



The Hebrew University of Jerusalem

Syllabus

JAZZ AND POLITICS - 56253

Last update 08-02-2015

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Political Science

Academic year: 1

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Nadav Haber

Coordinator Email: nadav67@yahoo.com

Coordinator Office Hours: Wednesday, 18:15-19:15

Teaching Staff:

Nadav Haber

Course/Module description:

Jazz is the musical result of the charged meeting between the African slaves in the US, and their citizen descendants, and the White society to which they were forcefully brought. This music, which is based upon both the African and the European traditions, grew and developed closely connected to socio-political processes. The influence of jazz spread outside of the USA, symbolizing change and political unrest across the world.

During the course, political events that influenced the development of jazz will be analysed, along with the influence of the music itself on socio-political struggles. The political aspects of the music itself will also be examined. The lectures will include demonstrations using original recordings and relevant parts of films.

Course/Module aims:

- 1. Enable the students to know the political contexts of artistic expressions.*
- 2. To enable students to know several theories regarding the political context of jazz in the USA.*
- 3. To enable the students to know the relationship between key landmarks in US history and landmarks in the development in Jazz.*
- 4. To Enable students to know several critical approaches on development in art in general and in music in particular, as human expressions playing part in political power struggles.*

Learning outcomes - On successful completion of this module, students should be able to:

- 1. The students will be able to analyse relationships between art and politics according to models that will examine the relationship between Jazz and US politics.*
- 2. The students will be able to connect between historical events in the US and parallel developments in Jazz, and explain them from several angles.*
- 3. The students will be able to critically analyse developments in human creativity in general, and in music in particular, based on the above models.*

Attendance requirements(%):

According to requirements of the regulations.

Teaching arrangement and method of instruction: The course will involve frontal lectures accompanied by relevant audio - visual clips.

Participation and questions will be welcome.

Course/Module Content:

1. Introduction: What is Politics ? What is Jazz ?

Definition of the term "politics" .

Political aspect in music in different places and different times .

Definition of the term " jazz " .

Short history of the relationship between the black minority and white majority in the U.S..

2 . 19th century - slave songs and ragtime.

Brief overview of the period of slavery

Power relations between blacks and whites during slavery.

Verbal and musical content of the songs of the slaves .

Civil War and freeing the slaves in the Southern states - the upheaval in the political status of blacks (north-south military port in 1877 and racial segregation laws were enacted) .

Ragtime - European styles selection as part of a desire to fit into the dominant society.

3 . Early 20th century , New Orleans.

New Orleans - French, cosmopolitan, Catholic. Louisiana Purchase by the United States .

Creoles - unique status made a vital contribution to the development of jazz.

Pushing Creoles into black neighborhoods - the entry of European instruments into black music .

Development of jazz in response to application of the laws of American segregation in New Orleans.

Music as part of the public space - parades , weddings and celebrations - allows a wide exposure to music - jazz community aspect .

4 . Spread of jazz.

Jazz spreads throughout the United States during the First World War and immediately after.

Black jazz musicians from New Orleans following waves of immigration from the south to the north .

The industry emphasizes the European jazz elements at the expense of African elements.

The musical encounter in the social context in North after the war.

Beginning of the debate regarding the profits from the music - music ownership (intellectual property) .

5,6 . Birth of the blues and soul songs .

Effect of Blues on New Orleans.

Blues and gospel expressing the search for personal identity and community of blacks .

Blues as the main expression of the poor black majority

Comparison of cotton areas blues blues tobacco areas - how the ratio of blacks and whites influenced how music and poetry .

Black migrants from the South looking for authentic music with a distinct identity in the new environment - Chicago Blues

7,8 Thirties and forties .

American pop music Jazz

World War II - U.S. economic growth . War revolved around the flag of freedom and equality .

Major orchestras and years of recovery from the economic depression .

Benny Goodman , Tommy Dorsey - excellent jazz musicians that became superstars

The first black musicians in white orchestras (a prime example - Benny Goodman)

Response of appropriating black music by whites:

- The Music of Kansas City - Focus on the characteristics of African music.

- Bebop - the beginning of social protest related to black participation in the war.

9,10 Fifties and sixties .

Formative historical events -

Beginning of the war in the Far East (Korea and later Vietnam)

The beginning of the civil rights movement (Brown Vs. The Board of Education)

Style of the " cool jazz " - the struggle for ownership of jazz.

"Hard Bop" - the elements blues and gospel in jazz - this time as part of the struggle for equality led by Martin Luther King .

The impact of the new states in Africa on jazz.

Disappointment with the results of the civil rights struggle , the atomic danger of, continued involvement in Vietnam - " free jazz " (the figure of John Coltrane)

11 . Spread outside of American jazz - jazz to world music .

Jazz as a diplomacy by the State Department since the fifties .

Jazz as a symbol of freedom behind the Iron Curtain

Great attraction for jazz in France and Scandinavia - the migration of black musicians to these countries since the forties .

Development of leading jazz musicians outside the U.S. - from the thirties and especially since the sixties.

Jazz as world music.

12. Israel Jazz

Brief overview of the development of jazz in Israel.

The economic aspect of the Israeli jazz .

Description of possible directions for the development of jazz in Israel based on country specific musical styles (cultural encounter that takes place in the Middle East) .

Required Reading:

James H. Cone (2004) *The Spirituals and the Blues*. Mary Knoll, N.Y.: Orbis Books,
LeRoi Jones, *Blues People: Negro Music In white America* (1999). N.Y.,N.Y.:
James Lincoln Collier (1984) *Louis Armstrong - A Biography*. London: Pan Books.
Joachim E.Brendt (1986) *The Jazz Book*. London: Paladin Grafton Books.
Martin Williams (1984) *The Jazz Tradition*. Oxford: Oxford University Press.
Guthrie P. Ramsey, Jr. (2003) *Race Music*. Berkeley, CA.:
University of California Press
Fank Kofsky (1998) *Black Music - White Business: Illuminating the History and
Political Economy of Jazz*. Pathfinder Press
Ingrid Monson (2007) *Freedoms Sounds: Civil Rights Call Out to Jazz and Africa*.
Oxford: Oxford University Press.
Scott Saul (2003) *Freedom Is, Freedom Ain't*. Cambridge, MA.: Harvard University
Press.
Valerie Wilmer (1999) *As Serious as Your Life: John Coltrane and Beyond*. London:
Serpent's Tail
Paul Oliver, Max Harrison and William Bolcon (Eds.) (1986) *The New Grove: Gospel,
Blues and Jazz*. MacMillan

Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 100 %
Presentation 0 %
Participation in Tutorials 0 %
Project work 0 %
Assignments 0 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: