**Music 3023: Jazz in American Culture**

**Instructor:** Rami Stucky

**Date:** January 17-April 27, 2023

**Meeting Days:** Tuesday and Thursday, 1:00pm-2:20pm

**Location:** Music Classrooms Building, #102.

**Email**: ramis@wustl.edu

**Office Hours**: Blewett 206

Tuesday and Thursday, 11:30am-12:50pm. Or by appointment.

**Course Overview**

 This course focuses on jazz recorded in the last 10 years. In each unit, students listen to a recent jazz album and read articles that help contextualize the current moment.

**Course Goals**

Students will work on three skills in this class:

* Discuss music in historically rich terms. Students will develop these skills by reading academic journal articles that discuss everything from Afrofuturism in Sun Ra’s music to jazz musicians’ forays into Islam during the 1950s.
* Develop modes of argumentation. Students will develop these skills by regularly  summarizing the articles and demonstrating a grasp of the article’s a) argument, b)  evidence, and c) intervention.
* Cultivate a keen ear for music. Students will develop these skills by listening to a  lot of music inside class and translating what they hear into musically informed terms and vocabulary.

**(What This Course Doesn’t Do)**

This course is not a jazz history survey course and assumes students already have a decent understanding of jazz history, its styles, its practitioners, and some of the musical elements.

**Assignments**

* **Due Friday February 10, Friday March 3, Friday March 31, Friday April 21, and Friday May 5** are five open note quizzes. You have one hour from the start of the quiz to complete them on Canvas. Submit them by **11:59pm**. I apply a late penalty of **1%** **per hour**. Last day to submit late/missed quiz is Sunday 11:59 after the due date. **(50%.)**
* **Due daily:** 50-100-word reverse abstracts. Most days you will have a several assigned readings/listenings/videos to watch. Some are merely videos or articles about how to play a certain instrument, technique, etc. These are listed in the syllabus not in bold. Watch them, jot down a few notes of what you got from them, but for the most part you do not have to prepare anything for sources. However, there are several readings/listening/videos that I list in **bold.** For each of these, I would like you to prepare a reverse abstract. In these reverse abstracts, you will succinctly give the author’s argument, evidence, and intervention to the assigned video/article. All readings/videos will be accessible via Canvas – Module. Your reverse abstracts can be written down or provided orally. I will call on a couple of you randomly every day to give these summations. This will count as your participation. If you’re not present or do not give a satisfactory answer, then you do not get participation for the day. **(10%.**)
* **Completed and due in class on eight random days** are eight different listening quizzes. I will play a jazz recording (of about 4-5 minutes) at least five times. Students will then have to diagram the form, instruments playing, time stamps, dynamics, various sections, melodic contour, measures, etc., mostly adhering to the suggestions and recommendations outlined in Antonio J. García, “Transcribing Jazz Solos Without Pitches,”*Jazz Improv* 7, no. 2 (Spring 2007). There will be no make-up quiz, however I will remove the lowest score quiz from the final calculations. **(40%.)**

**Unit 1: Introduction**

**Tuesday January 17**

 ***In class.***

* + - Course Overview
		- Introductions
		- How to listen to jazz
		- Review different styles of jazz
		- Different instruments of jazz
		- **Read the following article: Giovanni Russonello, “Jazz Has Always Been Protest Music. Can It Meet This Moment?,” *New York Times*, September 3, 2022**
		- **Read the following article: Giovanni Russonello, “Where Jazz Lives Now,” *New York Times*, March 17, 2022.**

**Thursday January 19**

 ***Prepare for class.***

* + - **Read the following article: Antonio J. García, “Transcribing Jazz Solos Without Pitches,” *Jazz Improv* 7, no. 2 (Spring 2007).**
		- *Writing Drum Parts - Big Band Arranging SECRETS REVEALED* (YouTube, 2021), <https://www.youtube.com/watch?v=un8cW8Ytqpk>.
		- *How to Write Jazz Piano Parts - Big Band Arranging SECRETS REVEALED* (YouTube, 2022), <https://www.youtube.com/watch?v=H7D3-RNNh84>.
		- *How to Write a Walking Bass Line - Big Band Arranging SECRETS REVEALED* (YouTube, 2022), <https://www.youtube.com/watch?v=aZ910oCcnok>.
		- *The 7 Levels of Jazz Harmony* (YouTube, 2019), <https://www.youtube.com/watch?v=lz3WR-F_pnM>.

**Unit 2: Jazz and Hip Hop**

**Tuesday January 24**

 ***Prepare for class*.**

* + - **Read the following article: Justin A. Williams, “The Construction of Jazz Rap as High Art in Hip-Hop Music,” *Journal of Musicology* 27, no. 4 (2010): 435–59.**
		- **Read the following article: Marcus J. Moore, “Kendrick Lamar Thinks like a Jazz Musician,” *NPR*, April 7, 2020, <https://www.npr.org/2020/04/07/828115972/kendrick-lamar-thinks-like-a-jazz-musician>.**
		- **Read the following article: Giovanni Russonello, “Why J Dilla May Be Jazz’s Latest Great Innovator,” *NPR*, February 7, 2013,** [**https://www.npr.org/sections/ablogsupreme/2013/02/07/171349007/why-j-dilla-may-be-jazzs-latest-great-innovator**](https://www.npr.org/sections/ablogsupreme/2013/02/07/171349007/why-j-dilla-may-be-jazzs-latest-great-innovator)**.**
		- **Watch the following video: How Jazz and Hip Hop Harmonize: J Dilla, Herbie Hancock, and Nas (YouTube, 2021),** [**https://www.youtube.com/watch?v=LBKeDBr2M3U**](https://www.youtube.com/watch?v=LBKeDBr2M3U)**.**
		- **Watch the following video: *How J Dilla Humanized His MPC3000* (YouTube, 2017),** [**https://www.youtube.com/watch?v=SENzTt3ftiU**](https://www.youtube.com/watch?v=SENzTt3ftiU)**.**

**Thursday January 26**

 ***Prepare for class*.**

* + - **Read the following article: Guthrie P. Ramsey, “A New Kind of Blue: The Power of Suggestion & the Pleasure of Groove in Robert Glasper’s *Black Radio*,” *Daedalus* 142, no. 4 (Fall 2013): 120–25.**
		- **Watch the following video: Robert Glasper: “Jazz Is the Mother of Hip-Hop” | JAZZ NIGHT IN AMERICA (YouTube, 2017),** [**https://www.youtube.com/watch?v=Caxwob1iKX4**](https://www.youtube.com/watch?v=Caxwob1iKX4)**.**
		- Watch the following video: *Hip Hop Jazz Piano Tutorial [The Sickest Chords]* (YouTube, 2016), <https://www.youtube.com/watch?v=pvZVuNCTz5A>.

 ***In class*.**

* + - Listen to 30 minutes of [Robert Glasper – Black Radio (2013)](https://open.spotify.com/playlist/69cKv8OxaXFnJi9u5q1seI?si=b29ce7b737074116)

**Unit 3: Latin Jazz**

**Tuesday January 31**

***Prepare for class.***

* + **Read the following book chapter: Christopher Washburne, “Introduction,” in *Latin Jazz: The Other Jazz* (New York, NY: Oxford University Press, 2020), 1–17.**
	+ **Read the following book chapter:Christopher Washburne, “Caribbean and Latin American Reverberations and the First Birth of Latin Jazz,” in *Latin Jazz: The Other Jazz* (New York, NY: Oxford University Press, 2020), 37–63.**

**Thursday February 2**

***Prepare for class.***

* + **Watch the following video: *The World’s Most Popular Rhythm* (YouTube, 2018),** [**https://www.youtube.com/watch?v=Ye7d5mPNfYY**](https://www.youtube.com/watch?v=Ye7d5mPNfYY)**.**
	+ Watch the following video: *How To Play Piano Montuno with Tumbao Bass (2-3 Clave) Latin Piano Tutorial* (YouTube, 2022), <https://www.youtube.com/watch?v=7hhRDcj_0QY>.
	+ Watch the following video: *Salsa Bass Lines with Flavio Lira* (YouTube, 2017), <https://www.youtube.com/watch?v=pLmmvIT3RQg&t=233s>.
	+ Watch the following video: *How to Play an Afro-Cuban Beat in 6/8 on Congas | Reverb Drum Lesson* (YouTube, 2017), <https://www.youtube.com/watch?v=fwRVHu5XkRE>.
	+ Watch the following video: *How to Play a 6/8 Latin Drum Beat | Reverb Learn to Play* (YouTube, 2018), <https://www.youtube.com/watch?v=WujegWXxWiY>.
	+ **Read the following blog post: Raul Da Gama, “Martin Bejerano: #CubanAmerican,” November 17, 2022,** [**https://latinjazznet.com/reviews/music/featured-albums/martin-bejerano-cubanamerican/**](https://latinjazznet.com/reviews/music/featured-albums/martin-bejerano-cubanamerican/)**.**

***In class.***

* Listen to 30 minutes of [Martin Bejerano – #CubanAmerican (2022)](https://open.spotify.com/playlist/6YwcyBOZHINovxXainAkza?si=66a205a2883045b3)

**Unit 4: Jazz and Motherwork**

**Tuesday February 7**

 ***Prepare for class.***

* + - **Read the following article: Nichole T. Rustin, “Jazz Feminism Is to Soul as Purple Is to Lavender,” *Jazz and Culture* 5, no. 1 (2022): 1–19.**
		- **Read the following article: Tracy McMullen, “Jazz Education after 2017: The Berklee Institute of Jazz and Gender Justice and the Pedagogical Lineage,” *Jazz & Culture* 4, no. 2 (Fall/Winter 2021): 27–55.**
		- **Read the following article: Vanessa Blais-Tremblay, “‘Where You Are Accepted, You Blossom’: Toward Care Ethics in Jazz Historiography,” *Jazz and Culture* 2 (2019): 59–83.**

**Thursday February 9**

 ***Prepare for class.***

* + - Read the following review: Andy Cush, “Mary Halvorson – Amaryllis,” *Pitchfork* (blog), May 18, 2022, <https://pitchfork.com/reviews/albums/mary-halvorson-amaryllis-belladonna/>.

 ***In class.***

* + - Listen to 30 minutes of [Mary Halvorson – Amaryllis (2022)](https://open.spotify.com/playlist/7H7y5knWkkH9sKmPPg6aYv?si=5d058e9868554cf8)

**Friday February 10**

 ***Out of class.***

* + - Quiz #1 due at 11:59pm

**Unit 5: Jazz and Humor**

**Tuesday February 14**

 ***Prepare for class.***

* + - **Read the following article: Ingrid Monson, “Doubleness’ and Jazz Improvisation: Irony, Parody and Ethnomusicology,” *Critical Inquiry* 20, no. 2 (1994): 283–313.**
		- **Read the following article: Paul Steinbeck, “Intermusicality, Humor, and Cultural Critique in the Art Ensemble of Chicago’s ‘A Jackson in Your House,’” *Jazz Perspectives* 5, no. 2 (2011): 135–54.**
		- Watch the following video: *One Minute Jazz Lesson #25: Playing Standers*, 2020, <https://www.youtube.com/watch?v=EV0DIqk4EIc>.
		- Watch the following video: *One Minute Jazz Lesson #17: Playing the Blues*, 2015, <https://www.youtube.com/watch?v=9Qx7N8Ac1ig>.
		- Watch the following video: *One Minute Jazz Lesson #7: Pentatonics*, 2014, <https://www.youtube.com/watch?v=pB-TJCTWMYw>.
		- Watch the following video: *One Minute Jazz Lesson #6: How To Write A Big Band Chart*, 2014, <https://www.youtube.com/watch?v=-Xf9sNhdLQ4>.
		- Watch the following video: *One Minute Jazz Lesson #4: How To End A Tune*, 2014, <https://www.youtube.com/watch?v=OjVDIrdzXh8>.
		- Watch the following video: *One Minute Jazz Lesson #1: Playing With Feeling*, 2014, <https://www.youtube.com/watch?v=QIKAPVqDths>.

**Thursday February 16**

 ***Prepare for class.***

* + - *Sax Voicing - Big Band Arranging SECRETS REVEALED*, 2021, <https://www.youtube.com/watch?v=NQTal0KxdJk&t=17s>.
		- *How to Arrange for Trumpet Mutes, Pt. 1 - Big Band Arranging SECRETS REVEALED*, 2021, <https://www.youtube.com/watch?v=c4whKtdOTnE>.
		- *Articulation - Big Band Arranging SECRETS REVEALED*, 2021, <https://www.youtube.com/watch?v=-dG2HqCmglw>.
		- *How to Write for Trumpet - Big Band Arranging SECRETS REVEALED*, 2021, <https://www.youtube.com/watch?v=E0PA3E5BNkU>.

 ***In class.***

* + - Listen to 30 minutes of the [*Jacob Mann Big Band*](https://youtube.com/playlist?list=PL7D9i_VsmDASfI9QZNHzOUw7t2ZAYEura)

**Unit 6: Jazz and Micro Rhythm**

**Tuesday February 21**

***Prepare for class.***

* + **Watch the following video: *MicroRhythm - What It Is and Why Nerdwriter Got It All Wrong* (YouTube, 2018),** [**https://www.youtube.com/watch?v=jPcXABJVjI8**](https://www.youtube.com/watch?v=jPcXABJVjI8)**.**
	+ **Watch the following video: *Do You Microrhythm?* (YouTube, 2021),** [**https://www.youtube.com/watch?v=cx\_rHg3wuzc**](https://www.youtube.com/watch?v=cx_rHg3wuzc)**.**

**Thursday February 23**

***Prepare for class.***

* + Read/listen to the following review: Kevin Whitehead, “Pianist Vijay Iyer Combines Complicated Rhythms With Modern Style On ‘Far From Over,’” *NPR*, August 23, 2017, <https://www.npr.org/2017/08/23/545385490/pianist-vijay-iyer-combines-complicated-rhythms-with-modern-style-on-far-from-ov>
	+ Read/listen to the following review: All Things Considered, “Vijay Iyer: The Physical Experience of Rhythm,” *NPR*, March 15, 2022, <https://www.npr.org/2012/03/16/148677841/vijay-iyer-the-physical-experience-of-rhythm>.
	+ **Read the following interview: Vilde Aaslid, “‘Between You and Not You’: A Conversation with Vijay Iyer,” *Jazz and Culture* 4, no. 1 (Spring/Summer 2021): 87–97.**

 ***In class.***

* + Listen to 30 minutes of [Vijay Iyer – Far from Over (2017)](https://open.spotify.com/playlist/0x9XJO0DnZ0L78BaHXHSLV?si=a767215cc20840a2)

**Unit 7: Muslim and Arab Links**

**Tuesday February 28**

***Prepare for class.***

* + **Read the following book chapter: Robin D.G. Kelley, “Ahmed Abdul-Malik’s Islamic Experimentalism,” in *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times* (Cambridge, MA: Harvard University Press, 2012), 91–119.**
	+ **Read the following book chapter: Richard Brent Turner, “Introduction,” in *Soundtrack to a Movement African American Islam, Jazz, and Black Internationalism* (New York, NY: New York University Press, 2021), 1-13.**

**Thursday March 2**

***Prepare for class.***

* + **Watch the following video: *Microtonality, Iraqi Maqam, and Rivers of Sound* (YouTube, 2022),** [**https://www.youtube.com/watch?v=0E1CuaTRN2M&t=51s**](https://www.youtube.com/watch?v=0E1CuaTRN2M&t=51s)**.**
	+ Watch the following video: *Understanding the Trumpet Valves: How They Work, What They Do and the Chromatic Scale* (YouTube, 2016), <https://www.youtube.com/watch?v=Z3rFA8lNnGY&t=398s>.
	+ Watch the following video: *Itamar And His New Monette Quarter Tone Trumpet!* (YouTube, 2018), <https://www.youtube.com/watch?v=YP9wD7vWoP8&t=58s>;

***In class.***

* + Listen to 30 minutes [Amir ElSaffar – The Other Shore (2021)](https://open.spotify.com/playlist/4nq83oQV91lQAB8qjH1wmi?si=9c5fdd7b0c8c4c01)

**Friday March 3**

 ***Out of class.***

* + - Quiz #2 due at 11:59pm

**Unit 8: Jazz Fusion and Technology**

**Tuesday March 7**

***Prepare for class.***

* + - **Read the following article: Brian F. Wright, “‘A Bastard Instrument’: The Fender Precision Bass, Monk Montgomery, and Jazz in the 1950s,” *Jazz Perspectives* 8 (2014): 281–303.**
		- **Read the following article: Jeremy A. Smith, “‘Sell It Black’: Race and Marketing in Miles Davis’s Early Fusion Jazz,” *Jazz Perspectives* 4, no. 1 (2010): 7–33.**
		- **Read the following article: George E. Lewis, “Foreword: After Afrofuturism,” *Journal of the Society for American Music* 2, no. 2 (May 2008): 139–53.**

**Thursday March 9**

***Prepare for class.***

* + - Watch the following video: Mark Guiliana: Making Acoustic Drums Sound Electronic | Reverb Drum Tricks (YouTube, 2015), <https://www.youtube.com/watch?v=qDQ7eHNufNs>.

***In class.***

* + - Listen to [Mark Guiliana — Beat Music! Beat Music! Beat Music! (2019)](https://open.spotify.com/playlist/1ztmSIJd8INUlh4t2R4S98?si=16337040413e4ccb)

**Spring Break**

**Tuesday March 14**

 ***No class!***

**Thursday March 16**

***No class!***

**Unit 9: Immigration and Intercultural Exchange**

**Tuesday March 21**

***Prepare for class.***

* + **Read the following article: Ofer Gazit, “Sound at First Sight: Jam Sessions and Immigrants in Brooklyn, New York,” *Jazz Perspectives* 9, no. 1 (2015): 27–46.**
	+ **Read the following article: Ofer Gazit, “Passing Tones: Shifting National, Social, and Musical Borders in Jazz-Age Harlem,” *Jazz & Culture* 3, no. 1 (Spring/Summer 2020): 1–21.**

**Thursday March 23**

***Prepare for class.***

* + Listen to the following review: All Things Considered, *A Jazz Pianist Taps Armenian Folk, Metal Riffs And A Sense Of History* (NPR, 2015), <https://www.npr.org/2015/03/08/390756321/a-jazz-pianist-taps-armenian-folk-metal-riffs-and-a-sense-of-history>.
	+ Watch the following video: *The Rhythms of Tigran Hamasyan* (YouTube, 2019), <https://www.youtube.com/watch?v=80K3pQgTIvU&t=97s>.
	+ Watch the following video: *IMPOSSIBLE Time Signature or 4/4? Tigran Hamasyan Explained* (YouTube, 2020), <https://www.youtube.com/watch?v=IOLAQaZfSdo>.
	+ Watch the following video:*“Double Faced” by Tigran Hamasyan EXPLAINED* (YouTube, 2020), <https://www.youtube.com/watch?v=xv9z0BFkmDg>.

***In class.***

* Listen to 30 minutes of [Tigran Hamasyan – StandArt (2022)](https://open.spotify.com/playlist/0ZMekzWfvFpobvmTmuFgwp?si=e4cd5d1c72cb43d6)

**Unit 10: The Association for the Advancement of Creative Musicians and the Black Artists’ Group**

**Tuesday March 28**

***Prepare for class.***

* + - **Read the following book chapter: Paul Steinbeck, “Introduction,” in *Sound Experiments: The Music of the AACM* (Chicago, IL: University of Chicago Press, 2022), 1–6.**
		- **Read the following book chapter: Benjamin Looker, “Creative Adaptation: New Sounds, New Institutions,” in *Point  from Which Creation Begins: The Black Artists’ Group of St. Louis* (St. Louis, MO: Missouri Historical Society Press, 2004), 145-186.**

**Thursday March 30**

***Prepare for class.***

* + - **Paul Steinbeck, “Nicole Mitchell, *Mandoria Awakening II: Emerging Worlds*,” in *Sound Experiments: The Music of the AACM* (Chicago, IL: University of Chicago Press, 2022), 176–98.**

***In class.***

* + - Listen to 30 minutes of [Nicole Mitchell – Mandoria Awakening II: Emerging Worlds (2017)](https://open.spotify.com/playlist/6G6BR4GQQQruuQIlzxjJvZ?si=2513660c7aa24613)

**Friday March 31**

***Out of class.***

* + Quiz #3 due at 11:59pm.

**Unit 11: Afrofuturism**

**Tuesday April 4**

***Prepare for class.***

* + - **Read the following book chapter: William Sites, “Introduction,” in *Sun Ra’s Chicago: Afrofuturism and the City* (Chicago, IL: University of Chicago Press, 2020), 1–10.**
		- **Read the following book chapter: William Sites, “African Space,” in *Sun Ra’s Chicago: Afrofuturism and the City* (Chicago, IL: University of Chicago Press, 2020), 166–202.**

**Thursday April 6**

***Prepare for class.***

* + - **Read the following article: Gabriel Solis, “Soul, Afrofuturism & the Timeliness of Contemporary Jazz Fusions,” *Daedalus* 148, no. 2 (Spring 2019): 23–35.**

***In class.***

* + - Listen to the 30 minutes of [Kamasi Washington – The Epic (2015](https://open.spotify.com/playlist/5ejTds5PkzhafgrTiNdTvb?si=3699edcb51c14500))

**Unit 12: Jazz, Data, and Surveillance**

**Tuesday April 11**

***Prepare for class.***

* + - **Read the following article: Eric A. Drott, “Music as a Technology of Surveillance,” *Journal of the Society for American Music* 12, no. 3 (2018): 233–67.**
		- **Read the following book chapter: Paul Chevigny, “Introduction,” in *Gigs: Jazz and the Cabaret Laws in  New York City*, Second Edition (New York, NY: Routledge, 1991), 1-7.**
		- **Read the following book chapter: Paul Chevigny, “Regulation as Denigration,” in *Gigs: Jazz and the Cabaret Laws in  New York City*, Second Edition (New York, NY: Routledge, 1991), 32-46.**
		- **Read the following blog post: Andrew Carballeira, “Jazz as a Paradigm for The New Workplace,” *Acentech* (blog), September 17, 2020,** [**https://www.acentech.com/resources/2020/09/jazz-as-a-paradigm-for-the-new-workplace/**](https://www.acentech.com/resources/2020/09/jazz-as-a-paradigm-for-the-new-workplace/).
		- Watch the following video: *The \*\*\*\*ed up Legacy of the Arrest of Miles Davis*. YouTube Video, 2020. <https://www.youtube.com/watch?v=Sapc6BSxlRI&t=232s>.

**Thursday April 13**

***Prepare for class.***

* + - Read the following review: Nate Chinen, “Composer Maria Schneider Returns, With A Reckoning, On ‘Data Lords,’” *NPR*, July 24, 2020, <https://www.npr.org/2020/07/24/894686507/composer-maria-schneider-returns-with-a-reckoning-on-data-lords>.

***In class.***

* + Listen 30 minutes of [Maria Schneider – Data Lords (2020)](https://www.mariaschneider.com/home/albuminfo?id=1083)

**Unit 13: Jazz and Africa**

**Tuesday April 18**

***Prepare for class.***

* + - **Ingrid Monson, “Africa, the Cold War, and the Diaspora at Home,” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa* (New York, NY: Oxford University Press, 2007), 107–51.**
		- **Robin D.G. Kelley, “The Sojourns of Randy Weston,” in *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times* (Cambridge, MA: Harvard University Press, 2012), 41–90.**

**Thursday April 20**

***Prepare for class.***

* + - Read the following newspaper article: Giovanni Russonello, “Christian Scott ATunde Adjuah Continues to Break New Ground,” *New York Times*, March 20, 2019, <https://www.nytimes.com/2019/03/20/arts/music/christian-scott-atunde-adjuah-ancestral-recall-review.html>.

 ***In class.***

* + - Listen to 30 minutes of [Christian Scott aTunde Adjuah – Ancestral Recall (2019)](https://open.spotify.com/playlist/2LYfU0fUYDCOu2eBts2BeV?si=7bf4b4a1504a4a23)

**Friday April 21**

***Out of class.***

* + Quiz #4 due at 11:59pm.

**Unit 14: Jazz and Civil Rights**

**Tuesday April 25**

 ***Prepare for class.***

* + - **Read the following book chapter: Ingrid Monson, “Activism and Fund-Raising from Freedom Now to the Freedom Rides,” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa* (New York, NY: Oxford University Press, 2007), 152–98.**
		- **Read the following book chapter: Ingrid Monson, “Activism and Fund-Raising from Birmingham to Black Power,” in *Freedom Sounds: Civil Rights Call out to Jazz and Africa* (New York, NY: Oxford University Press, 2007), 199–237.**

**Thursday April 27**

 ***Prepare for class.***

* + - Listen/read the following interview: All Things Considered, *Ambrose Akinmusire: “Music Can Tell You What It Wants To Be”* (NPR, 2014), <https://www.npr.org/2014/03/16/289609091/ambrose-akinmusire-music-can-tell-you-what-it-wants-to-be>.

 ***In class.***

* + - Listen to 30 minutes of [Ambrose Akinmusire – The Imagined Savior is Far Easier to Paint (2014)](https://open.spotify.com/playlist/0TCRZMbrOebUvukWlLnD9S?si=821ce7f690594b4d)

**Friday May 5**

***Out of class.***

* + Quiz #5 due at 11:59pm.