

Music 8: American Music  
JAZZ IN THE 20<sup>TH</sup> CENTURY

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

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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 20<sup>th</sup> 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 20<sup>th</sup> 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.

Texts & Listening:                    JAZZ. Tirro, Frank. Norton & Co., 1993  
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 6<sup>th</sup> 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**

UNITS	WEEK	TOPIC	COMMENTS & TRIPS
1 Pre-WWI Regional Styles	Week One	Course Introduction	
		Scott Joplin & Ragtime	<b>Walking Tour of Montparnasse District</b>
2 Regional Styles		The Blues: Rural & Classic	
Storyville: Louis Armstrong		<b>Walking Tour of Montmartre District</b>	
3 Syncopated Music	Week Two	James Reese Europe & 369 <sup>th</sup> Infantry "Hellfighters" Band	
		The Clef Club: "Shuffle Along"	
4 Big Band Music		Duke Ellington: East St. Louis Toodle-Lo (1927)	Quiz #1 In Class
		Duke Ellington: East St. Louis Toodle-Lo (1937)	<b>First Visit Night Club (to be selected)</b>
5 Evolution of the Piano	Week Three	Harlem Stride Piano	
		George Gershwin: 3 Piano Preludes & Rhapsody in Blue	Quiz #2 in class
6 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	<b>Second Visit to Night Club</b>
7 Jazz Gone Mainstream II	Week Four	Jazz on Film: Cabin in the Sky, Carmen Jones	<u>Film</u> : Cabin In The Sky (1943) by Vincente Minnelli or Carmen Jones (1954) by Otto Preminger
		Big Bands vs. Small Bands	
8 Cult of the Esoteric		Origins of Bebop: Charlie Parker I	<u>Film</u> : "Bird" (1988) by Clint Eastwood
		Origins of Bebop: Charlie Parker II	Quiz #3 in class
9 Running the Voodoo Down	Week Five	Birth of the Cool: Boplicity	<u>Film</u> : "Mo Better Blues" (1990) by Spike Lee
		Where to? Kind of Blue	<b>Class Produced Concert</b>
10 A Love Supreme		John Coltrane's Revenge: Dexter Gordon	<u>Film</u> : 'Round Midnight (18986) by Bertrand Tavernier
		Final Review & Final Exam	Papers Due: August 5 <sup>th</sup>