to?”

LESSON 3 *Duration* 50 minutes

—*Materials*—

Video:
[Click here](#) to
access documentary

Music selections:
- “Freedom Jazz Dance” by
Eddie Henderson
- “Prance On” by
Eddie Henderson

Unit Packet:
End of Unit Exit Ticket

—*Standards*—

Connecting | Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—*Motivation/Introduction* 20 minutes—

1. Finish the remainder of the film.
2. Have students work in groups of four to discuss why they think Eddie Henderson was considered an “Uncommon Genius.” Examples include his dedication to hard work, his focus on performing cohesively within a group, his confidence as a musician, physician, and ice skater, and his versatility in embracing multiple genres—excelling as a prolific jazz and disco composer.
3. Have students share their insights with the class.
4. Invite students to think of a time when they had to balance multiple responsibilities or develop a skill through discipline.
5. Discuss how those experiences might relate to Eddie Henderson’s journey.

—*Instructional Strategies* 30 minutes—

1. Replay Henderson’s “Freedom Jazz Dance” for a few minutes as a refresher. Share more about his musical accomplishments, which can be found in the brief bio accompanying the link to the film.
2. Play “Prance On.” Have students discuss the difference between the two pieces.
3. In the same groups of 4, invite students to choose 3-4 disco moves to perform to “Prance On” (disco dance tutorials links are provided below). Encourage students to organize their movements into 32 counts. Essentially 8 counts per movement. Students can also create new movements. Let students know that disco music was made for dancing, so any moves they choose are welcome. Encourage them to focus on consistency in their movements and try to stay in time with the beat.

[Click here for Saturday Night Fever:
A Step-By-Step Dance Guide](#)

[Click here for 70’s Line Dance
Night Fever Session](#)

4. After dancing, have students complete the End of Unit Exit Ticket worksheet in the unit packet. If time permits, invite students to share their responses with the class.

NOTE: Lessons topics as an extension of this unit includes:

1. An in-depth exploration of jazz artists, their music, and the profound impact the genre has had on the world both musically and socially.
2. A unit on disco music and the social impact of the genre in film and society.

—References

Encyclopedia of Cleveland History. (n.d.). *Webster, Freddie*. Case Western Reserve University. Retrieved November 16, 2024, from <https://case.edu/ech/articles/w/webster-freddie>

Encyclopedia Britannica. (n.d.). *Lee Morgan*. Retrieved November 16, 2024, from <https://www.britannica.com/biography/Lee-Morgan>

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Ronnie Scott’s. (n.d.). Eddie Henderson Quintet. Retrieved November 24, 2024, from <https://www.ronniescotts.co.uk/find-a-show/eddie-henderson-quintet>

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***ELEMENTARY
UNIT PACKET***

DR. EDDIE HENDERSON: UNCOMMON GENIUS

Name _____
Class _____
Date _____

Directions

Use the information from the video to answer the questions on this worksheet. For multiple-choice questions, select the best answer. For open-ended questions, write complete sentences and provide thoughtful responses based on what you learned.

1. Eddie's mother performed in the famous:

- A. Apollo Theater
- B. Cafe Society
- C. Cotton Club
- D. Savoy Ballroom
- E. The Zanzibar Club

2. His father was a member of the group named:

- A. The Four Knights
- B. The Charioteers
- C. The Ink Spots
- D. The Mills Brothers
- E. The Delta Rhythm Boys

3. What instrument does he play?

- A. Piano
- B. Saxophone
- C. Clarinet
- D. Trumpet
- E. Trombone

4. Who was the famous trumpet player that Eddie saw at the Apollo Theater?

- A. Louis Armstrong
- B. Dizzy Gillespie
- C. Miles Davis
- D. Clifford Brown
- E. Roy Eldridge

5. What was one of the first songs Eddie was able to play on his trumpet?

- A. Flight of the Bumblebee
- B. When The Saints Go Marching In
- C. Twinkle, Twinkle, Little Star
- D. My Funny Valentine
- E. Summertime

6. Richard Dwyer was a famous athlete of what sport?

- A. Skiing
- B. Ice Hockey
- C. Speed Skating
- D. Gymnastics
- E. Figure Skating

7. Eddie Henderson compared his rejection of joining the figure skating team to Jackie Robinson's experience. Why was Jackie Robinson unable to play baseball? What was his response?

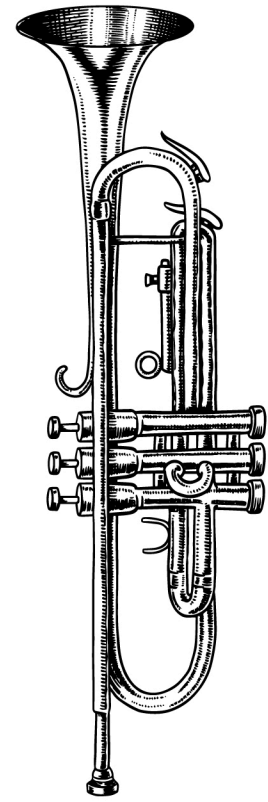
8. Who did Eddie end up figure skating for while he was in the military?

- A. Denver Figure Skating Club
- B. U.S. Military Skating Team
- C. Colorado Ice Sports Club
- D. Rocky Mountain Skating Association
- E. Armed Forces Figure Skating Association

9. Which famous artist took Eddie Henderson to a performance at the Blackhawk where he experienced jazz?

10. What groundbreaking event did Eddie Henderson achieve in figure skating?

11. What else did you learn about Eddie Henderson in this portion of the film?



DR. EDDIE HENDERSON LEGACY SHEET

Write your thoughts about each piece in the boxes below.
You can write about what you hear or what you like or dislike about the piece.

<p>“Reverse the Charges” by Freddie Webster</p>	<p>“Speedball” by Lee Morgan</p>	<p>“Freedom Jazz Dance” by Eddie Henderson</p>

Name: _____ Grade: _____ Date: _____

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GENERAL MUSIC: GRADES 6-8

Note: Explicit language occurs at the 3:58 timestamp when Dr. Henderson quotes Louis Armstrong. Consider briefly muting the audio at this point.

LESSON 1 *Duration* 50 minutes

—Materials—

Video: Click here to access documentary	Music selections: - “Loft Funk” by Eddie Henderson - “Sketches of Spain” by Miles Davis	Unit Packet: <i>Dr. Eddie Henderson:</i> <i>Uncommon Genius</i> worksheet
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—Standards—

Performing	<ul style="list-style-type: none">- Analyze the structure and context of varied musical works and their implications for performance.- Develop personal interpretations that consider the creator’s intent.
Connecting	<ul style="list-style-type: none">- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 20 minutes—

1. As students enter the classroom, play a piece from Eddie Henderson’s catalog (i.e., “Loft Funk”). Sound recordings of Eddie Henderson are available on Spotify.
2. Introduce Eddie Henderson as a trailblazing musician, figure skater, and psychiatrist. Inform the students of the piece of music they heard as they entered the classroom.
3. Display a picture of Eddie Henderson along with this quote on the board:
“Eddie Henderson, is a living legend whose trumpet has graced the stages of jazz’s most hallowed halls. With a career spanning decades, Henderson’s contribution to the genre is immeasurable” (Ronnie Scott’s, n.d.).
4. Share a brief overview of his life (i.e., Eddie Henderson was born in New York in 1940 and has a successful career as a jazz musician. He teaches at Oberlin Conservatory of Music in Oberlin, OH and continues performing with his quintet. One of his recent performances was at the Smoke Jazz and Supper Club (New York City) in August 2024).
5. Have students reflect on the title of the film. Ask:
 - “What do you think makes someone ‘uncommon?’”
 - “What do you think makes Eddie Henderson a genius?”
6. Explain that the class will watch the first 12 minutes of the film to gain insights into his dual career and how he interacted with legendary artists of his time.

Instructional Strategies 30 minutes

1. Show the first 12:00 minutes of *Dr. Eddie Henderson: Uncommon Genius* and complete the worksheet of the same name in the unit packet.
2. After viewing, have students pair up to compare answers on the worksheet. Encourage them to discuss and correct any discrepancies together.
3. Invite volunteers to share their responses from each row.
4. Facilitate a whole-class discussion about:
 - “How significant was Henderson’s legacy to figure skating?”
 - “What do you think Henderson learned from working with legendary musicians?”
 - “How might those lessons have helped him in his career as a musician?”
 - “Imagine what it would be like to meet today’s most popular artists (i.e., Beyonce, BTS, Taylor Swift, Bad Bunny) or to host them in their homes.” Have them describe how they might interact, what questions they would ask, and what they could learn from the experience.”
5. Introduce *Sketches of Spain* by Miles Davis. Provide a brief background of the piece.
 - Composed in 1960 in collaboration with Gil Evans.
 - Incorporates Spanish folk melodies and piece blends Flamenco rhythms and dynamic with hints of the Blues.
 - Has five movements:
 - i. Concierto De Aranjuez (Adagio)
 - ii. Will O’ The Wisp (From “El Amor Brujo”)
 - iii. The Pan Piper (Alborada de Vigo)
 - iv. Saeta
 - v. Solea
 - Won a Grammy for Best Original Jazz Composition in 1961.More about this piece can be found on Miles Davis’s website by [clicking here](#).
6. Play a portion of *Solea* and have students listen for rhythm patterns of the orchestra that they can use as a framework for Step 8.
7. Tell students that, like Eddie Henderson at 17 years old, they will perform along with the recording. Students will improvise using the following instruments: keyboard, guitar, ukulele, hand drum, tambourine, and bells.
 - **Teacher Note:** The instrumentation will vary based upon availability. The hand drum, tambourine, and bells are those that reflect instruments in the original piece. However, students may choose to improvise rhythmically on one chord or 1 to 2 notes on the keyboard or guitar/ukulele. The piece is in d minor. Have students listen to repeated patterns played by the orchestra and encourage them to replicate these patterns. Then, challenge them to improvise by creating their own variations of the notes or rhythms.

8. Divide students into groups of four, forming mini-ensembles with each student playing a different instrument listed above. Have students practice in their small groups various rhythmic and melodic patterns to add to the orchestra.
9. Perform the improvisations with the recording. Have one of the groups share their improvisations beginning at the 2-minute mark of the recording, where the rhythm section begins. They will improvise for about 1 minute, then stop to allow the class to listen to the recording for approximately 2 minutes. After this listening period, cue the second group to improvise for 1 minute. Repeat this pattern until all groups have performed. Encourage students to use distinct and clear rhythm patterns, ensuring their performance blends well with their ensemble and does not overpower the recording.
 - **Option (based on capabilities of your students):** Instead of stopping completely between groups, have groups overlap for 15 seconds to create a smooth transition. The outgoing group will gradually fade out as the incoming group picks up the improvisation.
10. After all groups perform, discuss:
 - How each group's improvisation complemented the recording.
 - The effectiveness of transitions and how well groups maintained balance within their ensemble.

LESSON 2 *Duration* 50 minutes

—Materials—

Video:
[Click here](#) to
access documentary

Music selections:
- “Speedball” by Lee Morgan
- “Reverse The Charges” by
Freddie Webster ([listen here](#))
- “Freedom Jazz Dance” by
Eddie Henderson

Unit Packet:
- Legacy Worksheet
- Post-It Notes Example
(Teacher Reference Only)
- Large and Medium Post-Its
- Dark Colored Markers

—Standards—

Connecting

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 15 minutes—

1. Play Eddie Henderson’s Freedom Jazz Dance as students enter the room. Display the song title and a brief description on the board, such as:
“Freedom Jazz Dance was originally composed by Eddie Harris and recorded by Miles Davis in 1966. The piece is featured on Eddie Henderson’s 2023 album *Witness to History* which offers a tribute to Miles Davis and highlights key moments in Eddie Henderson’s life and musical legacy” (Urban Music Scene, 2023).
2. Encourage students to pay attention to specific elements of the music, like the rhythm, melody, or mood, as they will analyze the piece later in the lesson. Students can talk to a partner about what they hear as they listen.
3. Review what students have learned about Eddie Henderson from the film and discuss Eddie’s two loves thus far, skating and jazz. Discuss the many artists and musicians Henderson encountered during his childhood (Sarah Vaughn, Miles Davis, John Coltrane, Duke Ellington, Billie Holiday, Count Basie).

—Instructional Strategies 35 minutes—

1. Tell students that they will learn more about Eddie’s life. Introduce the second section of the film by asking students to listen for answers to the following questions. Display these questions on the smartboard for review:
 - “What did Eddie Henderson do to achieve his success as a doctor (psychiatrist) and a musician?” ***He attended every class diligently and prioritized his studies, ensuring he mastered his work.***
 - “What qualities do you think might be necessary to excel in both music and medicine?”
 - “How did he overcome the skepticism that others placed on him, like his stepfather and classmates?” ***He used the negativity of his classmates to fuel his energy toward achieving his goals.***

LESSON 2 *Duration* 50 minutes

Instructional Strategies Continued

- “What musical skills did Eddie Henderson have that made him a talent above the rest?” ***He was able to read music and play music by ear.***
 - “Why did Eddie Henderson leave his job to join Herbie Hancock’s band?” ***He believed that he could always come back to medicine, but playing in a band was a once-in-a-lifetime chance.***
2. Continue showing the film until the 20:00 mark. After viewing, facilitate an open discussion guided by the questions from Step 1.
 3. Explore the life of Freddie Webster and Lee Morgan, both of whom influenced Eddie Henderson’s artistry:
 - Freddie Webster was known for showcasing the tonal range of the trumpet and categorized as the “incubator of bop” music. According to Miles Davis (1989), Webster had “a big, singing sound, and he didn’t play too many notes or play those real fast tempos. He liked medium-tempo pieces and ballads a lot” and had a passion for talking about music theory (p. 58). Sound recordings of Freddie Webster can be accessed at the Rutgers University Library Institute of Jazz Studies Archives including, “You’re Not Kind”, “Boogie Woogie on a Spree”, and “Good Jelly Blues.” [Click here for access.](#)
 - Lee Morgan was known for “his aggressive attack; half-valved, slurred, and stuttered notes [which] lent [to] expressive character to his lines. Emotional complexities, from exuberance to dark moods, were typical of his improvising, as evidenced by his melodic intricacy and great rhythmic poise” (Brittanica.com; bluenote.com) Sound recordings of Lee Morgan are available on Spotify. A description of his album “The Sidewinder” can be viewed on the Library of Congress National Registry. [Click here to read more.](#)
 4. Listen to a piece from each of the artists featured in the unit. While listening, instruct students to complete the “Legacy Sheet” in their unit worksheet packet.
 5. Facilitate a brief class reflection or small group discussions on the similarities and differences in the legacies of the two artists and how their influence shaped Eddie Henderson’s artistry.

Extension (Groupwork): Explore a contrasting piece to highlight Henderson’s versatility as a performer. Selections from his *Time & Space* album, which showcase a serene and tranquil cool jazz vibe (i.e., “Masqualero”, “Tender You”), are good options. Each member of the quintet brings a distinct voice, yet their performances create a harmonious and balanced blend.

1. Assign students to groups of 4 or 5 and provide each group with a large Post-It note sheet, medium-sized Post-It notes, and dark-colored markers. The large Post-It note should be divided into a table with two columns and five sections (refer to the unit for an example).
2. Instruct students to listen to each piece and categorize their observations in the corresponding sections of the table.
3. Once the charts are complete, have the groups compare the two pieces to identify any similarities.
4. Finally, facilitate a class discussion to share and analyze the findings.

LESSON 3 *Duration* 50 minutes

—Materials—

Video:
[Click here](#) to
access documentary

Music selections:
- “Freedom Jazz Dance” by
Eddie Henderson
- “Prance On” by
Eddie Henderson

Unit Packet:
End of Unit Exit Ticket

—Standards—

Creating

- Imagine: Generate musical ideas for various purposes and contexts.
- Plan and Make: Select and develop musical ideas for defined purposes and contexts.
- Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.
- Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality

—Motivation/Introduction 20 minutes—

1. Finish the remainder of the film.
2. Ask: “After learning more about him, do you agree with the title? Why or why not?”

—Instructional Strategies 30 minutes—

1. Replay Henderson’s Freedom Jazz Dance for a few minutes as a refresher. Share more about his musical accomplishments which can be found in the brief bio accompanying the link to the film.
2. Play “Prance On.” Have students discuss the difference between the two pieces.
3. Organize students into the same groups from Lesson 2. Students will create another accompaniment to the piece. Listen to “Prance On” again as students consider these creative element options:

Disco Moves: Choreograph a dance routine inspired by disco themes (Disco dance tutorials links are provided below).

Musical Accompaniment: Create an instrumental accompaniment that reflects Henderson’s style or blends jazz with other genres but complements “Prance On.”

Rap Piece: Write and perform a rap inspired by Eddie Henderson’s life and achievements.

Spoken Word: Craft a spoken word performance that celebrates Henderson’s influence on music and culture.

Visual Art: Create a visual art piece that showcases Henderson’s musical journey and accomplishments.

[Click here for Saturday Night Fever: A Step-By-Step Dance Guide](#)

[Click here for 70's Line Dance Night Fever Session](#)

4. Have students choose a creative element and begin working in their groups to create, collaborate, and practice their performance presentation.
 - **Teacher Note:** Provide available resources for students to work on the options of their choice (i.e., instruments, space for movement, chart paper for drawing, lined paper for lyrics, etc.). This activity will likely span a few days depending on the abilities of the students. Be sure to provide opportunities for constructive feedback as they refine their presentation.
5. Once ready, have each group present their performance to the class. The compositions should serve as an accompaniment to “Prance On”. After each presentation, ask the students to explain how their chosen creative element connects to Eddie Henderson’s life and legacy.
6. Invite students to think about times in their lives when they had to manage multiple responsibilities at once (like school, extracurricular activities, or family obligations) or when they developed a skill (such as playing an instrument, practicing a sport, or learning a subject). What did that look like?
7. Discuss how those experiences might relate to Eddie Henderson’s journey.
8. Have students complete the End of Unit Exit Ticket worksheet in the unit packet. If time permits, invite students to share out their responses with the class.

NOTE: Lessons to follow from this unit includes:

1. A deep dive into jazz artists and music and the impact the genre made on the world musically and socially.
2. A unit on Disco music and the social impact of the genre in film and society.

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Encyclopedia of Cleveland History. (n.d.). *Webster, Freddie*. Case Western Reserve University. Retrieved November 16, 2024, from <https://case.edu/ech/articles/w/webster-freddie>

Encyclopedia Britannica. (n.d.). *Lee Morgan*. Retrieved November 16, 2024, from <https://www.britannica.com/biography/Lee-Morgan>

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GRADES 6-8
UNIT PACKET

DR. EDDIE HENDERSON: UNCOMMON GENIUS

Name _____

Class _____

Date _____

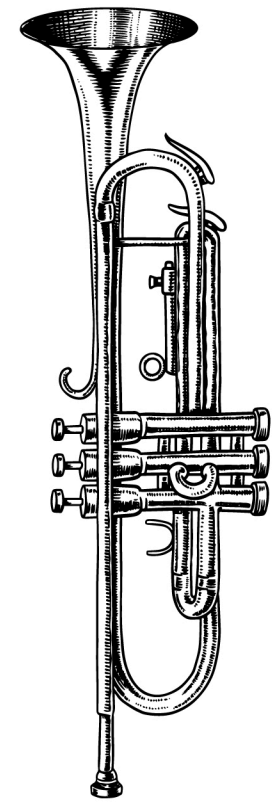
Directions

Fill in the rows below with the information you learned about Eddie Henderson.

What were key events in Eddie's Life?

Which famous musicians did he interact with?

How did he balance music and medicine?













DR. EDDIE HENDERSON LEGACY SHEET

Write your thoughts about each piece in the boxes below.
You can write about what you hear or what you like or dislike about the piece.

<p>“Reverse the Charges” by Freddie Webster</p>	<p>“Speedball” by Lee Morgan</p>	<p>“Freedom Jazz Dance” by Eddie Henderson</p>

Name: _____ Grade: _____ Date: _____

Example Post-It Note Chart

	"Freedom Jazz Dance"	"Tender You"
Melody		
Harmony		
Expression		
Rhythm		
Additional Details		

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***GENERAL MUSIC:
GRADES 9-12***

LESSON 1 *Duration* 50 minutes

—Materials—

Video:

[Click here](#) to
access documentary

Music selections:

- “Loft Funk” by Eddie Henderson
- “Sketches of Spain” by Miles Davis

Unit Packet:

- *Dr. Eddie Henderson: Uncommon Genius* worksheet
- Artist Journal
- 10-Point Contextual Framework

—Standards—

Performing

- Analyze the structure and context of varied musical works and their implications for performance.
- Develop personal interpretations that consider the creator’s intent.

Connecting

- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 20 minutes—

Note: This lesson provides two activity options for students to complete after watching the film. Each activity is designed to deepen understanding and may take a couple of days to complete.

1. As students enter the classroom, play a piece from Eddie Henderson’s catalog (i.e., “Loft Funk”). Sound recordings of Eddie Henderson are available on Spotify.
2. Introduce Eddie Henderson as a trailblazing musician, figure skater, and psychiatrist. Inform the students of the piece of music they heard as they entered the classroom.
3. Display a picture of Eddie Henderson along with this quote on the board:
“Eddie Henderson, is a living legend whose trumpet has graced the stages of jazz’s most hallowed halls. With a career spanning decades, Henderson’s contribution to the genre is immeasurable” (Ronnie Scott’s, n.d.).
4. Share a brief overview of his life (i.e., Eddie Henderson was born in New York in 1940 and has a successful career as a jazz musician. He teaches at Oberlin Conservatory of Music in Oberlin, OH and continues performing with his quintet. One of his recent performances was at the Smoke Jazz and Supper Club (New York City) in August 2024).
5. Have students reflect on the title of the film. Ask:
 - “What do you think makes someone ‘uncommon’?”
 - “What do you think makes Eddie Henderson a genius?”

6. Explain that the class will watch the first 12 minutes of the film to gain insights into his dual career and how he interacted with legendary artists of his time. Encourage students to listen for specific details about:
 - How he managed both of his careers
 - What inspired his musical journey

Instructional Strategies 30 minutes

1. Show the first 12:00 minutes of *Dr. Eddie Henderson: Uncommon Genius* and complete the worksheet of the same name in the unit packet.
2. After viewing, have students pair up to compare answers on the worksheet. Encourage them to discuss and correct any discrepancies together.
3. Invite volunteers to share their responses from each row.
4. Facilitate a class discussion about:
 - “How significant was Henderson’s legacy to figure skating?”
 - “What do you think Henderson learned from working with legendary musicians?”
 - “How might those lessons have helped him in his career as a musician?”
 - “Imagine what it would be like to meet today’s most popular artists (i.e., Beyonce, BTS, Taylor Swift, Bad Bunny) or to host them in their homes.” Have them describe how they might interact, what questions they would ask, and what they could learn from the experience.”
5. Introduce *Sketches of Spain* by Miles Davis. Provide a brief background of the piece.
 - Composed in 1960 in collaboration with Gil Evans.
 - Incorporates Spanish folk melodies and piece blends Flamenco rhythms and dynamic with hints of the Blues.
 - Has five movements:
 - i. Concierto De Aranjuez (Adagio)
 - ii. Will O’ The Wisp (From “El Amor Brujo”)
 - iii. The Pan Piper (Alborada de Vigo)
 - iv. Saeta
 - v. Solea
 - Won a Grammy for Best Original Jazz Composition in 1961.More about this piece can be found on Miles Davis’s website by [clicking here](#).
6. Play a portion of *Solea* and have students listen for rhythm patterns of the orchestra that they can use as a framework for Step 2 in Activity 1 below.

Activity 1

Note: The instrumentation will vary based upon availability. The hand drum, tambourine, and bells are those that reflect instruments in the original piece. However, students may choose to improvise rhythmically on one chord or 1 to 2 notes on the

keyboard or guitar/ukulele. The piece is in d minor. Have students listen to repeated patterns played by the orchestra and encourage them to replicate these patterns. Then, challenge them to improvise by creating their own variations of the notes or rhythms.

1. Tell students that, like Eddie Henderson at 17 years old, they will perform along with the recording. Students will improvise using the following instruments: keyboard, guitar, ukulele, hand drum, tambourine, and bells.
2. Divide students into groups of four, forming mini-ensembles with each student playing a different instrument listed above. Have students practice in their small groups various rhythmic and melodic patterns to add to the orchestra.
3. Perform the improvisations with the recording. Have one of the groups share their improvisations beginning at the 2-minute mark of the recording, where the rhythm section begins. They will improvise for about 1 minute, then stop to allow the class to listen to the recording for approximately 2 minutes. After this listening period, cue the second group to improvise for 1 minute. Repeat this pattern until all groups have performed. Encourage students to use distinct and clear rhythm patterns, ensuring their performance blends well with their ensemble and does not overpower the recording.
 - **Option (based on capabilities of your students):** Instead of stopping completely between groups, have groups overlap for 15 seconds to create a smooth transition. The outgoing group will gradually fade out as the incoming group picks up the improvisation.
4. After all groups perform, discuss:
 - How each group's improvisation complemented the recording.
 - The effectiveness of transitions and how well groups maintained balance within their ensemble.

Activity 2 - Research Presentation

1. Divide students into groups of four and assign or have them choose an artist from the following list to research below. Students will work collaboratively to research the artist and explore how the artist's life, music, and legacy may have influenced Eddie Henderson.
 - **Sarah Vaughan**
 - **John Coltrane**
 - **Billie Holliday**
 - **Miles Davis**
 - **Duke Ellington**
 - **Count Basie**
2. Instruct students to apply their musicology skills to explore key aspects of their chosen artist and complete the Artist Journal included in the unit packet.

Historical: Key events in the artist's life and career.

Cultural: How the artist's work reflected or influenced their cultural context.

Social: The societal issues the artist addressed or was affected by.

Economical: How did the artists support themselves financially, and how did their musicianship contribute to their profitability?

Musical: The artist's contributions to music, including style, innovations, and notable works.

3. Using the information gathered, each group will create a visual presentation (e.g., a poster, infographic, or digital slideshow). The visual should highlight the artist's life, their contributions to music, and their potential influence on Eddie Henderson.
4. Each group will share their visual presentations with the class.

LESSON 2 *Duration* 50 minutes

—Materials—

Video:
[Click here](#) to
access documentary

Music selections:
- “Speedball” by Lee Morgan
- “Reverse The Charges” by
Freddie Webster ([listen here](#))
- “Freedom Jazz Dance” by
Eddie Henderson

Unit Packet:
- Legacy Worksheet
- Post-It Notes Example
(Teacher Reference Only)
- Large and Medium Post-Its
- Dark Colored Markers

—Standards—

Connecting

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 15 minutes—

1. Play Eddie Henderson’s Freedom Jazz Dance as students enter the room. Display the song title and a brief description on the board, such as:
“Freedom Jazz Dance was originally composed by Eddie Harris and recorded by Miles Davis in 1966. The piece is featured on Eddie Henderson’s 2023 album Witness to History which offers a tribute to Miles Davis and highlights key moments in Eddie Henderson’s life and musical legacy” (Urban Music Scene, 2023).
2. Encourage students to pay attention to specific elements of the music, like the rhythm, melody, or mood, as they will analyze the piece later in the lesson. Students can talk to a partner about what they hear as they listen.
3. Review what students have learned about Eddie Henderson from the film and discuss Eddie’s two loves thus far, skating and jazz.

—Instructional Strategies 35 minutes—

1. Tell students that they will learn more about Eddie’s life. Introduce the second section of the film by asking students to listen for answers to the following questions. Display these questions on the smartboard for review:
 - “What did Eddie Henderson do to achieve his success as a doctor (psychiatrist) and a musician?” ***He attended every class diligently and prioritized his studies, ensuring he mastered his work.***
 - “What qualities do you think might be necessary to excel in both music and medicine?”
 - “How did he overcome the skepticism that others placed on him, like his stepfather and classmates?” ***He used the negativity of his classmates to fuel his energy toward achieving his goals.***
 - “What musical skills did Eddie Henderson have that made him a talent above the rest?” ***He was able to read music and play music by ear.***

- “Why did Eddie Henderson leave his job to join Herbie Hancock’s band?” ***He believed that he could always come back to medicine, but playing in a band was a once-in-a-lifetime chance.***
- 2. Continue showing the film until the 20:00 mark. After viewing, facilitate an open discussion guided by the questions from Step 1.
- 3. Explore the life of Freddie Webster and Lee Morgan, both of whom influenced Eddie Henderson’s artistry:
 - Freddie Webster was known for showcasing the tonal range of the trumpet and categorized as the “incubator of bop” music. According to Miles Davis (1989), Webster had “a big, singing sound, and he didn’t play too many notes or play those real fast tempos. He liked medium-tempo pieces and ballads a lot” and had a passion for talking about music theory (p. 58). Sound recordings of Freddie Webster can be accessed at the Rutgers University Library Institute of Jazz Studies Archives including, “You’re Not Kind”, “Boogie Woogie on a Spree”, and “Good Jelly Blues.” [Click here for access.](#)
 - Lee Morgan was known for “his aggressive attack; half-valved, slurred, and stuttered notes [which] lent [to] expressive character to his lines. Emotional complexities, from exuberance to dark moods, were typical of his improvising, as evidenced by his melodic intricacy and great rhythmic poise” (Brittanica.com; bluenote.com) Sound recordings of Lee Morgan are available on Spotify. A description of his album “The Sidewinder” can be viewed on the Library of Congress National Registry. [Click here to read more.](#)
- 4. Listen to a piece from each of the artists featured in the unit. While listening, instruct students to complete the “Legacy Sheet” in their unit worksheet packet.
- 5. Facilitate a brief class reflection or small group discussions on the similarities and differences in the legacies of the two artists and how their influence shaped Eddie Henderson’s artistry.

Extension (Groupwork): Explore a contrasting piece to highlight Henderson’s versatility as a performer. Selections from his *Time & Space* album, which showcase a serene and tranquil cool jazz vibe (i.e., “Masqualero”, “Tender You”), are good options. Each member of the quintet brings a distinct voice, yet their performances create a harmonious and balanced blend.

1. Assign students to groups of 4 or 5 and provide each group with a large Post-It note sheet, medium-sized Post-It notes, and dark-colored markers. The large Post-It note should be divided into a table with two columns and five sections (refer to the unit for an example).
2. Instruct students to listen to each piece and categorize their observations in the corresponding sections of the table.
3. Once the charts are complete, have the groups compare the two pieces to identify any similarities.
4. Finally, facilitate a class discussion to share and analyze the findings.

LESSON 3 *Duration* 50 minutes

—*Materials*—

Video:
[Click here](#) to
access documentary

Music selections:
- “Freedom Jazz Dance” by
Eddie Henderson
- “Prance On” by
Eddie Henderson

Unit Packet:
End of Unit Exit Ticket

—*Standards*—

Creating

- Imagine: Generate musical ideas for various purposes and contexts.
- Plan and Make: Select and develop musical ideas for defined purposes and contexts.
- Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.
- Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality

—*Motivation/Introduction* 20 minutes—

1. Finish the remainder of the film.
2. Ask: “After learning more about him, do you agree with the title? Why or why not?”

—*Instructional Strategies* 30 minutes—

1. Replay Henderson’s Freedom Jazz Dance for a few minutes as a refresher. Share more about his musical accomplishments which can be found in the brief bio accompanying the link to the film.
2. Play “Prance On.” Have students discuss the difference between the two pieces.
3. Organize students into the same groups from Lesson 2. Students will create another accompaniment to the piece. Listen to “Prance On” again as students consider these creative element options:

Disco Moves: Choreograph a dance routine inspired by disco themes (Disco dance tutorials links are provided below).

Musical Accompaniment: Create an instrumental accompaniment that reflects Henderson’s style or blends jazz with other genres but complements “Prance On.”

Rap Piece: Write and perform a rap inspired by Eddie Henderson’s life and achievements.

Spoken Word: Craft a spoken word performance that celebrates Henderson’s influence on music and culture.

Visual Art: Create a visual art piece that showcases Henderson’s musical journey and accomplishments.

[Click here for Saturday Night Fever:
A Step-By-Step Dance Guide](#)

[Click here for 70's Line Dance
Night Fever Session](#)

4. Have students choose a creative element and begin working in their groups to create, collaborate, and practice their performance presentation.
 - **Teacher Note:** Provide available resources for students to work on the options of their choice (i.e., instruments, space for movement, chart paper for drawing, lined paper for lyrics, etc.). This activity will likely span a few days depending on the abilities of the students. Be sure to provide opportunities for constructive feedback as they refine their presentation.
5. Once ready, have each group present their performance to the class. The compositions should serve as an accompaniment to “Prance On.” After each presentation, ask the students to explain how their chosen creative element connects to Eddie Henderson’s life and legacy.
6. Invite students to think about times in their lives when they had to manage multiple responsibilities at once (like school, extracurricular activities, or family obligations) or when they developed a skill (such as playing an instrument, practicing a sport, or learning a subject). What did that look like?
7. Discuss how those experiences might relate to Eddie Henderson’s journey.
8. Have students complete the End of Unit Exit Ticket worksheet in the unit packet. If time permits, invite students to share out their responses with the class.

—References

Encyclopedia of Cleveland History. (n.d.). *Webster, Freddie*. Case Western Reserve University. Retrieved November 16, 2024, from <https://case.edu/ech/articles/w/webster-freddie>

Encyclopedia Britannica. (n.d.). *Lee Morgan*. Retrieved November 16, 2024, from <https://www.britannica.com/biography/Lee-Morgan>

Davis, M. (1989). *Miles: The Autobiography*. Simon & Schuster.

The Urban Music Scene. (2023, September). Eddie Henderson releases new album “Witness to History.” Retrieved November 24, 2024, from <https://news.theurbanmusicscene.com/2023/09/eddie-henderson-releases-new-album-witness-to-history/>

Ronnie Scott’s. (n.d.). Eddie Henderson Quintet. Retrieved November 24, 2024, from <https://www.ronniescotts.co.uk/find-a-show/eddie-henderson-quintet>

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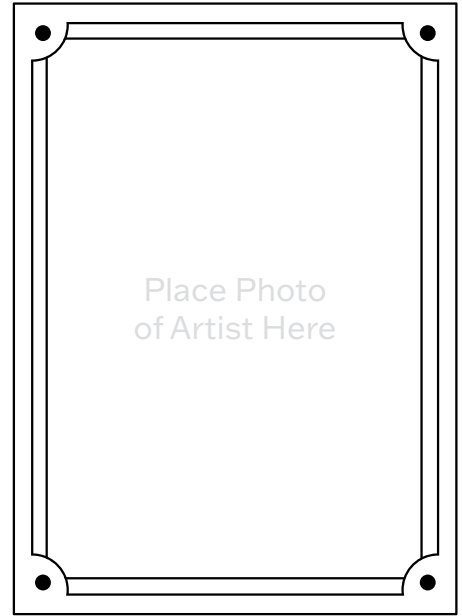
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***GRADES 9-12
UNIT PACKET***

**DR. EDDIE
HENDERSON:
UNCOMMON
GENIUS**

ARTIST JOURNAL:

Write Artist Name Here



List the artist's birth and death dates, family relations, and instruments they played.

Explain how the artist developed their skills including any informal or self-taught experiences that contributed to their development as a musician.

Write quotes, song lyrics, or specific examples from their music or career.

Describe the artist's background and key achievements.

List the name of the piece that you will share along with the album on which the song appeared (if applicable).

Choose 3 categories from the “10 point contextual framework” and answer 2-3 questions from the category about the piece.

Category: _____

Question 1:

Answer:

Question 2:

Answer:

Question 3:

Answer:

Category: _____

Question 1:

Answer:

Question 2:

Answer:

Question 2:

Answer:

Category: _____

Question 1:

Answer:

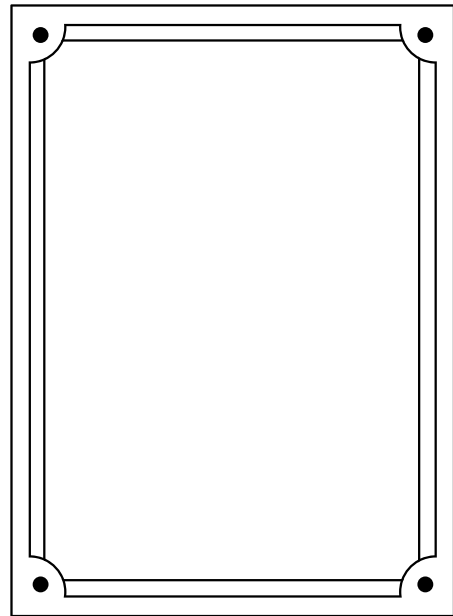
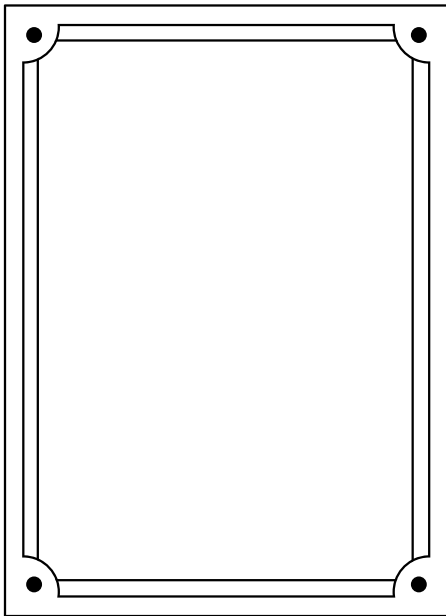
Question 2:

Answer:

Question 3:

Answer:

How might their work and legacy have influenced Eddie Henderson?



Place Additional Artist Photos Here

Project Group Members:

DR. EDDIE HENDERSON: UNCOMMON GENIUS

Name _____

Class _____

Date _____

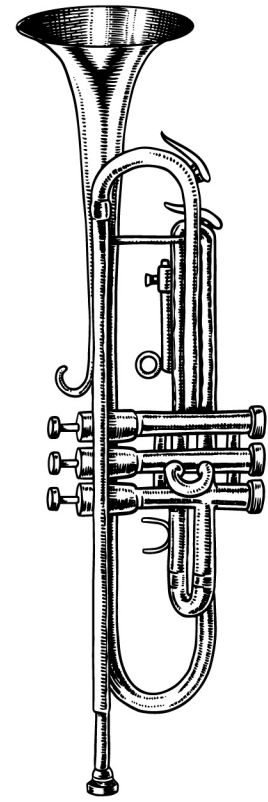
Directions

Fill in the rows below with the information you learned about Eddie Henderson.

What were key events in Eddie's Life?

Which famous musicians did he interact with?

How did he balance music and medicine?



DR. EDDIE HENDERSON LEGACY SHEET

Write your thoughts about each piece in the boxes below.
You can write about what you hear or what you like or dislike about the piece.











<p>“Reverse the Charges” by Freddie Webster</p>	<p>“Speedball” by Lee Morgan</p>	<p>“Freedom Jazz Dance” by Eddie Henderson</p>

Name: _____

Grade: _____

Date: _____

Example Post-It Note Chart

	"Freedom Jazz Dance"	"Tender You"
Melody		
Harmony		
Expression		
Rhythm		
Additional Details		

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***ENSEMBLES:
GRADES 9-12***

LESSON 1 *Duration* 50 minutes

—Materials—

Video: Click here to access documentary	Music selections: - “Loft Funk” by Eddie Henderson - “Sketches of Spain” by Miles Davis	Unit Packet: <i>Dr. Eddie Henderson: Uncommon Genius</i> worksheet
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—Standards—

Connecting

- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 20 minutes—

Begin with customary protocols:

- Warm-up exercises
- Rehearsal techniques that introduce the selected musical work
 - **Note:** While performing jazz music is not mandatory for this unit, as Henderson’s methods of practice and work ethic are adaptable to any musical genre, selecting repertoire from jazz or jazz-related genres would be particularly effective in reinforcing the concepts learned from his life and legacy.

—Instructional Strategies 20 minutes—

1. As students enter the classroom, play a piece from Eddie Henderson’s catalog (i.e., “Loft Funk”). Sound recordings of Eddie Henderson are available on Spotify.
2. Introduce Eddie Henderson as a trailblazing musician, figure skater, and psychiatrist. Inform the students of the piece of music they heard as they entered the classroom.
3. Display a picture of Eddie Henderson along with this quote on the board:
“Eddie Henderson, is a living legend whose trumpet has graced the stages of jazz’s most hallowed halls. With a career spanning decades, Henderson’s contribution to the genre is immeasurable” (Ronnie Scott’s, n.d.).
4. Share a brief overview of his life (i.e., Eddie Henderson was born in New York in 1940 and has a successful career as a jazz musician. He teaches at Oberlin Conservatory of Music in Oberlin, OH and continues performing with his quintet. One of his recent performances was at the Smoke Jazz and Supper Club (New York City) in August 2024).
5. Explain that the class will watch the first 12 minutes of the film to gain insights into his dual career and how he interacted with legendary artists of his time. Encourage students to listen for specific details about how he managed both of his careers and what inspired his musical journey.

6. Show the first 12:00 minutes of *Dr. Eddie Henderson: Uncommon Genius* and complete the worksheet of the same name in the unit packet.
7. Facilitate a whole-class discussion guided by the following:
 - “How significant was Henderson’s legacy to figure skating?”
 - “What do you think Henderson learned from working with legendary musicians?”
 - “How might those lessons have helped him in his career as a musician?”

Rehearsal 10 minutes

8. Complete the rehearsal and have students incorporate the lessons they discussed in Question 3 of Step 7 into their performance.

LESSON 2 *Duration* 50 minutes

— *Materials* —

Video:
[Click here](#) to
access documentary

Music selections:
- “Sketches of Spain” by Miles Davis

— *Standards* —

- | | | | |
|-------------------|--|---|--|
| Connecting | | - | Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. |
| Performing | | - | Analyze the structure and context of varied musical works and their implications for performance. |
| | | - | Develop personal interpretations that consider the creator’s intent. |

— *Motivation/Introduction* 15 minutes —

Begin with customary protocols:

- Warm-up exercises
- Rehearsal techniques that introduce the selected musical work

— *Instructional Strategies* 25 minutes —

1. Review the lessons learned from the beginning of the film (i.e., Henderson’s early life, breaking barriers in figure skating, his introduction to jazz music and the many artists he encountered during his childhood (e.g., Sarah Vaughn, Miles Davis, John Coltrane, Duke Ellington, Billie Holiday, Count Basie).
2. Introduce Sketches of Spain by Miles Davis. Provide a brief background of the piece.
 - Composed in 1960 in collaboration with Gil Evans.
 - Incorporates Spanish folk melodies and blends Flamenco rhythms and dynamics with hints of the Blues.
 - Has five movements
 - i. Concierto De Aranjuez (Adagio)
 - ii. Will O’ The Wisp (From “El Amor Brujo”)
 - iii. The Pan Piper (Alborada de Vigo)
 - iv. Saeta
 - v. Solea
 - Won a Grammy for Best Original Jazz Composition in 1961.More about this piece can be found on Miles Davis’s website by [clicking here](#).
3. Have students listen to Solea (available on Spotify) once, focusing on the soloist’s (Davis) musical characteristics, the interaction between the soloist and the orchestra, and the orchestra’s melodic and rhythmic patterns.

4. Tell students that, like Eddie Henderson at 17 years old, they will perform along with the recording on their instruments.
5. Divide the class into small ensembles (6-8 students) and assign each group a musical focus (e.g., rhythm, melody, dynamics, or texture). Each group will draw inspiration from the recordings melody and rhythm to improvise based on the music focus assigned to the piece.

Teacher Note: The piece is in d minor. Have students listen to repeated patterns played by the orchestra and encourage them to replicate these patterns. Then, challenge them to improvise by creating their own variations of the notes or rhythms. As a group, students can experiment with dynamics and texture to enhance their interpretation of the music.

6. Play the piece again and have the first group begin at the 2-minute mark of the recording, where the rhythm section begins. They will improvise for about 1 minute, then stop to allow the class to listen to the recording for approximately 2 minutes. After this listening period, cue the second group to improvise for 1 minute. Repeat this pattern until all groups have performed. Encourage students to use distinct and clear rhythm or melodic patterns, ensuring their performance blends well with their ensemble and does not overpower the recording.

Option (based on capabilities of your students): Instead of stopping completely between groups, have groups overlap for 15 seconds to create a smooth transition. The outgoing group will gradually fade out as the incoming group picks up the improvisation.

7. After all groups perform, discuss:
 - How each group's improvisation complemented the recording.
 - The effectiveness of transitions and how well groups maintained balance within their ensemble.

Rehearsal 10 minutes

8. Finish rehearsing the selected musical pieces, and guide students to identify and explore opportunities for improvisation within the music.

LESSON 3 *Duration* 50 minutes

—Materials—

Video:
[Click here](#) to
access documentary

Music selections:
- “Speedball” by Lee Morgan
- “Reverse The Charges” by
Freddie Webster ([listen here](#))
- “Freedom Jazz Dance” by
Eddie Henderson

Unit Packet:
- Legacy Worksheet
- Post-It Notes Example
(Teacher Reference Only)
- Large and Medium Post-Its
- Dark Colored Markers

—Standards—

Connecting

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 15 minutes—

Begin with customary protocols:

- Warm-up exercises
- Rehearsal techniques that introduce the selected musical work

—Instructional Strategies 35 minutes—

1. Tell students that they will learn more about Eddie’s life. Introduce the second section of the film by asking students to listen for answers to the following questions. Display these questions on the smartboard for review:
 - “What did Eddie Henderson do to achieve his success as a doctor (psychiatrist) and a musician?” ***He attended every class diligently and prioritized his studies, ensuring he mastered his work.***
 - “What qualities do you think might be necessary to excel in both music and medicine?”
 - “How did he overcome the skepticism that others placed on him, like his stepfather and classmates?” ***He used the negativity of his classmates to fuel his energy toward achieving his goals.***
 - “What musical skills did Eddie Henderson have that made him a talent above the rest?” ***He was able to read music and play music by ear.***
 - “Why did Eddie Henderson leave his job to join Herbie Hancock’s band?” ***He believed that he could always come back to medicine, but playing in a band was a once-in-a-lifetime chance.***
2. Continue showing the film until the 20:00 mark. After viewing, facilitate an open discussion guided by the questions from Step 1.

3. Explore a contrasting piece to highlight Henderson’s versatility as a performer. Selections from his *Time & Space* album, which showcase a serene and tranquil cool jazz vibe (i.e., “Masqualero”, “Tender You”), are good options. Each member of the quintet brings a distinct voice, yet their performances create a harmonious and balanced blend.
4. Assign students to groups of 4 or 5 and provide each group with a large Post-It note sheet, medium-sized Post-It notes, and dark-colored markers. The large Post-It note should be divided into a table with two columns and five sections (refer to the unit packet for an example).
5. Instruct students to listen to each piece and categorize their observations in the corresponding sections of the table.
6. Once the charts are complete, have the groups compare the two pieces to identify any similarities.
7. Facilitate a class discussion to share and analyze the findings.

Rehearsal 10 minutes

8. Finish rehearsing the selected musical pieces for the day.

LESSON 4 *Duration* 50 minutes

—Materials—

Video:
[Click here](#) to
access documentary

Music selections:
- “Freedom Jazz Dance” by
Eddie Henderson

Unit Packet:
End of Unit Exit Ticket

—Standards—

Connecting

- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

—Motivation/Introduction 15 minutes—

Begin with customary protocols:

- Warm-up exercises
- Rehearsal techniques that introduce the selected musical work

—Instructional Strategies 30 minutes—

1. Finish the remainder of the film.
2. Ask: “After learning more about him, do you agree with the title? Why or why not?”
3. Discuss Eddie Henderson’s qualities, including his refusal to be confined to a single genre. Highlight how, despite being a prolific jazz artist, he also composed disco music and led a disciplined life.
4. Invite students to think of a time when they had to balance multiple responsibilities or develop a skill through discipline.
5. Discuss how those experiences might relate to Eddie Henderson’s journey.
6. Replay Henderson’s “Freedom Jazz Dance” for a few minutes as a refresher. Share more about his musical accomplishments, which can be found in the brief bio accompanying the link to the film.
7. Play “Prance On”. Have students discuss the difference between the two pieces.
 - How do the two pieces differ in mood, instrumentation, and style?
 - What do these differences tell us about Eddie Henderson’s range as a musician?
8. Ask “Eddie Henderson is considered a living legend, what qualities of his can you take away to apply to your own musicianship or personal growth?”
9. Have students complete the End of Unit Exit Ticket worksheet in the unit packet. If time permits, invite students to share out their responses with the class.

Rehearsal 10 minutes

10. Finish rehearsing the selected musical pieces for the day.

References

Encyclopedia of Cleveland History. (n.d.). *Webster, Freddie*. Case Western Reserve University. Retrieved November 16, 2024, from <https://case.edu/ech/articles/w/webster-freddie>

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***ENSEMBLES
UNIT PACKET***

DR. EDDIE HENDERSON: UNCOMMON GENIUS

Name _____

Class _____

Date _____

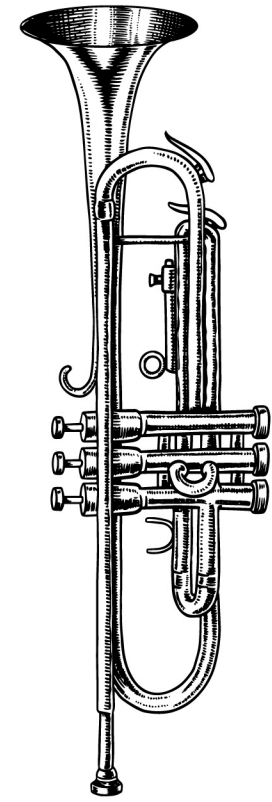
Directions

Fill in the rows below with the information you learned about Eddie Henderson.

What were key events in Eddie's Life?

Which famous musicians did he interact with?

How did he balance music and medicine?



DR. EDDIE HENDERSON LEGACY SHEET

Write your thoughts about each piece in the boxes below.
You can write about what you hear or what you like or dislike about the piece.

<p>“Reverse the Charges” by Freddie Webster</p>	<p>“Speedball” by Lee Morgan</p>	<p>“Freedom Jazz Dance” by Eddie Henderson</p>

Name: _____

Grade: _____

Date: _____

10 Point Contextual Framework for the Examination of American Vernacular Music

PERSONAL

How does the piece make you feel?

Do you enjoy listening to this piece?

Is there a particular reaction you have when you hear this piece?

Are there any characteristics that reflect who you are in this piece?

What about the piece captures your attention (e.g., lyrics, flow, construction)?

HISTORICAL

What year was this piece composed?

In what format was the piece released?

What year was the piece released to the public?

How was the piece released (recording company, self-published)?

How was history unfolding on both a national and international level at this time?

SOCIAL

What is the global impact of this piece?

Does the piece express a position about a social issue(s)?

In what ways does the piece reflect social issues in society?

Does the piece reflect contemporary concerns in the author's own world?

Are you moved or inspired to make social change after listening? If so, in what ways?

What is (was) the public reception of the piece (awards, rankings on the music charts, music critiques)?

P O L I T I C A L

Does the piece address political issues? If so, how are those issues expressed?

In relation to the political issues addressed, what are the various points of view?
In what ways has the piece had an impact on the artist, songwriter, or composer?

Does the piece express a political position on a particular issue(s)?

What effect(s) did the piece have on the political climate of the time?

Are you moved or inspired politically by the piece. If so, in what ways?

C U L T U R A L

What are the cultural characteristics in this piece you recognize?

For what purpose is this piece used within the culture of origin?

Does the piece reflect a cultural belief?

What is the performance practice(s) of the culture that should be applied to the piece?

In what ways does the piece give insight to the way of life?

E C O N O M I C

What might the artist/composer do with the money they earn from this piece?

How does this piece help the artist/composer earn money to support themselves and their family?

How does/did the popularity of this piece affect the dissemination platforms (i.e., streaming services, CD sales, records, etc.) and subscriptions and revenue?

How does the piece impact the economic performance of the broader music industry, including trends in streaming revenue, album sales, and concert attendance, particularly among younger demographics?

A C A D E M I C

Briefly describe the subject matter of the piece.

Who is the intended audience?

Is there any use of interdisciplinary techniques (such as metaphors, analogies, story structures, or images)?

Does the piece have a theme(s) reflected? If so, summarize what these are.

M U S I C A L

What discernible musical characteristics reflect the genre?

How does the music reflect the theme of the song?

What recurring rhythm patterns can you recognize?

How would you describe the texture?

What is the harmonic structure of the verse? Chorus?

G E O G R A P H I C A L

What geographical location does this piece reflect?

What aspects of the piece reflect its geographical origin?

Does the piece refer to a specific geographic location?

What is the primary source of transmission to various geographic locations?

In what ways does the piece reflect global influences?

S P I R I T U A L

Does the piece reflect spiritual traditions?

In what ways does the piece display spiritual significance?

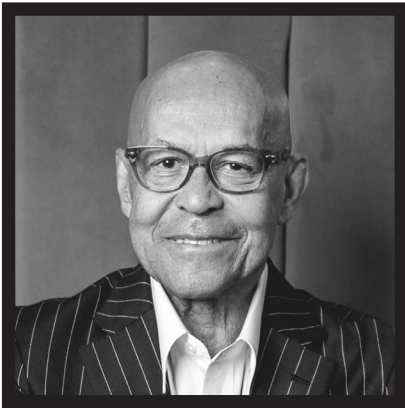
In what ways does the piece reflect the artist's or composer's spiritual journey or worldview?

Does the piece convey a sense of transcendence or connection to something greater? If so, how does it achieve this effect?

Source: Hall, S. (forthcoming) Using music to foster belonging. In *Fostering Belonging and Equity in the Classroom and on Campus*. Kimberly Huisman & Claire M. Renzetti (Eds). Cognella.

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PROFILES



EDDIE HENDERSON's wildly diverse and accomplished career began in a most appropriately lofty way: His first trumpet lessons as a young boy were given by Louis Armstrong. It was a connection made through the musical careers of Henderson's parents; his father a singer with the Charioteers and his mother a dancer with Duke Ellington at the Cotton Club.

A native of New York City, he relocated with his family to San Francisco by the age of 14. He studied at the San Francisco Conservatory of Music from 1954 to 1956, and drew the praise of Miles Davis, a friend of the Henderson family who came to know Eddie while visiting his parents during tour stops in town. After serving in the Air Force from 1958 to 1961, Henderson became the first African American to compete for a national figure skating championship, winning the Pacific and Midwestern titles. Soon after, he began to pursue dual careers in medicine and music, earning a Bachelor of Science in zoology at the University of California at Berkeley, and an MD at Howard University Medical School four years later.

As Henderson's medical career took root in California, he also drew his first worldwide recognition for his jazz trumpet playing from the popular recordings he made with Herbie Hancock's Mwandishi group during the early '70s. He has since earned acclaim for decades of performances with such luminaries as Pharoah Sanders, Art Blakey, Elvin Jones, Johnny Griffin, Slide Hampton, McCoy Tyner, Benny Golson, Max Roach, Jackie McClean, Dexter Gordon, Roy Haynes, and Joe Henderson.



MICHELLE BAUER CARPENTER is the Executive Director of the School of Communication at Northern Arizona University, a professor, an award-winning filmmaker, and a Creative Media and Film educator. She is passionate about people, creative and scholarly practice, research, and education. Carpenter's leadership, film, design, and higher education experience is extensive, spanning 29 years as a director, producer, editor, cinematographer, designer, and educator.

As a filmmaker, Carpenter has produced, directed, and edited national and international award-winning documentary pieces. Her films have screened globally on television and in numerous film festivals and art galleries. Carpenter's professional achievements are underscored by the fact that she has won four National Academy of Television Arts & Sciences Heartland Chapter Emmys throughout her career.



MARK RABIDEAU is an international leader in reimagining how artists and institutions can thrive within the contemporary marketplace. The breadth of Mark's creative spirit is evidenced by the work he has produced, including Live from Smoke, a radio show from NYC's upper-westside, the GRAMMY-Award winning album STILLPOINT (New Amsterdam Records, 2023), Worlds End an original work with the American Repertory Ballet, and the made-for-PBS documentaries Awadagin Pratt: Black in America and Dr. Eddie Henderson: Uncommon Genius.

Mark is senior editor of Emerging Fields in Music (Routledge) and the author of Doing Good: Entrepreneurial Musicians Making a Difference (Project 440, 2019) and Creating the Revolutionary Artist (Rowman & Littlefield, 2018) – recipient of the 2018 Society for Arts Entrepreneurship Educators' Innovative Arts Entrepreneurship Pedagogy Award. Recent invited talks include Juilliard, Curtis, Yale, Cornell, Eastman Leadership Academy, and American University in Cairo (Egypt) – where he was named Distinguished Visiting Researcher.



SUZANNE HALL is Associate Professor of Music Education at Temple University where she teaches courses in general music education. Her primary research interests focus on music and English/Language Arts (ELA) connections and cultivating inclusive spaces. She is a frequent presenter at state and national conferences and conducts professional development workshops on music and ELA integration strategies for school districts across the country.

Her books include *The Musical Bookshelf: Connecting Diverse Children’s Literature with Music*, *Teaching Elementary Music: Integrative Strategies between Music and Other Subjects*, and *General Music: A K12 Experience*. Her articles can be found in various journals, including the *Journal of General Music Education*, *Philosophy of Music Education Review*, *Music Educators Journal* and the *Journal for Music Teacher Education*. Dr. Hall is a member of the National Association for Music Education (NAfME) and the College Music Society (CMS), where she has served as chair of the CMS Council on Music Education since 2022. Dr. Hall currently serves on the advisory board for the *International Journal of Education and the Arts (IJEA)* and on the Board of Directors for Save the Music Foundation.

Her previous teaching experiences include elementary general music (K-5) in Oviedo (Florida) and Memphis (Tennessee). At Memphis, she was commissioned by Promise Academy Charter School to author and teach a music curriculum designed to integrate language arts within the music curriculum. Before arriving at Temple University, she served as the music education program coordinator at Augusta University.



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