Music 8: American Music
JAZZ IN THE 20TH CENTURY

UCSD Global Seminar: Paris, France
Summer Session I, 2015
July 1st – August 2nd

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Course Description
Music 8: American Music is a special topics survey course focusing on a particular aspect of a broader study. The focus this term is the evolution of jazz in the 20th century. Special consideration will be given to the transition of African American vocal traditions (blues & spirituals) to the instrumentalists of New Orleans, the Midwest, and New York.

After a brief review, this term will focus on the styles and personalities that shaped directions in jazz roughly between 1920 to the 1980’s. Although approached chronologically, three interrelated strands will guide discussions, reading, listening, and learning: 1) the interplay between the historical vocal and instrumental traditions in African American musical expression; 2) the relationship between contemporaneous social and political events as they help to shape the attitudes of creative jazz artists of the period; and, 3) an evolving artistic freedom present with each successive generation of improvising jazz artists throughout the 20th century.

The ability to read music is not necessary, but will prove very helpful. When discussing an artist or style, attention will be given to elemental theoretical musical matters under discussion such as melody, rhythm, harmony, and form. Lectures are planned to closely follow the online reading, score study, and listening assignments. Therefore, it is essential that out-of-class reading and listening assignments be completed during the week in which they are assigned.

                         Smithsonian Series of Classic Jazz (10 CD set)
                         Selected articles in online reader

Films:                  See syllabus (next page)

Grading
• THREE short in-class quizzes will be administered. Only the TWO highest grades will count (10% each) toward the final grade;
• TWO film/concert reviews worth 10% each;
• Class discussion 10% of the final grade
• Concert production 10% of final grade
• A 10-12 page paper due August 6th worth 40% of final grade.

THERE WILL BE NO INCOMPLETES OR IN-PROGRESS GRADES GIVEN!
# MUSIC 8 (AMERICAN MUSIC): Syllabus

## UCSD Global Seminars Summer Session I: 2015

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<th>UNITS</th>
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| 1     | Week One | Pre-WWI Regional Styles | Course Introduction  
Scott Joplin & Ragtime | Walking Tour of Montparnasse District |
| 2     | Week One | Regional Styles | The Blues: Rural & Classic  
Storyville: Louis Armstrong | Walking Tour of Montmartre District |
| 3     | Week Two | Syncopated Music | James Reese Europe & 369th Infantry “Hellfighters” Band  
The Clef Club: “Shuffle Along” |
| 4     | Week Two | Big Band Music | Duke Ellington: East St. Louis Toodle-Loo (1927)  
Duke Ellington: East St. Louis Toodle-Loo (1937) | Quiz #1 In Class  
First Visit Night Club (to be selected) |
| 5     | Week Three | Evolution of the Piano | Harlem Stride Piano  
George Gershwin: 3 Piano Preludes & Rhapsody in Blue | Quiz #2 in class |
| 6     | Week Three | Jazz Gone Mainstream I | George Gershwin: Of Thee I Sing/Let ‘em Eat Cake/Porgy & Bess  
Jazz on Broadway: Street Scene  
Music by Kurt Weill, lyrics by Langston Hughes | Second Visit to Night Club |
| 7     | Week Four | Jazz Gone Mainstream II | Jazz on Film: Cabin in the Sky, Carmen Jones  
Big Bands vs. Small Bands | Film: Cabin In The Sky (1943) by Vincente Minnelli  
or Carmen Jones (1954) by Otto Preminger |
| 8     | Week Four | Cult of the Esoteric | Origins of Bebop: Charlie Parker I  
Quiz #3 in class |
| 9     | Week Five | Running the Voodoo Down | Birth of the Cool: Boplicity  
Where to? Kind of Blue | Film: “Mo Better Blues” (1990) by Spike Lee  
Class Produced Concert |
| 10    | Week Five | A Love Supreme | John Coltrane’s Revenge: Dexter Gordon  
Final Review & Final Exam | Papers Due: August 5th |