

*\*Theoretical schedule only. All dates and times subject to appropriate changes.*

## Introduction to Jazz: History, Culture, and the Canon

### **MUS 190S – fulfills writing component Course Syllabus, Spring 2022 (proposed)**

Instructor: Cole Swanson (PhD Candidate)

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TBD

Variously referred to as a “uniquely American artform,” and “America’s classical music,” jazz looms large in our cultural and historical imaginations. Jazz is ostensibly the music of freedom, cooperation, and inclusivity, the purest expression of the American ideal. At the same time, jazz history is the history of oppressed peoples, the legacies of slavery and racism, and the struggle for equality. As such, jazz remains a potent force in American expression and the urgent discourses of the present. But as virtuoso trumpeter and bandleader Wynton Marsalis has quipped, “Folks have been calling for jazz’s death since its beginning,” and jazz has been pronounced “dead” many times beginning in the late 1950s. Even as jazz is elevated in the hallowed view of history, its diminishing commercial viability and increased specialization suggests that it is the music of America’s past, not its future.

This seminar will explore these contradictions and others, introducing students to jazz history while encouraging them to question the historical assumptions surrounding jazz from its origins to the present. Through assigned recordings and class discussions, students will be exposed to the diverse styles and cultural experiences within the world of jazz, considering the music’s complex relationships to politics, race, gender and class. Course modules are dedicated to far reaching topics that influence jazz’s standing in American culture, including its connections to other genres of music, depictions in film and pop culture, and its major role in the civil rights movement.

This writing-intensive course aims to help students improve their writing through frequent writing assignments and direct feedback from the instructor. Engaging with numerous scholarly sources, students will practice identifying arguments and reflecting on information and ideas from diverse viewpoints. Focused case studies will give students practice listening to music with intentionality and curiosity, reflecting on what they hear and situating music in historical contexts. Taking inspiration from assigned recordings, students will independently explore other recordings and freely reflect on them. The seminar will culminate in an original thesis on jazz history and culture, bringing together the skills and methods honed throughout the semester.

### **Course Objectives**

- 1) **Jazz History and Culture:** By listening to recordings, reading scholarly literature, and engaging in class discussion, students will learn about jazz history from its origins to the present. Through this process we will examine the artists, trends, and events that have formulated the jazz canon.

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In this context students will explore issues related to politics, race, gender, and class, focusing on how these topics relate to the creation, performance, and consumption of the music. We will also develop the basic analytical tools necessary to discuss the components of jazz music, including rhythm, harmony, melody, form, and improvisation.

- 2) **Critical Thinking and Reflection:** Drawing on the skills and knowledge developed throughout the course, students will formulate their own arguments regarding jazz's cultural history. Responses to assigned readings and mindful listening of assigned recordings will inform their thinking, supplemented by individual research and exploration. Students will share findings and thoughts with their colleagues through class discussion, participating in a collegial seminar atmosphere.
- 3) **Writing Skills and Intellectual Inquiry:** Students will strengthen their capacity for intellectual inquiry through frequent and focused writing assignments of varying length and purpose. Students will: maintain personal journals containing their reflections on the material throughout the semester; complete short case studies on individual historical artifacts, such as recordings or films; practice analyzing, responding to, and referring to scholarly writings; and produce an original thesis grounded in individual research. The instructor will provide timely feedback on all writing assignments, which students will apply to their work throughout the semester. Class time will be devoted to discussing writing strategies, research methods and types of resources, peerreview, and workshopping writing samples.

*Course Materials:* All assigned recordings, readings, and films will be available on SAKAI; there is no required textbook for this course.

*Prerequisites:* None! Advance knowledge and/or practice of music is **not** a requirement; this class is open to music majors and non-music majors, performers and non-performers, etc. We will go over the fundamentals of jazz music during our early sessions so that everyone can participate in class discussions.

#### **Assessment and Expectations:**

Participation & Engagement	25%
Reading Responses	25%
Album and Film Essays	20%
Research Paper	30%

***Participation & Engagement (25%):*** Attendance during class meetings is required and will be recorded during the course of the semester. All attendance will be recorded in accordance with Trinity College Policies: <https://trinity.duke.edu/undergraduate/academic-policies/classattendance-and-missed-work>.

It is a necessary part of this class for students to participate in class discussion and display engagement with the material at hand. It is expected that any reading or listening assignments

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will be completed before class time. You should be prepared to share your thoughts, ask meaningful questions, and respond to your colleagues.

As part of your engagement with the material, you will keep a listening journal in which you regularly explore recordings that do not appear on our syllabus. For each class session, you will find at least one other recording that connects to our discussions in a thematically or historically meaningful way. In your journal, record what you like (or don't like!) about the music, explain the connection to our class, and provide specific information about the artist or group, recording or release date, album title, etc. These may include videos, in which case you should provide a link or library call number. **You will submit your journal alongside your final project.**

This is a reflective exercise, giving you an opportunity to explore and reflect on personal assumptions, opinions, and taste. While the writing should be clear, it need not be formal or academic.

**Reading Responses (25%):** You will periodically respond to assigned scholarly resources, analyzing and summarizing the author's arguments. Identify what you find convincing or unconvincing, asking questions as well as suggesting potential answers. Support your response with observations from listening to assigned recordings as well as those referred to in the readings. Practice citing and referring to scholarship in preparation for your own research. 1-2 page responses will be due on the date for which the reading is assigned:

- 1) Thomas Brothers, *Help!*, Ch.3 "The 1930s: An Accumulation of Personalities" (**session 4**)
- 2) Christy Jay Wells, "A Dreadful Bit of Silliness: Feminine Frivolity and Ella Fitzgerald's Early Critical Reception" (**session 6**)
- 3) Janell Hobson, "Everybody's Protest Song: Music as Social Protest in the Performances of Marian Anderson and Billie Holiday" (**session 12**)
- 4) Ingrid Monson, *Freedom Sounds*, Ch.3 "Modernism, Race, and Aesthetics" OR Guthrie Ramsey, *Race Music*, Ch. 5 "We Called Ourselves Modern" (**session 14**)
- 5) Christopher Washburne, "Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz, Cubop, Caribbean Jazz, Jazz Latin, or Just...Jazz: The Politics of Locating an Intercultural Music," in *Jazz/Not Jazz: The Music and its Boundaries* (**session 18**)

**Album and Film Analyses (20%):** Two short (2-3 pages) essays in response to albums and films we will discuss in class. Analyze these recordings as we have other examples throughout the semester: situate the album as a historical artifact, providing information about its creation and the major figures involved; orient your comments in relation to the social and cultural themes and we've explored in class; and compare what you hear to other recordings or performances. Become an aficionado of your selected album/film, and be prepared to share your thoughts in class discussion:

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- 1) 1959 as case study: analyze one of the major albums of 1959 (*Kind of Blue*, *Time Out*, *Mingus Ah Um*, *The Shape of Jazz to Come*, *Giant Steps*). Become familiar with the entirety of the album through multiple listening, commenting on the album as a whole rather than describing each track individually. Engage with primary sources (such as liner notes, archival footage, album reviews, and interviews) in your reflection on the album. **Due session 10.**
- 2) Jazz onscreen: analyze one of the films on our syllabus, devoting most of your discussion to the soundtrack and the film's depictions of jazz music and musicians. Discuss specific scenes and musical examples, analyzing their use of music and sound. Engage with primary sources (see above) in your reflection on the film. You may analyze a film that doesn't appear on the syllabus, in consultation with the instructor. **Due session 21.**

**Research Paper (30%):** A case study on an original topic relating to jazz history and culture. You will explore scholarly literature, journalistic writing, and primary sources (such as liner notes, archival footage, album reviews, and interviews) in your research. Take our class meetings and discussions as inspiration, expanding the scope of the topics we explore before determining a central thesis. The final product should be approximately 10-12 pages, double-spaced. You will present your work in subsequent stages:

- 1) Research proposal (5%): Give a brief description of your topic, clearly and concisely explaining the issues you plan to explore. Provide a preliminary bibliography, including the recordings that will formulate the backbone of your study. You will meet individually with me to discuss the proposal and ensure that the topic meets the expectations of the assignment. **Due session 16.**
- 2) First draft (5%): Submit an initial draft of your paper, which will be largely graded on completion and effort. You will receive timely feedback to help you craft the final versions of your paper, focusing on structure and clarity of argument. **Due session 23.**
- 3) Formal Presentation (5%): A brief (10 minute) presentation on your final paper topic to your colleagues. This is an exercise in concision: be selective in the recordings, resources, and information you wish to include. **Presentations will occur on session 26/last day of class.**
- 4) Final draft (15%): Graded on implementation of instructor feedback, effectiveness of argument, proper academic style and formatting, attention to detail, and thoughtful consideration of the topics at hand. Formatting instructions and sample rubric will be given well ahead of time. **Due on final exam date.**

**Grading Scale:**

A+ = 96-100 / A = 93-97 / A- = 90-92  
B+ = 87-90 / B = 84-86 / B- = 81-83  
C+ = 78-80 / C = 75-77 / C- = 72-74  
D+ = 69-71 / D = 66-68 / D- = 63-65

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F = 0-62

With the consent of the instructor and your academic dean, you may register for grading on a satisfactory/unsatisfactory (S/U) basis in one course credit per summer session.

**Academic Integrity:** All students are expected to adhere to the standards of the Duke University Academic Honor Code in all assignments and examination procedures. Suspected cases of plagiarism (including copying or quoting without attribution, submitting the same assignment as another student, and/or turning in another person's work as your own) will be reported to the Duke University Office of Conduct. Plagiarism can result in failure of the assignment, failure of the course, and/or suspension from Duke University. <https://registrar.duke.edu/university-bulletins/duke-community-standard>

**Content Warning:** The content and discussion in this course will necessarily engage with emotionally and intellectually challenging topics, including racism, classism, physical violence, and misogyny. I will flag especially graphic or intense content and will give ample warning ahead of time so that you may employ whatever self-care strategies are necessary. I recognize that disengagement with the material may be an act of self-care in order to ensure reengagement later.

**Diversity & Inclusion:** This classroom is a space where we can engage bravely, empathetically, and thoughtfully with difficult content, and contribute our own thoughts to urgent and important discourses surrounding these issues. All students have the right to live and study in an environment free of abuse, discrimination, and harassment. Our collective success depends on the robust exchange of ideas—an exchange that is best when the rich diversity of our perspectives, backgrounds, and experiences flourishes. To achieve this exchange, it is essential that all members of the community feel secure and welcome, that the contributions of all individuals are respected, and that all voices are heard. All members of our community have a responsibility to uphold these values.

#### **Academic & Wellness Resources:**

##### *Thompson Writing Program (TWP) Writing Studio:*

At the Writing Studio, you can meet with highly educated writing consultants to discuss your writing concerns. Discussing your work-in-progress with a writing consultant will help you develop the awareness and skills to improve as a writer. Consultants help at any stage of the writing process – from brainstorming and researching to drafting, revising, and fine-tuning a final draft: <https://twp.duke.edu/about-writing-studio>

##### *Accommodations, Accessibility, Assistance:*

The Student Disability Access Office (SDAO) works with each student individually to establish academic accommodations for the purpose of eliminating the environmental barriers impacting the student's equitable access to the campus facilities, programs and activities:

<https://access.duke.edu/students>

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### *Counseling and Psychological Services (CAPS):*

CAPS offers many services to Duke undergraduate, graduate, and professional students, including brief individual and group counseling, couples counseling and more. CAPS staff also provide outreach to student groups, particularly programs supportive of at-risk populations, on a wide range of issues impacting them in various aspects of campus life. The CAPS staff includes psychologists, clinical social workers, and psychiatrists experienced in working with college-age adults. <http://studentaffairs.duke.edu/caps/about-us>

### *The Academic Resource Center (ARC):*

Learning is a process unique to each individual. The ARC works with students to create a comprehensive approach to learning, including peer tutoring, test prep, and ADHD/LD support: <https://arc.duke.edu/what-we-do>

## **Class Schedule**

### **Module 1 – Introduction & the Origins of Jazz**

Session 1      Developing Frameworks/Fundamentals Pt. 1 (rhythm, melody, improvisation)

**Listening:** Scott Joplin: *Maple Leaf Rag* (1897); Jelly Roll Morton: “Black Bottom Stomp” (1926); Bessie Smith: “St. Louis Blues” (1925); King Oliver’s Creole Jazz Band: “Dippermouth Blues” (1923)

Session 2      Jazz Goes Mainstream/Fundamentals Pt.2 (harmony, form, instruments)

**L:** Louis Armstrong’s Hot Seven: “Wild Man Blues” and “Potato Head Blues” (1927); Original Dixieland Jass Band: “Livery Stable Blues” (1917); Irving Berlin, “Blue Skies” (1926); Sidney Bechet:

**Reading:** Ted Gioia, *Music: A Subversive History*, Ch. 21 “Black Music and the Great American Lifestyle Crisis” and Ch. 22 “Rebellion Goes Mainstream”

### **Module 2 – Swing Dance and Big Bands**

Session 3      What is a ‘Jazz Age’?

**L:** James P. Johnson: “Carolina Shout” (1921); Fats Waller: “Ain’t Misbehavin” (1929); Fletcher Henderson Orchestra: “The Stampede” (1926); Benny Goodman Orchestra: “Basin Street Blues” (1931); Benny Goodman Sextet: “Rose Room” (1939)

Session 4      Collaboration and Competition: The Kings of Big Band

**L:** Ellington Orchestra: “East St. Louis Toodle-oo” (1927), “Mood Indigo” (1930), “Koko” (1940), “Concerto for Cootie” (1940); Basie Orchestra: “One o’Clock Jump” (1937), “Volcano” (1939), “Moten Swing” (1940)

**R:** Thomas Brothers, *Help!*, Ch.3 “The 1930s: An Accumulation of Personalities”

### **Module 3 – Jazz & The Individual**

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Session 5	Soloistic Innovations <b>L:</b> Kansas City Six: “I Want a Little Girl” (1938); Coleman Hawkins: “Body and Soul” (1939); Mary Lou Williams, “Walking and Swinging” (1936); Duke Ellington Orchestra w/Mary Lou Williams, “Blue Skies” (1944)
Session 6	Unheard Voices <b>L:</b> Chick Webb Orchestra feat. Ella Fitzgerald: “A-Tisket, A-Tasket” (1938); Ella Fitzgerald: “Flying Home” (1945); Billie Holliday: “He’s Funny That Way” (1937), “Back in Your Own Backyard” (1938); Sarah Vaughan: “Interlude” (1944); Mary Lou Williams, “Lonely Moments” (1946); Billy Strayhorn: “Lush Life” (1948) <b>R:</b> Christy Jay Wells, “A Dreadful Bit of Silliness: Feminine Frivolity and Ella Fitzgerald’s Early Critical Reception”
Session 7	Virtuosity and Intellectualism <b>L:</b> Dizzy Gillespie: “Night in Tunisia” (1946), “Manteca” (1947); Charlie Parker: “Koko” (1945), “Parker’s Mood” (1948), “Confirmation” (1953); Bud Powell: “Bouncin’ with Bud” (1949); Thelonious Monk: “Round Midnight” (1947), “Caravan” (1955) <b>R:</b> Scott DeVeaux, <i>The Birth of Bebop: A Social and Musical History</i> (excerpt TBD)
Session 8	Cool Jazz & Hard Bop <b>L:</b> Miles Davis: “Boplicity” and “Round Midnight” (1957); Chet Baker & Gerry Mulligan: “My Funny Valentine” (1952); Ellington Orchestra: “Diminuendo & Crescendo in Blue” and “Jeeps Blues” (1956); Art Blakey and the Jazz Messengers: “Moanin” and “Blues March” (1958); <b>Watch for Session 9:</b> <i>1959: The Year that Changed Jazz</i> (2009, BBC)
<b>Module 4 – Experiments in Jazz: 1959 as Case Study</b>	
Session 9	Discussion of <i>1959: The Year that Changed Jazz</i> <b>Album Analysis due for Session 10</b>
Session 10	1959 Pt.1: Modal Jazz and Rhythmic Experiments <b>L:</b> Miles Davis Sextet: <i>Kind of Blue</i> (1959); Dave Brubeck Quartet: <i>Time Out</i> (1959); Wes Montgomery: “Four on Six” (1960); Bill Evans Trio: “Waltz for Debby” (1961); Herbie Hancock: “Maiden Voyage” (1965); Branford Marsalis: “Countronus Rex” (2000) <b>R:</b> Excerpt from Fred Kaplan, <i>1959: The Year Everything Changed</i>

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Session 11 1959 Pt.2: Free Jazz and Freedom

**L:** Charles Mingus: *Mingus Ah Um* (1959); Ornette Coleman: *The Shape of Jazz to Come* (1959), *Free Jazz* (1961); John Coltrane: *Giant Steps* (1959), “Psalm” (1964); Branford Marsalis: “Blakzilla” (2006)

**R:** Scott Saul, *Freedom Is, Freedom Ain’t*, Ch.5 “Outrageous Freedom: Charles Mingus and the Invention of the Jazz Workshop”; Charles Mingus, “An Open Letter to Miles Davis,” *DownBeat* (November 1955)

## Module 5 – Race and Civil Rights

Session 12 Protest & Struggle

**L:** Holliday: “Strange Fruit” (1939); Mingus: “Original Faubus Fables” (1961); Coltrane: “Alabama” (1964); Nina Simone: “Mississippi Goddam” (1964)

**R:** Janell Hobson, “Everybody’s Protest Song: Music as Social Protest in the Performances of Marian Anderson and Billie Holiday”

Session 13 Who Is Listening?

**L:** Armstrong: “Black and Blue” (1929 and ‘65); Ellington: *Black, Brown and Beige* (1943); Nat King Cole: “Little Girl” (1956); Terence Blanchard: *Breathless* (2015);

**R:** Excerpt from Amiri Baraka, *Blues People*; Ingrid Monson, *Freedom Sounds*, Ch.7 “The Debate Within”

Session 14 Black Power & Liberation

**L:** Max Roach: *We Insist! Max Roach’s Freedom Now Suite* (1960); Coltrane: *A Love Supreme* (1965); Les McCann & Eddie Harris: “Compared to What” (1969); Gil-Scott Heron: “The Revolution Will Not Be Televised” (1971); Sun Ra: *Space is the Place* (1974)

**R:** Ingrid Monson, *Freedom Sounds*, Ch.3 “Modernism, Race, and Aesthetics” and Guthrie Ramsey, *Race Music*, Ch. 5 “We Called Ourselves Modern”

Session 15 International Ironies: Jazz Diplomacy

**L:** Armstrong/Brubeck: *The Real Ambassadors* (1962)

**R:** Rashida K. Braggs, *Jazz Diasporas*, Ch.4 “Are We A Blues People, Too?”

## Module 6 – Collisions with Other Genres

Session 16 Symphonic Aspirations

**L:** Darius Milhaud: *La création du monde* (1922); George Gershwin: “Rhapsody in Blue” (1924); William Grant Still: *Afro-American Symphony* (1930); James P. Johnson: *Yamekraw: A Negro Rhapsody* (1927/30)

**R:** John Howland, “Jazz Rhapsodies in Black and White”

**Research Paper Proposal Due**

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Session 17 Classical Music's Long Shadow  
**L:** Davis: "Summertime" and "Concierto de Aranjuez" (1959/60); Ellington/Strayhorn: *The Nutcracker Suite* (1960); Mingus: "Epitaph" (1989); Wayne Shorter: "Lotus" (2018)  
**R:** Carissa Kowalski Dougherty, "The Coloring of Jazz: Race and Record Cover Design in American Jazz, 1950 to 1970"

Session 18 The Latin Jazz Question  
**L:** Mongo Santamaria: "Afro Blue" (1959); Astrud Gilberto and Stan Getz: "The Girl from Ipanema" (1963); Horace Silver: "Song for My Father" (1968); Chick Corea: "Armando's Rhumba" (1976); Tito Puente: "Ran Kan Kan" (Live at Birdland, 1999)  
**R:** Christopher Washburne, "Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz, Cubop, Caribbean Jazz, Jazz Latin, or Just...Jazz: The Politics of Locating an Intercultural Music," in *Jazz/Not Jazz: The Music and its Boundaries*

Session 19 Fusion (Rock & Funk)  
**L:** Davis: "Miles Runs the Voodoo Down" (1969); Allman Brothers Band: "Dreams" (1969); Herbie Hancock: "Chameleon" (1973); Weather Report: "Birdland" (1977); Pat Metheny Group: "(Cross the) Heartland" and "Airstream" (1979); Chick Corea Elektric Band: "Light Years" (1987); Snarky Puppy: "Lingus" (2014)

**Module 7 – Jazz Onscreen**

Session 20 Film Noir: Danger in Dark Places  
**L:** Selections from *The Man with the Golden Arm* (1955, Preminger), *Blackboard Jungle* (Brooks, 1955), *Chinatown* (Polanski, 1974), *Taxi Driver* (Scorsese, 1976)  
**R:** Excerpt from Jans B. Wager, *Jazz and Cocktails: Rethinking Race and the Sound of Film Noir*  
**Film Analysis due for Session 21**

Session 21 Be Yourself!: Jazz Musicians Onscreen  
**L:** Selections from *Murder at the Vanities* (Leisen, 1934), *Ascenseur pour l'échafaud* (Malle/Davis, 1958), *Anatomy of a Murder* (Preminger/Ellington, 1959), *Paris Blues* (Ritt/Ellington, 1961), 'Round Midnight (Tavernier/Hancock, 1986)  
**R:** Rashida K. Braggs, *Jazz Diasporas*, Coda "Reading Behind The Scenes Of Paris Blues"

Session 22 Directions in Contemporary Hollywood  
**L:** Selections from *Whiplash* (Chazelle, 2014), *Miles Ahead* (Cheadle, 2015), *La La Land* (Chazelle, 2016), and *Ma Rainey's Black Bottom* (Wolfe, 2020)

**Module 8 – Jazz Lives!**

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Session 23 Fraternal Polemics

**L:** Branford Marsalis Quartet: *The Secret Between the Shadow and the Soul* (2019); Wynton Marsalis: selected performances with the JLCO, “2<sup>nd</sup> Line” (2005), and “New Orleans Function” (2013)

**R:** Larry Kart, “Provocative Opinion: The Death of Jazz?” (1990); David Hajdu, “Wynton’s Blues” in *The Atlantic* (2003)

**First Draft of Paper Due**

Session 24 Modern Traditions

**L:** Trombone Shorty: “Hurricane Season” (2010) and “St. James Infirmary” (2012); Cecile McLorin Salvant: “Growlin’ Dan” and “Wives and Lovers” (2015); Gregory Porter: “Take Me to the Alley” (2016) and “Phoenix” (2020); Brandee Younger: “He Has a Name (Awareness)” (2012)

Session 25 New Paths

**L:** Esperanza Spalding: “Little Fly” (2010), “Radio Song” and “Land of the Free” (2012); Robert Glasper Experiment: “Afro Blue” and “Black Radio” (2012); Kendrick Lamar w/Glasper: “The Blacker the Berry” (2015); Hiromi: “Blackbird” (2019); Wynton Marsalis: *The Democracy! Suite* (2021)

**R:** Nicholas Baham, “I Know You Know: Esperanza Spalding’s Hybrid, Intertextual, Multilingual, Relevant Jazz Aesthetic”; John Ephland, “Robert Glasper: Let it Blur” in *DownBeat* (August 2012)

Session 26 Student Presentations & Final Thoughts

Research Paper will be due on the Final Exam Date

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### Assigned Readings

1959: *The Year that Changed Jazz*. Directed by Paul Bernard. London: The BBC, 2009.

Baham, Nicholas L., III. "'I Know You Know': Esperanza Spalding's Hybrid, Intertextual, Multilingual, Relevant Jazz Aesthetic." *Americana: The Journal of American Popular Culture, 1900 to Present* 11, no. 2 (Fall, 2012).

Baraka, Amiri. *Blues Peoples: Negro Music in White America*. New York: William Morrow, 1963.

Braggs, Rashida K. *Jazz Diasporas: Race, Music, and Migration*. Berkeley: University of California Press, 2016.

Brothers, Thomas. *Help!: The Beatles, Duke Ellington, and the Magic of Collaboration*. New York: W.W. Norton & Company, 2018.

Chinen, Nate. "The Rookie of the Year, One Year Wiser." *NYtimes.com*. March, 2012.

DeVeaux, Scott. *The Birth of Bebop: A Social and Musical History*. Berkeley: University of California Press, 1999.

Dougherty, Carissa Kowalsky. "The Coloring of Jazz: Race and Record Cover Design in American Jazz, 1950-1970." *Design Issues* 23, no.1 (Winter 2007), 47-60.

Ephland, John. "Robert Glasper: Let it Blur." *DownBeat*. August 2012.

Hajdu, David. "Wynton's Blues." *The Atlantic*. March 2003.

Hobson, Janell. "Everybody's Protest Song: Music as Social Protest in the Performances of Marian Anderson and Billie Holiday." *Signs* 33, no.2 (Winter 2008), 443-448.

Howland, John. "Jazz Rhapsodies in Black and White: James P. Johnson's *Yamekraw*." *American Music* 24, no.4 (Winter 2006), 445-509.

Gioia, Ted. *Music: A Subversive History*. New York: Basic Books, 2019.

Kaplan, Fred. *1959: The Year Everything Changed*. Hoboken, NJ: J.Wiley & Sons, 2009.

Kart, Larry. "Provocative Opinion: The Death of Jazz?" *Black Music Research Journal* 10, no.1 (Spring 1990), 76-81.

Mingus, Charles. "An Open Letter to Miles Davis." *DownBeat*. November 1955.

Monson, Ingrid. *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. Oxford: Oxford University Press, 2007.

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Ramsey, Guthrie P. *Race Music: Black Cultures from Bebop to Hip-Hop*. Berkeley: University of California Press, 2004.

Saul, Scott. *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*. Cambridge: Harvard University Press, 2003.

Washburne, Christopher. "Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz, Cubop, Caribbean Jazz, Jazz Latin, or Just...Jazz: The Politics of Locating an Intercultural Music." In *Jazz/Not Jazz: The Music and its Boundaries*. Edited by David Ake, Charles Hiroshi Garrett, and Daniel Goldmark (Berkeley: University of California Press, 2012), 89-107.

Wager, Jans B. *Jazz and Cocktails: Rethinking Race and the Sound of Film Noir*. Austin: University of Texas Press, 2017.

Wells, Christopher J. "A Dreadful Bit of Silliness: Feminine Frivolity and Ella Fitzgerald's Early Critical Reception." *Women and Music: A Journal of Gender and Culture* 21 (2017), 43-65.

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