

Jazz as Social History

With Andy Williams



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Fall 2020
Online Workshops outline

Course outline

Jazz as Social History - About the teacher



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Andy Williams passion for music will not cease to amaze you. This music and art curator has been creating the right mood for decades.

A passionate jazz specialist and educator, he is a captivating public speaker. Many of his monthly musical events are still remembered by club goers.

His McGill University courses The Diaspora of Jazz, and Jazz & The Civil Rights Movement are still remembered by his students for his meticulous research of little known content.

From Addis Ababa to Cape Town all the way to Milan, Andy's music and art passion made him part of creative and global productions. Activist at heart, Andy is all about promoting talent no matter their background. His vinyl library of over 10 000 titles is only matched by his incredible memory about everything music related.

Jazz as Social History

Module 1 / Diaspora of Jazz

Course format:
11 am-1 pm (GMT-4)
75 min of lecture,
15 min break,
30 min Q&A



Andy Williams examines the ‘Diaspora of Jazz’ from Jamaica’s Swing band era and its connection to America’s Big Bands, to the popularity of Jazz-Rock luminaries such as Miles Davis, Herbie Hancock and Chick Corea.

This narrative will also include an overview of Jazz’s contributions to civil rights movements (which will be discussed later in more detail) with particular attention given to Duke Ellington’s “Black, Brown & Beige”, Oscar Peterson’s “Hymn to Freedom” and Charles Mingus’ “Fables of Faubus”.

This musical journey will consider the evolution, popularity and enduring viability of this most significant of musical traditions.

Jazz as Social History

Module 1 / Diaspora of Jazz



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Saturday, October 3rd

Film by Edward O. Bland (featuring Sun Ra & His Orchestra) 35 minutes/Discussion

In 2010, The 'Cry of Jazz' was restored and re-mastered with a grant from the Film Foundation, a process spearheaded by NYC's Anthology Film Archives. The film was inducted into the Library of Congress' National Film Registry in 2010, further solidifying the film's importance to American culture and beyond.

The film is now recognized as an early and influential example of African-American independent filmmaking.

Jazz as Social History

Module 1 / Diaspora of Jazz



Saturday, October 10th

Jazz and the musical alumni of the Alpha Boys School Jamaican Institute

Cu-Bop: The Influence of Cuban Rhythms on Jazz

Yoruba in Jazz

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Module 1 / Diaspora of Jazz

Saturday, October 17th

Jazz and the Civil Rights Movement;
Jazz and Apartheid in South Africa

The Politics and Race in Jazz



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Module 1 / Diaspora of Jazz



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Saturday, October 24th

Miles Davis' Bitches Brew

Fillmore versus Harlem in Jazz

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Module 1 / Diaspora of Jazz



Saturday, October 31st

Jazz and the Evolution Towards Audio

Visual DeeJay Performance by J.A.S.S (Jazz Amnesty Sound System)

jazz music from 19th to the 21st century

Jazz as Social History

Module 1 / Diaspora of Jazz



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REFLECTIVE ANALYSIS:

The interest and learning of these compartmentalized stories can be used for research in terms of historical facts, impacting the sociology of Black America in music, geographical findings discovered by scholars, and understanding nuances which are forgotten for American history which creates an arousing interest for youth culture.

Jazz as Social History

Module 2/ Jazz & the Civil Rights Movement



Jazz and the Civil Rights Movement share a common past in denouncing social inequality. This course will consider how jazz artists since the 1920s, including Louis Armstrong, Billie Holiday, Charles Mingus and Oscar Peterson, expanded their art forms while contributing to social change in America.

Andy Williams will present an array of music and visuals depicting how America took steps to overcome the adversity of its racial tier system.

Jazz as Social History

Module 2/ Jazz & the Civil Rights Movement



Saturday, November 7th

- Jazz and the Civil Rights Movement:
- The Uncle Tom phenomena and Louis Armstrong's "Black and Blue"
- Billie Holiday and the tactics of white supremacy in America
- Benny Goodman, Teddy Wilson and crossing the colour line
- Duke Ellington's "Black Classical Music" and the Harlem Renaissance
- Max Roach and the founding of Be-bop
- Charles Mingus' "Fables of Faubus"
- Oscar Peterson's "Hymn to Freedom"
- John Coltrane and the Civil Rights Movement

Jazz as Social History

Module 3/ The Black Oral Tradition: The Culture, Politics and Identity of Jazz to Hip-Hop



This observational discussion through documentaries explains the hybridization of Jazz and Hip-hop with its emergence at the intersection of two cities (Kingston/Jamaica & the Bronx/N.Y - U.S.A), Hip-hop has come into its own as a full American art form. These screenings will present an overview of hip-hop as a generation-defining global movement.

We will review how the genre's multi-racial perspective has transformed politics, become the fastest-growing musical medium in the post-civil rights era, and established an industry grounded in the plight of North America's rebellious youth.

Jazz as Social History

Module 3/ The Black Oral Tradition



Saturday, November 14th

The roots of Reggae, and its influence on Rap music

From Bomba to Hip-Hop: Puerto Rican contributions to the America cultural landscape

An overview of 21 crucial Hip-Hop albums

Jazz as Social History

Module 3/ The Black Oral Tradition



Saturday, November 21st

Hip-Hop's growth from the post-Civil Rights era

Tipper Gore's censorship of Hip-Hop profanities

Go-Go's Fusion of Funk and Hip-Hop

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Module 3/ The Black Oral Tradition

Saturday, November 28th

The Black oral tradition and modern day rap music



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Module 3/ The Black Oral Tradition



Saturday, December 5th

The influence of European Electronic Music on Hip-hop culture

The influence of Jazz samples on Hip-hop culture

Jazz as Social History

Module 3/ The Black Oral Tradition



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REFLECTIVE ANALYSIS

As African-American or African-Canadian we are facing a difficult task of eliminating “Black English” (i.e. Ebonics). The Oakland School Board has had difficulties understanding grammatical structures of English-speaking students. Black English has been around for centuries and a lot of the great African-North American literature present the reader to broken English (patois) in poetry, fiction, non-fiction, and song. We will discuss African folklore post-slave era, the subject matter of “Signifying Monkey”, Anansi Stories and slangs used in Hip-hop culture for accreditation.

Jazz as Social History

Module 4/ Canadian Jazz History

Video Presentation and Discussion



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Saturday, December 12th

Musical influence of Black Loyalist who settled in Nova Scotia, then migrated to Freetown, Sierra Leone in 1792

The influence of slaves, and their stringed instruments that was brought to Acadia

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Module 4/ Canadian Jazz History



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Saturday, December 19th

Important Groups and Figures who contributed to Negro
Spituals, Blues, and jazz in Canada

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Module 4/ Canadian Jazz History



Saturday, January 9th

Music scene in Montreal (From Ragtime to Modern day Jazz)

The importance of Africville as a community in music

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Module 4/ Canadian Jazz History



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Saturday, January 16th

Black Power & Red Power movement of music in Canada

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Module 4/ Canadian Jazz History



Saturday, January 23rd

North American Schools and Institutions in Jazz

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Module 4/ Canadian Jazz History

Saturday, January 30th

Recognized Jazz labels and magazines globally



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FEES



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16 week session----- CA\$ 300

Monthly Module of choice-----each CA\$ 125

One Session/One week-----CA\$ 30

Workshops done with Zoom

*Course format:
75 min of lecture,
15 min break,
30 min Q&A*

Payments by e-Transfer/paypal

Inquiries and payments: info@biafrablue.com