

ETHN 179A and MUSIC 127A      Music of African Americans  
ANTHONY DAVIS

JAZZ: ROOTS AND DEVELOPMENT (1900-1943)

This course will trace the early development of Jazz and the diverse traditions that helped create this uniquely American art form. We will examine the intersection of earlier musical developments like Ragtime and Blues as well as influences from the Caribbean. The course will examine the cultural significance of this musical development. How did the development of this original music reflect the evolution of the American Negro in American society? How did the assimilation of African-American culture in the mainstream of American culture transform the music? Was change and revolution in music the inevitable consequence?

We will study the development of musical styles in New Orleans in the early 1900's. We will listen and study the work of master improvisers such as King Oliver and his Creole Jazz Band and of course the emergence of Louis Armstrong, the most influential improviser in Jazz' early development. We will also look at the emergence of the composer in Jazz with Jelly Roll Morton and His Red Hot Peppers. How did his compositional ideas merge the formal concepts of Ragtime with the improvisational power of Jazz?

We will later examine the emergence of the Big Band or "creative orchestra" with Fletcher Henderson in New York, the territorial bands of the Southwest and the emergence of the Duke Ellington Orchestra in the 1920's and 1930's. We will listen to music of Hot Lips Page and his brother Walter and the Blue Devils and the development of the Moten Band that transformed the rhythmic possibilities of Jazz with the creation of Swing. How did these developments influence Ellington and transform the sound of the Ellington Orchestra.

We will spend several weeks on Duke Ellington and the development of Ellington as composer and the unique resources Ellington had at his command with seminal improvisers such as Johnny Hodges, Bubber Miley and Tricky Sam Nanton. How did Ellington collaborate with his players and what does this say about the relationship of the Jazz composer with the performer? We will explore Ellington's music in the 40's and his unique compositional collaboration with Billy Strayhorn and examine Ellington's experiment in extended musical form.



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### READING

BLUES PEOPLE by Leroi Jones (Amiri Baraka), BEYOND CATEGORY: THE LIFE AND GENIUS OF DUKE ELLINGTON by John Edward Hasse and SELECTED READINGS.

### REQUIREMENTS

MIDTERM, FINAL EXAM, TWO ONE PAGE REVIEWS OF LIVE CONCERTS AND ONE PAPER, 5-7 PAGES

### GRADE BREAKDOWN

2 reviews = 20%, Midterm = 20%, Final Exam = 30% and Paper = 30%

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### TEACHING ASSISTANTS

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MUSIC 127A

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SCHEDULE

JANUARY 10	FILM READ JONES (BARAKA) pp. 1-141
JANUARY 12	THE ROOTS AND ORIGINS OF JAZZ: RAGTIME (RHYTHM AND FORM)
JANUARY 17	THE ROOTS AND ORIGINS OF JAZZ BLUES READ JONES (BARAKA) pp. 142-165
JANUARY 19	JAZZ IN NEW ORLEANS THE CREOLE JAZZ BAND KING OLIVER and LOUIS ARMSTRONG READ SCHULLER pp. 63-88
JANUARY 24	LOUIS ARMSTRONG READ SCHULLER pp. 89-133
JANUARY 26	ARMSTRONG, HINES AND FLETCHER HENDERSON
JANUARY 31	JELLY ROLL MORTON, COMPOSER READ SCHULLER pp. 134-174
FEBRUARY 2	DIXIELAND (WHITES IN JAZZ) BIX BEIDERBECKE
FEBRUARY 7	STRIDE PIANO JAMES P. JOHNSON, WILLIE "THE LION" SMITH AND FATS WALLER
FEBRUARY 9	EARLY BIG BANDS FLETCHER HENDERSON, DON REDMAN AND COLEMAN HAWKINS

MUSIC 127 A      SCHEDULE (CONTINUED)

FEBRUARY 14	EARLY ELLINGTON (1923-1930) READ HASSE pp. 21-143 READ SCHULLER pp.318-357
FEBRUARY 16	MIDTERM
FEBRUARY 21	SWING THE MOTEN BAND, COUNT BASIE, JIMMY LUNCEFORD, first review due
FEBRUARY 23	ELLINGTON IN THE THIRTIES EVOLUTION OF THE ORCHESTRA READ SCHULLER'S <u>SWING ERA</u> essay on ELLINGTON READ HASSE pp. 144-230
FEBRUARY 28	THE SWING BAND BENNY GOODMAN
MARCH 2	THE SAXOPHONE COLEMAN HAWKINS, LESTER YOUNG, JOHNNY HODGES AND BEN WEBSTER
MARCH 7	SINGERS BILLIE HOLIDAY AND ELLA FITZGERALD, 2nd review is due
MARCH 9	DUKE ELLINGTON 1940 BEN WEBSTER, JIMMY BLANTON AND BILLY STRAYHORN READ HASSE pp. 231-269, paper is due
MARCH 14	BLACK, BROWN AND BEIGE LARGE FORMS IN JAZZ READ HASSE pp. 170-302,
MARCH 16	CONCLUSION AND REVIEW

MARCH 20, 11:30 AM - 2:30 PM

FINAL EXAM

WLH 2005