

MUSI 2120/3120: History of Jazz/Jazz Studies (*The Modern Civil Rights Movement As Heard Through Jazz: 1955-1968*)

Instructor – Rami Stucky

Meeting – Monday-Friday, 1pm-3:15pm

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Office Hours – an hour before our meetings and an hour after; also by appointment.

Number – 316-708-9404

Course Overview

This course is designed for music students interested in history and history students interested in music. Although the class will analyze music over the course of the semester, proficiency in music notation or musical terms is not a class prerequisite and anybody is welcome to enroll.

This course will ask the question, “how can we understand what occurred during the modern Civil Rights Movement by listening to jazz created at the time?” In this regard there are two objectives for the class. First, the class will chronicle the protests of African-Americans, roughly beginning with the Montgomery Bus Boycotts (1955) roughly until Martin Luther King Jr.’s assassination (1968). We will trace the various political, social, and economic tactics that many Americans embraced to achieve civil rights at that time.

The second objective will revolve around understanding how jazz music at the time evoked, mimicked, and intersected with these tactics, hopes, aspirations of African-Americans during the Civil Rights Movement. In order to achieve this second objective, we will listen to jazz, study jazz musicians’ biography and relate jazz theory to the social upheavals occurring between 1955 and 1968.

In order to achieve these goals, we will stress four things in this class: (1) devote special attention to the works and scholarship of current University of Virginia faculty, (2) listen to a lot of jazz music together, (3) write short responses (250 words) to all the readings, and (4) make connections and think about what we are learning in the context of our current political, economic, and social moment.

Assignments

Your requirements for class will change depending on whether you enrolled in MUSI 2120 or MUSI 3120, however everybody will do the following: choose **10** readings and submit 250-word book review/summaries of them. The possible readings are highlighted in **bold** in the schedule below. I will share an example of how I would like your reviews to look, what type of language to include, and what to focus on. You may submit additional reviews for extra credit. Also, you may reference a chapter or article that you did not write a review for (in order to show you that you read it/understand it) for extra credit as well. Reviews are due by **midnight the day before our class meeting**. I will return them to you by 1pm EST the next day. Below the readings, I occasionally offer guiding questions that encourage you to focus on a certain topic in your review. With some readings, I also have paired a short video by either Polyphonic or Adam Neely (two great music channels on YouTube). Use them to help inform and understand the readings for the day. And although they should not be the subject of your book reviews, feel free to refer to them in your responses.

Students in MUSI 3120 will additionally prepare our listening sessions: restate the arguments made by the authors related to the example and tell the class what to listen for musically and how it relates to its broader socio-economic context. These introductions should not take long: just a couple sentences per song whenever applicable. We will choose who presents on which albums at the beginning of the semester.

There is no final project, final paper, or any quizzes. Instead, we will meet on the last day of class for a cumulative discussion that thinks about the music and readings you have engaged with in the context of our current moment.

Grade Breakdowns

MUSI 2120

10 Book Reviews: 50%

Participation: 50%

MUSI 3120

10 Book Reviews: 40%

Music Introductions: 40%

Participation: 20%

Explanation of Schedule and Meetings

Although you will have daily readings, we will not meet everyday for 2h15m. Instead, all of our meetings will revolve around some albums and music mentioned in the readings. Although I am certainly happy to engage in discussion and answer questions about the text, I have officially planned that our synchronous meetings on Zoom consist of us listening to the music mentioned in the readings together. Thus, this means some days when there are no listenings, we will not meet on Zoom (July 16). Other days, when there's a lot of listening, we will probably meet for our entire 2h15m (July 24). Most often, we will probably meet between 1h and 1h30m. You can get a sense of how long we will meet each day next to the written date. This number is the runtime length of the album(s), but in reality you may want to add 20-30 minutes to that number to account for questions, comments, and introductions MUSI 3120. I hope this does not cause confusion, but rather creates a more reasonable schedule that takes place over four weeks.

Your participation grade, then, mostly relies entirely upon being present at these synchronous meetings and listening intently to the music. For that reason, please keep your video camera on during our sessions. Additionally, feel free to make comments in the chat or audibly about what you're listening to: questions about what instrument you're hearing, clarifications about what our authors have to say about the song, etc...In my experience teaching music courses, students struggle with understanding what to listen for in the listening assignments and sometimes just focus on the readings instead. For this reason, I would like to take advantage of our long class time and listen together as much as possible.

Your participation grade also relies on the final discussion that takes place on August 7th. During this discussion, you can further reflect, respond, critique, what you have learned and heard in this class. Additionally, I encourage you to think about bridging this material, which deals mostly with music and actions that occurred between 1940 and 1970, with the current moment. While the reading responses assess how well you can summarize what authors like Ingrid Monson, Scott DeVeaux, and Penny von

Eschen think (and why), this discussion (and the intermittent ones over the semester) are opportunities for you to forcefully state your views as well.

July 13

1. Gridley, Mark C. "Misconceptions in Linking Free Jazz with the Civil Rights Movement." *College Music Symposium* 47 (2007): 139–55.
 - Gridley is writing an article that refutes the entire premise of this class. He argues that scholars/historians/students cannot link a type of jazz – free jazz specifically – with the civil rights struggle. We will read Harker's refutation of this claim as well as the work of several scholars who show the relationship between jazz and politics over the course of the semester. Can you think of more examples of when you may or *may not* want to link a specific music/art/culture with a political movement? One example I can think of is "linking" country music with Republican or conservative politics. Is this a valid way of understanding country music or American politics? Might we want to follow in Gridley's footsteps and urge people to decouple the associations between the two?
2. Lennie Tristano – *Crosscurrents* (rec. 1949/rel. 1972, Capitol) [Runtime: 20:43]
 1. Wow
 2. Crosscurrent
 3. Yesterdays
 4. Marionette
 5. Sax of a Kind
 6. Intuition
 7. Digression
3. Personal Introductions

July 14 (approx. 52 min.)

1. **Harker, Brian. "In Defense of Context in Jazz History: A Response to Mark Gridley." *College Music Symposium* 48 (2008): 157–59.**
 - Think back to Lennie Tristano's *Crosscurrents* as we listen to Archie Shepp's *Fire Music*. Gridley argues that Tristano's adoption of "free form" in jazz preceded Shepp's adoption of "free form." Do these albums sound similar to you? Can you think of more examples where a term (like "free form") can encapsulate the aesthetics of music recorded sixteen years apart? What are the benefits of uniting musical styles this way? What are the drawbacks? Can you think of other terms, in and outside the field of music, that do similar work?
2. Archie Shepp – *Fire Music* (1965, Impulse!) [Runtime 51:46]
 1. Hambone
 2. Los Olvidados
 3. Malcolm, Malcolm – Semper Malcolm
 4. Prelude To a Kiss
 5. The Girl from Ipanema
 6. Hambone

July 15 (approx. 52 min.)

1. **Saul, Scott. "Introduction" in *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*, 1-25. Cambridge, MA: Harvard University Press, 2005**

- What are positive and negative liberties? Who originally wrote about them and in what context? For what reason does Scott Saul use these terms in his introduction and how do they relate to the jazz musicians he’s studying? Can we use these concepts to understand our current moment in 2020 or other historical moments?
2. Charles Mingus – *The Clown* (Atlantic,1957) [Runtime 51:26] **Presenter:**
 1. Haitian Fight Song
 2. Blue Cee
 3. Reincarnation of a Lovebird
 4. The Clown
 5. Passions of a Man
 6. Tonight at Noon

July 16 (no meeting)

1. **Monson, Ingrid. “Introduction” to *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 3-28. New York, NY: Oxford University Press, 2010.**

July 17 (approx. 72 min.)

1. **Monson, Ingrid. “Jim Crow, Economics, and the Politics of Musicianship” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 29-65. New York, NY: Oxford University Press, 2010.**

- You will read more about Dave Brubeck in the next chapter of Monson’s book. Keep what you hear in *Time Out* and what she says in this chapter in mind as you read about/listen to her comparisons between Brubeck and the Modern Jazz Quartet.
- Monson’s chapter deals with Jim Crow economics and how jazz musicians dealt with – and even usurped – such structural inequalities. What are some of the barriers facing musicians today? What are some of the barriers even facing workers – not just musicians – today? Is there anything we can learn from jazz musicians and Monson in our discussions of the current economic climate?

2. Polyphonic. *Time Out: How Dave Brubeck Changed Jazz*. YouTube Video, 2019.
<https://www.youtube.com/watch?v=FUFiKSmqivo>.

3. Dave Brubeck – *Time Out* (1959, Columbia) [Runtime 38:20] **Presenter:**

1. Blue Rondo à la Turk
2. Strange Meadow Lark
3. Take Five
4. Three To Get Ready
5. Kathy’s Waltz
6. Everybody’s Jumpin’
7. Pick Up Sticks

4. Nat King Cole – *Nat King Cole Sings For Two In Love* (1953/1955, Capitol) [Runtime 34:29]
Presenter:

1. Love Is Here To Stay
2. A Handful of Stars
3. This Can’t Be Love
4. A Little Street Where Old Friends Meet
5. Autumn Leaves

6. Let's Fall In Love
7. There Goes My Heart
8. Dinner For One Please, James
9. Almost Like Being In Love
10. Tenderly
11. You Stepped Out Of A Dream
12. There Will Never Be Another You

July 20 (no meeting)

1. **Chevigny, Paul. "Regulation as Denigration" in *Gigs: Jazz and the Cabaret Laws in New York City*, 32-46. Second Edition. New York, NY: Routledge, 1991.**
 - Chevigny has written a history about zoning, regulation, and policing of jazz clubs. Can you also see precedents for Chevigny's story in other aspects of history? In what way have the themes Chevigny documented continued today? Jazz clubs are no longer a vibrant part of our economic or social sphere. So in what way have they changed? Is there a new "jazz club" that has become policed, zoned, and regulated to a similar extent?
2. Neely, Adam. *The ****ed up Legacy of the Arrest of Miles Davis*. YouTube Video, 2020.
<https://www.youtube.com/watch?v=Sapc6BSxlRI&t=232s>.

July 21 (approx. 92 min.)

1. **Monson, Ingrid. "Modernism, Race, and Aesthetics" in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 66-106. New York, NY: Oxford University Press, 2010.**
 - Monson discusses several songs off the Lennie Tristano album we heard the first day of class. How does her analysis of songs like "Intuition" and "Digression" repeat or diverge from the arguments made by Gridley?
 - Try to think back to listening to *Time Out* by the Dave Brubeck Quartet. What does Monson say about their music compared to the Modern Jazz Quartet?
 - How do we talk about current Black artists? How do we talk about current White artists? Latinx? Asian? Do we ascribe certain aesthetics to them that they then embody or break in order to "sound Black" or "sound Asian?" How does Monson feel about these divisions? How do you feel? Is there a benefit to having such definitions and characteristics? Is there a drawback? Can you think of any prominent examples in music – or in any spheres – where we talk about a certain person "acting Jewish" or "talking Black"?
2. Miles Davis – *Birth of the Cool* (rec. 1949-1950/rel. 1957, Capitol) [Runtime 32:38] **Presenter:**
 1. Move
 2. Jeru
 3. Moon Dreams
 4. Venus de Milo
 5. Budo
 6. Deception
 7. Godchild
 8. Boplicity
 9. Rocker
 10. Israel
 11. Rouge

3. Modern Jazz Quartet – *Pyramid* (1960, Atlantic) [Runtime 36:43] **Presenter:**
 1. Vendome
 2. Pyramid (Blues for Junior)
 3. It Don't Mean a Thing (If It Ain't Got That Swing)
 4. Django
 5. How High the Moon
 6. Romaine

4. Horace Silver – *New Faces New Sounds (Introducing the Horace Silver Trio)* (Blue Note, 1952) [Runtime 24:31] **Presenter:**
 1. Safari
 2. Ecorah
 3. Prelude to a Kiss
 4. Thou Swell
 5. Quicksilver
 6. Horace-Scope
 7. Yeah!
 8. Knowledge Box

July 22 (no meeting)

1. **DeVeaux, Scott. “‘Black, Brown and Beige’ and the Critics.” *Black Music Research Journal* 13, no. 2 (Autumn 1993): 125–46. (UVA Faculty)**

July 23 (approx. 48 min.)

1. **Gaines, Kevin. “Duke Ellington, Black, Brown, and Beige, and the Cultural Politics of Race.” In *Music and the Racial Imagination*, edited by Ronald M. Radano and Phillip V. Bohlman, 585–604. Chicago, IL: University of Chicago Press, 2000. (UVA Faculty)**
 - Deveau and Gaines both write about similar topics: the metrics by which journalists and critics assessed African American music in the 1940s. Do you see vestiges of journalists and critics lines of thinking that extend to today? Is it fair, for instance, to assess the music of the Chainsmokers with the standards of Mozart or even a “better” pop band? What does it mean to analyze music – or anything (statues? Monuments?) – on their own terms as opposed to by “yardsticks” taken from a different time and culture?

2. Duke Ellington: *The Carnegie Hall Concerts: January 1943* (Runtime: 48:17) **Presenter:** Amelia
 1. Black (First Movement)
 2. Brown (Second Movement)
 3. Beige (Third Movement)

July 24 (approx. 112 min.)

1. **Monson, Ingrid. “Africa, The Cold War, and the Diaspora at Home” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 107-151. New York, NY: Oxford University Press, 2010.**

2. Art Blakey – *Orgy in Rhythm* (1957, Blue Note) [Runtime 1:08:00] **Presenter:** Catherine
 1. Buhaina Chant

2. Ya Ya
 3. Toffi
 4. Split Skins
 5. Amuck
 6. Elephant Walk
 7. Come Out and Meet Me Tonight
 8. Abdallah's Delight
3. Randy Weston – *Uhuru Afrika* (Roulette, 1960) [Runtime 33:59] **Presenter:** Elliot
 1. Introduction
 2. Uhuru Kwanza
 3. African Lady
 4. Bantu
 5. Kuzheza Blues

July 27 (approx. 80 min.)

1. **Mueller, Darren.** “The Ambassadorial LPs of Dizzy Gillespie: World Statesman and Dizzy in Greece.” *Journal of the Society for American Music* 10, no. 3 (2016): 239–69.
2. Dizzy Gillespie – *World's Statesman* (Norgran, 1956) [Runtime 40:10] **Presenter:**
 1. Dizzy's Business
 2. Jessica's Day
 3. Tour de Force
 4. I Can't Get Started
 5. Doodlin'
 6. A Night In Tunisia
 7. Stella by Starlight
 8. The Champ
 9. My Reverie
 10. Dizzy's Blues
3. Dizzy Gillespie – *Dizzy in Greece* (Norgran, 1957) [Runtime 41:44] **Presenter:**
 1. Hey Pete
 2. Yesterdays
 3. Tin Tin Deo
 4. Groovin' For Nat
 5. Annie's Dance
 6. Cool Breeze
 7. School Days
 8. That's All
 9. Stablemates
 10. Groovin' High

July 28 (approx. 59 min.)

1. **Von Eschen, Penny M.** “The Real Ambassadors.” In *Uptown Conversation: The New Jazz Studies*, edited by Robert O'Meally. New York, NY: Columbia University Press, 2004. (UVA Faculty)

2. Listening: Dave & Iola Brubeck & Louis Armstrong – *The Real Statesman* (Columbia, 1962) [Runtime 59:50] **Presenter:**
 1. Everybody's Comin'
 2. Cultural Exchange
 3. Good Reviews
 4. Remember Who You Are
 5. My One Bad Habit
 6. Lonesome
 7. Summer Song
 8. King for a Day
 9. Blow Satchmo
 10. The Real Ambassador
 11. Nomad
 12. In The Lurch
 13. One Moment Worth Years
 14. You Swing, Baby
 15. Summer Song
 16. They Say I Look Like God
 17. I Didn't Know Until You Told Me
 18. Since Love Had Its Way
 19. Easy As You Go
 20. Swing Bells/Blow Satchmo/Finale

July 29 (approx. 83 min.)

1. **Monson, Ingrid. "Activism and Fund-Raising from *Freedom Now* to the Freedom Rides" in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 152-198. New York, NY: Oxford University Press, 2010.**
2. Max Roach – *We Insist! Freedom Now Suite* (Candid, 1960) [Runtime 37:17] **Presenter:**
 1. Driva' Man
 2. Freedom Day
 3. Triptych: Prayer/Protest/Peace
 4. All Africa
 5. Tears for Johannesburg
3. Charles Mingus – *Charles Mingus Presents Charles Mingus* (1960, Candid) [Runtime 46:23] **Presenter:**
 1. Folk Forms No. 1
 2. Original Faubus Fables
 3. What Love?
 4. All The Things You Could Be By Now If Sigmund Freud's Wife Was Your Mother

July 30 (approx. 51 min.)

1. **Monson, Ingrid. "Activism and Fund-Raising from Birmingham to Black Power" in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 199-238. New York, NY: Oxford University Press, 2010.**

2. Thelonious Monk – *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* (1957/2005, Blue Note) [Runtime 51:35] **Presenter:**
 1. Monk’s Mood
 2. Evidence
 3. Crepuscule with Nellie
 4. Nutty
 5. Epistrophy
 6. Bye-Ya
 7. Sweet and Lovely
 8. Blue Monk
 9. Epistrophy (Incomplete)

July 31 (approx. 39 min.)

1. **Monson, Ingrid. “The Debate Within: White Backlash, the New Thing, and Economics” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 238-282. New York, NY: Oxford University Press, 2010.**
2. Abbey Lincoln – *Straight Ahead* (Candid, 1961) [Runtime 39:05] **Presenter:**
 1. Straight Ahead
 2. When Malindy Sings
 3. In the Red
 4. Blue Monk
 5. Left Alone
 6. African Lady
 7. Retribution

August 3 (approx. 40 min.)

1. **Monson, Ingrid. “Aesthetic Agency, Self-Determination, and the Spiritual Quest” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 283-311. New York, NY: Oxford University Press, 2010.**
2. John Coltrane – *Crescent* (1964, Impulse!) [Runtime 40:10] **Presenter:**
 1. Crescent
 2. Wise One
 3. Bessie’s Bluesw
 4. Lonnie’s Lament
 5. The Drum Thing

August 4 (approx. 45 min.)

1. **Barrett, Samuel. “‘Kind of Blues’ and the Economy of Modal Jazz.” *Popular Music* 25, no. 2 (May 2006): 185–200.**
2. Polyphonic. *Kind of Blue: How Miles Davis Changed Jazz*. YouTube Video, 2018. <https://www.youtube.com/watch?v=nfroW6KaXXc&t=1s>.
3. Miles Davis: *Kind of Blue* (Columbia, 1959) [Runtime: 45:45] **Presenter:**
 1. So What
 2. Freddie Freeloader
 3. Blue in Green

4. All Blues
5. Flamenco Sketches

August 5 (no meeting)

1. **Monson, Ingrid. "Coda" in *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, 312-321. New York, NY: Oxford University Press, 2010.**

August 6 (buffer day)

August 7 (final meeting)

External Resources

As you can tell, this course is rather writing intensive and meant to strengthen your analytical skills in assessing arguments and evidence. I am here to help you always, but I wanted to let you know that the Writing Center is a wonderful way to enhance your writing ability throughout your time at UVA. Trained tutors work with you at any stage of the writing process on any writing assignment for any class with the ultimate goal of strengthening your ability and confidence as a writer. They will not proofread your papers, but they will help guide you through troublesome areas of the writing process or simply give you feedback that can help you learn things about yourself as a writer. This is a free and very valuable resource. Please, take advantage of it. The writing center is located at 314 Bryan Hall but will provide sessions online this summer. To make an appointment go to virginia.mywconline.com.