

Amine Mziguir

History 1

SPR 2019 MWF 12:10-1

Ms. Dunn

15 March 2019



- Bibliography is incorrect
- Good context, but stay within the scope of the class
- Need better evidence

Midterm Outline

My Topic: Jazz Freedom

My Research Question: How did the abolition of slavery in the United States of America

contribute to the development and migration/spread of Jazz Music?

1) According to Foner (2017), within ten years of Columbus' voyage to the new world, over 7 and a half million Africans were transplanted into the New Atlantic economy powered by slave labor.

- In the years between 1492 and 1820, Europeans saw the new lands in America as a dreamland for creating vast wealth and endless enjoyment which they eventually did.
- However, for the Africans, this period signified great injustice in the institution of slavery which was openly and legally carried out.
- White Southern slave owners tried to justify the enslavement of those of African descent and how the course undermines their justification
- In later years, institution of slavery was resisted by both Whites and Blacks especially prior to the American civil war.

2) According to Cohn (1999) jazz music developed as a result of the African American heritage that was shaped in slavery, poverty, hard labor and persecution. The themes

⇒ stay within the scope of class you can refer to slavery (1800s etc) for context but focus more on the great migration

Focus on 20th Century

common to jazz such as love and betrayal in love, comedy, tragedy, desolation, drunkenness, joy among others, are to be traced to this African American origin.

- At the root of jazz music is blues
- Jazz developed regional manifestations as it spread to the Mid-South, Tidewater-Piedmont, Chicago, Detroit, New York and Los Angeles.
- It took many different stylistic dimensions
- There are many contemporary manifestations of the genre as well.

*- get direct quotes
- cite page #s*

3) According to Carney (2006) in the beginning of the twentieth century, jazz music became constructed by White, Creole and Black musicians through improvisation.

- The new music reflected both the rural and urban anomalies
- Race, ethnicity and culture shaped the creation of jazz.
- The Voodoo dance rhythms of the African Americans were the root of jazz.
- These were popular among the slaves in nineteenth century America.

- Need better evidence

4) According to Burns (2001) there were many episodes in the thematic and chronological development of jazz music.

- In the period between 1917 and 1961, Burns highlights greats such as Miles Davis, Ornette Coleman, and Louis Armstrong.
- The contemporary era can be traced back to 1961 to date.
- A number of major jazz musicians are highlighted including Louis Armstrong and Duke Ellington.
- Other listed musicians of note include Billie Holiday, Charlie Parker and Miles Davis.

5) According to Gioia (2011) the freedom in the movement of jazz in New Orleans, is the result of the French colonial rules that allowed the Africans to keep their drums. The bawdy houses of New Orleans therefore, are the French connection to jazz music and so are places like Louisiana. ✓

- As jazz spread in the world, the roots in New Orleans and Louisiana made it popular in France.
- As freedom from slavery expanded, jazz was played more freely in rent parties of Harlem
- The jazz age brought it to Chicago
- From there it spread as far as Kansas.

Connection to the Past;

Jazz music, has its roots in ancient Africa and it developed among the slave African-American community in the United States of America. From this origin, it developed into an appealing form of entertainment and as slavery began to be abolished, many freed slaves migrated across the country with the art form. Indeed, in centers such as New Orleans, jazz music flourished because of the freedom accorded the former slaves, the interaction with the white and the wealthy and the new wave of freedom that accompanied its spread. Given this brief background, the research question outlined aims to evaluate in detail, how jazz music spread in America and beyond (France) through the freed African Americans slaves. As such, the various sources/authors to be reviewed are aimed at supplying the answers to the posed research question.

The institution of slavery in the United States of America was defeated due to the resistance of both the abolitionist Whites (the North) and also the efforts of Black slaves

themselves. According to Foner (2011), within ten years of Columbus' voyage to the new world, over 7 and a half million Africans were transplanted into the New Atlantic economy powered by slave labor. In the years between 1492 and 1820, Europeans saw the new lands in America as a dreamland for creating vast wealth and endless enjoyment which they eventually did. However, for the Africans, this period signified great injustice in the institution of slavery which was openly and legally carried out.

The institution of slavery was resisted by both whites and Blacks, for instance, among the southern slave owners, great blame for slave insurrection was placed on the 'Yankee-abolitionist plot' (Foner, 2017). This was in essence, an antislavery movement that was beginning to gain momentum mainly in the North from the 1820s. As freedom for the slaves expanded, it would contribute to the development and migration/spread of Jazz Music. From New Orleans to New York and even to Europe, jazz music spread mainly due to the migration of the freed slaves to more tolerable parts of the country.

- You have a lot of great context
- Focus your paper more on 20th + 21st Century
- Look @ Great Migration
- Pull more concise and full direct (ideas and quotes from source)
use "quotation marks"
You need better evidence

Annotated Bibliography

revise formatting

Foner, Eric. Give Me Liberty: an American history, 5th edition, Vol. 2. W. W. Norton & Company. 2017.

Cannot use textbook as a source
replace w/ another

Foner informs of the concept of Southern benevolence in this source. Essentially, this was a justification of the White system to their way of slavery. For example, it was argued that they even allowed schools for the Black slaves which was against the law of Virginia. In addition, the Black slaves were allowed to worship in their own ways, some claiming that they were allowed all the screaming and clapping they needed. As freedom for the slaves later began and expanded, it would contribute to the development and spread of Jazz Music as the freed migrated. From New Orleans to New York and even to Europe, jazz music spread mainly due to this migration essentially from more tolerable parts of the country. This source therefore, links slave history to development of jazz music especially as slavery as an institution began to breakdown in the twentieth century (Foner, 2017). The African rhythm and drumming in their worship for instance, eventually led to jazz sounds.

indent

Gioia, Ted. The History of Jazz. Oxford University Press, 2011.

incomplete citation

Gioia as a source informs that, the freedom in the movement of jazz in New Orleans, is the result of the French colonial rules that allowed the Africans to keep their drums. The bawdy houses of New Orleans therefore, are the French connection to jazz music and so are places like Louisiana. This source is useful to the discourse because it links to the spread of jazz music to France. The policies of France in her colonial states such as New Orleans allowed Africans relative freedom even in slavery more so in their artistic and religious expression. As freedom from slavery expanded, jazz was played more freely in rent parties of Harlem. The jazz age

brought it to Chicago and further to Kansas. As jazz spread in the world, the roots in New Orleans and Louisiana made it popular in France.

Burns, Ken. Jazz PBS series. May 21, 2012. Web.

<https://www.youtube.com/watch?v=6yudbGX95iw>

In this documentary Burns (2001) there examines the many episodes in the thematic and chronological development of jazz music. For example, in the period between 1917 and 1961, Burns highlights greats such as Miles Davis, Ornette Coleman, and Louis Armstrong. According to him, the contemporary jazz era can be traced back to 1961 continuing to the modern times. Prior to 1961, the era contained much political influence until the success of the Civil Rights Movement. This source is useful in tracing how jazz developed over the eras especially in the twentieth century. The author also highlights many jazz musicians including Louis Armstrong and Duke Ellington. Other listed musicians of note include Billie Holiday, Charlie Parker and Miles Davis.

Carney, Court. New Orleans and the Creation of Early Jazz. 21 Aug 2006. Web. 4 March 2019.

<https://doi.org/10.1080/03007760600670331>.

This source evaluates how in beginning of the twentieth century, jazz music became constructed by White, Creole and Black musicians through improvisation. In addition, the author highlights how the new music reflected both the rural and urban anomalies. Race, ethnicity and culture shaped the creation of jazz. For example, the Voodoo dance rhythms of the African Americans were the root of jazz. This source links the development of jazz music to the cultural evolution in the twentieth century America. It also informs on how race, ethnicity and culture shaped the creation of jazz. As such, it gives relevant background to the study.

Cohn, Lawrence. *Nothing but the Blues: The Music and the Musicians*. Revised edition
Abbeville Press. 1999.

Cohn in his book, informs that jazz music developed as a result of the African American heritage that was shaped in poverty, hard labor and persecution (Cohn, 1999). The themes common to jazz such as love and betrayal in love, comedy, tragedy, desolation, drunkenness, joy among others, are to be traced to this African American origin. As a source, the book informs that at the root of jazz music is blues. In addition, Jazz developed regional manifestations as it spread to the Mid-South, Tidewater-Piedmont Distinct. The jazz sound however developed further when it hit Chicago, Detroit, New York and Los Angeles. It took many different stylistic dimensions and there are many contemporary manifestations of the genre as well. There were many new musicians on the scene and this eventually would include white players. This source is historical and informative for this discourse therefore.

Works cited

Burns, Ken. Jazz PBS series. May 21, 2012. Web.

<https://www.youtube.com/watch?v=6yudbGX95iw>

Carney, Court. New Orleans and the Creation of Early Jazz. 21 Aug 2006. Web. 4 March 2019.

<https://doi.org/10.1080/03007760600670331>.

Cohn, Lawrence. Nothing but the Blues: The Music and the Musicians. Revised edition

Abbeville Press. 1999.

Foner, Eric. Give Me Liberty: an American history, 5th edition, Vol. 2. W. W. Norton &

Company. 2017.

Gioia, Ted. The History of Jazz. Oxford University Press, 2011.