

Professor Cecil Lytle, Instructor

JAZZ IN PARIS

UCSD Global Seminar 2018

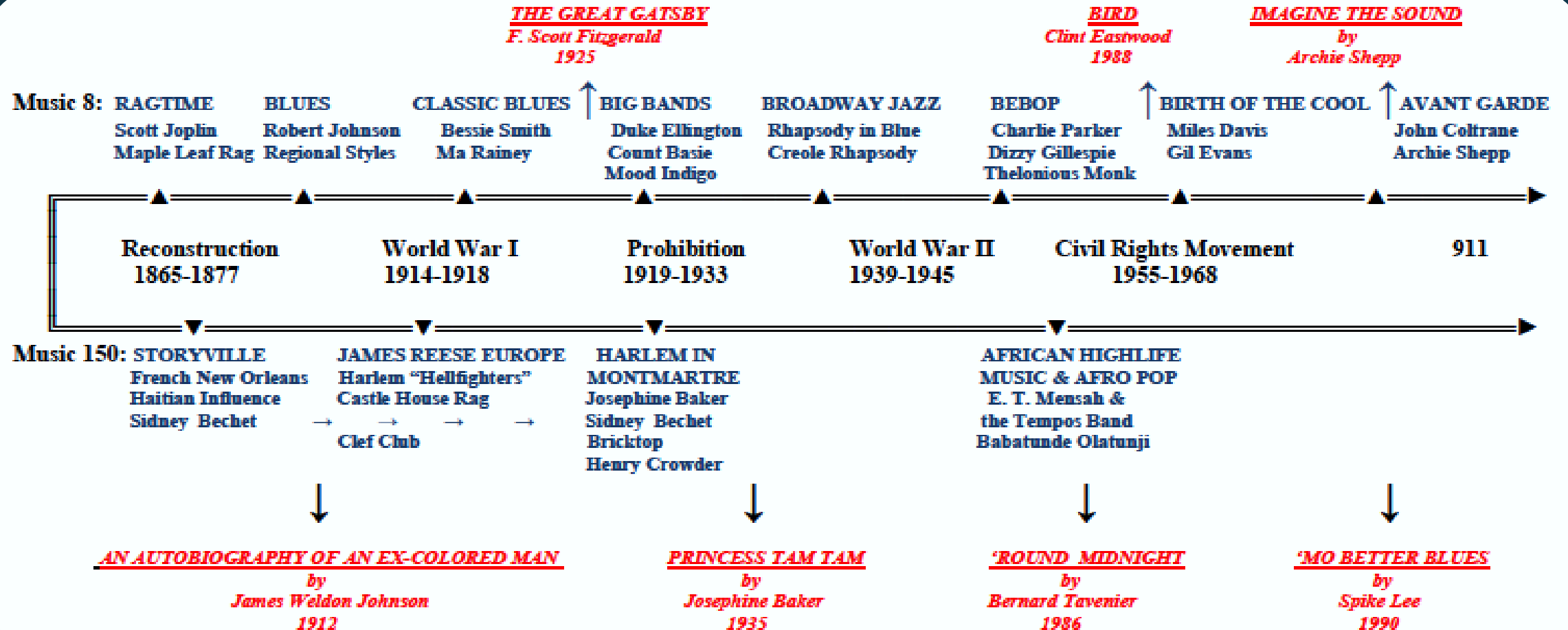
Tuesday, July 3rd

10:00am- 1:00pm

LECTURE #1: ORIENTATION

CEA, 6 rue de Braque

75003 Paris



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)



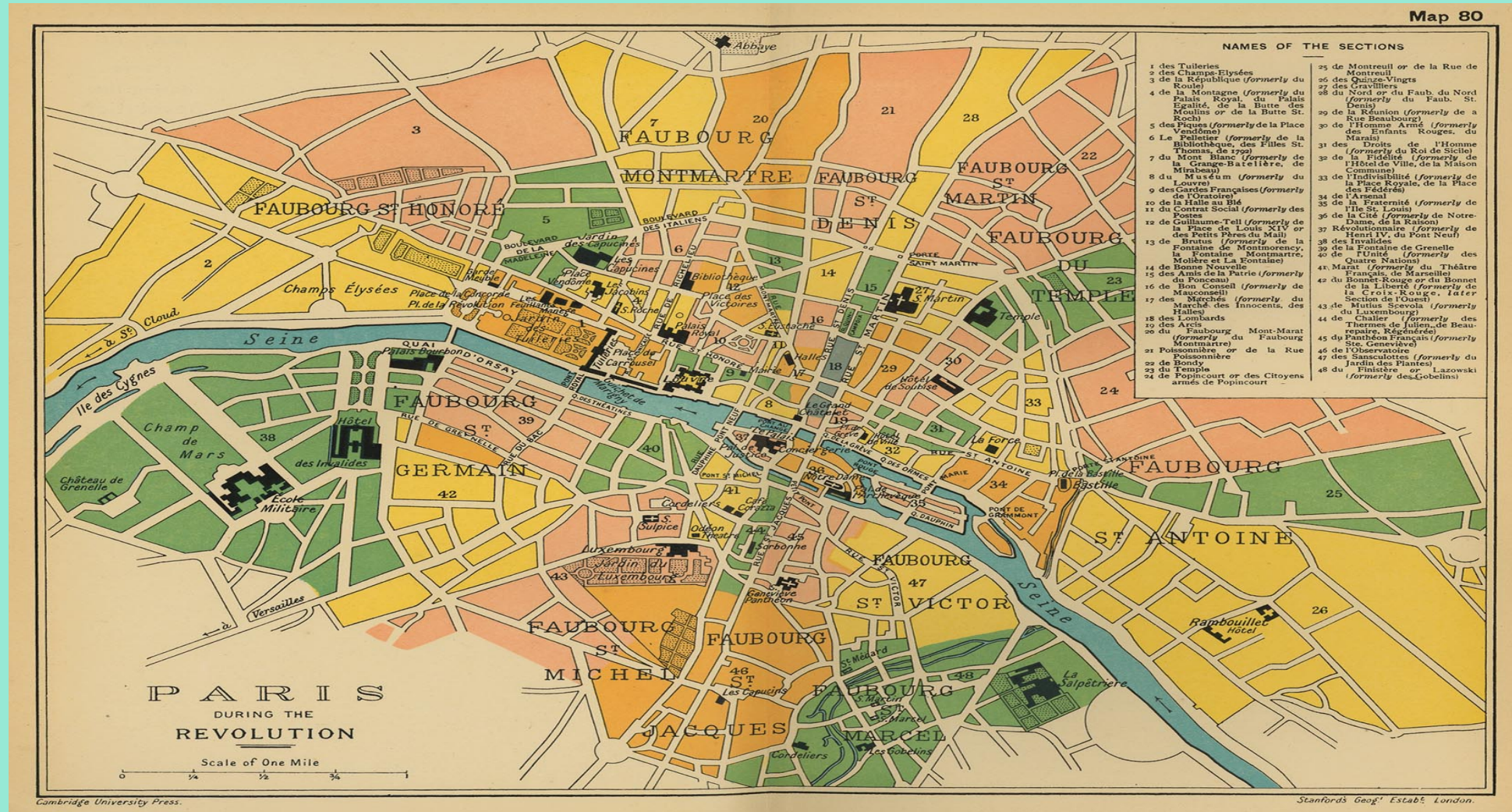
RULES OF THE ROAD

- **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)**

JAZZ IN PARIS

UCSD GLOBAL SEMINAR 2018

1. LITERATURE



2. ARCHITECTURE

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

- *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.

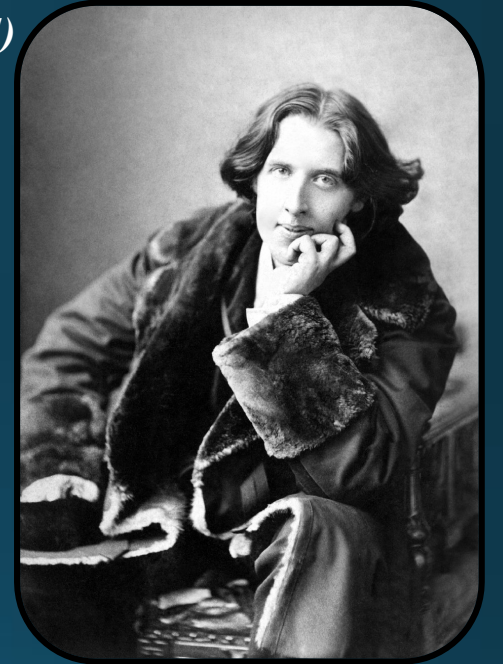
Things like that make a man fashionable in Paris.

But in London people are so prejudiced.

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

The Picture of Dorian Gray

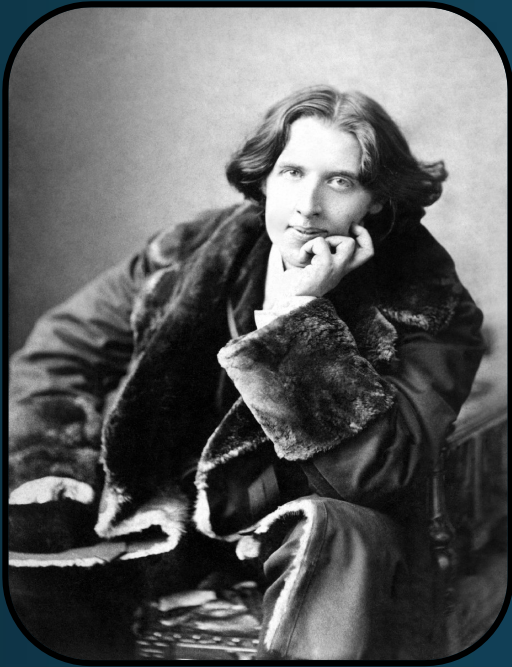
OSCAR WILDE



Born: Dublin, 1854

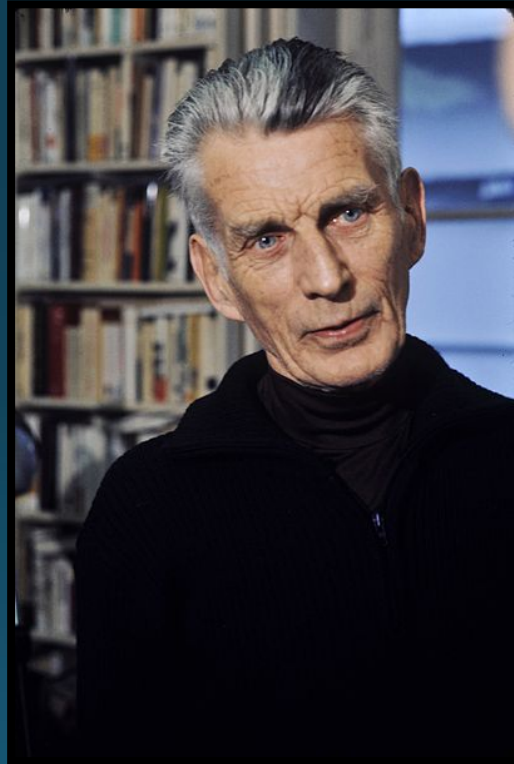
Died: Paris, 1900

Writers from Around the World in Paris



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

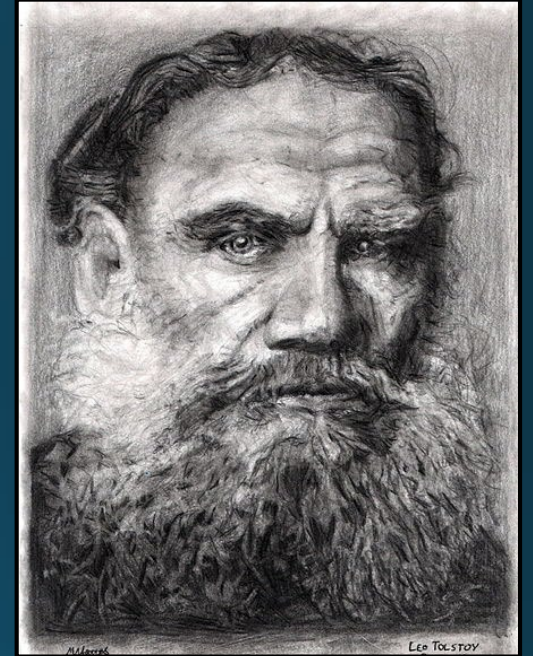
- Importance of Being Earnest (1894)
- The Picture of Dorian Gray (1890)
- Salome (1893)



Samuel Beckett
born in Dublin 1906
died in Paris, 1989

“War and Peace” (1869)
written in French, later Russian
Language as literary device:
French for insincerity
Russian for sincerity

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

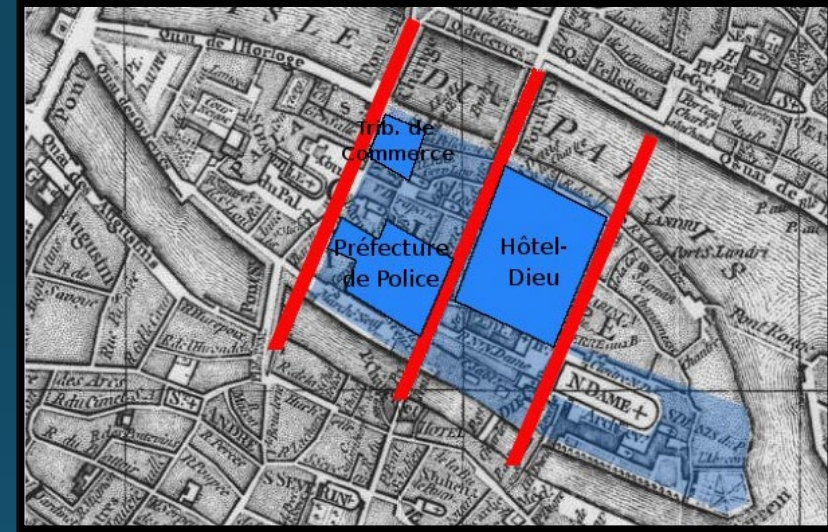
PARISIAN INFLUENCE ON ARCHITECTURE:

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



PARISIAN INFLUENCE ON WORLD CITYSCAPE: Land Architecture



The Haussmann Facade

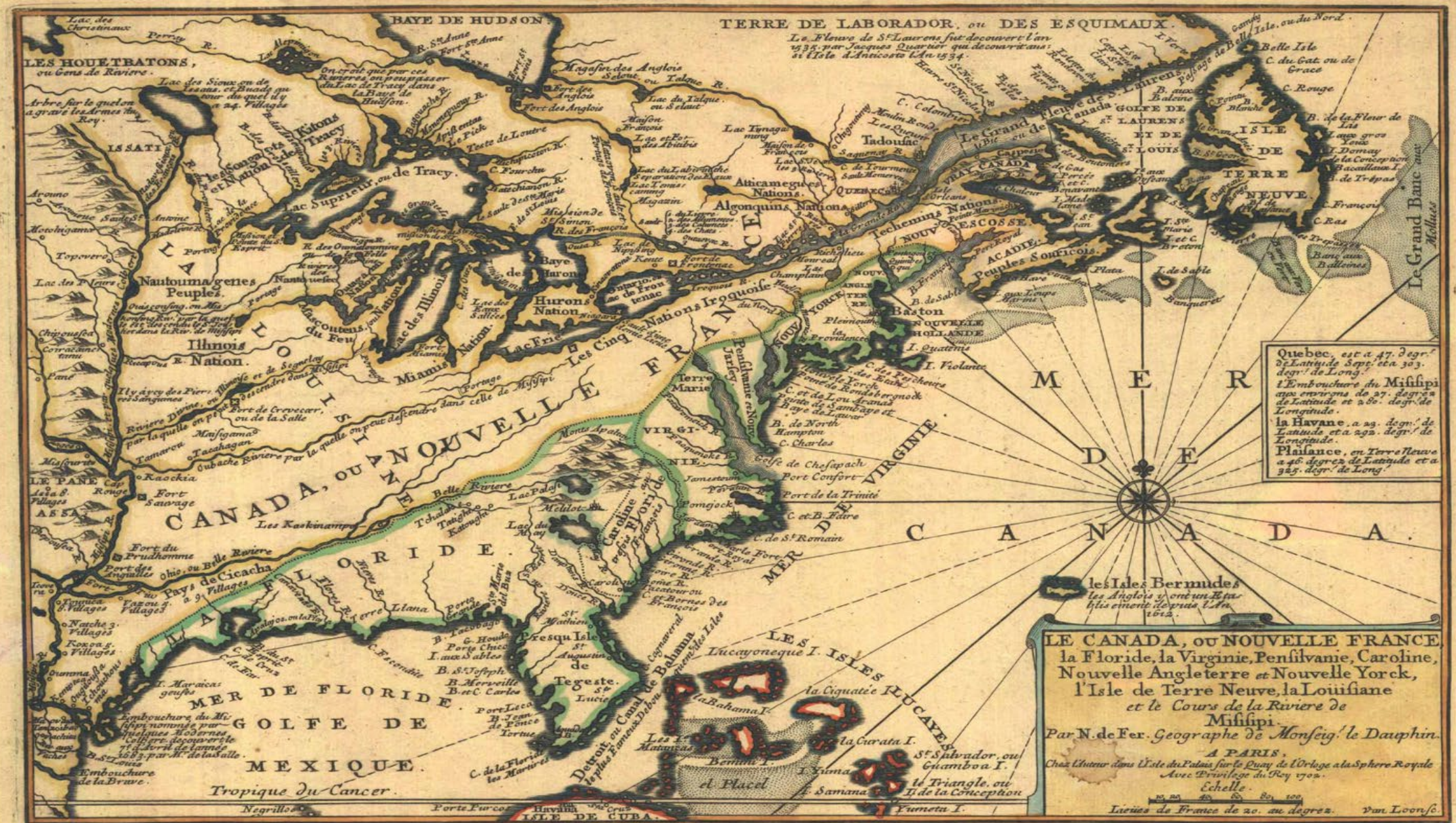


Lattice Work Boulevards



The Haussmann Facade

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**



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



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



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



Wednesday, July 11, 2018

JAZZ IN PARIS

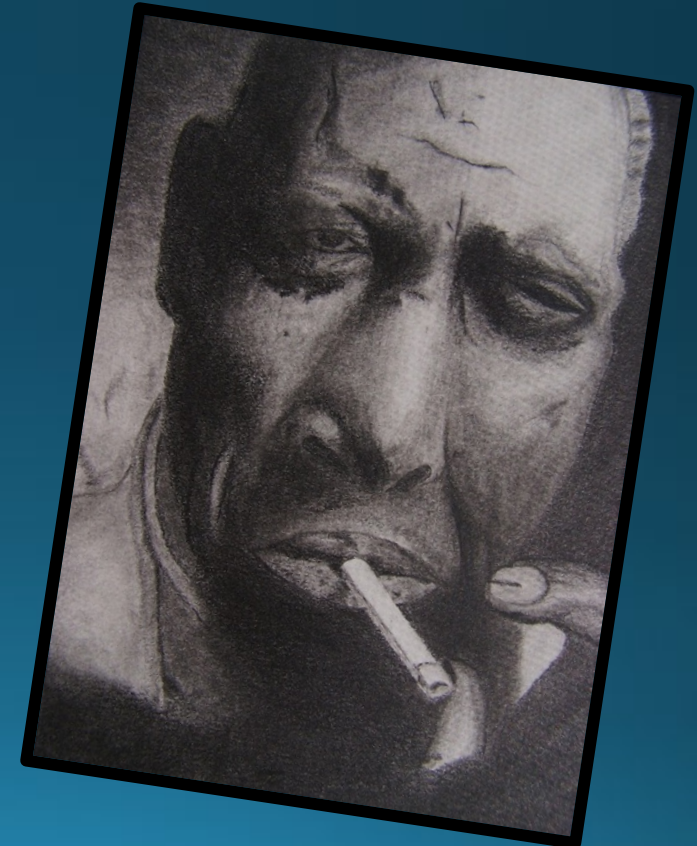
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Lecture #4: ORIGINS OF JAZZ: RAGTIME & BLUES



Rural Blues



Thursday, July 12th

Jazz in Paris 2018

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Lecture #5: Classic Blues & Black Feminist Identity

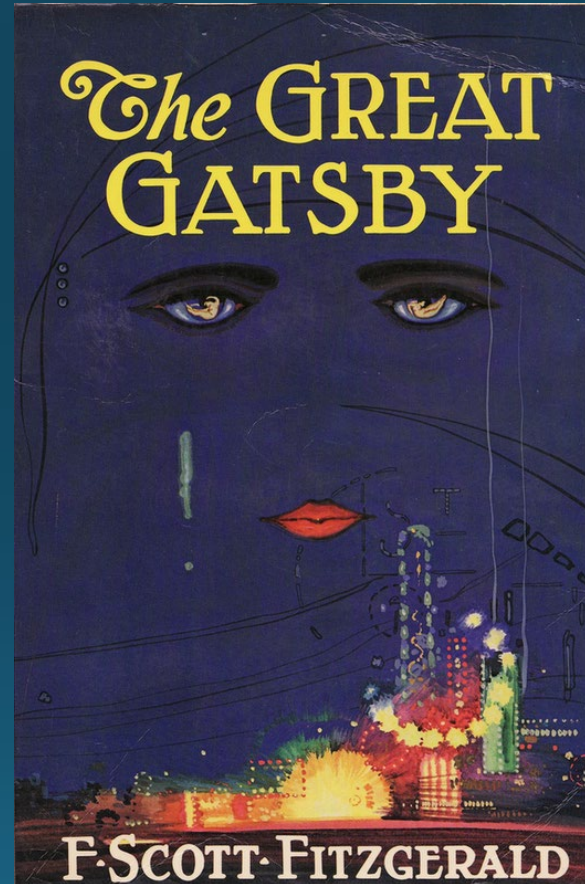
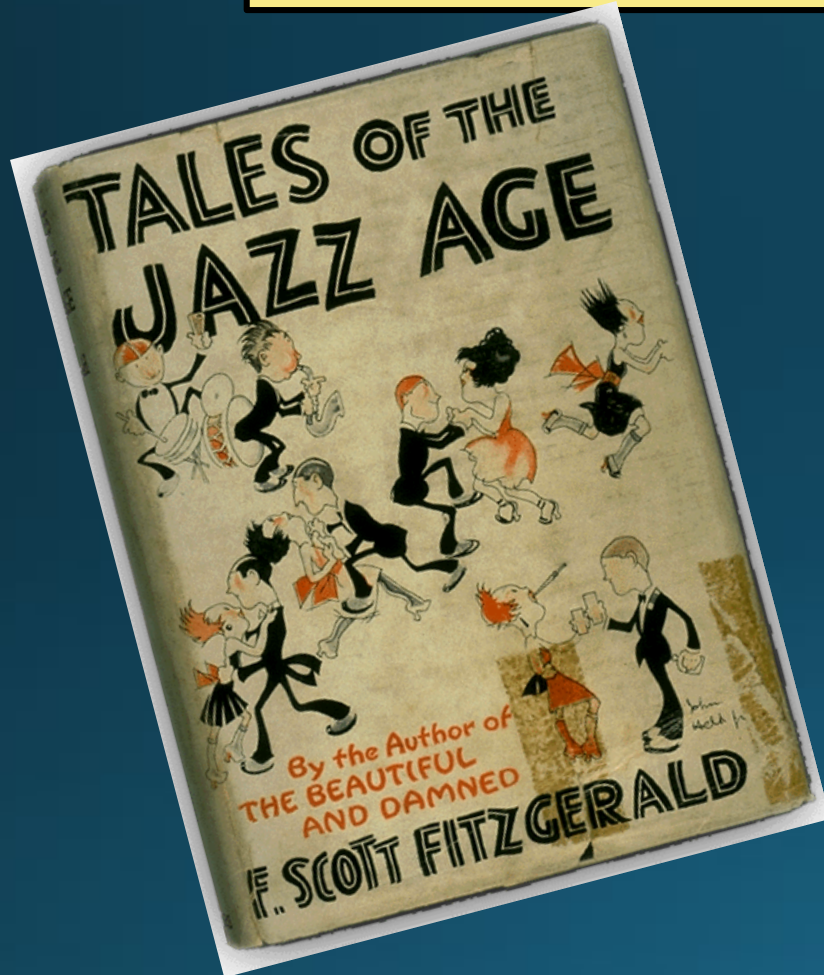


Friday, July 13, 2018

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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

Wednesday, July 18th

JAZZ IN PARIS 2018
Lecture #7

Professor Cecil Lytle

The Negro & Primitivism: Josephine Baker in Paris



1906 - 1975



Thursday, July 19th

JAZZ IN PARIS 2018

Professor Cecil Lytle

Lecture #8

(10:00 – 11:30 AM)

The Negro & Primitivism: Duke Ellington in Harlem



1899 - 1974



Thursday, July 19th

Jazz in Paris

Professor Cecil Lytle



Jake Lamar, Novelist

11:30 AM – 1:00 PM

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



<http://www.jakelamar.com/>

<https://bonjourparis.com/interviews/paris-and-writers-an-interview-with-jake-lamar-novelist-playwright/>

http://www.theroot.com/articles/culture/2010/03/jake_lamars_life_in_paris.html

Jazz in Paris 2018

Thursday, July 19th

Jake Lamar & Expatriates
11:30 AM – 1:30 PM

<http://www.france24.com/en/20160302-interview-jake-lamar-republicans-donald-trump-us-presidential-election>

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.

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>

Wednesday, July 25th

JAZZ IN PARIS 2018
Lytle

Professor Cecil

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



Straight, No Chaser

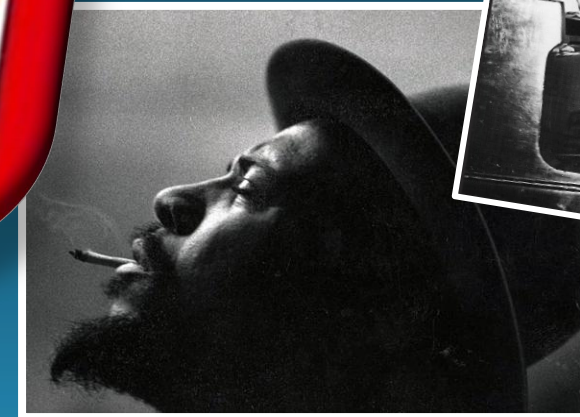


'Round Midnight



1917- 1982

Nica Rothschild



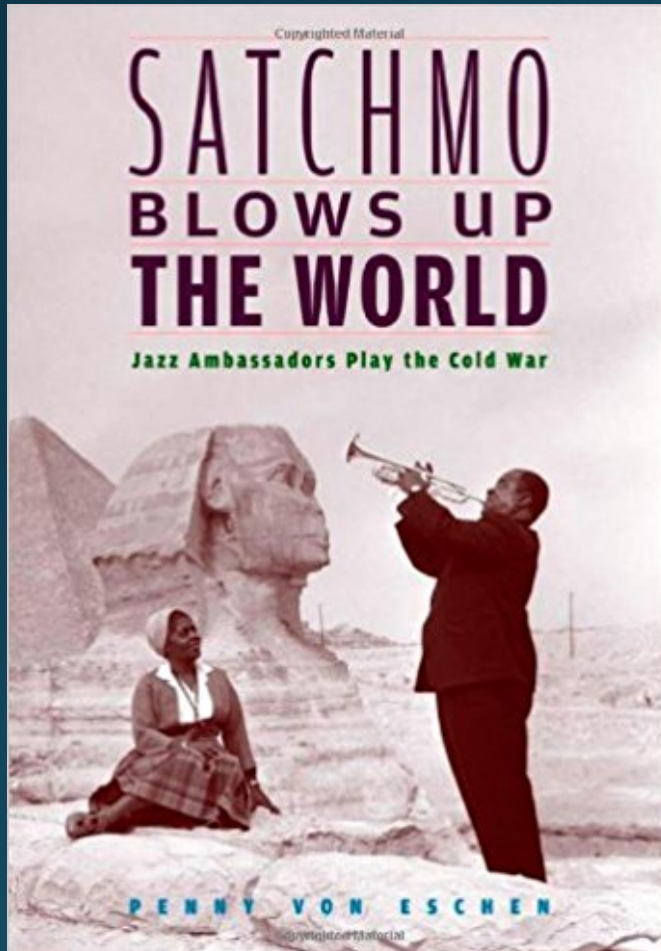
Friday, July 27th

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Lecture #12: Louis Armstrong & the Cold War

Jazz and the Cold War



Tuesday, July 31st

JAZZ IN PARIS 2018

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Lecture #13

1959: THE YEAR THAT CHANGED JAZZ



Wednesday, August 1st

JAZZ IN PARIS 2018

Professor Cecil Lytle

Lecture #14

Jazz After John Coltrane

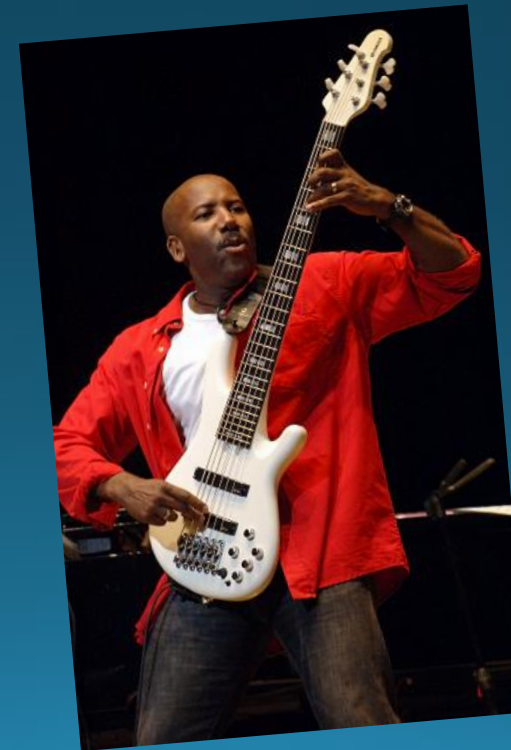
The Art Ensemble of Chicago



James "Blood" Ulmer



Denny Zeitlin



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**

https://en.wikipedia.org/wiki/Grand_Mosque_of_Paris

GRADES

Wow, I Earned An “A?”



Whaddya’ Mean I Got An “F?”

COURSE OUTLINE

- 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/>). 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). Violation of policy concerning academic integrity will have severe consequences.

Good Luck !

FILMS: An interesting venue would be a paper on jazz in films (please avoid documentaries or simple concerts on film). There exist dozens of feature-length films on jazz music and the lives of artists. Such a paper might, for instance, compare the dramatic film representation of an artist or movement with historical fact or insight. If this interests you, I'd highly recommend, *Bird* by Clint Eastwood, *Round Midnight* by Bertrand Tavernier, *Mo' Better Blues* by Spike Lee, *Stormy Weather* by Andrew L. Stone, *Pete Kelly's Blues* by Jack Webb, *Kansas City* by Robert Altman, *Young Man with A Horn* by Otto Preminger, *The Glenn Miller Story* by Anthony Mann, *Lush Life* (for TV) by Michael Elias, *Lady Sings The Blues* by Sidney Furie, *Look Out, Sister* by Louis Jordan, *Paradise in Harlem* by Joseph Seiden, and many more.

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		
Numerical Score	Grade	Interpretation
Discretion of Professor	A+	Truly Exceptional
100 – 96	A	Excellent
95 – 90	A-	Excellent
89 - 85	B+	Good
84 – 80	B	Good
79 – 74	B-	Good
73 – 68	C	Fair
67 - 65	C-	Fair
(65 or more points)	PASS	Fair
64 or below	F / NO PASS	Poor

DEFINITIONS, TERMS, & SCORES

MELODY

Tune
Line

HARMONY

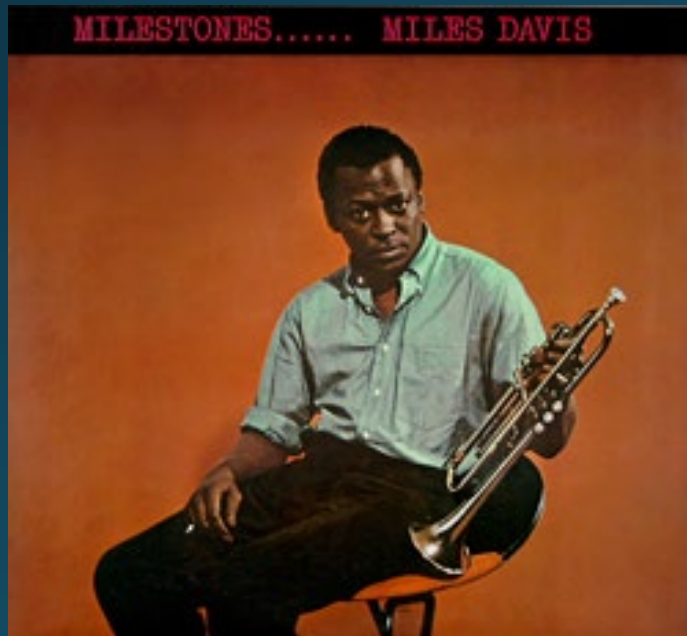
Chords
Changes
Chord Progressions

RHYTHM

Polyrhythm
Time

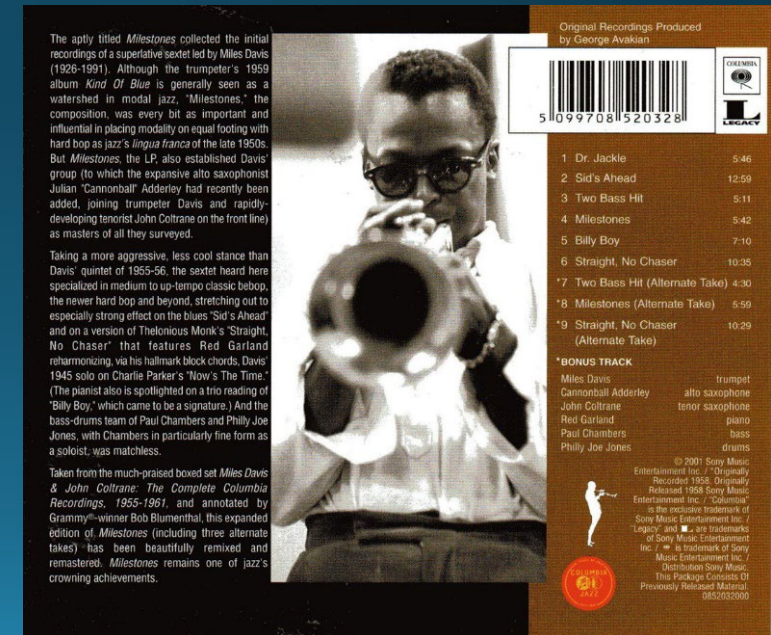
How to Listen Critically To Music

- 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 ▶