

Morton was the first to transcribe a jazz composition in musical notation.

*Jelly Roll Blues* (1915) was the first published jazz arrangement in history.

Blues, of course, is exemplified in the works of the legendary W.C. Handy. His memoirs "Father of the Blues" recounts his early experience along "The River" and throughout the Western area of the States. *Memphis Blues*, was originally a campaign song for a Memphis politician, and has since become a standard along with *St. Louis Woman* (1914). Although Blacks, particularly Southern Blacks, had been singing blues for years, Handy was the first to use them in serious musical form.

The music forms of the blues and jazz have so many schools, each with its own adherents, that the

limitations of this paper prohibit presenting them in a format that would do each justice.

An interesting outgrowth of the Blacks' innovative approach to music may be seen in the evolution of the musical instruments. The folk performer has often been responsible for new heights in music because he was often unaware of the limitations of his instrument - he didn't know that he could not duplicate the sound in his mind on his instrument. As a result, more demands were placed upon the instrument that it could handle with resultant damage. When repairs were indicated, changes sometimes were created to compensate. Thus, new designs were made to fulfil the need of Black performers.

Black music has influenced life.

The styles, forms, content and spirit of Blacks have

influenced music throughout different eras. The projection of our music through TV, cafes and musical shows has broadened and democratized the tastes in music of performers and audiences. It has had an impact on traditional (classical) music for it has become improvisational and less highly organized.

Music seems to be the major area in which Blacks have been accepted as peers by the whites, and, in some cases as superior.

The acceptance of Black music from the "lowest" (field hand) to the aristocracy has truly democratized the people.

As Ralph Vaughn-Williams has stated: "*Music fits the needs of the people, antiquity is valued only in the antiquity of the song...there are no fixed rhythmical figures.*"

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