



New Course

Catalog Course Title: **GOVT-425**
Jazz + The Civil Rights Movement

Name and contact information for future correspondence:

Gregg Ivers gregg.ivers@gmail.com; **Saul Newman** snewman@american.edu

Academic Unit - School/College:

- CAS
- KSB
- SOC
- SIS
- SPA
- SPExS
- Other:

Teaching Unit - Department or Program:

SPA - GOVT

Date effective:

Spring 2016

Required Signatures	Name	Signature	Date
Teaching Unit Chair or Director	Saul Newman		10/28/15
EPC Chair	Susan Glover		11/12/15
Primary Academic Unit Assoc. Dean	Jessica Waters		11/16/15
Second Academic Unit Assoc. Dean			
Faculty Senate Chair			
Provost's Designee (VPUG or VPGR)			

Date sent to the Office of the University Registrar:

I. Identifying Information

- a) Proposed Effective Date: January 2016
- b) Academic Unit: SPA
- c) Teaching Unit: Government
- d) Course Title: Jazz and the Civil Rights Movement
- e) Course Number: GOVT 425,
- f) Credits: 3.0
- g) Prerequisites:
Open to third-year students and above.
- h) Course Description:
This course will examine the relationship between jazz and the 20th century African-American civil rights movement. Among the topics covered will include how jazz musicians, promoters and recording executives confronted racial discrimination in the United States through music and direct action; how jazz became the first area in American public life to integrate; how jazz and the blues emerged as the first forms of protest music in the United States; how jazz provided financial support for the civil rights movement; and how jazz worked with major civil rights organizations to promote racial justice.
- i) Grade type: A/F and Pass Fail
- j) Expected frequency of offering:
ii: Every Spring
- k) Note all that apply: None

II. Rationale

- a) Please explain the main purpose of the new course, including whether it will be a requirement for an existing or proposed program or an elective, and how the new course relates to the existing courses in the program and department

This purpose of this course is to introduce students to the relationship between jazz and the civil rights movement. The course explores the evolution of black music in the United States, and how it reflected, through words and music, the African-American experience. The course also explores how jazz, by breaking down racial barriers in recording and performing, predated the civil rights movement that began in the 1950s. The course will compliment several courses within the Department of Government, in particular The Politics of the Civil Rights Movement (GOVT 423).

b) No special fee required.

c) Has the course previously been offered under a rotating topics course or an experimental course number? If so:

i) Semesters offered: Winter 2014, 2015

ii) Course number: GOVT 396

iii) Instructor: Gregg Ivers

iv) 30

v) Course filled to capacity as topics course.

d) Please indicate other units that offer courses or programs related to the proposed course and provide documentation of consultations with those units: None.

e) Estimated enrollment: 30

f) Does your teaching unit classroom space allotment support the addition of this course?
Yes

g) Are present university facilities adequate for the proposed course? Yes

h.) Will the proposed course be taught by full-time or part-time faculty?
Full-time faculty.

i.) Will offering the new course involved any substantial changes to the scheduling of existing courses? No

j) What are the learning outcomes for the course? By the end of this course, students will be able to understand and analyze:

- The world of African slaves in the antebellum South and how the work songs and shouts of slaves formed the basis for the blues.
- How the blues became intermeshed with the first really “Americanized” form of African music – the religious songs that emerged in the black church during slavery and then after the Civil War.
- How the primitive blues primarily associated with Southern blacks eventually became the foundation of jazz.
- How the gradual emergence of black music produced a sense of social and political identity within the African-American community.
- How sympathetic white musicians found their way into the world of African-American music and culture.
- The importance of the Great Migration of African-Americans from the South to Northern cities during the early 20th century influenced both the music and the civil rights movement.

- How such important white music promoters such as John Hammond and Norman Granz began to view black music as a vehicle to attack racial segregation and post-Jim Crow, racial and cultural discrimination against African-Americans.
- The emergence of be-bop as the first jazz form to reject the idea of American music as something for popular consumption. These musicians were also more outspoken about the treatment of African-Americans in the United States than those of the previous generation.
- How the jazz world began to partner with such civil rights groups as the NAACP, CORE, SNCC and others to support the Movement.
- How the jazz community became a social movement to advance racial equality beyond the worlds of art and entertainment.
- The legacy of this vibrant and important period on contemporary issues involving race, politics and culture in the United States.

k) How will those outcomes be assessed? Students will be evaluated through a combination of written and multi-media assignments.

l) What are the competencies that students are expected to demonstrate for the course? Please attach draft syllabus. (Syllabus attached, please review for competencies)

III. Catalog copy. This course will examine the relationship between jazz and the 20th century African-American civil rights movement. Among the topics covered will include how jazz musicians, promoters and recording executives confronted racial discrimination in the United States through music and direct action; how jazz became the first area in American public life to integrate; how jazz and the blues emerged as the first forms of protest music in the United States; how jazz provided financial support for the civil rights movement; and how jazz worked with major civil rights organizations to promote racial justice.

Jazz and the Civil Rights Movement

Government 425

Winter/Spring 2015

Class Hours

M: 11.45-2.15 p.m.

Office Hours

M: 10-11.30 a.m.

M: 2.30-4.30 p.m.

Dr. Gregg Ivers

Hurst 206N

Email: ivers@american.edu

Course Description

The goal of this course is to acquaint you with an important and often neglected component of the 20th Century Civil Rights Movement: how the jazz community in the United States became an important force for social, cultural and political change on behalf of African-Americans and the civil rights movement more generally. In order to understand how musicians, promoters, journalists and music executives – and, by extension, ordinary Americans -- came together to confront Jim Crow and the discriminatory treatment of African-American musicians, it is necessary to understand the religious, musical and cultural traditions that Africans brought with them to the United States when they were imported as slaves. We will progress from there into the 20th and 21st centuries. We will study and revisit:

- The world of African slaves in the antebellum South and how the work songs and shouts of slaves formed the basis for the blues.
- How the blues became intermeshed with the first really “Americanized” form of African music – the religious songs that emerged in the black church during slavery and then after the Civil War.
- How the primitive blues primarily associated with Southern blacks eventually became the foundation of jazz.
- How the gradual emergence of black music produced a sense of social and political identity within the African-American community.
- How sympathetic white musicians found their way into the world of African-American music and culture.
- The importance of the Great Migration of African-Americans from the South to Northern cities during the early 20th century influenced both the music and the civil rights movement.
- How such important white music promoters such as John Hammond and Norman Granz began to view black music as a vehicle to attack racial segregation and post-Jim Crow, racial and cultural discrimination against African-Americans.
- The emergence of be-bop as the first jazz form to reject the idea of American music as something for popular consumption. These musicians were also more outspoken about the treatment of African-Americans in the United States than those of the previous generation.
- How the jazz world began to partner with such civil rights groups as the NAACP, CORE, SNCC and others to support the Movement.

- How the jazz community became a social movement to advance racial equality beyond the worlds of art and entertainment.
- The legacy of this vibrant and important period on contemporary issues involving race, politics and culture in the United States.

Class Design

This class will combine lecture, discussion and multi-media presentation. I expect students to come to class having read (or listened to) the assigned material and prepared to discuss it. Since this an upper-level class, I am serious when I say that I really expect students to read what I ask them to read and be able to offer some intelligent commentary on the material.

You and you alone are responsible for obtaining any material that you missed because of an inability to attend class. Please do not come to my office expecting a tutorial on what you missed. I am happy to discuss anything about the class with you; but I will not do your work for you.

Graded Work

You will have two graded assignments during the semester. One will be an individual assignment; the other will be a group assignment. The individual assignment will come towards the middle of the semester; the group assignment will be due at the end of the semester. I will provide details on those assignments separately. I will weigh the assignments evenly.

If you choose to question or challenge my evaluation of your work, please understand two important points: (1) The grade you receive already reflects the benefit of the doubt to avoid precisely this kind of confrontation; (2) that I reserve the right to reconsider your grade in its entirety if you choose to challenge my initial evaluation of your work. Assume that I know what I am doing and focus on the learning component of class. In almost 26 years of college teaching, no student has ever successfully appealed a grade in my class.

Learning Objectives

By the end of this course, you should be able to:

- **Understand** the social, economic and political context in which African-American music emerged as a form of protest and resistance.
- **Identify** the key geographic sources of African-American music, and how slavery and Jim Crow defined African-American boundaries in American life.
- **Understand** how social and legal barriers prevented African-American musicians from participating as equals in the American economy.
- **Identify** the key cultural and social obstacles that African-American musicians faced in American society.

- **Describe and explain** how such external forces as World War II, the Cold War shaped African-American attitudes towards racial equality.
- **Understand** how and why the jazz community became one of the first places where interracial cooperation emerged as a social norm.
- **Understand** how the jazz community became a social movement to advance racial equality beyond the worlds of arts and entertainment.

Academic Integrity

Cheating and Plagiarism: The University has detailed rules about cheating and plagiarism. Students may learn more about the University's definition of academic dishonesty by visiting <http://www.american.edu/american/registrar/aic.htm>. Student violations of academic integrity will be dealt with swiftly and severely.

Class Rules, Professor-Student Etiquette and Notes

1. **Please turn off your cell phones and all other electronic communications devices that you bring with you to class. Do not take out your phone to check your messages during class. Do not put your phone on your desk or anywhere else that I can see it.** The first time you violate this rule I will call you out and make you sing along to your ringtone in front of the class. Do it a second time and I will dismiss you from class.
2. **You may not use a laptop computer, tablet or anything resembling a laptop computer or tablet in class.** You will need to update your Facebook status, check your email, watch porn, shop or compile your fantasy sports stats on your own time.
3. **Do not come to class late.** Any student who is late to class more than twice will not be allowed to return to class until he or she has provided a written explanation to the professor accounting for habitual tardiness. Late to class is defined as entering class after the professor has begun the class presentation or lecture.
4. **You are permitted two excused or unexcused absences for the semester, not including religious holidays or personal or family health emergencies.** *Students must provide a written explanation, including medical documentation, to the professor explaining additional classroom absences. Any such information will be held in the strictest confidence by the professor. ****Students who do not meet the class attendance requirement will have one-half of one letter deducted from their final grade.*****
5. **You may not record my classes. Any student who fails to comply with this rule will be dismissed from class.** Students with documented disabilities requiring the use of such assistance must see the instructor for an exemption to this rule.
6. **The professor retains the right to dismiss any disruptive student from class for the remainder of the class period.** If a student requires a second dismissal for disruptive behavior, that student will be referred to the appropriate university disciplinary authority.
7. **Please do not wander in and out of class.** Once you arrive in class please stay there.
8. **Please use email only to schedule an appointment to come see me or to inform**

me you will not be in class that day. Any other questions or concerns about the class must be addressed to me in person. All email addressed to me must include a salutation, a subject line and must be signed by you.

9. **Students are responsible for keeping up with class assignments, including assignments that have missed because of absences.** The professor is not responsible for informing students of their class responsibilities beyond those which are announced in class.
10. **Students are required to bring the assigned materials to class.**
11. **The professor retains the right to alter or abolish any term or condition of this syllabus at any time.** The professor will announce any such change or changes in class, and is not required to give the student written notice. In any such case, students will be given ample notice of such changes that will not affect their ability to complete an assignment.

Books and Materials

Required

The following books are *required* and may be purchased from any reputable on-line retailer.

Tad Hershorn, *Norman Granz: The Man Who Used Jazz for Justice* (2011)

LeRoi Jones (Amiri Baraka), *Blues People: Negro Music in White America* (1963)

David Margolick, *Strange Fruit: Billie Holiday, Cafe Society, And An Early Cry For Civil Rights* (2000)

Marc Myers, *Why Jazz Happened* (2013)

In addition, I will assign articles and other short pieces that are available on the Internet. I expect you to read them. I will also assign short video interviews and excerpts from documentaries. I expect you to watch them.

Recommended

The following books are *recommended*. You are not required to buy them. But if you are really interested in jazz, black music, African-American culture and politics and how this all comes together, you should, at some point, read at least some of them.

Thomas Brothers, *Louis Armstrong's New Orleans* (2006)

Rich Cohen, *The Record Men: The Chess Brothers and the Birth of Rock & Roll* (2004)

Nadine Cohodas, *Spinning Blues Into Gold: The Chess Brothers and the Legendary Chess Records* (2000)

Stanley Crouch, *Kansas City Lightning: The Rise and Times of Charlie Parker* (2013)

Bill Crow, *Jazz Anecdotes* (2004)

Scott DeVeaux, *The Birth of BeBop: A Social and Musical History* (1997)

Ralph Ellison, *Living with Music* (2002)

Wayne Enstice and Paul Rubin, *Jazz Spoken Here: Conversations with Twenty-Two Jazz Musicians* (1992)

Louis A. Erenberg, *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture* (1998)
 Samuel Floyd, Jr. *The Power of Black Music* (1995)
 Gary Giddins, *Visions of Jazz* (1998)
 Gary Giddins and Scott DeVeaux, *Jazz* (2009)
 Ted Gioia, *The History of Jazz* (2011)
 Robert Gottlieb, *Reading Jazz* (1999)
 Robert Greenfield, *The Last Sultan: The Life and Times of Ahmet Ertegun* (2011)
 John Hammond, *John Hammond on Record: An Autobiography* (1977)
 Nat Hentoff and Nat Shapiro, *Hear Me Talkin' to Ya: The Story of Jazz As Told by the Men Who Made It* (1966)
 Nat Hentoff, *Jazz Is* (1976)
 Nat Hentoff, *Listen To The Stories: Nat Hentoff On Jazz And Country Music* (1995)
 Charles Hersch, *Subversive Sounds: Race and the Birth of Jazz in New Orleans* (2007)
 Fred Kaplan, *1959: The Year Everything Changed* (2009)
 David Kastin, *Nica's Dream: The Life and Legend of the Jazz Baroness* (2011)
 Robin Kelley, *Thelonious Monk: The Life and Times of An American Original* (2009)
 Ingrid Monson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* (2007)
 Albert Murray, *Stompin' the Blues* (1989)
 Marc Myers, *Why Jazz Happened* (2013)
 Burton W. Peretti, *The Creation of Jazz: Music, Race and Culture in Urban America* (1994)
 Peter Pettinger, Bill Evans, *How My Heart Sings* (1998)
 Gerald Posner, *Motown* (2002)
 Dunstan Prial, *The Producer: John Hammond and the Soul of American Music*
 Scott Saul, *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties* (2003)
 Richard M. Sudhalter, *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945* (1999)
 Terry Teachout, *Duke: A Life of Duke Ellington* (2013)

Jazz History, Black Music, African-American Culture, Politics and Music: On-Line Resources

Below are just a few websites where you can find outstanding resources on jazz history, black music, African-American culture, politics and music. This is not an exhaustive list, by any means. But it is enough to get you going, if you want to get up and go.

All About Jazz: www.allaboutjazz.com

Center for Black Music Research at Columbia College, Chicago: www.colum.edu/CBMR

Center for Jazz Studies at Columbia University: www.jazz.columbia.edu

Downbeat Magazine: www.downbeat.com

Felix E. Grant Jazz Archives: www.lrdudc.wrlc.org/jazz

Institute of Jazz Studies: www.newarkwww.rutgers.edu/IJS/index1.html

Jazz Beyond Jazz: www.artsjournal.com

Jazz Times Magazine: www.jazztimes.com

Jazz Research: www.jazzresearch.com
Jazz Wax: www.jazzwax.com
Jazziz Magazine: www.jazziz.com
Red Hot Jazz Archive: www.redhotjazz.com
Soul-Patrol: www.soul-patrol.com
Thelonious Monk Institute: <http://www.monkinstitute.org>

Jazz 101: Building Your Jazz Collection

The following recordings represent what I believe is an excellent introduction to jazz. When I meet someone who tells me they want to learn more about jazz and are looking for some music to get them started, these are the recordings I recommend. These are in alphabetical order.

Cannonball Adderly, *Mercy, Mercy, Mercy!*
Louis Armstrong and King Oliver, *Louis Armstrong 1924*
Louis Armstrong, *The Essential Louis Armstrong*
Chet Baker, *My Funny Valentine*
Count Basie, *The Complete Atomic Basie*
Count Basie, *On My Way and Shoutin' Again*
Michael Brecker, *Tales From the Hudson*
Clifford Brown and Max Roach, *At Basin Street*
Bix Beiderbecke, *An Introduction to Bix Beiderbecke: His Best Recordings, 1924-1930*
Art Blakey and the Jazz Messengers, *Ugetsu*
Art Blakey and the Jazz Messengers, *Moanin'*
Dave Brubeck, *Time Out*
Kenny Burrell, *Midnight Blue*
Charlie Christian, *Genius of the Electric Guitar*
Sonny Clark, *Cool Struttin'*
Ornette Coleman, *The Shape of Jazz To Come*
John Coltrane, *Blue Train*
John Coltrane, *Giant Steps*
John Coltrane, *My Favorite Things*
John Coltrane, *Crescent*
John Coltrane, *A Love Supreme*
Chick Corea, *Now He Sings, Now He Sobs*
Miles Davis, *The Birth of the Cool*
Miles Davis, *Kind of Blue*
Miles Davis, *Miles Ahead*
Miles Davis, *Milestones*
Miles Davis, *Nefertiti*
Eric Dolphy, *Out to Lunch*
Roy Eldridge, *Little Jazz Trumpet Giant*
Duke Ellington, *Ellington Uptown*
Duke Ellington, *Ellington at Newport*

Duke Ellington, *The Duke – the Essential Collection, 1927-62*
Bill Evans, *Everyone Digs Bill Evans*
Bill Evans, *Portrait in Jazz*
Bill Evans, *Sunday at the Village Vanguard*
Bill Evans, *Waltz for Debby*
Tal Farlow, *Cookin' on All Burners*
Dizzy Gillespie, *The Complete RCA Victor Recordings*
Dizzy Gillespie, *Bird and Diz*
Dizzy Gillespie and Charlie Parker, *Town Hall, New York City, June 22, 1945*
Dexter Gordon, *Our Man in Paris*
Grant Green, *Idle Moments*
John Hammond, *From Spirituals to Swing: The Complete Carnegie Hall Concerts, 1938-39*
Herbie Hancock, *Maiden Voyage*
Herbie Hancock, *Inventions and Dimensions*
Hampton Hawes, *Four!*
Roy Haynes, *We Three*
Fletcher Henderson, *Tidal Wave*
Joe Henderson, *Page One*
Coleman Hawkins, *Body and Soul*
Billie Holiday, *The Complete Commodore Recordings*
Billie Holiday, *Lady in Satin*
Bobby Hutcherson, *Stick Up*
Ahmad Jamal, *Live at the Pershing*
Keith Jarrett, *My Song*
Keith Jarrett, *Whisper Not*
Wynton Marsalis, *Black Codes From the Underground*
Wynton Marsalis, *Blood on the Fields*
Brad Mehldau, *Live*
Pat Metheny, *Bright Size Life*
Pat Metheny, *Question and Answer*
Charles Mingus, *Mingus Ah Um*
Charles Mingus, *The Black Saint and the Sinner Lady*
Blue Mitchell, *Blues Moods*
Hank Mobley, *No Room for Squares*
Modern Jazz Quartet, *Django*
Thelonious Monk, *The Complete Blue Note Recordings*
Thelonious Monk, *Brilliant Corners*
Thelonious Monk, *Monk's Music*
Thelonious Monk, *Misterioso*
Thelonious Monk, *Live at the It Club*
Thelonious Monk, *The Columbia Years, 1962-1968*
Wes Montgomery, *The Incredible Jazz Guitar of Wes Montgomery*
Wes Montgomery, *Smokin' at the Half Note*
Lee Morgan, *The Cooker*
Lee Morgan, *The Sidewinder*
Jelly Roll Morton, *His Best Recordings, 1926-1939*

Charlie Parker, *The Complete Dial Masters*
Charlie Parker, *With Strings – The Master Takes*
Charlie Parker, *The Qunitet – Live At Massey Hall*
Bud Powell, *Time Waits*
The Quintet, *Live at Massey Hall*
Django Reinhardt, *Djangology 49*
Max Roach, *We Insist! Max Roach's Freedom Now Suite*
Sonny Rollins, *Saxophone Collossus*
George Russell, *Stratusphunk*
Wayne Shorter, *Speak No Evil*
Wayne Shorter, *Adam's Apple*
Wayne Shorter, *Juju*
Horace Silver, *Blowin' the Blues Away*
Horace Silver, *Song For My Father*
Jimmy Smith, *House Party*
Jimmy Smith, *Back at the Chicken Shack*
Cecil Taylor, *Unit Structures*
McCoy Tyner, *The Real McCoy*
Lester Young, *His Best Recordings, 1936-1945*

Blues 101: Primitive and Early Blues

The following recordings represent what I believe is an excellent introduction to primitive and early blues. Musically, the blues forms the foundation of jazz. Culturally, it represented the first real form of black music for audiences beyond the African-American community. Listening to these recordings will give you a feeling for the relationship between the songs, rhythms and music forms that Africans brought with them as slaves, later after emancipation after persons of African descent became Americans, and into the early 20th century, particularly after recording and broadcast technology permitted the distribution of music on a wider scale. Blues represents the baseline of black American music. Jazz, rock & roll (an early black slang term for sex), rhythm and blues (a record industry term for black rock and roll), modern blues (Joe Bonamassa, Gary Clark, Jr., Warren Haynes, Tedeschi-Trucks), blues-rock (Allman Brothers, Led Zeppelin, Eric Clapton, Cream, Rolling Stones), funk (James Brown, Stevie Wonder, Motown) and hip-hop are all music forms rooted in early black music. This is not in alphabetical order, since many blues musicians' names are as complicated as their lives.

Robert Johnson, *King Of The Delta Blues Singers*
Bukka White, *The Complete Bukka White*
Buddy Guy & Junior Wells, *Buddy Guy & Junior Wells Play The Blues*
Tommy Johnson, *Canned Heat (1928-1929)*
Magic Sam, *West Side Soul*
Mance Lipscomb, *Texas Sharecropper & Songster*
Blind Willie McTell, *The Definitive Blind Willie McTell*
Albert King, *Born Under A Bad Sign*
Muddy Waters, *At Newport 1960*
Mississippi John Hurt, *1928 Sessions*

Arthur 'Big Boy' Crudup, *That's All Right Mama*
 Lonnie Johnson, *The Complete Folkways Recordings*
 Elmore James, *Shake Your Money Maker: The Best Of The Fire Sessions*
 Charley Patton, *Pony Blues*
 Skip James, *The Complete Early Recordings Of Skip James - 1930*
 Lightnin' Hopkins, *The Complete Prestige/Bluesville Recordings (Box Set)*
 Otis Rush, *Cobra Recordings: 1956-1958*
 Jimmy Reed, *Blues Masters: The Very Best Of*
 Clarence 'Gatemouth' Brown, *Original Peacock Recordings*
 Big Bill Broonzy, *Trouble In Mind*
 Sonny Boy Williamson [II], *One Way Out*
 Pink Anderson, *Ballad And Folksinger - Vol. 3*
 Etta James, *The Chess Box*
 Howlin' Wolf, *The Chess Box*
 Bessie Smith, *The Complete Recordings, Vol. 1*
 Reverend Gary Davis, *Harlem Street Singer*
 Furry Lewis, *Shake 'Em On Down*
 Willie Dixon, *I Am The Blues*
 Lightnin' Slim, *Rooster Blues*
 Albert Collins, Robert Cray & Johnny Copeland, *Showdown!*
 Son House, *Father Of The Delta Blues: The Complete 1965 Recordings*
 Memphis Minnie, *The Essential Memphis Minnie*
 T-Bone Walker, *The Complete Imperial Recordings: 1950-1954*
 Smoky Babe, *Hottest Brand Goin'*

Course Outline

Part I: The Origin of Black Music

The first part of the course will focus on the origin of black music in the United States. The primary book for this section is, *Blues People: Negro Music in White America*, by Amiri Baraka. *Blues People* traces the origin of the blues as the first genuine form of American music, or music that did not derive exclusively from European origin. We will read and discuss how black music became the first genuine form of protest music; how African music evolved into African-American music; how the black church became the center of early African-American culture in the United States; how black music became the foundation of the blues, and how the blues became the foundation of jazz. Important to note here will be the relationship between early black culture in the post-Civil War South (and later, Northern and Midwestern Cities), music and politics.

Part II: Segregated America, Segregated Music

The second part of the course will move into the 20th century, and look primarily at how Jim Crow, America's official system of racial apartheid, affected both substance and growth of black music. Despite the growth of jazz as a popular music and the growing attraction it had for musicians, black artists faced numerous obstacles at getting their music heard beyond

traditional venues associated with black communities. Racial segregation steered black musicians into jazz and blues because they were not welcome in the world of white popular music. African-Americans were also not taken seriously as classical musicians. The color line was just as pronounced in art and entertainment (including sports) as it was throughout American society. Underneath the official line of racial segregation (and the non-legal but understood practice of racial exclusion and discrimination by club owners and recording professionals), jazz became one of the first places where whites and blacks moved freely within their own world. White musicians were drawn to the music of Louis Armstrong and the improvised music coming from New Orleans. They often played with blacks after-hours and began to form professional and personal relationships with black musicians. Popular white bandleaders were impressed and fascinated by improvised music, and began to selectively breach the color-line. That would progress during the 1930s, as bandleaders such as Benny Goodman and Artie Shaw began to hire black musicians. The refusal of many clubs and venues to allow "mixed" bands to play resulted in the first protests for equal conditions. Slowly, by World War II, the jazz community began to challenge racial discrimination in and beyond their world. Prominent white allies such as Norman Granz and John Hammond began to view the jazz community as a force to attack racial discrimination within the recording industry and in American society more generally. Tad Hershorn tells this story very well in his award-winning book, *Norman Granz: The Man Who Used Jazz for Justice*. Marc Myers discusses all this and more in *Why Jazz Happened*, which describes how technology, as much as social context, fueled the development of jazz.

Part III: Be-Bop and the Social Transformation of Jazz

In this part of the course, we will see how jazz became more openly political, but not in ways you might think. Yes, the musical form of jazz changed dramatically and that, artistically, sent shockwaves throughout the jazz world. But that wasn't really the most radical change. Be-bop, created and led by musicians such as Charlie Parker, Thelonious Monk, Dizzy Gillespie, Kenny Clarke, Max Roach and Miles Davis, emerged as a protest music as well. These musicians played their own compositions, not those associated with the popular song form, did not attempt to entertain audiences (because they often didn't talk to them), refused to accept racial discrimination and openly questioned the racial practices that limited performing and recording opportunities for black musicians playing jazz. For the first time, virtuosity, or what you might call "shredding" became associated with American music. These musicians were complete masters of their instruments and were more than capable of playing white classical or popular music. But because they were not allowed to, their talents were confined to the jazz world. Again, white musicians were attracted to the music and what they perceived as the "jazz life." By the mid-1950s, formal color lines were beginning to diminish outside the South. Prominent black musicians such as Duke Ellington, Louis Armstrong and Dizzy Gillespie began to speak out openly against America's racial practices and policies. By the early 1960s, jazz musicians began to openly align themselves with the civil rights movement, supporting fund raising causes with concerts (the contemporary "benefit concert" has its origin in the jazz and blues worlds). Moreover, jazz composers such as Charles Mingus and Max Roach were writing compositions and taking them public that emphasized the African-American condition. By the late 1960s, the jazz community had become an important social force in the Civil Rights Movement. Ironically, jazz, as music and entertainment, began to decline in

popularity by the late 1960s, pushed aside by the rapid rise of rock (think the Beatles, Stones, Who, Cream) coming largely from England and folk coming largely from white singer-songwriters like Bob Dylan, Peter, Paul & Mary and Joan Baez. Ironically, these bands and individuals were openly indebted to American black music. Again, racial structure and politics had much to do with how black musicians and their music were regarded. Side note: you may not realize it, but Jimi Hendrix, while he was alive, was much more popular and accepted in England than he was in the United States.

Part IV: How Jazz Contributed to the Civil Rights Movement

The final part of the course will focus on the legacy of jazz as a social movement. We will discuss the legacy of how the music evolved into something much more than work songs from the slave fields into what is perhaps the most socially, politically and artistically advanced music ever to emerge from the United States. The struggle of the American jazz community for artistic acceptance was directly linked to race and the legal structure of Jim Crow. Beyond Jim Crow, the non-legal but culturally prescribed racial discrimination limited the economic and social opportunities for black musicians. This collective frustration ultimately spilled over into the Civil Rights Movement, a cause that musicians (and their allies) always supported and one they soon became part of. Social movements are not just formal; they do not just consist of interest groups or grass-roots causes that pressure elected officials and attempt to influence law and policy. Social change comes from many people and many places. This course is an effort to broaden your horizons about race and racial history in the United States by looking at jazz musicians and the world they helped to create.

