

1 Jazz

Unit 06

Notes

2 Introduction

- When the Original Dixieland Jazz Band released the first recording of jazz in 1917, it created a sensation both in the United States and in Europe.
- Almost ninety years later, when people are asked what they believe is the quintessential “American” music, many would respond “jazz.” Jazz is a uniquely American phenomenon developing in this country as the music traditions European-Americans blended with those of African-Americans.

3 Introduction

- European classical composers such as Maurice Ravel Erik Satie, and Igor Stravinsky and American classical composer such as George Gershwin, Aaron Copland, and Leonard Bernstein have all embraced jazz musical idioms. in their compositions. Enormously popular rock groups of the 1960s and 1970s such as Chicago, Blood, Sweat and Tears, and Steely Dan fused elements of jazz to rock. More recently, groups such as OutKast and The Bad Plus have incorporated jazz into their fusions with hip-hop and other contemporary styles. And, of course, the great jazz musicians, ranging in style from Duke Ellington to Thelonius Monk and Miles Davis to Wynton Marsalis are virtually household names.

4 Jazz: Primarily African-American or European-American?

- That jazz is an African-American tradition has been challenged by people who say that it is at least as strongly European-American in origin. This challenge is based on the fact that jazz utilizes European harmonic materials, that the important instruments of jazz (saxophone, trumpet, trombone, piano, string bass) are European in origin, that there are strong cross-influences between jazz and European-based classical, and that there are a large number of Europeans and European Americans who play jazz.


5 Jazz: Primarily African-American or European-American?

- In fact, the Original Dixieland Jazz Band, which introduced the broad public to jazz in the first place through their 1917 recording of *Livery Stable Blues*, consisted of European-American musicians. They even stated on the record cover that they were the creators of jazz. Furthermore, it was the white groups, led by bandleaders such as Tommy Dorsey and Benny Goodman, who brought jazz to mainstream America in the first radio and television broadcasts of jazz ensembles.
- Although there is truth to these various events, connections, and shared attributes, it is a gross distortion of history to deny that jazz has anything but clear African-American origins.

6 Jazz: Primarily African-American or European-American?

- Even more important, the music itself had (and has retained) a clear link to African music traditions in that jazz is at its essence *improvised*. The earliest documented jazz style, New Orleans jazz, was collective improvisation. This emphasis on improvisation has remained throughout all of the subsequent stages of jazz development. As we have seen in previous chapters on African-American music, improvisation (the spontaneous creation of music

rather than the performance of music that is recreated from directions provided by music notation) is one of the most important characteristics of African and African-American music.

7  **OVERVIEW OF THE MUSIC TRADITION OF JAZZ**

8  **Stylistic Categories**

- Ragtime
 - The term ragtime generally refers to a style of piano playing that emerged in the 1880s that achieved great popularity from about 1895 to 1917. It grew out of the slave tradition of “ragging” a European melody to give it the more complex rhythmic characteristics slaves valued from their African music traditions.
 - The basic rhythmic pattern (“rag time”) was a regular, metrical rhythm in the bass over which a syncopated melody was played.

9  **Stylistic Categories**

- Ragtime
 - Although “ragging” was done with songs and on a variety of instruments (such as the banjo), by the late 1800s its most popular instrument was the piano, and piano rags became the most successful form of published ragtime.
 - As published piano rags became more and more commercially successful, the earlier complex rhythms gave way to easier rhythms simply because the average, moderately trained pianist could not play the more difficult rhythms.
 - The African-American composer Scott Joplin is the most famous composer of ragtime music.
 - *The Entertainer* – Scott Joplin (1902)

10  **Stylistic Categories**

- New Orleans Style Jazz, Hot Jazz, and Dixieland
 - The term Dixieland refers to the earliest fully documented jazz style that emerged centered in New Orleans, Louisiana, at the turn of the century. Bands playing in this style consisted of six instruments: a trio of cornet or trumpet, clarinet, and trombone accompanied by a rhythm section of a tuba or string bass, banjo, and drums.
 - The cornet or trumpet played the melody, the clarinet a counter-melody, and the trombone played rhythmic slide and sounded the root notes of the chords that provided the harmony. The tuba or string bass provided the bass line, a banjo filled in the harmonies, and the drums further enhanced the rhythmic accompaniment.

11  **Stylistic Categories**

- New Orleans Style Jazz, Hot Jazz, and Dixieland
 - Exuberance and volume were highly valued, and the entire ensemble improvised simultaneously within the confines of their specific roles. Early musicians and groups include Buddy Bolden, Jelly Roll Morton, and King Oliver’s Creole Jazz Band (with Louis Armstrong on second trumpet).
 - *Dipper Mouth Blues* – King Oliver’s Creole Jazz Band (1925)

12  **Stylistic Categories**

- New Orleans Style Jazz, Hot Jazz, and Dixieland
 - The term “Dixieland” has come to refer to the earliest style of jazz in the New Orleans style as played by white musicians. The term originated from a band of white New Orleans musicians who made the first jazz band record in 1917, and called themselves The Original Dixieland Jazz Band. This recording created a sensation both in Europe and in the United States and soon many recordings were made by both white and black bands.
 - *Livery Stable Blues* – The Original Dixieland Jazz Band (1917)

13  **Stylistic Categories**

- Big Band/Swing, Kansas City Style, and Gypsy Jazz
 - Derived from the New Orleans style, “Swing” and “Big Band” developed during the 1930s, when large groups of jazz musicians began to play together, especially to provide the music for the new jitterbug style of dancing.
 - The “big bands” became so popular in the 1930s and early 1940s, that that period is sometimes known as the Big Band Era, or the Swing Era, because these bands developed extensive use of swing rhythms.

14  **Stylistic Categories**

- Big Band/Swing, Kansas City Style, and Gypsy Jazz
 - This rhythmic change into swing was the result of bands smoothing the two-beat rhythms of the earlier New Orleans style into a more flowing four beats appropriate for dancing.
 - Big Bands also developed a call-and-response performance style using short melodic patterns called “riffs.”

15  **Stylistic Categories**

- Big Band/Swing, Kansas City Style, and Gypsy Jazz
 - To facilitate this call-and-response style, ensembles were subdivided into instrumental sections (e.g. saxophones, trumpets, and trombones), each with their own riffs and each given the opportunities for one of their musicians to improvise as a soloist.
 - In order to achieve a cohesive performance, particularly as Big Band music became more commercially successful, arrangers began writing down the music to be played – even the soloist's “improvisation.”
 - *In The Mood* – Glenn Miller (1939)

16  **Stylistic Categories**

- Big Band/Swing, Kansas City Style, and Gypsy Jazz
 - A different style of Big Band music developed in Kansas City in the 1930s, led by Count Basie. Kansas City style reflected more emphasis on improvisation, relying either on memory for the basic melody and harmonic progressions, or providing just a rough sketch in a notated score.
 - The Kansas City Style also possessed a more “bluesy” feeling and it emphasized extended solo improvisations and a strong rhythmic interplay in the riffs.
 - Furthermore, in the mid-1990s, Swing music was revived (although typically with smaller ensembles) as young people in America and Europe were introduced to retro dance

styles.

17  **Stylistic Categories**

- Big Band/Swing, Kansas City Style, and Gypsy Jazz
 - *Take The "A" Train* - Duke Ellington (1939)
 - *Sugar Foot Stomp* - Fletcher Henderson (1955)
 - *April in Paris* - Count Basie (1956)
 - *Jump, Jive, and Wail* – Brian Setzer Orchestra (1998)
 - *Rock This Town* – Stray Cats (1997)

18  **Stylistic Categories**

- Bebop ("Bop")
 - This style emerged in New York in the early 1940s as a reaction to what had become the polished, accomplished, commercialized styles of Big Band music.
 - Younger musicians, most noticeably Charlie Parker and John Birks "Dizzy" Gillespie, wanted to reclaim the energy that had characterized earlier jazz.

19  **Stylistic Categories**

- Bebop ("Bop")
 - Bebop's principal characteristics include...
 - Improvisations derived from the harmonic structure rather than improvisations based on the melody
 - More complex harmonies including the ninth, eleventh, and thirteenth chords with all their enharmonic versions and emphasis on the upper thirds of these chords

20  **Stylistic Categories**

- Bebop ("Bop")
 - Bebop's principal characteristics include...
 - Freer harmonic progressions, such as half-step chord shifts and "implied" chords, and release from the traditional rules requiring resolution of sevenths and ninths at the end of a phrase
 - Looser rhythm, with accented second and fourth beats as opposed to the accented first and thirds beats of swing
 - Smaller ensembles (frequently a quintet of piano, bass, drums, saxophone and trumpet) and a more melodic rhythm section

21  **Stylistic Categories**

- Bebop ("Bop")
 - Bebop's principal characteristics include...
 - The use of new formal approaches, most noticeably a regular progression through statement of the theme followed by solo improvisations in a standard sequence of saxophone solo, trumpet solo, piano solo, and bass or drum solo
 - *Anthropology* – Dizzy Gillespie (1949)

22  **Stylistic Categories**

- Cool Jazz and Bossa Nova (Brazilian Jazz)

- This is a variation of Bebop (sometimes call “soft” Bop) that emerged in the late 1940s and early 1950s and was centered in California. The attribute of “cool” was achieved in a variety of ways.
- In an ensemble formed by trumpeter Miles Davis that recorded the album *Birth of the Cool* in 1949 and 1950, where cool was achieved through Davis’s absence of vibrato and the ensemble’s light, sparse, and lyrical sound as opposed to the dense, hot sound of Bop.
- *Jeru* – Miles Davis (1950)
- *Blue Rondo A La Turk* – The Dave Brubeck Quartet (1959)

23  **Stylistic Categories**

- Cool Jazz and Bossa Nova (Brazilian Jazz)
 - Brazilian musicians such as Joao Gilberto and Antonio Carlos Jobim blended West Coast Cool with Latin rhythms, subtly accentuated by acoustic guitar riffs, and lyrics sung in Portuguese and English
 - This style came to the United States in the early 1960s, with “Girl from Ipanema” achieving great mainstream popularity.
 - *Girl from Ipanema* – Frank Sinatra (1962)

24  **Stylistic Categories**

- Hard Bop, Soul Jazz, and Groove
 - An extension of Bebop, Hard Bop emerged on the East Coast in the mid-1950s as a reaction against the West Coast Cool Jazz.
 - Founded by pianist composer Horace Silver, and including musicians such as Art Blakey, Les McCann, and Julian “Cannonball” Adderly, it attempted to bring back the emotional element and vitality that had been conscientiously subdued in Cool Jazz.
 - *Moanin’* – Art Blakey & The Jazz Messengers (1958)

25  **Stylistic Categories**

- Hard Bop, Soul Jazz, and Groove
 - It expanded the traditional two-bar riff into an eight-bar theme and incorporated an instrumentation technique in which the horns played riff patterns and rhythms as accompaniment material.
 - Perhaps most important, it reclaimed African-American elements of the blues and gospel music.

26  **Stylistic Categories**

- The Avant-Garde, Free Jazz, and Modal Jazz
 - Beginning in the late 1950s and lasting through most of the 1960s, Free Jazz was initiated by Ornette Colman and was expanded by the musicians Sonny Rollins, Miles Davis, and John Coltrane.
 - It emphasized freedom from limitations, including those imposed by the traditional treatment of key, harmonic progressions, form, rhythm, and even the European sense of absolute pitch.
 - It also challenged and abandoned the standard practice of using a melodic or harmonic basis for improvisation and even the ensemble arrangement structure.
 - *Django* – Sonny Rollins (1964)

27  **Stylistic Categories**

- Fusion, Acid jazz, European/House Jazz
 - Fusion refers to a new style of jazz that emerged in the mid-1960s and gained momentum in the 1970s as the result of fusing elements of rock with jazz.
 - Rock elements included amplified, electronic instruments, rock rhythms, and a heavy rock beat. Begun by Miles Davis with younger musicians including Herbie Hancock and Wayne Shorter, the concept was expanded by groups such as Weather Report, Donald Byrd and the Blackbirds, Chicago, Blood, Sweat & Tears, and Steely Dan.

28  **Stylistic Categories**

- Fusion, Acid jazz, European/House Jazz
 - In the 1980s, musicians such as Sting and Joni Mitchell continued to fuse jazz elements into their own music styles. More recently, contemporary artists such as OutKast have sampled jazz recordings to provide beats for new works.
 - *Old Days* – Chicago (1975)

29  **Stylistic Categories**

- Smooth Jazz
 - Smooth Jazz is a type of fusion that is one of the most commercially successful forms of jazz in the first decade of the twenty-first century.
 - Musicians typically combine layered synthesizer and rhythm tracks with “live” performance of instruments such as soprano sax, electric keyboards, percussion, and guitar into highly polished recording.
 - The total “ensemble” sound is more important than the individual parts, and improvisation is minimal. Because the resulting sound flows steadily with minimal contrasts (such as change in dynamics), it is unobtrusive and similar to New Age music, and is hence sometimes described as “aural wallpaper.”

30  **Stylistic Categories**

- Smooth Jazz
 - Very successful musicians in this category include Kenny G, Marc Antoine, David Sanborn, Bob James, Dave Koz, and Keiko Matsui.
 - *Forever in Love* – Kenny G (1992)

31  **Structural Characteristics**

- Overview
 - Jazz is comprised of many different styles, each with unique characteristics. Furthermore, many of the styles developed as a reaction against a prior style, such as the creation of Bebop to bring back the energy musicians felt had been lost in the last stages of the Big Band/Swing style.

32  **Structural Characteristics**

- Rhythm, Melody, & Harmony
 - Rhythm is the foundation of virtually all styles of jazz and it is complex, clearly reflecting the influences of African rhythmic traditions.

– Generally performers create rhythms that are constantly syncopated, with the accents occurring on the beats that Western music traditions consider the weak beats. For example, instead of...

• 1 2 3 4 1 2 3 4

– A very popular style of jazz would be felt

• 1 2 3 4 1 2 3 4

33  **Structural Characteristics**

• Rhythm, Melody, & Harmony

- Additionally, particularly in the earlier styles, there is the use of “swing,” in which the note on the second part of the beat is slightly delayed, giving a sense of pulling back.
- Jazz is based on the principle that melodies should be constantly varied, and that an infinite number of melodies can be created to fit the established chord progression.
- In many jazz styles, the harmonic progression is repeated over and over while different soloists are featured improvising their unique version of the melody that fits the progression.

34  **Structural Characteristics**

• Rhythm, Melody, & Harmony

- Jazz harmony is complex and most jazz musicians (even more so than classical musicians) are very knowledgeable about the theoretical structure and principles that guide their particular style.
- Jazz harmony uses chords that consist of several thirds stacked on top of the basic triad. So, for example, where folk music, rock ‘n’ roll, and early classical music rely primarily on the triad, jazz uses sevenths, ninths, elevenths, and thirteenths as part of its standard harmonic vocabulary.
- Additionally, jazz musicians have brought back their own form of the earlier ecclesiastical modes (e.g., Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian) to serve as the basis from which many improvised melodies are derived.

35  **Structural Characteristics**

• Texture, Instrumentation, and Form

- Jazz uses both polyphonic and homophonic textures.
- In the earliest stage of jazz, New Orleans Style jazz, all the musicians improvised melodies simultaneously, creating a polyphonic texture.
- More typically, however, jazz will feature the ensemble or a soloist playing the principal melody, while the remaining instruments provide harmonic accompaniment in a predominantly homophonic texture.

36  **Structural Characteristics**

• Texture, Instrumentation, and Form

- The foundation of the jazz ensemble is the rhythm section, which is a subgroup of the main ensemble. The rhythm section consists of piano, string bass, drums, and optional guitar and it provides the rhythmic and harmonic foundation over which the melodic voices improvise.
- Beyond the rhythm section, the instrumentation varies with the style. Big Band music uses a large ensemble comprised of many different instrumental sections, whereas Bebop favors a smaller ensemble, such as a quintet of piano, bass, drums, saxophone,

and trumpet.

37  **Structural Characteristics**

- Texture, Instrumentation, and Form
 - Jazz uses a variety of formal patterns, but there are two forms that are the most common.
 - The first is the form that is used in most popular-song choruses, and consist of thirty-two bars (measures) in duple meter in an AABA form.
 - A = First eight Measures
 - A = Repeat of the First eight Measures
 - B = The “bridge” consisting of eight measures often in a different key
 - A = Return to the original eight measures
 - These thirty-two bars may follow any harmonic progression.

38  **Structural Characteristics**

- Texture, Instrumentation, and Form
 - The second popular jazz form is the twelve-bar blues form of...
 - I – I – I – I
 - IV – IV – I – I
 - V – IV – I – I
 - A typical jazz style will then take either of these basic forms and then repeat them giving various solo instruments opportunities to improvise.
 - In Free Form style that emerged as part of the Avant-Garde in the 1960s, musicians consciously avoided the restrictions of form.

39  **Structural Characteristics**

- Improvisation
 - Improvisation refers to a performance style in which the music is spontaneously created as opposed to recreating music by following the directions provided by a composer on a notated score.
 - As we have seen in previous chapters, improvisation is a strong characteristic of African music traditions and it continues to be one of the most distinguishing characteristics of African-American music traditions.

40  **Structural Characteristics**

- Improvisation
 - At its earliest stage (the New Orleans style), jazz was collective improvisation.
 - In some sense, as each new style became more mainstream (with increased influence from the European traditions), the emphasis on improvisation would give way to notation.
 - But in the inevitable reaction, often as an attempt by African-American musicians to reclaim their own music tradition, the new style would reassert an emphasis on improvisation.

41  **JAZZ IN A HISTORICAL AND SOCIAL CONTEXT**

42  **Precursors to Jazz: Ragging & Ragtime**

- Overview
 - From their earliest time in America, African-Americans attempted to retain the musical traditions that had been such an important part of their African culture.
 - Hence, when Africans were forcibly brought to the United States as slaves, they continued to use music to express the whole range of emotions and to enhance as much as possible their daily activities just as they had used music when they had not been slaves.

43  **Precursors to Jazz: Ragging & Ragtime**

- Ragging the Rhythm
 - Even before the Civil War, slaves had played instrumental music on either homemade instruments or on purchased instruments.
 - Probably the earliest instrument to be played were variations of the guitar and the banjo, a descendent of a popular African instrument. There are eighteenth-century reports of groups of blacks playing various combinations of violin, fife, banjo, and percussion.

44  **Precursors to Jazz: Ragging & Ragtime**

- Ragging the Rhythm
 - One of the most popular practices was “ragging” Irish and Scottish folk dances and folk songs.
 - In this technique, African-Americans would achieve a version of the polyrhythmic complexity of West African musical traditions by overlaying the basic rhythm or melodies of European songs and dances with simultaneous, syncopated cross-rhythm emphasizing off-beats.
 - This was accomplished by two or more musicians, or by a single musician playing a separate pattern with different finger and thumb combinations.

45  **Precursors to Jazz: Ragging & Ragtime**

- Ragging the Rhythm
 - Ragtime had thus been around for years, but it became most popular after the Civil War, spreading rapidly with the urban migration as thousands of blacks fled the repressive post-war rural South looking for better lives in the cities up North.
 - This new freedom also gave them access to different instruments, especially the piano, and soon the piano emerged as the instrument favored for ragging.
 - African-American rag pianists played at parties and sometimes for dancing, and achieved their “rag time” effect by the combination of a syncopated right-hand melodic line juxtaposed over a very rhythmically straightforward left-hand bass.

46  **Precursors to Jazz: Ragging & Ragtime**

- Scott Joplin
 - One of the blacks who migrated to the North during the “Great Migration” was Scott Joplin, who had been born into a musical family in East Texas and moved to St. Louis, Missouri, while still a teenager.
 - Joplin found his first job there working as a pianist at “Honest” John Turpin’s Sliver Dollar Saloon. Here, and later at another place established by Turpin’s son called the

Rosebud Café, Joplin refined his ragging skills.

47  **Precursors to Jazz: Ragging & Ragtime**

- Scott Joplin
 - In 1899, a white music publisher named John Stillwell Stark heard Joplin playing a rag at the Maple Leaf Club in Sedalia, Missouri.
 - He liked it, bought it for \$50 and royalties to the composer, and published it as the *Maple Leaf Rag*, which quickly sold a million copies and ushered in an era of widely disseminated published rags.
 - The *Maple Leaf Rag* has continued to be one of the most popular piano rags.
 - *Maple Leaf Rag* – Scott Joplin (1899)

48  **Ragtime Evolves Into Different Styles**

- Stride
 - Over the years, ragtime went through different stages of development, each associated with a specific geographic locale.
 - Joplin's St. Louis-based rags used a heavy march-style duple meter and were supposed to be played slowly.
 - The New Orleans style, made famous by the pianist Jelly Roll Morton, had melodies that had a more romantic, lyrical quality derived from the influences of the French, Spanish, and Italian classical and folk music that were prevalent in that city. The rags also were livelier with a more complex texture.
 - *Grandpa's Spells* – Jelly Roll Morton (1925)

49  **Ragtime Evolves Into Different Styles**

- Stride
 - In New York City's Harlem, ragtime evolved into a new style called stride.
 - Stride retained the rhythmic syncopation of ragtime but replaced the marching, rhythmically regular and straightforward bass line with a bass line that incorporated complex rhythms.
 - *Smashing Thirds* – Fats Waller (1929)

50  **The "Birth of Jazz" in New Orleans
1865-1917**

- New Orleans as a Multiethnic and Multiracial City
 - New Orleans was a very musical city, boasting one of the earliest opera houses and enjoying a variety of popular and folk musics.
 - Even the black slaves were allowed to maintain their African music and dance traditions as well as the Caribbean traditions many African-Americans had absorbed in their transitional stay in the West Indies.
 - One example of this cultural tolerance was that African drums were permitted in New Orleans, although they were generally prohibited in other parts of the United States largely because of the communicative power.

51  **The "Birth of Jazz" in New Orleans
1865-1917**

- New Orleans as a Multiethnic and Multiracial City

- Within this general cultural context, two specific influences contributed to the creation of early jazz.
 - The proliferation of instrumental bands
 - The increased interaction of the Creoles of Color with the emancipated slaves following the Civil War.

52  **The “Birth of Jazz” in New Orleans
1865-1917**

- The Proliferation of Instrumental Bands
 - During the Civil War, military bands became an important component of both the Union and Confederate war effort. When the Civil War ended, most of the bands broke up.
 - From a combination of surplus military instruments and instruments that had been pawned by former soldiers, brass instruments were now plentiful, cheap, and readily available.

53  **The “Birth of Jazz” in New Orleans
1865-1917**

- The Proliferation of Instrumental Bands
 - Large numbers of ex-slaves were able to acquire brass instruments and, following in the city’s well-established band tradition, they formed their own street bands to play for their own functions.

54  **The “Birth of Jazz” in New Orleans
1865-1917**

- Street Bands, Funeral Processions, and Pianists for Storyville Entertainment
 - During this very early period, jazz was played mainly in the streets and used to accompany parades and funerals.
 - For funerals, the band would play a slow, somber dirge following the hearse as it transported the coffin to the cemetery, and then switch to a lively, syncopated rendition of a song following the interment as the mourners left the cemetery.

55  **The “Birth of Jazz” in New Orleans
1865-1917**

- Street Bands, Funeral Processions, and Pianists for Storyville Entertainment
 - In the bands outside and elsewhere in the city, the basic instrumentation of the jazz ensemble was getting established.
 - The rhythm section was comprised of string bass (sometimes replaced by tuba, guitar, or banjo) and drums. To this was added the melodic section, which would include two brass instruments (cornet, trumpet, or trombone) and two reed instruments (earlier the clarinet, and later the saxophone).

56  **The “Birth of Jazz” in New Orleans
1865-1917**

- Street Bands, Funeral Processions, and Pianists for Storyville Entertainment
 - By the turn of the century, there were several outstanding bands playing in the new style. One of the best of these early bands was Charles “Buddy” Bolden’s Ragtime Band.
 - Although not yet called “jazz,” the music that these musicians were playing was different

from what had been before. It was freer, fiercer, and more informal, and before long, it would be called "jazz."

– *Buddy Bolden's Blues* – Wynton Marsalis (2004)

57  **The "Birth of Jazz" in New Orleans
1865-1917**

- Jazz in Chicago
 - One of the major targets of migration out of South was Chicago, and the jazz historian Frederick Ramsey, Jr. estimates that, by 1920, there were more than forty top New Orleans jazz musicians who had moved there. Thus, Chicago began to replace New Orleans as the nation's jazz center.

58  **The "Birth of Jazz" in New Orleans
1865-1917**

- Jazz in Chicago
 - Included in this group were Joseph "King" Oliver, Johnny Dodds, and the New Orleans Rhythm Kings.
 - King Oliver's Creole Jazz Band became the most popular of these bands and represented the culmination of the New Orleans style. In this band was Louis Armstrong, who had come to Chicago in 1922.
 - Performing in the New Orleans style, Oliver and Armstrong played duet breaks on their cornets, improvising in a fast, technically impressive, very exciting style.
 - The popularity of their duets contributed to interest in solo improvisations and led to the general move away from the collective improvisation of the New Orleans style to the solo improvisation of later styles.

59  **The "Birth of Jazz" in New Orleans
1865-1917**

- New York and the Harlem Renaissance
 - The second most important magnet in the move out of New Orleans (and from the other places in the South) was New York, especially a section of the city known as Harlem. Harlem had become the base for a new cultural movement among blacks known as "The Harlem Renaissance" that fostered artistic achievement in literature, poetry, and the visual arts as well as in music.

60  **The "Birth of Jazz" in New Orleans
1865-1917**

- New York and the Harlem Renaissance
 - In music, its most influential musicians at this time were Fletcher Henderson and a few years later "Duke" Ellington. Henderson had moved to New York from Atlanta, Georgia in 1920 to further his studies in chemistry.
 - Henderson soon abandoned his academic work to work as a blues pianist, accompanying several of the classic blues singers such as Bessie Smith, Ma Rainey, and Ida Cox. In 1923, he formed his own band, playing blues and pop songs, eventually moving into jazz.

61  **The "Birth of Jazz" in New Orleans**

1865-1917

- New York and the Harlem Renaissance
 - Duke Ellington had come to New York from Washington, D.C., where he had played professionally as a ragtime pianist.
 - In late 1927, King Oliver declined an invitation to play at a nightclub called the Cotton Club and Ellington's orchestra got the job instead. The Cotton Club catered to white audiences, and staged elaborate dances for which Ellington provided the music. His band became very popular, and helped in the spread of jazz to the white community.

62 ■ The "Birth of Jazz" in New Orleans 1865-1917

- Jazz in Kansas City
 - One last geographical region developed a unique style that strongly influenced the development of jazz: Kansas City and the Southwest.
 - Interest in jazz began later there than in Chicago and New York, primarily because this area had such a strong tradition of ragtime that it continued playing ragtime even when Chicago and New York had already made the transition from ragtime to jazz.

63 ■ The "Birth of Jazz" in New Orleans 1865-1917

- Jazz in Kansas City
 - While Chicago and New York remained two of the largest centers for jazz, jazz also had spread to many other cities and towns. As it spread and its popularity increased, many different styles began to emerge and cross-influence each other.
 - The African-American roots of jazz-ragtime (with its derivative style of stride) and blues-continued to thrive. More "raw," blues-rich riff bands coexisted with the development of more refined, concert bands in the big cities.
 - Small, regional styles met with the large cosmopolitan styles. These various styles all cross-influenced each other and somewhere in this mix, a style known as "swing" was born.

64 ■ The 1930s & 1940s: The Swing Era

- Understanding the Term "Swing"
 - The ragtime/early jazz pianist Jelly Roll Morton was the first musician to use the term "swing" on a recording. Jelly Roll had formed a band called the Red Hot Peppers and they released a recording titled *Georgia Swing* in 1928.
 - The term "swing" fundamentally refers to the rhythmic treatment of a piece. This treatment is difficult to define precisely, but there are certain qualities that can apply to jazz specifically. Generally, music that "swings" is music that makes you want to dance, clap your hands, or tap your feet. One important contributor to this feeling is constant tempo and a strong beat.

65 ■ The 1930s & 1940s: The Swing Era


- Understanding the Term "Swing"
 - A second important contributor to a general swinging sense is that the music has a certain buoyancy, a rhythmic lilt that is impossible to define but is probably achieved when the musicians involved have enough technical competence and mastery of the music that they can relax and have fun.

66  **The 1930s & 1940s: The Swing Era**


- Understanding the Term “Swing”
 - Swing as applied to jazz has all of these general qualities, but it also has some very specific attributes. The most important is a kind of syncopation in which the notes are not played precisely on the beat, but just slightly before or after the beat.
 - This rhythmic flexibility is a direct descendent of the West African rhythm traditions. The second attribute is an elusive combination of slight rhythmic hesitation with a suggestion of acceleration in a way that is impossible to notate.

67  **The 1930s & 1940s: The Swing Era**

- Understanding the Term “Swing”
 - When jazz performers see notation on jazz music in “straight” rhythmic notation, they instinctively modify the rhythm to reflect the swing style. But the specifics can’t be notated, and of course if these characteristics could be precisely notated, the music would lose the magical, improvisatory feeling of “swinging.”

68  **The 1930s & 1940s: The Swing Era**

- The First “Big Bands”
 - Although there were some exceptions, swing was “big band” music. In the early years of jazz, a typical jazz band would have had perhaps five instruments and a “big band” would have consisted of eight or nine instruments.
 - By the late 1920s, largely because of the influence of Fletcher Henderson in New York, the bands had expanded to thirteen to sixteen pieces and the instrumentation placed new emphasis on saxophones.

69  **The 1930s & 1940s: The Swing Era**

- The First “Big Bands”
 - Available in different ranges (e.g., soprano, alto, tenor, bass), composers and arrangers would form three-, four-, or five-instrument sections within the larger ensemble. These larger ensembles created a sense of strong rhythmic propulsion and provided the flexibility to mix what had become the two prevalent jazz styles:
 - Hot Jazz (with its blistering, shouting soloists)
 - Sweet Jazz (with the mellow sounds of the reed instruments or muted brass.)
 - Examples of the early big swing bands were those led by Luis Russell and Earl Hines and somewhat later by Woody Herman, Lionel Hampton, and Count Basie.

70  **The 1930s & 1940s: The Swing Era**

- The First “Big Bands”
 - Hot Jazz
 - *Begin The Beguine* – Doc Severinson and The Tonight Show Band (1986)
 - Sweet Jazz
 - *Moonlight Serenade* – Glenn Miller Orchestra (1939)


71  **The 1930s & 1940s: The Swing Era**

- The First “Big Bands”

- Another important white band was led by Benny Goodman, born and raised in Chicago. Following a career as a freelance musician that had begun when he was only thirteen years old, he formed his first big band in 1934.
- This orchestra was featured on a program of the National Broadcasting Company (NBC) called “Let’s Dance” and it was an instant success.
- Goodman would hire black arrangers such as brothers Horace and Fletcher Henderson, Benny Carter, and Jimmy Mundy who would create for him arrangements that would be a combination of written-out orchestrations for the full ensemble with some room for solos.

72  **The 1930s & 1940s: The Swing Era**

- The First “Big Bands”
 - In addition to Benny Goodman’s band, other white groups such as those led by Artie Shaw and Tommy Dorsey became extraordinarily popular. These groups achieved huge financial success:
 - Benny Goodman’s orchestra earned \$350,000 in 1937, with each band member receiving about \$10,000.
 - With the exception of the Count Basie and Duke Ellington bands, most black bands made very little money and found it difficult to survive.
 - These bands, such as those led by Earl Hines, Don Redman, and Chick Webb were not nearly as famous as the white bands, but they contributed much to the aesthetic development of jazz.

73  **The 1930s & 1940s: The Swing Era**

- The First “Big Bands”
 - In contrast, the white bands were enormously successful, and although they played an important role encouraging mainstream acceptance of jazz and they created many outstanding recordings, they actually had little direct influence on jazz’s stylistic development.

74  **Vocal Jazz**

- Overview
 - Although big bands dominated the swing era, another performance medium emerged in the late 1920s, and that was the tradition of jazz singing.
 - Jazz singing by its very nature developed separate musical practices than instrumental jazz.
 - One reason is that singing is linked to words, and these words are the lyrics that comprise the verses and chorus of a song.

75  **Vocal Jazz**

- The First Jazz Singers
 - The first jazz singers were the legendary blues singers such as Ma Rainey and Bessie Smith, who toward the late 1920s began incorporating a certain “jazz” sense to their blues singing.

76  **Vocal Jazz**

- Billie Holiday

- The greatest and most influential of the new jazz singers was Billie Holiday.
- Born Eleanor Fagan, she was the illegitimate daughter of Clarence Holiday (who played with several important bands, including those led by Fletcher Henderson and Don Redman) and she was nicknamed “Billie” after the actress Billie Dove.
- Holiday had begun singing in the late 1920s in New York and, in 1933, the legendary producer John Hammond heard her and arranged for her to record with Benny Goodman.

77  **Vocal Jazz**

- Billie Holiday
 - Throughout the 1930s and 1940s, she continued to record and perform, and her conception of jazz phrasing and her ability to affect audiences influenced a large number of jazz and pop singers.
 - *God Bless The Child* – Billie Holiday (1941)

78  **Vocal Jazz**

- Other Jazz Singers
 - Most of these jazz singers became famous in conjunction with big bands.
 - Ella Fitzgerald first achieved prominence singing with Chick Webb’s band in the 1930s, and her first record, “Love and Kisses” was recorded with Webb and released in 1935.
 - Sarah Vaughn began working with Earl Hine’s band as a “second” vocalist and then went on to record in 1944 with a band organized by Billy Eckstein.
 - *Little Unhappy Boy* – Nancy Wilson (1961)

79  **Vocal Jazz**

- Other Jazz Singers
 - Some of the best-known male singers were Frank Sinatra who began singing with swing-band leader Tommy Dorsey band in 1939, Big Joe Turner who achieved wide popularity working with the boogie-woogie pianist Pete Johnson in the 1930s, and Jimmy Rushing, who sang with Bennie Moten’s Orchestra in the 1920s and with Count Basie beginning in 1935.
 - *New York, New York* – Frank Sinatra (1979)


80  **The 1940s & 1950s: Bebop**

- Search For A New Style
 - As the 1930s progressed, the emphasis in swing shifted more and more away from the intrinsic artistic worth of the music itself to the entertainment function of providing appropriate accompaniment to dancing.
 - The rhythm became predictable, the performances became very polished, the bands got larger, and in order to coordinate everyone’s playing, the music was often precisely arranged and notated.


81  **The 1940s & 1950s: Bebop**

- Search For A New Style
 - Several of the more creative and restless musicians, particularly Charlie Christian, a guitarist in the Benny Goodman Orchestra, inspired a younger generation of musicians to search for new harmonies and different ways to play their instruments.

- The most important and first truly influential of these young musicians was the saxophonist Charlie Parker.

82  **The 1940s & 1950s: Bebop**


- Charlie Parker & Dizzy Gillespie
 - In the 1930s, working in Kansas City playing with a big band led by Jay McShann, Parker had achieved some fame for the unique, rounded and precise tone he was able to produce on his alto saxophone.
 - In 1939, Parker moved to New York and began to hang around the local nightclubs and bars listening to and playing music. He recalls how at one of these clubs he was inspired to combine his ability to produce a clear and precise tone with a new harmonic concept:
 - *“...by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I’d been hearing. I came alive.”*

83  **The 1940s & 1950s: Bebop**


- Charlie Parker & Dizzy Gillespie
 - This represented a fundamental shift away from improvising around a given tune to improvising a melody out of the notes of the harmony.
 - *Ornithology* – Charlie Parker (1953)
 - There were other musicians who shared Parker’s innovative vision. One of these was a young trumpeter named John Birks “Dizzy” Gillespie.
 - *A Night In Tunisia* – Charlie Parker & Dizzy Gillespie (1947)

84  **The 1940s & 1950s: Bebop**

- Minton’s Playhouse and the New Style of Bebop
 - In 1944, a twelve-piece bop-influenced swing band led by Coleman Hawkins that featured Dizzy Gillespie made the first bop records.
 - The new music was given a name apparently derived from a feature of the new solos which was to end a phrase with the two short notes on the downbeat, which, expressed in words, sounded like “be-bop.”
 - Charlie Parker made his first real bop records in 1945. At first, the new style was not accepted either by the general public or by many musicians. But by 1950, the intellectually and artistically challenging bop style had become the new force in jazz, and attracted several other musicians, including the pianists Bud Powell and Thelonius Monk, Miles Davis, and later Charles Mingus.

85  **The 1940s & 1950s: Bebop**

- Music Characteristics of Bebop or Bop
 - There were several changes in the musical structure that characterized the shift from swing to bop.
 - First, with the break from needing to accompany dancing, the rhythm became much freer and more complex.
 - Second, the harmonic language was vastly expanded to include eleventh and thirteenth chords and the old rules for how to treat the chords no longer seemed to apply.
 - Third, the musical texture was much denser, with all of the musicians playing many more notes.

86  **The 1940s & 1950s: Bebop**

- Music Characteristics of Bebop or Bop
 - Fourth, the band size was reduced from the large swing band groups to smaller ensembles, especially a quintet of piano, bass, drums, saxophone, and trumpet.
 - Fifth, there developed a standard format in which the song's melody was first stated, followed by improvisations on the harmonic structure that underlied that melody in a relatively prescribed order of saxophone solo, trumpet solo, piano solo, bass or drum solo, and then concluding with a restatement of the melody.

87  **The 1940s & 1950s: Bebop**

- Music Characteristics of Bebop or Bop
 - Sometimes a technique called “trading fours” was incorporated, in which the instruments would alternate four measures of improvisation.
 - Finally, a technique called “quoting” was used extensively, in which musicians would insert brief passages from easily recognizable tunes into their improvisations.
 - *The Three Little Bops* – Warner Bros. (1957)
 - http://www.youtube.com/watch?v=J-ck7AHKKE&safety_mode=true&persist_safety_mode=1

88  **The 1940s & 1950s: Bebop**

- Vocal Jazz: Scat and Vocalese
 - Along with this shift from the large, big bands of swing to the small combos of bop came two new styles of vocal jazz:
 - Scat
 - Vocalese
 - Scat uses the voice as an instrument to produce sounds rather than to sing words. Using nonsense syllables such as “scop-bop-a-de-bop,” scatting is usually done in a fast, playful manner.
 - Scatting was done earlier in jazz as a novelty device in swing—apparently invented by Louis Armstrong, who said that he started to scat one night when he was singing a song and forgot the words.
 - *How High The Moon* – Ella Fitzgerald (1947)


89  **The 1940s & 1950s: Bebop**

- Vocal Jazz: Scat and Vocalese
 - Bop never became the incredibly popular style of music that swing did, partially because it wasn't recorded much (there were recording bans from 1942-1944 and again in 1948) but primarily because it wasn't very accessible music.
 - Bop was music for musicians rather than for dancing or entertainment. It was intellectually and artistically sophisticated, and it did not provide the steady rhythm and recognizable melody music requires to appeal to a general audience.


90  **The 1940s & 1950s: Bebop**

- Vocal Jazz: Scat and Vocalese
 - After Charlie Parker died in 1955, Bebop faded as the predominant new style and gave way to variations that became the “modern” jazz of the 1950s and 1960s. Two of the


most important variations were cool jazz and hard bop.

91  **The 1950s and 1960s:
Cool Jazz and Hard Bop**


- Cool Jazz
 - The main person responsible for developing “cool” jazz was one of the bop players, the trumpeter Miles Davis. Davis formed a unique ensemble in 1948 (reformed for recording sessions in 1949 and 1950) that augmented the traditional basic rhythm section of piano, bass, and drums with trumpet, trombone, French horn, tuba, and alto and baritone saxophones.
 - Rather than improvising, the ensemble played music that was carefully written out to produce a very light, lyrical, sparse, and texturally delicate “cool” style of music.

92  **The 1950s and 1960s:
Cool Jazz and Hard Bop**

- Cool Jazz
 - In 1949, they recorded an album *Birth of the Cool*, which prophesied the development of a new kind of music.
 - Although not generally popular, this music was widely listened to by other musicians.
 - *Godchild* – Miles Davis (1949)

93  **The 1950s and 1960s:
Cool Jazz and Hard Bop**

- Hard Bop
 - Hard bop developed as a reaction to cool jazz. Although many people were drawn to the more accessible, lyrical, Europeanized cool jazz, others felt jazz had lost its “soul,” and they wanted to revitalize it and give it the hot and hard edge it had had in its early years.
 - The style that they developed was called hard bop and, like the earlier bop, it emerged in New York. Its two strongest proponents were the drummer Art Blakey and the pianist Horace Silver.
 - In 1955, Blakey formed a group called the Jazz Messengers with Silver and others whose music was characterized by strong, solid percussion and impressive, virtuosic solo work.

94  **The 1950s and 1960s:
Cool Jazz and Hard Bop**

- Hard Bop
 - In a similarly intense manner were groups such as the Horace Silver Quintet, Cannonball Adderly, the Ramsey Lewis Trio, the Jazz Crusaders, and Ray Charles, each of whom infused the hard bop style with their own unique emphases, such as the Silver Quintet’s reliance on blues and Ray Charles’s incorporation of rhythm and blues gospel.
 - *Song For My Father* – Horace Silver (1964)

95  **The 1960s and 1970s:
Avante Garde, Free Jazz, and Fusion**

- Miles Davis and *Kind of Blue*
 - In the mid-1950s, Miles Davis (who had earlier worked with the bebop groups led by

Charlie Parker and had later initiated the cool jazz stage) formed his own quintet and, in 1959, this group recorded one of the landmark albums and the best-selling album all-time in jazz history, *Kind of Blue*.

- One of the revolutionary characteristics of this recording was that Davis selected tunes that at some points remained as many as sixteen measures on a single chord.
- This was radically different from the bebop style of using complex chords and substitute chords to achieve a fast-moving harmonic rhythm.

96  **The 1960s and 1970s:
Avante Garde, Free Jazz, and Fusion**

- Miles Davis and *Kind of Blue*
 - To provide the basic context of improvisation, Davis used modes over the chord, thus shifting the emphasis away from the harmonic context (which had become standard in bebop) to a melodic context.
 - This shift laid the foundation for Coltrane's emphasis on melody and also paved the way for the extreme melody-based improvisations in free jazz.
 - *Blue In Green* – Miles Davis (1959)

97  **The 1960s and 1970s:
Avante Garde, Free Jazz, and Fusion**

- Fusion
 - Another movement was bringing jazz to larger audiences. This was the movement of jazz and rock fusion, a term that was applied to the late 1960s to a new kind of music that integrated elements of jazz with elements of rhythm-and-blues and rock music.
 - In 1964, Miles Davis formed a new group with younger musicians that included drummer Tony Williams, bassist Ron Carter, the pianist Herbie Hancock, and saxophonist Wayne Shorter.
 - In 1968, they recorded two albums, *Miles in the Sky* and *Filles de Kilimanjaro*, which had elements of rock.

98  **The 1960s and 1970s:
Avante Garde, Free Jazz, and Fusion**

- Fusion
 - In the first album, Herbie Hancock played electric piano and in the second, there was the use of rock rhythms and a heavy beat.
 - In 1969, the Davis group released *In a Silent Way*, an album that used a number of electric instruments and in 1970, they released the highly influential *Bitches Brew*.
 - *Pharaoh's Dance* – Miles Davis (1970)
 - These albums demonstrated that it was possible to use rock musical idioms in a way that was more sensitive and complex.

99  **The 1960s and 1970s:
Avante Garde, Free Jazz, and Fusion**

- Fusion
 - Consequently, other groups also began to incorporate rock elements into a jazz ensemble, or jazz elements into a rock ensemble. The first fusion group to achieve significant popular success was the group Blood, Sweat, and Tears, formed in 1968. Blood, Sweat, and Tears consisted of a strong vocalist, David Clayton-Thomas, who sang

with an ensemble of a typical rock band augmented by a jazz-oriented horn section. The success of Blood, Sweat, and Tears inspired other fusion groups, including Tower of Power, Chicago (originally Chicago Transit Authority), Weather Report, and the Mahavishnu Orchestra.

– *Spinning Wheel* – Blood, Sweat, & Tears (1969)

100  **The 1960s and 1970s:**

Avante Garde, Free Jazz, and Fusion

- Fusion
 - Along with these groups, two keyboardists were also important to fusion. The first of these, Chick Corea, had worked with Latin-flavored jazz bands led by Mongo Santamaria in the early 1960s. The second keyboardist was Herbie Hancock, who had had a successful hard bop group in the early 1960s.
 - In addition to fusion derived primarily from incorporating rock elements, there were also fusion efforts incorporating other stylistic traditions. One of the most popular trends merged jazz idioms with Classical music characteristics.

101  **The 1960s and 1970s:**

Avante Garde, Free Jazz, and Fusion

- Fusion
 - One example was Eumir Deodato, who arranged Richard Strauss's tone poem, *Also Sprach Zarathustra* using jazz idioms.
 - *Also Sprach Zarathustra* – Johann Strauss, Jr. (1992)
 - *Also Sprach Zarathustra* – Eumir Deodato (1972)

102  **The 1980s and 1990s:**

Classicism, Smooth or Contemporary Jazz, and Acid Jazz

- Classicism
 - During the 1980s, there appeared to be a rejection of the loud, amplified fusion efforts and the esoteric complexity of avant-garde styles in favor of a return to earlier jazz styles.
 - One example of this renewed interest in the past was Natalie Cole's enormously popular album *Unforgettable*, released in 1991, in which she sang the jazz standards made famous decades earlier by her father, Nat King Cole.
 - *Unforgettable* – Natalie Cole & Nat King Cole (1991)

103  **The 1980s and 1990s:**

Classicism, Smooth or Contemporary Jazz, and Acid Jazz

- Classicism
 - On a more general basis, classicism manifested itself in a revival of swing music and bop (sometimes described as "Post Bop" or "Bop Revival").
 - Younger musicians, such as the trumpeter Wynton Marsalis, attempted to recapture the clean harmonies and crisp technique of prior jazz greats.
 - *Linus & Lucy* – Wynton Marsalis (1994)

104  **The 1980s and 1990s:**

Classicism, Smooth or Contemporary Jazz, and Acid Jazz

- Smooth Jazz
 - A second trend was a fusion of pop and jazz that was eventually called smooth jazz.
 - Many jazz-trained and popular musicians created music to meet the growing demand, and by 2005, “Smooth Jazz” had become one of the most commercially successful forms of jazz.
 - Smooth Jazz musicians, such as soprano saxophonist Kenny G and pianist Yanni, concentrate on producing polished, unobtrusive recordings that combine, in various degrees, technology with live performance.

105  **The 1980s and 1990s:
Classicism, Smooth or Contemporary Jazz, and Acid Jazz**

- Smooth Jazz
 - Individual parts are less important than an ensemble blend that can be described by smooth jazz buzzwords such as silky, seductive, and sultry.
 - Some of the best smooth jazz musicians also perform live in concerts, especially in venues such as wine festivals.
 - *To Take...To Hold* – Yanni (1999)

106  **The 1980s and 1990s:
Classicism, Smooth or Contemporary Jazz, and Acid Jazz**

- Acid Jazz
 - In the late 1980s, a style broadly referred to as Acid Jazz emerged in European clubs, with musicians combining samples of jazz recordings with a variety of other music genres such as funk, soul, and hip-hop.
 - The goal was to use jazz tracks as the basis to create dance music. Essential to the development of acid Jazz was Chris Bangs, who both created and produced other artists.
 - *Watusi Strut* – Chris Bangs (1998)

107  **CONCLUSION OF JAZZ**

108  **Conclusion**

- Overview
 - As a consequence of the efforts to save jazz and the renewed interest in the genre, every earlier jazz style continues to exist. Whole revival and preservation musical organizations have been founded to maintain New Orleans style jazz. High schools and colleges across the country continue to maintain jazz bands and combos playing predominantly swing and bebop-style jazz.
 - Many professional and amateur musicians still form smaller jazz combos that play bop, cool jazz, and hard bop as well as the new fusion styles.

109  **Conclusion**

- Overview
 - It is clear that we are not only drawing upon a century's worth of jazz styles founded in African-American traditions, but also that we will continue to enjoy various fusions as musicians integrate jazz with the musical traditions of a wide range of ethnic heritages.
 - As such, jazz remains one of America's greatest cultural achievements and contributions to the world community.

110  **Assignments**

- List five different types of Jazz music.

- List five artists in the Jazz music genre.

- List five albums in the Jazz music genre.

- Do a listening report in MLA format of no more than ONE PAGE of any song in the Jazz music genre.
 - Listening Report Example on the Music History portion of the Huron Bands Website.

- PAPER SUBMISSION OR E-MAIL DUE BY 3:00 P.M. THE DAY OF THE UNIT 06 TEST.
 - matthew.herr@huronbands.com
 - Microsoft Word Documents (.doc / .docx) and Portable Document Formats (.pdf) only.