JAZZ IN PARIS
UCSD Global Seminar 2018
LECTURE #1: ORIENTATION

CEA, 6 rue de Braque 75003 Paris

THE GREAT GATSBY
F. Scott Fitzgerald
1925

BIRD
Clint Eastwood
1988

IMAGINE THE SOUND
by Archie Shepp

Music 8:
RAGTIME
Scott Joplin
Maple Leaf Rag

BLUES
Robert Johnson
Regional Styles

CLASSIC BLUES
Bessie Smith
Ma Rainey

BIG BANDS
Duke Ellington
Count Basie
Mood Indigo

BROADWAY JAZZ
Rhapsody in Blue
Creole Rhapsody

BEBOB
Charlie Parker
Dizzy Gillespie
Thelonious Monk

BIRTH OF THE COOL
Miles Davis
Gil Evans

AVANT GARDE
John Coltrane
Archie Shepp

Reconstruction
1865-1877

World War I
1914-1918

Prohibition
1919-1933

World War II
1939-1945

Civil Rights Movement
1955-1968

Music 150:

STORYVILLE
French New Orleans
Haitian Influence
Sidney Bechet

JAMES REESE EUROPE
Harlem “Hellfighters”
Castle House Rag

HARLEM IN
MONTMARTRE
Josephine Baker
Sidney Bechet
Bricktop
Henry Crowder

AFRICAN HIGHLIFE
MUSIC & AFRO POP
E. T. Mensah &
the Tempos Band
Babatunde Olatunji

AN AUTOBIOGRAPHY OF AN EX-COLORED MAN
by James Weldon Johnson
1912

PRINCESS TAM TAM
by Josephine Baker
1935

‘ROUND MIDNIGHT
by Bernard Tavenier
1986

‘MO BETTER BLUES
by Spike Lee
1990
This UCSD Global Seminar (JAZZ IN PARIS) aims to present a broad survey of early jazz from its roots in the African American experience to its influence on continental Europe and beyond.

American Music (MUS 8, 4-units)

Jazz and the Music of the African Diaspora (MUS 150, 4-units)

RULES OF THE ROAD
- Walking tours
- Discussion (20% of final grade)
- Quizzes (20% of final grade)
- Final paper (40% of final grade, 10-12 pages)
- Class Concert (20% of final grade)
1. LITERATURE

2. ARCHITECTURE

3. POLITICS

4. LANGUAGE
PARISIAN INFLUENCE ON WORLD LITERATURE:
Writers in, about, and of Paris

OSCAR WILDE

• **The Importance of Being Earnest** (1894)
• **The Picture of Dorian Gray** (1890)
• **Salome** (1893)
• **Persecution, imprisonment and exile**

Dorian Gray (excerpt)

“A cry of pain broke from the lad’s lip and he leaped to his feet

tearing his hands away from Lord Henry’s grasp.

“Dead! Sibyl Dead? It is not true! It is a horrible lie!

How dare you say it?”

“It is true, Dorian,” said Lord Henry, gravely.

“It is in all of the morning papers. I wrote down to you to

ask you not to see anyone till I came. There will have
to be an inquest, of course, and you must not be mixed up in it.

Things like that make a man fashionable in Paris.

But in London people are so prejudiced.

Here, one should never make one’s debut with a scandal.”

*The Picture of Dorian Gray*
Writers from Around the World in Paris

- Importance of Being Earnest (1894)
- The Picture of Dorian Gray (1890)
- Salome (1893)
- “War and Peace” (1869) written in French, later Russian
  Language as literary device:
  French for insincerity
  Russian for sincerity

Oscar Wilde
born: Dublin, 1854
died: Paris, 1900

Wrote in both English and French
Theatre of the Absurd:
Waiting for Godot (1949)
Endgame (1957, French)
Krapp’s Last Tape (1958, English)

Leo Tolstoy
born, 1828
died: 1910

Samuel Beckett
born in Dublin 1906
died in Paris, 1989
PARISIAN INFLUENCE ON ARCHITECTURE: Cityscape

The Haussmann Plan
(1853 – 1870)

Île de la Cité (1771)

Île de la Cité (1873)

Baron Georges-Eugène Haussmann
(1809 – 1891)
PARISIAN INFLUENCE ON ARCHITECTURE: Cityscape

Napoleon III
(1808 – 1873)

The Haussmann Plan
(1853 – 1870)

Baron Georges-Eugène Haussmann
(1809 – 1891)
PARISIAN INFLUENCE ON WORLD ARCHITECTURE:
Land Architecture

Before Haussman

PARIS

After Haussmann
French Colony of North America, 1702
UCSD Global Seminar 2018
JAZZ IN PARIS
Professor Cecil Lytle

DAILY LECTURE SCHEDULE
July 4th Reception at Professor Lytle’s Apartment

6 Quai des Célestins
75004 Paris

5:00 – 7:00 PM
Door Code: 62a37
JAZZ IN PARIS 2018
WALKING TOUR #2
MONTPARNASSE

with Joelle Coates Valette
Thursday, July 5th
10:30 – 12:30 PM

MONTPARNASSE
Meet at Café de Flor
172 Boulevard Saint-Germain, Paris 75006
UCSD JAZZ IN PARIS
LECTURE #2:
Tale of Three Cities (+1) cont’d
HAITI & NEW ORLEANS

Friday, July 6, 2018                        11:30 AM – 1:00 PM
Professor Cecil Lytle

BRICE WASSY
Cameroon musician
West African Drumming
10:00 – 11:30 AM

Friday, July 6, 2018
11:30 AM – 1:00 PM
Professor Cecil Lytle
UCSD JAZZ IN PARIS
LECTURE #3: Tale of Three Cities (+1)
cont’d
HARLEM
Tuesday, July 10, 2018                 11:30 AM - – 1:00 PM
Professor Cecil Lytle
Lecture #4: ORIGINS OF JAZZ: RAGTIME & BLUES
Lecture #5: **Classic Blues & Black Feminist Identity**
Lecture #6: **JAZZ AGE: WHAT DOES THAT MEAN?**

Take Home Quiz #1 due in class
Tuesday, July 17, 2018

NO CLASS

10:00 AM - 1:00 PM

Meet the artist (Michel Goldberg) & Manager (Stéphane Portet)
Sunset/Sunrise
4:00 PM

The Michel Goldberg Quartet
Sunset/Sunrise
8:30 PM
The Negro & Primitivism: Josephine Baker in Paris

1906 - 1975
The Negro & Primitivism: Duke Ellington in Harlem

1899 - 1974
QUIZ # 2
in class
tomorrow, 6/20
10-11:30am

Jazz in Paris

Thursday, July 19th

Professor Cecil Lytle

Jake Lamar, Novelist
11:30 AM – 1:00 PM
JAKE LAMAR

Born and raised in the Bronx, New York, he graduated from Harvard University and then spent six years writing for Time magazine. In 1993, he went to Paris intending to stay for a year; he now lives there full-time with his wife.

http://www.jakelamar.com/


Jazz in Paris 2018

Thursday, July 19th

Jake Lamar & Expatriates

11:30 AM – 1:30 PM


http://www.theroot.com/articles/culture/2010/03/jake_lamars_life_in_paris.html
Friday, July 20  JAZZ IN PARIS  Professor Cecil Lytle

QUIZ #2 in class
Tuesday, July 24th

JAZZ IN PARIS 2018
10:00 – 1:00 pm

Professor Cecil Lytle

Lecture #9: BIG BANDS & THE INVENTION OF BEBOP

The Billy Hart Quartet with Joshua Redman
New Morning, 9:00 PM
9, Rue des Petites Ecuries
75010 Paris

http://www.newmorning.com/20180724-4172-Festival-All-Stars-.html
LECTURE #10: Charlie Parker and his Progeny
Miles Davis  John Coltrane  Thelonious Monk

Prodigal Bop

Proto Bop
LECTURE #11  THELONIOUS MONK IN PARIS
An Enigmatic Virtue

1917- 1982

Nica Rothschild

Straight, No Chaser
‘Round Midnight
Lecture #12: Louis Armstrong & the Cold War

Jazz and the Cold War
Tuesday, July 31st

JAZZ IN PARIS 2018

Professor Cecil Lytle

Lecture #13

1959: THE YEAR THAT CHANGED JAZZ
JAZZ IN PARIS 2018
Lecture #14
Jazz After John Coltrane

The Art Ensemble of Chicago
Denny Zeitlin
James "Blood" Ulmer
Nathan East
Pharoah Sanders
Thursday, August 2, 2018

QUIZ #3 in class (10:00 – 11:30 AM) followed by discussion of final preparations for class concert on Friday, August 3rd at 7:00pm

FAREWELL DINNER
Grand Mosque of Paris
2 bis Place du Puits de l’Ermite
75005 Paris
7:00 PM

Wow, I Earned an “A?”

Whaddya’ Mean I Got An “F?”
I. Reading, Listening, Lecture, discussion & Films

II. Discussion (20% of final grade)

III. Final Paper 40% of final grade:
(Due Thursday, August 9th, Noon, pst)

IV. Quizzes (2 highest of 3 @ 10% each)

VI. Concert Presentation (20% of final grade)
Paper Instruction
All papers must be double-spaced typed and follow MLA guidelines
([https://owl.english.purdue.edu/owl/resource/747/01/](https://owl.english.purdue.edu/owl/resource/747/01/)). Be sure to include citations of where you have drawn your ideas and conclusions. Papers on a jazz film should demonstrate your knowledge of the tradition(s) described in the film. Here, too, a simple film review is not good enough. Papers on music theory should include a workable knowledge of score-reading.

For better readability, I prefer footnotes at the bottom of each page. Please be sure that your bibliography DOES NOT include fan websites or wiki links.

ACADEMIC INTEGRITY
UCSD Global Seminars are official UCSD courses that take place abroad. All of the rules regarding academic integrity apply. If in doubt about an aspect of your class work, please feel free to consult with me. I’ve taught versions of these courses for over thirty-five years and know all of the paid/unpaid online paper banks. When in doubt, Don’t!

UCSD rules concerning academic integrity and plagiarism apply in the Global Seminars. If you haven’t read the campus policy on plagiarism, then I suggest that you review the UCSD Policy on Integrity of Scholarship, ([http://ugr8.ucsd.edu/judicial/22_00.html](http://ugr8.ucsd.edu/judicial/22_00.html)). Violation of policy concerning academic integrity will have severe consequences.

Good Luck!

SOCIAL MOVEMENTS: An interesting 10-12 page study could be crafted comparing trends or a particular style of jazz with contemporaneous social events. An obvious comparison is to be made between jazz and the decades of the civil right movement. Other possibilities might be movements in jazz between the wars, following World War II, or during Prohibition.

THEORY: The more musically inclined may find an interest in doing some analysis. Improvised performances could be analyzed in order to figure out the melodic traits of the improviser. The Tirro text contains the entire improvised solo of John Coltrane in Giant Steps. Most often, he arpeggiates the quickly changing chords. A more musicological paper study might attempt to figure out and define the methods he uses to advance his improvisation when NOT arpeggiating the changes.

LITERATURE: Jazz novels and poetry abound. Some fiction uses jazz traditions and culture in literal ways; portraits of a particular artist, city, or movement; some literary works employ “improvisation” as a structural technique. A few of the recognizable choices in this category would include: 1) the poetry of Ted Joans, Allen Ginsberg, or Langston Hughes; 2) novels like: *The Best of Jackson Payne* by Jack Fuller, *Invisible Man* by Ralph Ellison, *The Jazz Flower* by Vee Williams Garcia, and others. (If choosing a novel as the principal object of the paper, be careful NOT to write a book report. Your work should illuminate the book and reflect on your knowledge of the personality or period that is referenced in the text.)
## Grading

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<th>Grade</th>
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<td>73 – 68</td>
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<td>64 or below</td>
<td>F / NO PASS</td>
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DEFINITIONS, TERMS, & SCORES

MELODY
Tune
Line

HARMONY
Chords
Changes
Chord Progressions

RHYTHM
Polyrhythm
Time
How to Listen Critically To Music

- Start from outside in (diagnose style, period and form)
- Figure out instruments involved (solo vs. ensemble)
- What is repeated? Can the lyrics indicate form?

### Milestones (1959)

Performers:
- Miles Davis, trumpet
- John Coltrane, tenor sax
- Cannonball Adderley, alto sax
- Red Garland, piano
- Paul Chambers, string bass
- “Philly” Joe Jones, drums
Discussion Prompt for Lecture 2
Friday, July 6th

DEFINITIONS OF THE TERM, JAZZ

◄ 20 minutes ►