

Call and Response: Understanding Jazz in its Social Contexts
Spring 2016 / JMUH 1804 / 3 credits

Professor: Evan Rapport
Time: M/W 10-11:20,
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Course Description

This course addresses jazz and related African American musics as a continual process of “call and response” by musicians, audiences, writers, and other participants on the scene in relation to their broader social environment. Via the creative expressions of musicians, students will investigate topics such as the American civil rights movement, large-scale musical framings of the historical narratives of African American experiences, societal issues beyond the United States, and ideas of freedom, democracy, cosmopolitanism, revolution, and struggle. Historical examples will be placed in relation to the urgent “calls” to musicians in our contemporary society, and the many responses to these calls by today’s artists; in this tradition, students will be encouraged to develop their own socially informed responses to the world around them.

Course Materials

All readings are available on Canvas as PDFs. *Please print and bring to class.*

All listening assignments are also available on Canvas.

Expect to read one medium-length article or chapter (10-20 pages) per session or its equivalent, and to listen to approximately one hour of music. Note: Some sessions will require much longer time commitments for listening (4-5 hours).

Course Requirements

<u>Active Engagement (30%)</u>	
Class Attendance and Participation	30%
<u>Written Work and Creative Responses (35%)</u>	
Worksheets	10%
Written responses	15%
Book Report	10%
<u>Retrieving Material (35%)</u>	
Midterm Exam	15%
Final Exam	20%

More Information on Course Requirements

Active Engagement (30% of final grade)

- regular class attendance and participation
- participate on the Canvas discussion groups in response to my prompts or another student's post

Written Work (35% of final grade)

- occasional short worksheets on historical events
- written or creative responses (1-3 pages each): connecting a recording, performance, or other work (post-2000) to each theme in the class
 - history and narrative
 - the African diaspora
 - human rights and civil rights
- book report (3-5 pages) on a book, selected from a list that will be provided

Retrieving Material (35% of final grade)

- Midterm exam and final exam, on all material (cumulative)

Learning Outcomes

By the end of the course, students will understand jazz and related musics as they relate to

- the African diaspora
- the histories, narratives and experiences of African Americans
- Civil Rights, human rights, and ideas of freedom
- concepts of cultural pluralism and cosmopolitanism (in the U.S. and globally)
- American identity
- the musical life of American cities, especially New York City

Grade descriptions

The following are baseline guidelines about what each letter grade represents.

A: Consistently exceptional work, mastery of course material and skills, positive contributions to the classroom experience, attentive and punctual, marked improvement.

B: Consistently very good work, above-average engagement with course materials, active involvement, attentive and punctual, good participation.

C: Adequate performance, meeting of course requirements, little improvement, minimal work.

D: Course requirements completed but consistently inferior work, poor attendance, negative contributions to classroom experience.

F: Failure to satisfy course requirements, little to no evidence of learning or progress, missed assignments, unsatisfactory attendance.

Course Policies

The class ground rules apply to the whole learning community (you and me).

Be On-Time and Present

- arrive on time and stay for the duration of the class
- turn assignments in when they are due; assignments will be returned in a timely fashion
- be present during the seminar (alert, in the room, undistracted)

Be Respectful and Professional

- active “whole body” listening
- choose words that encourage, rather than stifle or inhibit
- respect boundaries and roles in all communications

Be Responsible and Thorough

- turn work in according to specifications; assess work fairly and honestly
- take personal responsibility for missed work and classes
- file for any necessary accommodations; follow and adjust to accommodations
- demonstrate academic honesty and integrity

More Information on Policies

Participation and attendance

Participation is graded according to the level of engagement, knowledge, understanding, and preparation that you demonstrate in each class. **Active listening and careful thought are essential parts of good participation.** Students who stifle the participation of fellow students or disrupt the class will receive a poor participation grade, and serious class disruption is grounds for dismissal. Repeated entering and exiting, texting and internet surfing, or other activities unrelated to the class will be considered distracting and disruptive.

The attendance and lateness policy is in effect as of the first day of classes for all registered students. Any circumstances that might or will negatively affect your attendance should be discussed privately with me as soon as possible.

- **Four absences** mandate a reduction of one letter grade for the course.
- **MORE THAN FOUR ABSENCES GENERALLY MANDATE A FAILING GRADE for the course**, unless there are extenuating circumstances, such as the following:
 - an extended illness requiring hospitalization or visit to a physician (*with documentation*)
 - a family emergency, e.g., a serious illness (*with written explanation*)
 - observance of a religious holiday
- Lateness, repeatedly exiting and entering the classroom, and leaving early are disruptive and will count against your final grade. Significant lateness will count as an absence.

Assignments

- All assignments, unless especially indicated, are to be **typed and turned in on hard copy**, in a standard font such as Times New Roman (12 point), and with 1” margins.
- Late assignments in the proper format will be accepted but given a late grade (one letter grade per day)
- There will be no opportunities for extra credit.
- You must go through the proper steps to formally drop or withdraw from the class. Students who stop attending class or handing in assignments will receive a failing grade. Note that a grade of Incomplete will only be granted under very rare circumstances.

Communication

My preferred method of communication is face-to-face discussion. If you email me M-Th, 9-5, I will write back within 24 hours. Please do not expect an instant response, but feel free to send me a (polite) reminder if your email goes unanswered past 24 hours.

Resources

Disabilities

University Disabilities Service: www.newschool.edu/student-disability-services/
In keeping with the university’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is encouraged to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

Other University Resources

Libraries: library.newschool.edu

University Learning Center: www.newschool.edu/learning-center

Academic Honesty and Integrity

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at <http://www.newschool.edu/leadership/provost/policies/>

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/learning-center/virtual-handout-drawer/>

The Academic Honesty and Integrity Policy and the Intellectual Property Rights Policy can be found at <http://www.newschool.edu/leadership/provost/policies/>

Student Ombuds

The Student Ombuds office provides students assistance in resolving conflicts, disputes or complaints on an informal basis. This office is independent, neutral, and confidential. For further details see: <http://www.newschool.edu/intercultural-support/ombuds/>

CALENDAR

Readings and listening assignments are *due* on the day listed.
Listening assignments follow the calendar.

What is at stake when discussing jazz history? Standard approaches and some alternatives.

Jan 25: Introduction to the class, syllabus.

Jan 27: Iyer, "Being Home: Jazz Authority and the Politics of Place" (2002)

Feb 1: Tucker, "It Don't Mean a Thing If It Ain't in the History Books" (2000)

1890–1915. American musical life at the turn of the 20th century; New Orleans.

Feb 3: Handy, from *Father of the Blues* (1941), Gushee, Introduction to *Pioneers of Jazz: The Story of the Creole Band* (2005)

Feb 8: Szwed and Marks, "The Afro-American Transformation of European Set Dances and Dance Suites" (1988), *Come and Trip It* liner notes ([1978] 1994)

1916–1931. Call-Response; New Orleans musical life; large-scale musical narratives of African American history; expressions of the African diaspora.

Feb 10: Floyd, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry" (1991)

Feb 15: no class

Sidebar: Randy Weston

Feb 17: Kelley, "Prelude" and "The Sojourns of Randy Weston," from *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times* (2012)

Feb 18: *Make-up class*: Randy Weston with Moustapha N'Diaye, Birame N'Diaye, Mar Gueye, Mor Coumba Gueye, and Neil Clarke. 8–10 pm, Tishman Auditorium.

Feb 22: **Response #1 due** (on history and narrative). Open session.

1920–33. New York and the Harlem Renaissance; classic female blues singers

Feb 24: Davis, "Up in Harlem Every Saturday Night: Blues and the Black Aesthetic" (1998), Waters, from *His Eye is on the Sparrow* (1950)

1928–38. Dance; Jazz and racial integration; Jazz biographies.

Feb 29: Spring, "Swing and the Lindy Hop: Dance, Venue, Media, and Tradition" (1997); Hampton, from *Hamp: An Autobiography* (1989)

1939–1946. Social consciousness and political change.

Mar 2: Davis, "'Strange Fruit': Music and Social Consciousness" (1998)

Mar 7: Lott, "Double V, Double-Time: Bebop's Politics of Style" (1988), Ellison, "The Golden Age, Time Past" (1959)

1943. Narrative and history. Case study: Duke Ellington.

Mar 9: Lock, "In the Jungles of America: History Without Saying It" (1999)

Mar 14: **Review**

Mar 16: **Midterm exam**

Mar 21/23: - - - spring break - - -

1947–1965. African diaspora; narrative and history; cosmopolitanism.

Mar 28: Monson, “Art Blakey’s African Diaspora” (2003)

Mar 30: **Response #2 due** (on the African diaspora). Open session.

1960–1969. Expressions of freedom and the Civil Rights movement.

Apr 4: Monson, “Activism and Fund-Raising from *Freedom Now* to the Freedom Rides” (2007)

Apr 6: Kernodle, “‘I Wish I Knew How It Would Feel to Be Free’: Nina Simone and the Redefining of the Freedom Song of the 1960s” (2008)

Apr 11: **Book reports due (my mailbox)**. No class (Prof. Rapport at conference)

Apr 13: **Response #3 due** (on human rights and civil rights). Wadada Leo Smith interviewed by Daniel Fischlin

1965–1970. Cultural pluralism and cosmopolitanism.

Apr 18: Baraka, “The Changing Same (R&B and New Black Music)” (1966)

Apr 20: Lewis, “*Gittin’ to Know Y’all: Improvised Music, Interculturalism, and the Racial Imagination*” (2004)

Call and Response: Contemporary musicians.

Apr 25: Currie, “‘The Revolution Never Ended’: The Cultural Politics of a Creative-Music Collective in New York City” (2011)

Apr 27: Open session.

May 2: No class (Prof. Rapport at Queens College event)

Call and Response: Contemporary musicians

May 4: **Response #4 due**. Shatz, “Kamasi Washington’s Giant Step” (2016)

May 9: **Review.**

May 11: **Final exam.**

Listening Assignments

For Feb. 1:

1. Jimmie Rodgers (with Louis Armstrong and Lillian Hardin), "Blue Yodel No. 9 (Standin' on the Corner)," rec. 1930
2. Andy Kirk and his Twelve Clouds of Joy, "Walking and Swinging" (with Mary Lou Williams, piano, comp. and arr.), 1936 [Mary Lou Williams 1910–1981]

Watch "The Girls in the Band," available on Canvas, Course Reserves

For Feb. 3:

3. J. Bodewalte Lampe, "Creole Belle, a Ragtime March" c1900:
 - a. Played by the Sousa Band, conducted by Arthur Pryor, 1912
 - b. Mississippi John Hurt, 1965
4. Fate Marable's Society Syncopators, "Frankie and Johnny," 1924, New Orleans. First strain is Frankie (blues ballad), second strain is "Creole Belle"
5. Scott Joplin (1868-1917), "Maple Leaf Rag" c1899, final strain ("Creole Belle" scheme), piano roll "played by Scott Joplin," 1916
6. Jelly Roll Morton, "Maple Leaf Rag," 1938
7. Original Dixieland Jazz Band, "Livery Stable Blues," 1917

For Feb. 8:

8. Charles Welch (harmonica), Hezekiah Brown (grater), Henry Simpson (wooden trumpet), Quadrille, rec. Maryland, St. Andrew's Parish, Jamaica, 1981(?)
9. St. Ann Quadrille Band (bamboo fife, two guitars, four-string banjo), Quadrille: Round Dance, 1st Figure, 3rd Figure, 4th Figure, rec. St. Ann, Jamaica, 1975(?)
10. String band (banjo, two guitars, fiddle, triangle, cuatro), first figure (lancer's dance), rec; Carriacou, 1970
11. Canute Caliste (fiddle), Jones Corion (bass), Alton Joseph (tambourine), Caune Caliste's son (steel), "Second Figure Waltz" (quadrille), rec. Carriacou, 1971
12. Francis Johnson (1792–1844), "La Sonnambula Quadrille Number Two," performed by members of the Federal Music Society, *Come and Trip It: Instrumental Dance Music 1780s–1920s*.
13. John Jackson, medley of country dance tunes, rec. Fairfax, Virginia, 1977.

14. Jelly Roll Morton, "The Original Quadrille -> Tiger Rag," rec. by Alan Lomax at Library of Congress in 1938
15. James P. Johnson, "Carolina Shout," 1921, Okeh
16. James P. Johnson, "Carolina Balmoral," 1943, Blue Note
17. Air (Henry Threadgill, Fred Hopkins, Steve McCall), "The Ragtime Dance" (Joplin), *Air Lore*, 1979

For Feb. 10:

18. Jelly Roll Morton's Red Hot Peppers, "Black Bottom Stomp," 1926, Victor
19. William Grant Still (1895–1978), Symphony no. 1 ("Afro-American," 1930), I. Moderato Assai – Longing, *Our Musical Past*, perf. by Royal Philharmonic Orchestra, cond. Karl Kreuger
20. Still, Sym. no. 1 ("Afro-American"), II. Adagio – Sorrow
21. Still, Sym. no. 1 ("Afro-American"), III. Animato – Humor
22. Still, Sym. no. 1 ("Afro-American"), IV. Lento, Con Risoluzione – Aspiration

For Feb. 17:

- Randy Weston, *Uhuru Afrika*, 1961 (Langston Hughes, lyrics; Melba Liston, arr.; rec. 1960)
23. Introduction: Uhuru Kwanza (Pt 1)
 24. 1st Movement: Uhuru Kwanza (Pt 2)
 25. 2nd Movement: Afrikan Lady
 26. 3rd Movement: Bantu
 27. 4th Movement: Kucheza Blues

For Feb. 24:

28. Mamie Smith's Jazz Hounds, "Crazy Blues," Okeh, 1920
29. Ethel Waters, "Down Home Blues," Black Swan, rec. 1921
30. Ethel Waters, "Oh Daddy," Black Swan, rec. 1921
31. Ma Rainey, " 'Ma' Rainey's Black Bottom," rec. 1927
32. Ma Rainey, "Sleep Talking Blues," with Tampa Red, guitar, and Georgia Tom Dorsey (father of modern gospel music), piano, rec. 1928
33. Bessie Smith, "Jail-House Blues," Columbia, rec. 1923, New York

34. Bessie Smith with James P. Johnson, piano, "Backwater Blues," Columbia, rec. 1927, New York
35. Bessie Smith with Buck and His Band (Frank Newton, tpt; Jack Teagarden, tbn; Buck Washington; pno, leader; Benny Goodman, cl; Chu Berry, tsx; Bobby Johnson, gtr; Billy Taylor, cb), "Gimme a Pigfoot and a Bottle of Beer," Okeh, rec. 1933, New York

For Feb. 29:

36. Jelly Roll Morton, "King Porter Stomp," 1923
37. Fletcher Henderson, "King Porter Stomp," with Fletcher Henderson, pno; Russell Smith, Joe Smith, Bobby Stark, tpts; Jimmy Harrison, Benny Morton tbns; Buster Bailey, cl; Jerome Pasquall, cl and asx; Coleman Hawkins, cl and tsx; Charlie Dixon, banjo; June Cole, brass bass; and Kaiser Marshall, drums, Columbia, 1928
38. Fletcher Henderson, "New King Porter Stomp," with Fletcher Henderson pno; Russell Smith, Rex Stewart, Bobby Stark tpts; J. C. Higginbotham, tbn; Russell Procope, cl and asx; Hilton Jefferson, asx; Coleman Hawkins, tsx; Freddy White, gtr; John Kirby, string bass; and Walter Johnson, dr, Okeh, 1932
39. Edgar Sampson, "Don't Be that Way," 1934, played by Chick Webb and his Orchestra
40. Edgar Sampson, "Blue Minor," 1934, played by Chick Webb and his Orchestra
41. Benny Goodman, "King Porter Stomp," 1935 (Fletcher Henderson arrangement)
42. Sun Ra, "King Porter Stomp," live from Willisau, 1980

Selections from Benny Goodman, *The Famous 1938 Carnegie Hall Jazz Concert*, [1950] 1999

43. "Honeysuckle Rose," jam session with Lester Young, Count Basie, Buck Clayton, Johnny Hodges, Freddie Green, Walter Page, Gene Krupa, Harry Carney, Harry James
44. "Body and Soul," with Teddy Wilson and Gene Krupa
45. "Avalon," with Lionel Hampton, Teddy Wilson, and Gene Krupa
46. "Blue Skies," full big band, with Ziggy Elman, Chris Griffin, Harry James, tpt; Red Ballard, Vernon Brown, tb; Hymie Schertzer, George Koenig, Art Rollini, Babe Russin, reeds; Jess Stacy, pno; Allan Reuss, gtr; Harry Goodman, bass; Gene Krupa, dr.
47. "Stompin at the Savoy," with Lionel Hampton, Teddy Wilson, and Gene Krupa

For Mar. 2:

48. Billie Holiday, "Strange Fruit," original recording from 1939 for Milt Gabler's Commodore Records, with Sonny White (pno.), Frankie Newton (tpt.), Tab Smith (asx.), Kenneth Hollon and Stan Payne (tsx.), Jimmy McLin (gtr.), John Williams (cb.), Eddie Dougherty (dr.), poem by Lewis Allen (Abel Meeropol), originally titled "Bitter Fruit" and published in *The New York Teacher* (1937). [Incidentally, the Meeropols ended up adopting the orphaned Rosenberg children.]
49. Josh White, "Strange Fruit," *Strange Fruit*, Keynote, 1942
50. Billie Holiday, "Strange Fruit," *Lady in Autumn*, rec. 1947 live at Carnegie Hall
51. Nina Simone, "Strange Fruit," *Pastel Blues*, Philips, 1964
52. Fred Ho and the Afro-Asian Music Ensemble, "Strange Fruit Revisited," *The Underground Railroad to My Heart*, 1993
53. Bill Orcutt, "Strange Fruit," *25 Songs*, Palilalia, 2013
54. Kanye West, "Blood on the Leaves," *Yeezus*, Def Jam, 2013

For Mar. 7:

55. Charlie Parker's Re-Boppers, with Dizzy Gillespie (tpt), Curly Russell (cb), Max Roach (dr), "Ko-Ko," Savoy, rec. 1945
56. Thelonious Monk, "Thelonious," Blue Note, rec. 1947
57. Thelonious Monk, "April in Paris," Blue Note, rec. 1947
58. Dizzy Gillespie's All Star Quintet, with Charlie Parker (asx), Al Haig (pno), Curly Russell (cb), Sidney Catlett (dr), "Shaw 'Nuff," Guild, rec. 1945
59. Charlie Parker, with Miles Davis (tpt), Sadik Hakim (pno), Curly Russell (cb), Max Roach (dr), "Thriving on a Riff," rec. 1945. Two solos (takes one and three)
60. Charlie Parker, with Duke Jordan (pno), Tommy Potter (cb), Max Roach (dr), "Embraceable You" (comp. Gershwin), rec. 1947. Two solos.

For Mar. 9:

61. Duke Ellington, "Ko-ko," *The Duke Ellington Carnegie Hall Concerts January 1943*, Prestige
62. — — —, "Black"
 1. Work songs ("different songs according to different kinds of work—driving spikes, piling cotton, simple housework")

2. Spirituals (“the ‘Church Window’ mood—the Negroes looked in from outside, but the windows were pretty, anyway”), with “Come Sunday.” [Work songs and spirituals] “are very closely related”
63. — — —, “Brown”
“The purpose of marking the wars of the past here is to bring out the Negro heroes who have participated in each.”
Revolutionary War “is suggested”
“The West Indian influence”
“ ‘Swanee River’ and ‘Yankee Doodle’ are cited to establish the period of the Civil War”
“Emancipation was not an unmixed blessing, for it left the older Negroes with freedom but no security” (baritone and tenor sax duo = “old peoples attitude,” trombone and trumpet duo = “the younger folk’s happier side”)
Spanish-American war period and “emergence of the Negro into urban life” = Blues (Betty Roche, voc.)
64. — — —, “Beige”
Harlem of the 1920s (“Sugar Hill Penthouse”), Jimmy Britton (voc.) “proclaims the theme of ‘Black, Brown and Beige’ but still ‘Red, White and Blue.’”
65. Duke Ellington (pno.), Charles Mingus (cb.), Max Roach (dr.), “Money Jungle,” *Money Jungle*, Blue Note, 1962

For Mar. 28:

66. Dizzy Gillespie with Chano Pozo, “Manteca,” Bluebird, 1947
67. Dizzy Gillespie with Chano Pozo, “Cubano Be, Cubano Bop,” Bluebird, 1947
68. Horace Silver Trio with Art Blakey, “Message from Kenya,” Blue Note, 1953
69. Art Blakey, “Toffi,” *Orgy in Rhythm*, Blue Note, 1957
70. Art Blakey, “Dinga,” *Holiday for Skins*, Blue Note, 1958
71. John Coltrane, “Africa,” *Africa/Brass*, Impulse!, 1961
72. Miriam Makeba, “Back of the Moon,” from *King Kong: All African Jazz Opera* (opened in 1959)
73. Sathima Bea Benjamin with Abdullah Ibrahim, “Africa,” from *African Songbird*, rec. 1976 (reissued in 2013).
74. Abdullah Ibrahim, “Mannenberg Revisited,” from *Water from an Ancient Well*, 1986

For Apr. 4:

Max Roach (dr.), Abbey Lincoln (voc.), Booker Little (tpt.), Julian Priester (tbn.), Walter Benton (tsx.), Coleman Hawkins (tsx.), James Schenk (cb.), Olatunji (congas), Raymond Mantilla (perc.), Tomas du Vall (perc.), *We Insist! Freedom Now Suite*, Candid, 1960, words by Oscar Brown, Jr.

75. Driva' Man
76. Freedom Day
77. Triptych: Prayer, Protest, Peace
78. All Africa
79. Tears for Johannesburg

80. Oscar Brown, Jr., "Bid 'Em In," *Sin & Soul*, 1960

81. Matana Roberts, "Libation for Mr. Brown: Bid Em In," *Coin Coin Chapter One: Gens de Couleur Libres*, Constellation, 2011

82. Sonny Rollins, with Oscar Pettiford and Max Roach, "The Freedom Suite," *Freedom Suite*, Riverside, 1958

83. Charles Mingus, "Original Faubus Fables," *Charles Mingus Presents Charles Mingus*, Candid, 1960

84. Charles Mingus, "Prayer for Passive Resistance," *Mingus at Antibes*, rec. 1960 (released 1976)

85. Art Blakey and the Jazz Messengers, "The Freedom Rider," *The Freedom Rider*, rec. 1961

For Apr. 6:

86. Bob Dylan, "Oxford Town," *The Freewheelin' Bob Dylan*, 1963

87. Bob Dylan, "Only a Pawn in Their Game," *The Times They Are A-Changin'*, 1964

88. Bob Dylan, "The Lonesome Death of Hattie Carroll," *The Times They Are A-Changin'*, 1964

89. Curtis Mayfield and The Impressions, "Keep on Pushing," *Keep on Pushing*, ABC-Paramount, 1964

90. Nina Simone, "Old Jim Crow," *Nina Simone in Concert*, Phillips, rec. live at Carnegie Hall, 1964

91. Nina Simone, "Four Women," *Wild is the Wind*, Verve, 1965

92. Curtis Mayfield and The Impressions, "People Get Ready," *People Get Ready*, ABC-Paramount, 1966

93. Nina Simone, "I Wish I Knew How it Would Feel to be Free," *Silk & Soul*, RCA, 1967

94. Nina Simone, "Mississippi Goddam," this version rec. April 7, 1968 at Westbury Music Fair, Westbury, NY (three days after MLK's assassination). Song originally recorded for *Nina Simone in Concert*, 1964, written after 16th Street Church Bombing and deaths of Denise McNair, Addie Mae Collins, Carole Robertson and Cynthia Wesley in Birmingham, Alabama, September 1963
95. Nina Simone, "Backlash Blues," *'Nuff Said!*, RCA, 1968, rec. live at same April 7, 1968 concert. Lyric by Langston Hughes.
96. Nina Simone, "To Be Young, Gifted, and Black," RCA (single), rec. 1969
97. The Isley Brothers, "Fight the Power (Part 1)," *The Heat Is On*, T-Neck, 1975
98. John Coltrane, "Alabama," *Live at Birdland*, rec. 1963
99. Archie Shepp, "Attica Blues," *Attica Blues*, 1972

For Apr. 13:

Excerpts from Wadada Leo Smith, *Ten Freedom Summers*, 2012

100. Wadada Leo Smith, "Dred Scott, 1857"
101. — — —, "Thurgood Marshall and Brown vs. Board of Education"
102. — — —, "The Freedom Riders Ride"

For Apr. 18:

103. Ornette Coleman, "Free Jazz," *Free Jazz*, 1960
104. Albert Ayler Trio, "Ghosts (First Version), *Spiritual Unity*, ESP-Disk, 1965
105. Sun Ra, "Outer Nothingness," *The Heliocentric Worlds of Sun Ra, Volume One*, ESP-Disk, 1965
106. Cecil Taylor, "Unit Structure/As Of A Now/Section," *Unit Structures*, Blue Note, 1966
107. James Brown, "There Was a Time (Live)," included on *Star Time*, Polydor, 1991
108. James Brown, "Super Bad, Parts 1 & 2," King, 1970
109. Rahsaan Roland Kirk, "Blacknuss," *Blacknuss*, Atlantic, 1971

For Apr. 20:

110. Roscoe Mitchell Sextet, "The Little Suite," *Sound*, Delmark, 1966
111. Muhal Richard Abrams, "Levels and Degrees of Light," *Levels and Degrees of Light*, Delmark, 1968
112. Peter Brotzmann, "Machine Gun," *Machine Gun*, FMP, 1968
113. Music Improvisation Company (Derek Bailey, Evan Parker, Hugh Davies, Jamie Muir), "Pointing," rec. 1970 in London
114. Baden-Baden Free Jazz Orchestra (Lester Bowie, cond, tpt.; Claude Delclocq, Tony Oxley, dr.; Dave Burrell, Leo Cuypers, pno.; Roscoe Mitchell, John Surman, Joseph Jarman, Alan Skidmore, Bernt Rosengren, Gerd Dudek, Heinz Sauer, saxes; Albert Mangelsdorff, Eje Thelin, tbn.; Hugh Steinmetz, Kenny Wheeler, tpt.), "Gittin' to Know Y'all," rec. 1969 in Baden-Baden
115. Art Ensemble of Chicago, "Nonaah," *Fanfare for the Warriors*, Atlantic, 1973

For May 4:

Kamasi Washington, *The Epic*, Brainfeeder, 2015 [buy or find on your own]