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A MASTER'S RECITAL

and

LECTURE RECITAL

by

• FORREST C. LAWSON

Bachelor of Science
Kansas State University, 1978

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1980

Approved by:


Major Professor

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FORREST C. LAWSON, Trumpet

Bachelor of Science
Kansas State University, 1978

assisted by
SUZANNE TORKELSON

A MASTER'S RECITAL
presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC

Wednesday, July 2, 1980

All Faiths Chapel

8:00 p.m.

PROGRAM

CONCERTINO OP. 29 *Knudage Riisager*
Allegretto (born 1897)
Andante Semplice
Rondo Vivace

CONCERTO FOR TRUMPET AND ORCHESTRA
IN Eb MAJOR *Franz Joseph Haydn*
Allegro (1732-1809)
Andante
Finale

INTERMISSION

CONCERTO IN G MAJOR *Johann-Gottfried Walther*
Preludio (1684-1748)
Allegro
Largo
Vivace
Aria
Vivace

LEGEND *Georges Enesco*
(1881-1955)

Presents

FORREST C. LAWSON, Trumpet

Bachelor of Science

Kansas State University 1978

assisted by

JOE GRABER, ALTO AND TENOR SAX

KEITH FERKAUFF, PIANO

MARTY PONTE, BASS

HARRELL BOSARGE, DRUMS

A MASTER'S LECTURE RECITAL

presented in partial fulfillment of the requirements

for the degree of

MASTER OF MUSIC

Wednesday, April 16, 1980

All Faiths Chapel

8:00 p.m.

PROGRAM

JAZZ—ITS HISTORY AND ITS TRUMPET PLAYERS

- I. AFRICAN ORIGINS
- II. BLUES—Twelve-Bar-Blues *Traditional*
- III. RAGTIME AND DIXIELAND
 - A. Maple Leaf Rag *Scott Joplin*
(1868-1917)
 - B. Muskrat Ramble *Kid Ory*
(1926)
- IV. SWING ERA
 - A. Take the 'A' Train *Billy Strayhorn*
- INTERMISSION
- V. BEBOP
 - A. Groovin' High *Dizzy Gillespie*
(Born 1917)
- VI. THE FIFTIES AND ON
 - A. Summertime *George Gershwin*
- VII. THE MUSICK IN THE
MASQUE OF COMUS *Thomas Augustine Arne*
(c. 1750)

Brass Transcription by DR. PAUL SHULL,

Professor, Kansas State University

Jazz Combo Arrangement by FROSTY LAWSON

B I B L I O G R A P H Y

1. Akpabot, Samuel Ekpe. Ibibio Music in Nigerian Culture. Michigan State University Press, 1975.
2. Berton, Ralph. Remembering Bix. New York: Harper and Row, 1974.
3. Blesh, Rudi. Shining Trumpets: A History of Jazz. New York: Alfred A. Knopf, 1958.
4. Budds, Michael J. Jazz in the Sixties. Iowa City: University of Iowa Press, 1978.
5. Cook, Bruce. Listen to the Blues. New York: Charles Scribner's Sons, 1973.
6. Gridley, Mark C. Jazz Styles. New Jersey: Prentice-Hall, 1978.
7. Hodier, Andre'. Jazz: Its Evolution and Essence. New York: Grove Press, 1956.
8. Marquis, Donald M. In Search of Buddy Bolden. Baton Rouge and London: Louisiana State University Press, 1978.
9. Tirro, Frank. Jazz: A History. New York: W. W. Norton and Company, 1977.

A LECTURE RECITAL

JAZZ: ITS HISTORY AND ITS TRUMPETS PLAYERS

presented by

FORREST C. LAWSON

Bachelor of Science
Kansas State University, 1978

AN ABSTRACT OF A MASTER'S REPORT

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MASTER OF MUSIC

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1980

A B S T R A C T

Jazz evolved during a point in history when Americans were searching for their identity. Although its origins derived primarily from African rhythms and traditional European influences of form and structure, the seed was planted deep in the heart of this country and thus is recognized as a purely American idiom. The music produced was a reflection of the moods and beliefs of both the musicians who performed it and the audiences who listened to it.

Although the history of jazz is relatively young, its development occurred very rapidly. This was due to the profound effect that the art and the artist had upon each other. The exchange of ideas between musicians of various geographical locations is in debt to the technological developments in the recording industry, for without it the entire process would have undoubtedly taken much longer.

The content of this lecture covers six primary periods in the development of jazz. (1.) African origins: Complex African rhythms and specific vocal techniques played an important role in various jazz styles. (2.) Blues: The standardization of the blues form in the late nineteenth century enabled jazz to become recognized as a unique and separate idiom. (3.) Ragtime and Dixieland: The popularity of jazz grew rapidly during this period due to the white man's acceptance of a field dominated by blacks. (4.) Swing Era: The development of big bands and written-out arrangements suitable for dancing placed jazz in a commercial spotlight. (5.) Bebop: A need for more sophisticated harmonic, melodic, and rhythmic approaches resulted in this

period's subsequent development. The bebop musician strove to raise the status of jazz from dance music to art music. (6.) The Fifties and On: A proliferation of styles took place during this period with the development of such styles as cool, west and east coast jazz, and third stream jazz.

Many of the trumpet players during these historical periods contributed new stylistic developments and were symbolic in leadership and inspiration. Men such as Buddy Bolden, Joe King Oliver, Louis Armstrong, Bix Beiderbecke, Dizzy Gillespie, Miles Davis, and Maynard Ferguson influenced musicians of all instruments. The music they played virtually controlled their lifestyle and was a reflection of their most intimate feelings.

From the West African rhythms to the most avant-garde jazz music composed today, jazz has permeated society with a desire for self-expression, individuality, and fulfillment. Similar to artists of all other art forms, the jazz musician has been subjected to severe criticism and obtuse prejudice, but through faithful support from its performers and listeners, jazz has survived the onslaught and is thriving in countless countries throughout the world.