

History of Jazz

Music 0711/AFRCNA 0639

Spring 2022

Prof. Nicole Mitchell Gantt

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HOJ Lecture:

MW 2:00-3:00pm Eastern

Course Rationale

Welcome to History of Jazz! In the midst of a global pandemic, international attention on the Black Lives Matter movement and challenges to American democracy, our course in Jazz History will hopefully offer insightful perspectives to help students navigate their lives.

Flex@Pitt: Navigating Class during COVID

We are all aware that COVID has presented us with new approaches to learning as we navigate these unprecedented times. We will all be as flexible and adaptable as possible. Please regularly visit our class CANVAS website for updates relating to any changes that might occur in regards to instruction or assignments. *If health or family complications arise, please communicate immediately with Prof. Gantt., so that I can accommodate you with consideration of your circumstances.*

ONLINE until February 7th

*In light of the current COVID variants, lectures and recitations will be temporarily online. As communicated by Provost Ann Cudd, the university plans to open in-person classes starting January 27th. Because we plan to have special arrangements for our classes on the week of January 31st, we plan to have classes begin **in-person starting February 7th**. However, as we watch developments with the virus, please watch for updates on the CANVAS website in case things change.*

Teaching Assistants:

Lee Caplan: Lee.Caplan@pitt.edu

Hannah Standiford: HMS76@pitt.edu

(Your TA should be your first point of contact)

Recitation Classes:

Recitation classes are taught by your pre-assigned TAs. Be sure to double-check your day, time and room assignments to ensure proper credit for your participation.

When contacting your instructor by email, use this format in the subject line:

HOJ (your name; your TA; Recitation time)

No prerequisites required.

Fulfills Gen-Ed requirements for the Arts and Historical Analysis.

Course Description

History of Jazz is a music class that offers students the opportunity to deepen their understanding and emotional connection to U.S. history through gaining awareness of a trajectory of 20th and 21st century African American cultural resistance, with jazz music as a conduit for that expression. Students regain familiarity with historical moments in U.S. history and how jazz music, and the musicians, Black and non-Black, have expressed conscious and unconscious cultural responses to their societal environments through their music. Students will also learn how this music has historically represented a vehicle for freedom and resilience for those of numerous cultural backgrounds throughout the globe by offering a space for artistic innovation and the development of aesthetics and individuality. Our class will take a thematic-based approach, by connecting artists from different periods in jazz history, rather than moving chronologically from one historical era to the next. Students will be introduced to a vast array of musical styles within the genre, and gain familiarity with some of the great innovators who have led to new approaches to the jazz legacy. Most importantly, students will also develop critical thinking skills while discerning the contrasting perspectives of critics and musicians who work on this provocative artform.

Music listening, performance videos, and guest presentations will enrich our class experience. Students are encouraged and rewarded for asking intelligent questions and contributing positively to our learning.

Course Materials

1. **CANVAS website.** The class website will be central for all class activities, especially throughout the duration of Flex@Pitt, where changes can happen at any time. Please visit announcements on CANVAS regularly. You will also use CANVAS to access your reading and listening assignments.
2. **Reading:** Articles listed in the schedule below are made available on the CANVAS website.
3. **Music:** Listening/viewing is a critical part of this class and listening/viewing examples will be assigned each week. Students are assigned listening/viewing on CANVAS and can access materials via youtube and spotify.

Course Requirements

1. **Attendance/Participation: Each Monday and Wednesday** students will attend class lectures by the instructor. Attendance/participation will **be measured by weekly quizzes** in connection to lectures, reading and listening that have been covered. On special occasions, our class will feature a guest artist or scholar. On these occasions it is recommended that you prepare to ask questions.
2. **Discussion boards** are made for students to have a space to interact with one another in response to the material. It also honors the idea that we are all a community of knowledge bearers, and that much learning can be shared between students, and the instructors can also learn from students. The Prof and TA will be observing and will participate at times, but the main benefit is for a healthy social interaction between students. It is critically important that everyone maintain respect for each other in these conversations. Participation in discussions are not mandatory, but regular participation will be positively considered towards one's midterm and final grade, especially if one has a borderline grade.
3. **Recitations:** Students need to attend and participate positively in their **recitations** in order to receive a positive grade.

4. **Concert Report:** students will be required to view a streamed online jazz concert. They will also have to write a paragraph describing the concert. A rubric will be given on the CANVAS website.
4. **Exams:** There will be one midterm and one final of equal value, which will be based on experience of lectures and the assigned reading and listening. Exams will be multiple choice with some short answer questions.

Evaluation is as follows:

Attendance/Participation Quizzes	20%
Recitation	20%
Concert Report	20%
Midterm	20%
Final	20%

Need Help?

Your TA should be your first point of contact. History of Jazz has almost 200 students, so to facilitate communication make the subject line of your email: **HOJ (your name; your TA; Recitation time)** **Because of the volume of this class, you can expect that there will be delays in response to your emails. Having a study partner is crucial!! Please share and discuss your learning with friends as you go along.**

Class Culture

As a class that is discussing material focusing on race, gender/sexuality, class and spirituality, it is important that we create a community where everyone feels they can express their differences in a respectful manner. Everyone in the class has the potential to bring new knowledge to the class while also increasing his/his/their own understanding of themselves and others. Topics explored might trigger strong feelings and some of us will have emotional responses to each other or to the material we are discussing. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities position us in the classroom.

Academic Integrity:

"All students are expected to adhere to the standards of academic honesty. Any work submitted by a student must represent his-her own intellectual contribution and efforts. Any student found to be engaged in cheating, plagiarism, or any other acts of academic dishonesty will be subject to a failing grade in the assignment and/or the course and to further disciplinary action."

Accommodation for Students with Disabilities:

"If you have any disability for which you may require accommodation, you are encouraged to notify the instructor and the Office of Disability Resources and Services, 140 William Pitt Union (412-648-7890) during the first two weeks of the term." DRS will verify your disability and determine reasonable accommodations for this course. A comprehensive description of the services of that office can be obtained at www.drs.pitt.edu. Students who wish accommodation for a documented disability will need to request through the Office of Disability Resources Services in advance of the 72-hour deadline prior to the Mid-term or Final Exam. Please be aware that all students who sit for the exam in our Lecture Hall will have the same time frame.

Diversity and Inclusion

The University of Pittsburgh does not tolerate any form of discrimination, harassment, or retaliation based on disability, race, color, religion, national origin, ancestry, genetic information, marital status, familial status, sex, age, sexual orientation, veteran status or gender identity or other factors as stated in the University's Title IX policy. The University is committed to taking prompt action to end a hostile environment that interferes with the University's mission. For more information about policies, procedures, and practices, see: <https://www.diversity.pitt.edu/civil-rights-title-ix-compliance/policies-procedures-and-practices>. I ask that everyone in the class strive to help ensure that other members of this class can learn in a supportive and respectful environment.

General Education Requirement Goals

This course fulfills the following two categories of Gen Ed Requirements:

The Arts (Gen Ed category E2)

This course introduces students to modes of analysis appropriate to music, theatre, or the visual and plastic arts. It may take the form of a survey, the study of a genre or period, or may focus on a particular artist.

Historical Analysis (Gen Ed category E6)

In this course, students will develop skills and methods by which to understand significant cultural, social, economic, or political accounts of the past. The course may focus on pivotal moments of change, or important transitions over longer periods of time. Courses could explore developments in science, technology, literature, or art, and the ideas around them, or examine critical historical shifts by analyzing various data or cultural forms.

University's Email Policy:

University of Pittsburgh Policy 09-10-01

Category: Student Affairs

Section: Communication to Students

Subject: E-mail Communication Policy

Effective Date: August 29, 2005

I. Scope - The University of Pittsburgh has established e-mail as an official means of communication with students.

II. Policy - Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students.

Students are expected to read e-mails sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an email forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their email from the pitt.edu address to another address do so at their own risk. If e-mails are lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address.

III. References - Policy 10-02-05, Computer Access and Use; Policy 10-02-06, Administrative University Data Security and Privacy (<http://www.cfo.pitt.edu/policies/policy/09/09-10-01.html>)

History of Jazz Schedule Spring 2022

Week 1	M Jan 10	Class Intro and Policies What is Jazz: Concepts, Styles and Vocabulary	Reading Why I Love Jazz, Nicole Mitchell Gantt
	W Jan 12	What is Jazz? Relevance and Resilience	Reading: 1. Why Jazz Still Matters, Gerard Early and Ingrid Monson 2. Zora Neale Hurston: How it Feels to be Colored Me (1-4) Viewing (always see module) 1. Terri Lyne Carrington Social Science Youtube link (choose two songs) 2. Samora Pinderhughes Transformation Suite Youtube link (watch beginning and choose one song) 3. Gregg August Dialogues on Race link
	F Jan 14	Recitation	
Week 2	M Jan 17	No CLASS	Martin Luther King Day
	W Jan 19	Colonial Origin Stories: Ragtime and New Orleans Contrasting Life Concepts: African Diasporic vs European	Reading 1. The Clave of Jazz: A Caribbean Contribution to the Rhythmic Foundation of an African-American Music, Christopher Washburne 2. Blues People, Amiri Baraka (excerpt) 3. Bechet and Jazz Visit Europe, 1919 by Ernst-Alexandre Ansermet 741-746 Listening/Viewing 1. A Nola Second Line Brass Band https://www.youtube.com/watch?v=Z20lztZOKOE 2. Sidney Bechet Petite Fleure https://www.youtube.com/watch?v=REYLN0rh-g 3. Jelly Roll Hesitation Blues https://www.youtube.com/watch?v=UhwKBv-ng2o 4. Steve Coleman and Five Elements https://www.youtube.com/watch?v=P6VhuNcDLsk 5. Hypnotic Brass Brand https://www.youtube.com/watch?v=ggOVNYFIP7Q 6. King Oliver's Creole Jazz Band, Dippermouth Blues https://www.youtube.com/watch?v=PwpriGltf9g&list=RDPwpriGltf9g&start_radio=1&t=15 7. Jazz Funeral https://www.youtube.com/watch?v=EG6KH905cGU

	F Jan 21	Recitation	
Week 3	M Jan 24	<p>Blues, Jazz and Black Feminism</p> <p>Black women and their relationship to Vaudeville, Ragtime and Modern Jazz</p>	<p>Reading</p> <p>1. It Just Be's That Way Sometime: The Sexual Politics of Women's Blues By Hazel V Carby 474-482</p> <p>2. Women's Blues, Angela Davis, (from Blues Legacies and Black Feminism (Chapter 1)</p> <p>Listening</p> <p>See module</p>
	W Jan 26	The Blues and Dance in Jazz	<p>Reading</p> <p>Listening</p> <p>See module</p>
	F Jan 28	Recitation	
Week 4	M Jan 31	Jazz Talk on Erroll Garner	<p>A link will be provided on CANVAS to view Prof. Gantt in conversation with pianists Orrin Evans and Irene Monteverde on Erroll Garner.</p> <p>Listening</p> <p>See module</p>
	W Feb 2	Lecture on Erroll Garner and Musician's Rights	<p>A link will be provided on CANVAS to view jazz scholar Dr. Robin D. G. Kelley's lecture: "The Liberation of Erroll Garner: A Conversation about Music, Money, and Power"</p> <p>Listening</p> <p>See module</p>
Week 5	M Feb 7	<p>Big Bands and youth counter-culture</p> <p>Ellington, Basie, International Sweethearts,</p>	<p>Reading:</p> <p>1. Just One More Chance: The Rise of Swing by Lewis Eresberg Chapter 1 of Swinging the Dream: Big Band Jazz and the Rebirth of American Culture 3-11</p> <p>2. Out of Step with Swing by Scott DeVeaux (Chapter 3 from the Birth of Bebop) 116-128</p> <p>3. Swing Shift: Internationalism and the Sweethearts of Rhythm, Sherrie Tucker</p> <p>Listening</p> <p>See module</p>

	W Feb 9	Jazz and Gender	<p>Reading:</p> <ol style="list-style-type: none"> 1. Queer Encounters in the Music of Billy Strayhorn by Lisa Barg 775-780 (Brother Big Eyes), 793-803 2. Joelle Leandre Interview, Kurt Gottschalk 3. We Have Voice Collective (website) 4. Jazz and Gender Justice Institute https://college.berklee.edu/jazz-gender-justice <p>Listening/Viewing</p> <ol style="list-style-type: none"> 1. Pray the Gay Away, Terri Lyne Carrington https://www.youtube.com/watch?v=rldpcStHKHY 2. Billy Strayhorn sings Lush Life https://www.youtube.com/watch?v=K7bGtR_ETJE 3. Joelle Leandre solo @ Eglise Saint Merri https://www.youtube.com/watch?v=gtfycW3l8zE 4. Billy Strayhorn and Duke Ellington Take the A Train https://www.youtube.com/watch?v=WtYvGJaIRn0
	F Feb 11	Recitation	
Week 6	M Feb 14	Jazz and Identity	<p>Reading:</p> <ol style="list-style-type: none"> 1. The Negro Artist and the Racial Mountain by Langston Hughes 2 pages 2. The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse by Ingrid Monson 398-412 <p>Listening See module</p>
	W Feb 16	Jazz and Identity	<p>Viewing with Discussion The Cry of Jazz by Ed Bland https://www.youtube.com/watch?v=fE00fzXpI04</p>
	F Feb 18	Recitation	
Week 7	M Feb 21	Bebop Behind the Scenes: Dizzy, Mary Lou and Melba	<p>Reading</p> <ol style="list-style-type: none"> 1. Playing Like a Man: The Struggle of Black Women in Jazz and the Feminist Movement by Katherine Soules 19-25 2. Black Women Working Together: Jazz, Gender and the Politics of Validation; Black Research Journal, Vol. 34, No. 1 (Spring 2014) 39-45 <p>Listening See module</p>

	W Feb 23	What was Bebop Rebellion?	<p>Reading</p> <p>1. Spitballs and Tricky Riffs Chapter 4 of the Birth of Bebop: A Social and Musical History By Scott DeVeaux 167-171</p> <p>2.The Golden Age, Time Past by Ralph Ellison 107-110</p> <p>Listening See module</p>
	F Feb 25	Recitation	
Week 8	M Feb 28	Midterm Review	Review Session
	W March 2	MIDTERM	MIDTERM
	F March 4	NO Recitation	
Week 9	SPRING	BREAK	NO CLASSES
Week 10	M March 14	Jazz Global Migrations	<p>Reading</p> <p>Dedicated to the Struggle: Black Music, Transculturation and the Aural Making and Unmaking of the Third World, Njoroge Njoroge</p> <p>Listening See module</p>
	W March 16	Jazz Global Migrations (continued)	<p>Reading/Viewing</p> <p>https://www.ttbook.org/show/jazz-migrations Podcast, website and music videos</p> <p>Listening See module</p>
	F March 18	Recitation	

Week 11	M March 21	Free Jazz and Social Activism	<p>Reading</p> <ol style="list-style-type: none"> 1. Intravascular Dialogues, Jazz Performativity and the Griot's Meta-linguistic Praxis Introduction of Jazz Griots: Music As History in the 1960s African American Poem By Jean-Philippe Marcoux 9-12 to the top half 2. Constructing the Jazz Tradition: Jazz Historiography by Scott DeVeaux Section IV 547-552 The Crisis of Free Jazz 3. The Instant Composers Pool: Music Notation and the Mediation of Improvising Agency by Floris Schuiling 5-8 4. Music/Politics by Philippe Carles, Jean-Louis Comolli, and Gregory Pierrot Chapter 9 of Contradictions of Jazz in a State of Freedom, 168-175 <p>Listening See module</p>
	W March 23		
	F March 25	Recitation	
Week 12	M March 28	Latin Jazz	<p>Reading</p> <ol style="list-style-type: none"> 1. The Hazards of Hybridity: Afro-Cuban Jazz, Mambo and the Revolution by Jason Borge Chapter 4 of Tropical Riffs: Latin American and the Politics of Jazz, 131-138 2. The Anxiety of Americanization: Jazz, Samba and Bossa Nova by Jason Borge of Tropical Riffs: Latin American and the Politics of Jazz, 114-117 Bossa Nova and Jazz (end with poem) <p>Listening See module</p>
	W March 30	Afrofutures	<p>Reading</p> <ol style="list-style-type: none"> 1. Singing Omar's Song: A (Re)construction of Great Black Music by George E. Lewis From Lenox Avenue: A Journal of Interarts Inquiry, Vol. 4 71-74 2. Performing the Past to Claim the Future: Sun Ra and the Afro-Future Underground, 1954-1968 by Daniel Kreiss From African American Review, Vol. 45, No. 1 197-202 3. Soul, Afrofuturisms and the Timeliness of Contemporary Jazz Fusions, Gabriel Solis <p>Listening See module</p>
	F April 1	Recitation	Concert Report Due

Week 13	M April 4	Pittsburgh Jazz	Viewing with Discussion We Knew What We Had (Documentary on Pittsburgh Jazz) https://www.youtube.com/watch?v=8sHi5gC4NGI
	W April 6	Art and Jazz	Reading 1. "We Used to Say Stashed" Romare Bearden Paints the Blues by Robert O'Meally 59-68 2. Louis Armstrong, Bricolage and Aesthetics of Swing by Jorge Daniel Veneciano From Uptown Conversations 261-264, 269-275 (images) 3. Louis Armstrong's Collages by Albert Kleon 1-3 4. Wadada Leo Smith's Graphic Scores and Philosophy https://wadadaleosmith.com/philosophy-and-language-of-music/ankhrasmation-gallery/ Listening See module
	F April 8	Recitation	
Week 14	M April 11	Asian American Jazz and Afro Asian Futurism	Reading 1. West Coast History of Asian American Jazz Festival http://www.firstvoice.org/asian-american-jazz-festival 2. Remembering Fred Ho: The Legacy of Afro Asian Futurism Viewing 1. Vijay Iyer and Mike Ladd's The Veteran Dreams Project https://www.youtube.com/watch?v=Z5jahYf92-U&list=RDZ5jahYf92-U&start_radio=1&t=62 2. Amir ElSaffar Improvisation https://www.youtube.com/watch?v=OqV03upmhu0&list=RDQIV6JfOZvEs&index=3 Listening See module
	W April 13	Jazz Seekers: Miles Davis, John Coltrane and More	Reading: 1. Miles Davis by Christopher Meeder Chapter 12 of Jazz: The Basics 125-140 Miles Bebop, Cool, Fusion 2. Mad at Miles: A Black Woman's Guide to Truth by Pearl Cleage 36-43 3. Coltrane's Free Jazz Wasn't Just "A Lot of Noise," Richard Brady Listening See module

	F April 15	Recitation	
Week 15	M April 18	Current Themes in Jazz	Reading Beneath the Underground: Exploring New Currents in Jazz by Robin D.J. Kelley From Uptown Conversations, 404-414 Listening See module
	W April 20	Review and Open Discussion	
	F April 22	Recitation	
Week 16		FINAL EXAM Date TBD	