MUSIC 240

Introduction to Jazz

Course Note

A survey of the development of jazz schools and individual styles as well as a study of melodic, harmonic, and rhythmic improvisation. Styles will be demonstrated through recordings and live performance.

Table of Contents

Chapter 1: Musical Elements & Instruments 3

Chapter 2: Form and Improvisation - The Blues 7

Chapter 3: The Roots of Jazz 10

Chapter 4. New Orleans 20

Chapter 5: The 1920's 32

Chapter 6: Louis Armstrong, Earl Hines, Bix Beiberbecke, Frank Trumbauer, and Coleman Hawkins 59

List of Artists and Instruments Thus Far 69

List of Artists 69

List of Instruments 69

Study Guide for Quiz #1 71

Chapter 7: Swing Bands 78

Chapter 8: Pete Johnson & Big Joe Turner, Mary Lou Williams, Count Basie & Duke Ellington 93

Keywords for Chapter 8 107

Chapter 9 & 10: Transition from the Swing era to Modern Jazz 109

Chapter 9 109

Chapter 10: From Swing to Bop – Rhythm in Transition 119

Quiz 2 Review 136

Chapter 11 Modern Jazz 140

Chapter 13 1950s Jazz Composition 159

Chapter 12: Hard Bop 180

Keywords 191

Singers - Vocal Jazz 194

The Avant-Garde 227

Fusion 239

Study Guide for Quiz #3 244

Chapter 1: Musical Elements & Instruments

The instruments of Jazz are all used in other genres: Folk, Country, Classical, Rock

- Rhythm Instruments:
    - Drums
    - Cymbals
    - Percussion instruments: tambourine, maracas, bells, woodblocks.
- Wind Instruments:
    - Reeds:
        - Clarinet
        - Bass Clarinet
        - Soprano, Alto, Tenor and Baritone Saxophones
    - Brass:
        - Cornet / Trumpet/Flugelhorn/Flumpet*
        - Trombone
        - Tuba / French Horn
- Keyboard Instruments
    - Acoustic Piano
    - Electric Keyboard
    - Melodica
    - Organ
- Stringed Instruments
    - Banjo
    - Violin
    - Guitar / Electric Guitar
    - String Bass
    - Electric Bass

The Ensemble

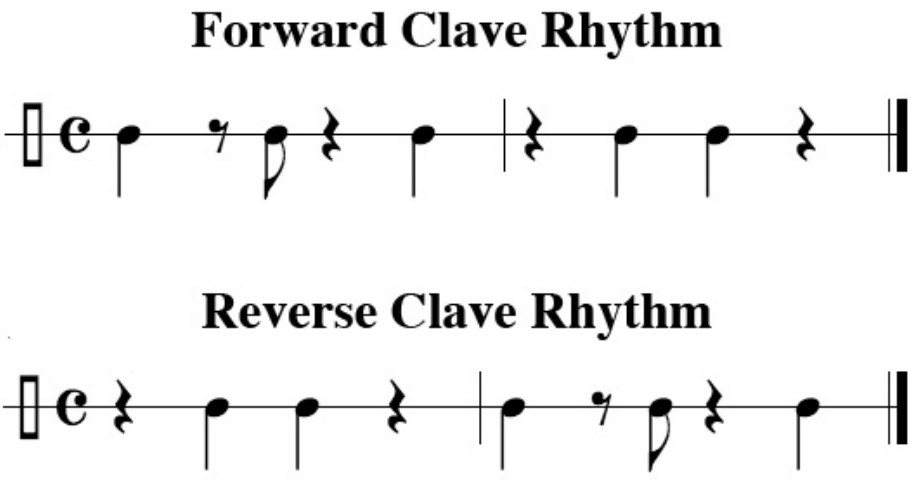
- Jazz has developed as a music that features improvising instrumental and vocal soloists.

- Other members of a jazz ensemble interact with and support whichever instrument is soloing.
- The nucleus of a jazz band is called: **The Rhythm Section**
    - The Rhythm Section of a Jazz Band is comprised of the instruments that accompany soloing.
    - Functions of Rhythm Section accompaniment:
        - To establish and maintain the groove
        - To support the soloist(s)
        - To interact with the soloist(s)
- Instruments of the Rhythm Section
    - Rhythm
        - Drums / Cymbals
        - Percussion
    - Bass
        - Tuba / Banjo / Rhythm Guitar (early Jazz)
        - String Bass / Electric Bass
    - Harmony / Chords
        - Piano / Organ / Electric Keyboards
        - Guitar

Rhythm

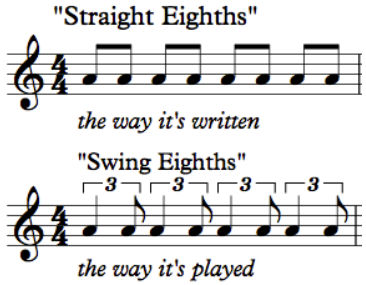
- **Meter**:
    - Meter is related to biological phenomena such as heartbeat, which is reflected in a steady rhythmic pulse.
    - Moving at a <u>fixed tempo</u>, or speed, this "pulse rhythm" is the basic approach to rhythm used in jazz
- **Polyrhythm**:
    - In contrast to European music, there are usually at least <u>two layers of rhythm</u> occurring at the same time in African and African-derived music.

- The foundation layer in jazz is persistent and repetitive: bass and ride cymbal perform the function known as "keeping time."
- In African and Latin music, the foundation layer is a more complex time-line pattern. Variable layers add contrasting parts above the foundation layer.

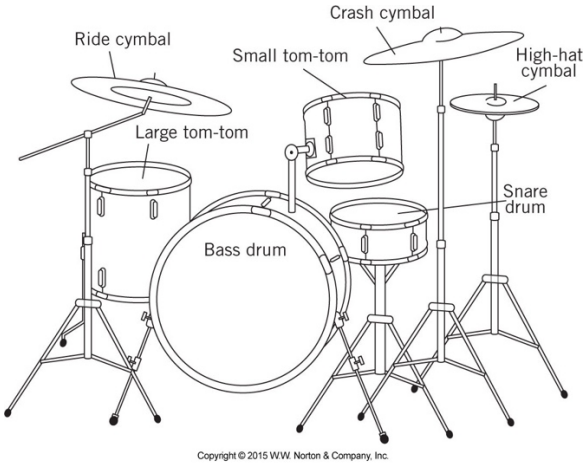
- **Syncopation**:
  - Jazz soloists add the variable layers of rhythm. The rhythm section can add layers as well, by the rhythmic placement of piano chords and drums.
  - Syncopation occurs whenever a strong accent contradicts the basic meter; it is central to jazz rhythm.
  - A downbeat is the first beat of every measure. The backbeat counters or alternates with the downbeat.
  - Accenting beats 2 and 4 instead of 1 and 3 in a 4/4 measure is an example of a syncopated rhythmic pattern emphasizing the backbeat.
- **Clave Rhythms**
  - 

- **Swing & Groove**
  - **Groove**: the overall rhythmic framework within which rhythmic events occur; for example, four-beat rhythm with a backbeat.
  - **Swing**: Swing is related to the repetitive use of triplets. The first two notes of each triplet are tied (as opposite to **straight**)

- **Ex**: Regularly notated “straight” eighth notes. (Duple) / Swing Eighth Notes (Triple)



Modern Drum Set



- Drum Pedal
  - Patented in 1909 by William F. Ludwig and his brother Theobald
  - The introduction of this device was the beginning of the modern drum set or “trap” set.
  - It enabled drummers to sit down and to play more than one part
- Precursors to the “high hat” cymbal: The “High Sock” or “Low Boy”

Warren “Baby” Dodds (1898 – 1959)

- Played with early jazz pioneers like Louis Armstrong and Jelly Roll Morton

“Zutty” Singleton (1898 – 1975)

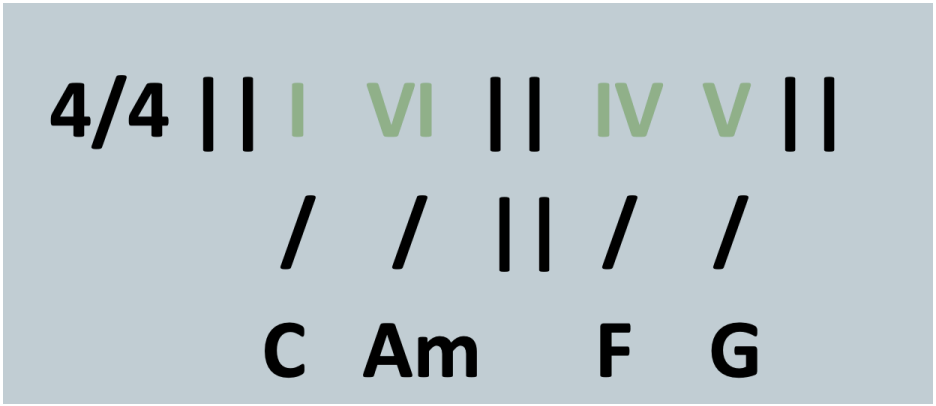
- Arthur James Zutty Singleton c. 1915
- Played in New Orleans with Fate Marable – Moved to Chicago and became a member of Louis Armstrong’s Hot Five.

Chapter 2: Form and Improvisation - The Blues

Musical Form

- The term musical form (or musical architecture) refers to the overall structure or plan of a piece of music.
- It describes the layout / organization of a composition as divided into sections.

Musical Form in Jazz

- Like form in African music, jazz form is cyclic, each cycle being defined rhythmically and harmonically. Each cycle is called a chorus.
    - Choruses are of fixed lengths. Often choruses are 12, 16, or 32 measures
- Ergo: In Jazz parlance, a chorus is "one time through" or one repetition of the main part of a song.
- Common forms in jazz include the blues and popular song forms.
- Ex: The Hoagie Carmichael song **"Heart and Soul"**
    - one person plays the chord changes and the other improvises a melody, reflects the African principle of rhythmic contrast with two distinct layers:
        - one fixed (the chords)
        - one variable (the improvised melody)
        - each complementing the other.
        - 

Lyrical Form in Jazz

- Consists of a three-line asymmetric stanza (A A B)
- The first two four-bar A sections (call) are answered (response) by the contrasting four-bar B section to make a **twelve-bar chorus**.
- Ex: "**When The Levee Breaks**" → classical AAB Blues Lyrics
    - A: If it keeps on rainin' the levee's gonna break
    - A: If it keeps on rainin' the levee's gonna break
    - B: When the levee breaks we'll have no place to stay

The Blues

- The basic harmonic form of 12-bar blues consists of three chords: I, IV & V
    - I (tonic) for the first four measures
    - IV chord for two measures
    - I (tonic) for two
    - V chord for two (or V for one / IV for one)
    - I (tonic) for two.
        - OR I (tonic) for one V for one if there is a Turnaround
- Classical Blues
    - Bessie Smith (1894 – 1937) and Louis Armstrong's "**Reckless Blues**" (Listening Module #1 Track 2) exemplifies the Classic or Vaudeville Blues
        - This blues has clear 12 bar blues form
        - The interaction between Armstrong and Smith is a good example of call and response
- Often chords are added and/or substituted.
- Turn-around or turn-back
    - chord progression that leads the ear to a new part of the cycle or the beginning of a new cycle.
    - Ex: Louis Armstrong's "**West End Blues**" (Listening Module #1 Track 13) has both chord substitutions and turnarounds.

- **Modern jazz blues**
    - Charlie Parker's "**Now's the Time**" (Listening Module #3 Track 4) is rhythmically different from the previous two examples, harmonically more complex and dissonant, but still a 12-bar blues.
    - In small-combo jazz, the composed "head" of a blues distinguishes one blues from the other, since much of the harmonic progression would be identical from one blues to the next.
    - It is harder to recognize the blues form in the Charlie Parker example because of melodic distractions.
- A Blues can be augmented and interrupted by introductions, modulations, and contrasting sections, but it is still a blues regardless of tempo, rhythmic groove, and interruptions.
- The Blues are the foundation of rhythm and blues (R&B) and of rock and roll.

Chapter 3: The Roots of Jazz

Classification of Jazz

- **Art form**: jazz viewed as the heart of institutional America played by skillfuly trained musicians.
- **Popular music**: jazz viewed as a commodity partly dependent on taste.
- **Folk music**: although urban, jazz stems from African American folk traditions.

Ethnic versus Racial Distinctions

- Jazz musicians may be black, white, or any other ethnicity.
- African American denotes not a race (genetically determined physical characteristics) but rather an ethnic group (cultural).
- As such, the ethnic features of this music (unlike racial features) can be learned and shared.
- Some African American musical principles include:
    - polyrhythm
    - call and response
    - blue notes
    - timbre variation
- These principles are not unique to jazz, but their interaction within the jazz is highly specific to it.

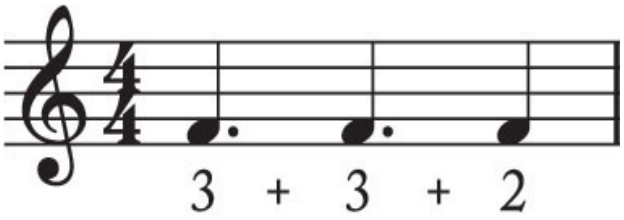
Folk Traditions

- Served to establish a persistent musical identity.
- Helped create the hybrid nature of American culture.
- Jazz was born out of vocal folk traditions but developed mostly as an instrumental genre. (Ex: Folk hero John Henry)

Vocal Folk Genres

- **Ballads**: local history through long songs; often include braggadocio.
- **Work songs**: accompanied manual labor.
- **Field hollers**: unaccompanied, rhythmically loose, designed to accompany farm labor.

- **Spirituals**: call and response, with religious poetry. Two types:
    - polished Fisk Jubilee Singers style
    - orally transmitted Pentecostal church singing.
- By the 1920s, gospel music had developed.
- Spirituals are highly interactional. This interaction strongly influenced jazz musicians.
    - Ex: "The Buzzard Lope" by Bessie Jones (1902 – 1984)
        - "The Buzzard Lope" is a spiritual dance representing buzzards devouring slave bodies left in the fields.
        - Prominent displays of call and response, polyrhythms and syncopation.
        - From the Gullah Culture of the relatively isolated Georgia Sea Islands.
        - In the 1920s, a bridge was built to the mainland. Amateur folklorist Lydia Parrish researched the music and wrote a book (1942)
        - Parrish shared her research with Alan Lomax and Zora Neale Hurston who later recorded this music (1935).
        - Hand Clapping Rhythm



    - For more: Parrish, Lydia. Slave Songs Of The Georgia Sea Islands. (Athens: University of Georgia Press, 1992, c.1942)
- EX: Jazz's folk roots
    - "Run Old Jeremiah" (Ring Shout) - Listening Module #6 Track 1

- "Old Alabama" (Prison Work Song) - Listening Module #6 Track 2
- "This Old Hammer" (Spiritual)

Blues

- Unlike the ballad, the blues was personal, and reflected the cultural shift from slave community to individualism and the former slaves' engagement with freedom.
- **Poetic Form**: (Lyrics)
  - A three-line (A A B) stanza distinguishes the blues from other forms, which usually were structured with two or four lines.
- **Musical Form**: (Chords)
  - The blues also has a distinctive chord progression.

Country Blues

- Combination of folk elements (e.g., field holler) and new technology (wide availability and portability of the guitar).
- Performed by solitary male musicians accompanying themselves on guitar in the American South; loosely based around blues form.

Vaudeville (Classic) Blues

- When blues crossed over into pop music, jazz musicians became involved.
- Gertrude Pritchett ("Ma" Rainey, 1886–1939) heard the blues in St. Louis and transformed them into a theatrical form for the black vaudeville circuit during the 1910s and 1920s, featuring a female singer and small band.
- Blues became more codified (12-bar stanzas, written harmony), more closely resembling the basic blues form known and practiced today.
- Jazz musicians also played in blues bands.
- W. C. Handy was a cornet player who heard the blues in Mississippi.
- Handy started writing and publishing blues for dance ensembles, and a number of them became hits.

- The first audiences for blues recordings were white, but when OKeh Records released a recording of Mamie Smith singing “Crazy Blues,” audience composition changed.
- The growing northeastern urban African American population wanted music that they could relate to, and “race records” were born.
- Companies owned by whites did not provide royalties to black singers.
- Singers were pressured into giving up ownership of their songs

Bessie Smith (1894 – 1937)

- Born in Tennessee, she started as a stage professional on the Theater Owners Booking Association (TOBA) vaudeville circuit.
- She made her first recordings in 1923
- Jazz musicians learned to accompany her phrasing and copy her tone.
- Her career peaked in 1929. In the same year, she starred in the short film *St. Louis Blues*
- The Depression curtailed Smith’s earnings.
- She tried performing swing but was not a success.
- Bessie Smith was killed in a car accident at the
- Her funeral was held in Philadelphia a week later, with thousands coming to pay their respects
- Bessie Smith has influenced many, many vocalists including Billie Holiday, Dinah Washington, Janis Joplin, Robert Plant, Mick Jagger, Aretha Franklin and Bonnie Raitt
- In her recording career, Bessie Smith worked with many important jazz performers, such as saxophonist Sidney Bechet and pianists Fletcher Henderson and James P. Johnson
    - With Johnson, she recorded one of her most famous songs, "**Backwater Blues**." Listening Module #6 Track 3

- Smith also collaborated with the Louis Armstrong on several tunes, including "**Cold in Hand Blues**" "**I Ain't Gonna Play No Second Fiddle**" and "**Reckless Blues**"
    - EX: "**Reckless Blues**"
        - Louis Armstrong is featured on trumpet.
        - Two great artists in call and response.
        - Armstrong uses two kinds of mutes.
        - According to Giddins and DeVeaux this was not one of Bessie Smith's favorite recordings.
- By the end of the 1920s, Smith was the highest-paid black performer of her day, and had earned herself the title "**Empress of the Blues**."

Popular Music: Minstrelsy

- Black performers found they had greater opportunities to make more money by highlighting their blackness.
- Because racism made it difficult for black performers to succeed, white performers took on black styles in an exaggerated fashion, performing music and comedy using banjo and bones.
- In 1843 in New York, the Virginia Minstrels put on a show in blackface that purported to depict plantation slave culture. It was wildly popular.
- Racist exaggerations in appearance and behavior were typical.
- White audiences enjoyed these depictions.
- After emancipation, black performers like Billy Kersands and James Bland started to perform in minstrelsy, accepting the stereotypes of the genre.
- Minstrelsy was on its last legs by the time jazz came along, but its racial stereotypes persisted in vaudeville, film (The Jazz Singer), and radio (Amos and Andy).

- Although most jazz musicians were not entertainers and therefore avoided perpetuating minstrel stereotypes, musicians who acted in film, such as Louis Armstrong, were compelled to play into these stereotypes

Popular Music: Dancing Craze

- In the late nineteenth century (1800s): respectable people danced formal elaborate dances such as the quadrille, the lancer, or the waltz.
- In the early twentieth century, there was a major shift: dancing began to take place in restaurants and cabarets.
- "Animal dances" such as the Fox Trot, Duck Waddle and Grizzly Bear were less inhibited and more physical.
- African American–derived dances became a fad for white America (e.g., the Charleston and the Cake Walk) and were often introduced by white "experts" such as Irene and Vernon Castle, who toned down these dances for their white audience.
- The music, however, was not toned down and was often ragtime.
- The Castles' musical director was James Reese Europe, an African American bandleader who formed the Clef Club.
- In 1912, his Carnegie Hall concert of 125 musicians played syncopated music. This caught the attention of the Castles.
- World War I; James Reese Europe formed the 369th infantry band Hellfighters.
- Their music anticipates jazz style and interaction.
- Europe died in 1919 after being stabbed by his drummer.
- He left two kinds of dance bands: small and inexpensive, suited for jazz, and large dance orchestras (e.g., Will Marion Cook's Southern Syncopated Orchestra, and Tim Brymm's Black Devil Orchestra).
    - Both kinds show up in later jazz.

Jazz as Art Music

- Learning music theory and notation was important to many aspiring African American musicians.

- Through public education, African American musicians learned classical music (e.g., Joseph Douglass and Sisserietta Jones, the "black Patti"), but white people would not listen to them and the black community was too poor to support them.
- Often classically trained African American musicians were forced into jazz in order to make a living.
- Thus they extended their classical technique and changed the standards, performance, craft, and musical ambition in jazz.

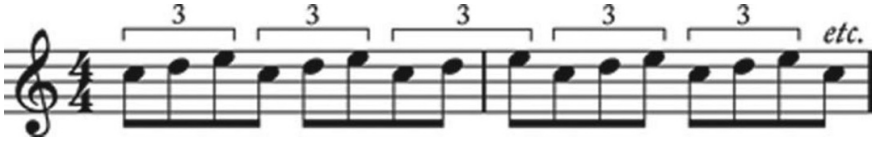
Brass Band

- Originating in England, brass and marching bands became the "people's" orchestras.
- John Philip Sousa (1854–1932) took over the United States Marine Band and made it into a top-notch, world-famous concert ensemble.
- Almost every American town had a brass band made up of local townsfolk to play at parades and dances.
- African Americans formed their own bands, offering brass-led burials for their members.
- Marches were also adapted for social dancing and played by groups featuring violin, cornet, trombone, clarinet, and drum set.
- The brass band's primary contribution to jazz lay in the formal compositional structure of its music, which was made up of a succession of distinctive 16-bar strains, each of which was usually repeated.
- The third strain (known as the trio) contrasts with the other strains. It introduces a new key, is often twice |as long as other strains, and may be introduced by a short passage.

Ragtime

- Like jazz, ragtime embodied the mix of African American and white art music, popular, and folk musics.
- The name comes from "ragged time."

- During the Civil War it was mostly played on the banjo.
- Later it was played on the piano, where the left hand kept a steady two-beat rhythm between bass notes and chords while the right hand created contrasting rhythms.
- **Scott Joplin** (1867–1917)
    - Improvised piano ragtime was toned down and translated into sheet music starting in 1897.
    - It was wildly popular and featured many composers, of whom Scott Joplin was the best known.
    - Born in east Texas, Joplin believed in racial uplift, studied with a local German piano teacher, turned pro, and toured along the Mississippi River.
    - In 1893, he performed at the Chicago World's Fair.
    - In 1894, he settled in Sedalia, Missouri, where he led a black marching band and studied composition.
    - In 1899, Joplin wrote "**Maple Leaf Rag**" (Listening Module #6 Track 4) and—defying convention for African American composers of the period—insisted on royalties instead of a flat fee for the piece. His strategy paid off well.
    - He moved to St. Louis and then New York, publishing many rags, a ballet, and two operas.
    - In 1903, he published "The Entertainer" (which would be re-popularized by the 1970 film The Sting).
    - Joplin died in 1917 of syphilis just as recordings started to take over from sheet music as the preferred means of distribution.
    - Though many other fine pianists played ragtime, few of them recorded, so much of this vast repertoire has been lost.
- **Wilbur Sweatman** (1882–1961)

- Wilbur Sweatman represents the new generation of musicians who used recordings rather than sheet music to transmit and transform their music. A clarinet player in show business, he became well known around 1910.
- Sweatman was a "secondary ragtime" composer. "**Down Home Rag**" (1911) provides an example of this style in which his cross-rhythm places three-note melodic figures against the underlying duple rhythm.
    - This approach was also known as "**novelty ragtime**."
    - EX: "Down Home Rag" - Listening Module #1 Track 3
    - Features:
        - March / Ragtime Form
        - Contrasting trio (a la Sousa March) in a different key
        - Syncopation (3 against 2 meter – displacement of the pulse) anticipates Jazz
        - Improvised melodic line
        - Blue notes
        - 

- In 1916, Sweatman made his first recordings, which were bluesy, improvisatory, and recorded on soon-to-be-outmoded technology.
- By this time, recording was taking over from the publication of sheet music, marking a readiness for musical change.

Ragtime to Become Jazz

- By 1916 recordings were taking over from the publication of sheet music, marking a readiness for musical change.
- In this period of intense racism, black musicians provided music that offered a new sense of cultural identity while providing dance music for white people.

- Jazz as we know it started in New Orleans. It was a combination of ragtime, blues, march music, and social dance music.

Chapter 4. New Orleans

New Orleans

- Jazz started out as a local musical practice in New Orleans until circa **1917**
- New Orleans jazz transformed marching band and dance music into an improvised, playful-voiced, cyclic, polyphonic music over a steady dance beat.
- Contribute to the creation of jazz: demographics characterized by mingling of newly urbanized black people with Europeanised **Creoles**
- **Great migration**: musicians moved to other parts of the U.S. (Chicago, New York, and California)
- At the same time, the burgeoning record industry made New Orleans jazz available in diverse geographical and sociocultural contexts.
- Port city, 19th century commercial center with slave trade, with more relaxed Caribbean culture
- French, Spanish, and English speakers; most sophisticated city in the South,excompass opera, Mardi Gras, dances, parades, and fancy balls

Early New Orleans

- 1718: founded by France
- 1763: sold to Spain
- 1803: reclaimed by the French
- 1803: almost immediately sold to the United States
- 1804: Haitian revolution. Many white masters and their slaves fled to New Orleans.
- 1817:

  slaves and free blacks were permitted to dance and play music in a field behind the French Quarter called **Congo Square**.

  Whites were shocked to see choirs, drum ensembles, homemade instruments of all kinds, and dances ranging from slapping juba to the slow bamboula.

This stopped around 1840. That it lasted this long is important because it gave the tradition an enduring role in New Orleans culture.

Creoles of Color

- New Orleans mulattos
- Caribbean culture (include New Orleans) - mixture of black and white
- Because they were of mixed race, they had skills, privileges and opportunities that blacks did not, including civic power, property ownership, French language skills, Catholic religious practice, decent education, and skilled trades.
- Creoles lost this status around 1894 with the enactment of Jim Crow laws and U.S. Supreme Court decisions.

A meeting of Musical Styles

- Creoles and Uptown Negros
    - Creoles tried to remain geographically separate from blacks by keeping to an area of the city east of Canal Street including the French Quarter.
    - Blacks lived "uptown," on the other side of Canal. But Jim Crow laws forced the two traditions to collide.
    - Uneducated "Uptown Negroes" played raucous, beat-based, orally learned, bluesy, improvised music based on rags, folk music, and marches. Creoles saw this as unprofessional, but they started teaching Uptown blacks as well as young Creoles.
    - At first Creoles got the better-paying jobs playing traditional European dances, but blacks offered a new way of playing.
- **Buddy Bolden** (1877 – 1931)
    - The first important musician
    - Large black & Creole following
    - Represents the Triumph of African American culture
    - 1877: born in New Orleans

      1895: started working in parades and other functions

1901–1902: went into music full time

1906: mental breakdown after years of depression and alcoholism; incarcerated in state hospital for the insane

1931: died in the hospital

- Style of playing
  - Loud & great blues playing
  - Known for individual style
  - Brief career, excessive life style, competitive spirit, and charisma
  - As the template of later jazz and popular music stars
- Known as an innovator of a new way of playing & play in every setting at a time when there was a huge demand for a wide range of music
- Could do legitimate and stink music, paly pieces that have remained part of jazz repertory, sentimental pop, and dance music
- Led many bands, with the best known in 1905, consisting of cornet, trombone, 2 clarinetists, 1 guitarist, 1 bassist, 1 drummer
  +1 cornet -> King Oliver's band with Louis Armstrong
- November 1890 New Orleans Mascot
  - five years before any Bolden performance.
  - Illustration of four musicians (3 brass instruments and 1 bass drum) playing from a balcony advertising Robinson's Dime Museum.
  - These are Uptown blacks playing without sheet music and provoking outrage and confusion among whites.
  - But it added to the mix of music for minstrel and medicine shows, spirituals applied to secular music, parades, saloons, and dance halls.
  - These different contexts required different skills, including reading, bluesy expressiveness, and ad-lib playing

- **Storyville**

- "The District" in New Orleans, where prostitution was legal, lasted until 1917.
- Bordellos could be mansions or shacks. The purported link between jazz and Storyville is widespread but incorrect.
- At most, there were a few pianists who worked the bordellos.
- Many jazz musicians worked in Storyville cabarets, but they also worked in parks, parades, excursions, advertising wagons, and riverboats and for dances throughout the city.
- But Storyville did play a role. It was a rough area where white values of taste were absent. This made it easier for musicians to develop expressive techniques, slow tempos (for sexy, slow dances), and timbre variation.

New Orleans Style

- Own distinctive style as **collective improvisation**
- Instrumentation
  - There were two sources.
    - First, **brass** bands provided the "front line" of cornet or trumpet, trombone, and clarinet, as well as the drum set.
    - The "second line," the **string ensemble** (violin, banjo, mandolin, etc.) provided guitar and bass.
    - Ragtime players added **piano** later.
  - At first, a **violin** played an unadorned melody against which the cornet "ragged" the melody, but by 1917, the violin had fallen out of use.
  - Now the **clarinet** improvised a countermelody around the trumpet line (originally taken from published arrangements), using the underlying harmony.

    - The **trombone** improvised a line lower than the trumpet and with fewer notes (and originally played cello or baritone horn parts). It typically uses long glissandos called tailgate trombone.
    - Each **wind instrument** has its own musical space and rhythm
        - **Clarinet** – fastest and higher than cornet
        - **Cornet** – middle of the range
        - **Trombone** – slowest and lower the cornet
- Other **texture** that might appear
    - **Trio part** of performance
        - Block chord texture / single horn with accompaniment, breaks, and stop-time
    - **Rhythm section**
        - Even four beats to the bar ^ difficult to hear due to recording technology of the time
- Form
    - Mostly the form was the same as ragtime
    - Last strain would be repeated many times at the end
    - new structure – **twelve-bar blues** – repeated indefinitely

The Great Migration

- In the late nineteenth century, African Americans started to move into cities like New Orleans.
- With the onset of World War I, they moved north to places like Chicago and New York.
- They were socially motivated by their powerlessness, the discriminatory practices of sharecropping, widespread racial segregation touching practically all areas of life in the South, and thousands of lynchings for which nobody was arrested.

- Economically, the draft during World War I opened up the labor market in northern cities for blacks.

Jazz First Recordings

- **Freddie Keppard** (1890-1933)
    - Southern entertainers led the charge north. Trumpeter Keppard played all over the United States with his Creole Jazz Band before 1917, bringing New Orleans jazz to the rest of the country.
    - He was offered an opportunity to record in 1916 but turned it down.

- **The Original Dixieland Jazz Band** (ODJB)
    - The all-white ODJB came to New York to play at Riesenweber's Restaurant in 1917. They were a sensation.
    - First Recordings
        - Victor signed them to record two pieces, "Livery Stable Blues" and "Dixie Jass Band One-Step," which turned out to be blockbusters.
        - Although previous ragtime records had hinted at some jazz elements, to most listeners, the ODJB's music was unprecedented.
        - The records were so popular that they brought the word "jazz" into common parlance.
    - Origins – the Original Dixieland Jazz Band
        - Many New Orleans neighborhoods were integrated.
        - Thus white players became familiar with ragtime and jazz in New Orleans and probably influenced black players in terms of repertory, harmony, and instrumental technique.
        - The five-piece format of the ODJB imitated that of Freddie Keppard's band.

        - There is a significant white tradition centered around “Papa Jack” Laine, who led the Reliance Band. He discouraged improvisation but trained many important white players, including members of the ODJB.
    - Influence
        - The ODJB has often been called mediocre.
        - ***But*** they played a spirited, unpretentious music that established many Dixieland standards and broke with ragtime.
        - By visiting Europe in 1919, the ODJB made jazz international.
        - The group dissolved in 1922.
    - Dixie Jass Band One-Step
        - This is a well-organized piece in ragtime form and highly embellished in its presentation.
        - The famous 32-bar trio section is played three times, each one divided into two 16-bar sections with almost the same melody.
        - Each repeat increases the energy level.
        - This number of repetitions and the way they were handled were unprecedented.
        - The song was also very well recorded.
- **Jelly Roll Morton** (1890 – 1941)
    - Jazz history can be seen as a mutually influential relationship between composers and improvisers, as is the relationship between Creoles and blacks in the creation of jazz.
    - Morton fits right in as a Creole composer who learned from and worked with black New Orleans musicians.
    - Morton claimed to be the inventor of jazz. He was proud of his <u>French Haitian heritage</u> but anglicized his name from LaMothe to Morton.
    - His boasting alienated many in the jazz world, including Duke Ellington. He may not have invented jazz, but he did propel it forward.

- He traveled widely, assimilating new musical approaches.
- He settled in Chicago in 1922 and started recording in 1923 with a white New Orleans band called the New Orleans Rhythm Kings for Gennett Records in Richmond, Indiana.
- This was the first important integrated jazz recording. He introduced some of his originals, including future standards such as “King Porter Stomp.”
- **The Red Hot Peppers**
    - Morton became a successful songwriter.
    - To help increase interest in his work, Victor started recording his studio band of seven or eight players (the Red Hot Peppers) in 1926, when recording was switching from acoustic to electric technology.
    - For many listeners, the band represents a perfect balance of improvisation and composition in the New Orleans style.
    - In 1926, to help increase interest in his work, Victor started recording his studio band of seven or eight players (the Red Hot Peppers)
    - At this time recording was switching from acoustic to electric technology.
    - For many listeners, the band represents a perfect balance of improvisation and composition in the New Orleans style.
    - “Dead Man Blues”
        - A number of blues choruses in collective New Orleans style, this is Morton’s take on the New Orleans burial ritual.
        - The piece is highly organized, with even the bass lines written out.

        - There is also an overlay of ragtime structure, with various sets of choruses as ragtime strains.
    - 1930 - Morton was considered outdated.
    - 1938 - he made some important recorded interviews with Alan Lomax for the Library of Congress.

- **King Oliver** (1885 – 1938)
    - 1922 - jazz musicians had matured, writing many new pieces and demonstrating increased instrumental technique. But jazz had also become associated with gimmickry and comedy. King Oliver resisted this last turn.
    - In 1905 Oliver started playing cornet in brass bands and saloon groups, before joining trombonist Kid Ory's band in 1917. Oliver was known for his use of various mutes, a practice that was very influential.
    - Creole Jazz Band
        - Oliver organized many different kinds of bands depending on the specific job. In 1918 he moved to Chicago and spent several years on the road until 1922 to play at a high-end, black-owned nightclub, the Lincoln Gardens.
        - His band was made up of New Orleans musicians except for the pianist, Lil Hardin.
        - Oliver had gum disease, which meant he required a second cornetist to spell him off, so he sent for his old student, Louis Armstrong.
        - They were a great success. Black and white musicians came to hear the Uptown style of this band. The band's recordings from this period exhibit a mature New Orleans collective style. In 1923 they recorded for Gennett in Richmond, Indiana, using stop-time, breaks, and an improvised, polyphonic "first line."
        - "Snake Rag"

        - includes solos by clarinetist Johnny Dodds and Louis Armstrong and a widely imitated one by King Oliver using mutes.
        - As per the title, this has a ragtime structure but also includes bluesy breaks, chromatic melodies (or “snakes”), a repeated trio section (which is used to build excitement), and the signature Armstrong-Oliver “improvised” duo breaks.
    - Gennett Records
        - Gennett was owned by a piano-manufacturing company. The studio was made of wood planks with one megaphone that recorded acoustically, so the musicians had to position themselves in the room to create a musical balance.

- **Louis Armstrong** (1901 – 1971)
    - (*b* New Orleans, 1901 ; *d* NY, 1971).
    - Jazz trumpeter and singer.
    - From 1917 played on Mississippi river boats.
    - Joined King Oliver's Creole Jazz Band 1922 .
    - Played often with Fletcher Henderson's orch. 1924 – 5 , then formed his own band.
    - Became world-famous as result of recordings in 1920s in which his virtuoso trumpet-playing and his idiosyncratic singing had enormous influence on jazz scene.
    - Nickname include “Pops’ and ‘Satchmo’ a diminutive of ‘Satchelmouth’.
    - Visited England and Europe in 1932 and 1934. Made many films and appeared with big bands in ‘swing’ era.
    - Formed his All Stars 1947, touring Europe 1949 , 1952 , and 1956 .

Lil Hardin (1898 – 1971)

- American jazz pianist, singer, bandleader, and composer.
- She studied keyboard privately from an early age and had hopes of becoming a concert pianist.
- While she was enrolled at Fisk University, her mother and stepfather moved to Chicago, where in 1917 she took a job as a sheet music demonstrator, which led to her joining the Original Creole Jazz Band as its pianist.
- The Original Creole Jazz Band was her first job playing jazz and she decided not to return to Fisk.
- She subsequently worked with several bands, including King Oliver's Creole Jazz Band, with which she performed in San Francisco in 1921 and made her recording debut in 1923.
- By this time the band included Louis Armstrong, whom she married in 1924.
- Armstrong's place in jazz history was assured by her participation on Oliver's Gennett recordings and Louis' Hot Five sessions for Okeh.

Sidney Bechet (1897 – 1959)

- Clarinetist and soprano saxophonist Bechet may have been the first great jazz soloist
- He made the saxophone central to jazz
- He also traveled abroad early on, spreading the word about this new music and wrote his autobiography.
- 1916: start touring, which took him to Chicago in 1919, where he attracted the attention of composer, songwriter, classical violinist, and bandleader Will Marion Cook, who recruited Bechet for his band, the Southern Syncopated Orchestra, for their European tour.
    - Important results from this tour:
        - Bechet bought his first soprano saxophone in London.

        - The band inspired the first serious jazz essay, which was penned by conductor Ernest Ansermet and praised Bechet's playing.
        - This tour popularized jazz in Europe, and Bechet decided to stay but was deported.
- Bechet and Soprano Saxophone
    - In 1921 he returned to New York and joined Duke Ellington. By this time Bechet was thinking of himself as virtuoso soloist, a new category in jazz.
    - He left Ellington, teamed up with New Orleans pianist, composer, song publisher, and record producer Clarence Williams, and recorded with Clarence Williams's Blue Five.
    - In 1924, the now in-demand Louis Armstrong joined the band, making an even match for Bechet.
- Final years
    - In 1925, Bechet returned to Europe with the "Revue Negre" starring Josephine Baker, which traveled to many major European cities.
    - He returned to New York in the early 1930s to form the New Orleans Feetwarmers with fellow New Orleans musician and trumpeter Tommy Ladnier.
    - He continued to record for many years, including the first piece with *"rhythm changes"* ("Shag," 1932) and an early use of overdubbing ("The Sheik of Araby," 1941). He settled in France in 1951, where he was very popular.

New Orleans Style Today

- The New Orleans style is still alive at New Orleans's Preservation Hall bands in New Orleans and in bands all over the world devoted to Dixieland jazz.
- Usually played by amateurs, it has kept most of its style characteristics.

Chapter 5: The 1920's

NYC in the 1920's

- 1920's transformations
- Dance Bands
- Art Hickman & Paul Whiteman
- Fletcher Henderson & Don Redman
- Tin Pan Alley
- The Harlem Renaissance
- Stride Piano
- The Player Piano
- Duke Ellington

NYC and Jazz

- Different urban areas are considered central to the development of jazz at different times.
- Among the most important are:
    - New Orleans
    - Chicago
    - Kansas City
    - Los Angeles
- New York has remained central since the 1920s.
- Three interlocking spheres of influence account for this centrality:
    - Commercial
        - In the 1920's the entertainment infrastructure was based in New York:
            - Theatres and concert halls
            - Museums and galleries
            - Radio and television studios
            - Magazine and book publishers
            - Sheet music publishers

- Recording labels and studios
- Artists' managers, agents, bookers, publicists

▪ As Jazz became more commercial it needed access to this infrastructure.

- Sociological
  - New York was a magnet for immigrants & for African Americans part of the Great Migration
  - Harlem was a destination for many southern African Americans migrating North looking for a better life.
  - Contributors to jazz, if not African American, came from immigrant families, especially Jews.
  - Jewish music contains pentatonic scales and improvisation, making it particularly compatible with jazz.
- Musical
  - Some musical styles are specific to New York, such as stride piano.
  - Dance and swing bands reflected the huge interest in social dancing.
  - Musicians from the South, Chicago and Kansas City began to converge in New York.
  - New York became the location where the great swing and dance bands of the 1920's and 1930's emerged.

1920s Transformations: Recordings, Radio, and the Movies

- There are three major periods of technological advances in the twentieth century:
  - Recordings, radio, and movies during the 1920s
    - Recordings
      - In 1925 electrical recording provided sound with much higher fidelity than acoustic recording.

- This was particularly beneficial for jazz since now drums, cymbals, and polyphonic textures were much clearer.
- Phonographs and discs also became much less expensive.
- With the invention of the carbon microphone, and then the condenser microphone, radio broadcasts began to sound much clearer, starting around 1925.
- NBC and CBS became national networks in 1926 and 1927, respectively.
- One result was that people stayed at home to listen to the radio and started buying recordings to listen to at home.

▪ Radio and Movies

- Radio and recordings spread jazz faster than any music in history. Speed changed everything.
- Musical styles wore out much more quickly now, correspondingly, jazz developed very quickly too.
- Movies started using sound in 1927 with the film *The Jazz Singer*.

o Television during the 1940s

o Digitalization during the 1980s.

Prohibition

- In 1920, Congress passed the Eighteenth Amendment, making the manufacture and selling of alcohol illegal. (It was repealed in 1932.)
  - o The result was a vast web of illegal drinking establishments usually controlled by organized crime.
  - o Owners of these speakeasies competed by hiring the best entertainers they could afford, including jazz musicians.
  - o The demands for music were so high that only jazz musicians, who could improvise, could provide enough.

Dance Bands

- Between 1917 (ODJB recordings) and 1923 (King Oliver recordings) there seemed to be a dry spell but …
- … in New York, jazz came into contact with and borrowed from many kinds of music:
    - Pop music (Tin Pan Alley)
    - New Orleans jazz imitators
    - Marching bands
    - Vaudeville, including comic saxophone ensembles
    - Blues singers
    - Jazz and ragtime dancers.
- It was also found in ballrooms and concert halls.
    - In the concert halls and ballrooms, two white band leaders, from San Francisco began to change the sound of Jazz:
    - Art Hickman (1886 – 1930)
        - Pianist, drummer, and songwriter Hickman started his own band in 1913 using trumpet, trombone, violin, two or three banjos, and, for the first time, two saxophones.
        - This instrumentation added a smoother sound compared to the brass-heavy New Orleans ensembles and established saxophones as an important part of the jazz ensemble.
        - In 1919 Victor brought Hickman's band to New York, partly in response to the success of the ODJB. But Hickman disliked New York and didn't stay.
    - Paul Whiteman (1890 – 1967)
        - The first pop superstar, he was called the "King of Jazz" during the 1920s.
        - Born in Denver, he studied viola, played with the Denver Symphony Orchestra.

        - He moved to San Francisco in 1914, where he played with the symphony orchestra and started his own ragtime band.
        - In 1919 he started a ballroom band, which was very successful in Los Angeles, Atlantic City, and New York, at the high-end Palais Royal.

Paul Whiteman's Innovations

- First band-leader to use a full time singer – Bing Crosby
    - Crosby was a follower/admirer of Louis Armstrong
    - He emulated Armstrong's vocal style and helped make jazz accessible to white people
- Whiteman believed that classical music would uplift/improve lowbrow jazz.
    - He called the fusion of European art-music sensibilities and African American folk art symphonic jazz.
- Whiteman also hired jazz instrumentalists such as trumpeter Leon "Bix" Beiderbecke, sax player Frank Trumbauer and guitarist Eddie Lang.
- As a result, Whiteman released some innovative jazz recordings from 1927 to 1929.
    - One of them was "Changes", in which Arranger Bill Challis incorporated:
        - jazz
        - symphonic jazz
        - popular song
    - EX: Changes
        - The title, "Changes" is significant.
            - Some of the "changes" depicted in the song include:
            - Changes in band personnel
            - Changes in the public perception (growing acceptance) of jazz

- Changes in improvisation techniques, which now focused on harmonic progressions more than on polyphonic embellishments of the melody.

- Bill Challis's arrangement focuses on contrasts new and old, using the "Charleston" figure juxtaposed to the even rhythms of the violins.

- The song features a vocal trio formed by Bing Crosby with Al Rinker and Harry Barris called the Rhythm Boys, who sing a trio chorus in addition to Crosby's solo singing.
- They sing in an older style of singing as well as scat.18

Fletcher Henderson (1897 – 1952)

- Henderson grew up in a middle-class home in Georgia, studied classical piano, went to Atlanta University, where he received a degree in chemistry.
- He admired Whiteman but took big-band music in a much different, and profoundly influential, direction.
- Henderson moved to New York to get a graduate degree.
- Instead he started playing blues with Ethel Waters and Bessie Smith.
- He went on to organize dance bands.
- He landed a job at the prestigious midtown, whites-only Roseland Ballroom, where the band played fox trots, tangos, and waltzes.
- He had access to the best black players in New York. But, like Whiteman, he needed to keep up with the changing dance scene.
- By 1926 the Henderson band was considered the best dance band anywhere, a reputation that continued until the Ellington band started gaining notice starting in 1927.
- Henderson's arranger, Don Redman, set the model for swing era arranging.

- Don Redman (1900 - 1964): Arranger and Reed Player
- Redman received a music degree from Storer College in West Virginia.
- When he started with Henderson, Redman used stock arrangements.
- BUT … he revised them more and more until he developed a unique sound for the Henderson band.
- Redman played all the reed instruments.
- He was a composer as well as an arranger.
- He treated the band as a unit made up of four instrumental sections: reeds, trumpets, trombones, and rhythm.
- For 1924 to 1934, the band grew to fifteen players (three reeds, three trumpets, two or three trombones, and four rhythm instruments).
- This format for big bands remains basically unchanged today.
- Redman and Henderson adapted some of what they heard coming out of the jazz recordings being made in Chicago to a more orchestral approach: breaks allowed texture variation; polyphonic sections were written out.
- Redman's principal organizing technique was call and response, pitting reed and brass sections against each other.
- Redman and Henderson adapted some of what they heard coming out of the jazz recordings being made in Chicago to a more orchestral approach:
  - breaks allowed texture variation
  - polyphonic sections were written out rather than improvised.
- Redman's principal organizing technique was call and response - pitting reed and brass sections against each other.

- Henderson arrangements and compositions were very influential on the swing music of the 1930s.

Louis Armstrong Joins Henderson's Band

- In 1924 Henderson decided to add a third trumpet, a jazz player, so he convinced Lil Hardin Armstrong to persuade her husband, Louis Armstrong, to join the band.

- The country boy from the South was an awkward fit among the big-city, slick musicians but his playing influenced Redman's arranging style to better fit the sense of swing and blues that Armstrong brought to the band.
- Armstrong used Redman's ideas of fanciful breaks and pop melodies in the Hot Five and Seven recording sessions.
- "Copenhagen"
    - This piece brings together a number of historical and musical threads:
        - Composed by mid-westerner Charlie Davis, it was recorded by the Wolverines, a small group that featured Bix Beiderbecke.
        - The publisher issued a stock arrangement that was varied by Redman for the Henderson recording.
    - It combined orchestrated polyphony, block-chord harmonies, breaks, hot solos, two-beat dance rhythms, call and response, and ragtime strains mixed with twelve-bar blues choruses.
    - New Orleans musicians Armstrong and Buster Bailey add a lot of spirit to this performance.
    - There are contrasting trios (three clarinets versus three trumpets) and contrasting polyphonic sections (one notated, one improvised). It ends with a surprising harmonic twist, not unusual for the time.

The Harlem Renaissance

- African Americans dominated Uptown Manhattan's Harlem.
- Until the close of the nineteenth century, the largest African American population lived in Greenwich Village, and then moved to Midtown West (Hell's Kitchen), then on to Harlem, which had been inhabited by the white upper class until around 1915, when Jews and Italians took over, along with a few pockets of African Americans.
- Starting in 1904, African Americans started moving into Harlem and by 1920 Harlem was an African American "city within a city."

- In 1925 Alain Locke's *The New Negro* argued that African American artists represented a force in the arts.
- Attitudes toward jazz were ambivalent. Some people argued that jazz represented a revolt against repression but that the future lay with those musicians who sublimated its "lowly," "vulgar" aspects.
- Others, like white author Carl Van Vechten in his novel, *Nigger Heaven*, romanticized the seamier aspects of Harlem, thereby attracting many downtown whites.
- On one hand, Harlem became a carnival for "tourists"
- … on the other, it became a slum as rents increased and apartments got smaller.
- The mob (organized crime) opened up many of the major nightclubs, which refused entrance to black patrons even as they hired the top African American bands.

Stride Piano

- Stride piano was a more virtuosic, flashier, and louder style of ragtime.
- East Coast stride players began adding melodic and rhythmic flourishes to ragtime, which over time created a distinctive style.
- Just as ragtime had its composers (Scott Joplin, Jelly Roll Morton), Stride had its composers as well:
    - James P. Johnson
    - Duke Ellington
    - Fats Waller
    - Art Tatum
    - Thelonius Monk …
- "Stride" refers to the action of the pianist's left hand, which plays a single low note, low tenth, or chord on beats one and three, and a higher three- or four-note chord on beats two and four.

- Stride pianists embellished this basic pattern in both the left and right hand, often using Romantic pianistic techniques in the right hand.
- Stride pianists often made a living playing at Harlem "rent parties," which consisted of friends and neighbors congregating with food, music, and money to help pay the ever-increasing Harlem rents. Small apartments had room for only a piano, which had to be loud and steady for dancers.
- Stride pianists often competed for these jobs in terms of piano technique and individual style.
- The only East Coast pianist of the first generation to record was Eubie Blake (1883–1983).
- His first rag, "Sounds of Africa," was written in 1899 and suggests a stride style. Blake began recording in 1917.
- Other well-known pianists of those early years did not get a chance to record.

James P. Johnson (1894 – 1955)

- Known as the "Father of Stride Piano," he perfected the East Coast style.
- Every major jazz pianist from the 1920s on (Fats Waller, Art Tatum, Duke Ellington, Earl Hines, Count Basie, Teddy Wilson) was influenced by him.
- Born in New Jersey, he was influenced by ring-shout dances (religious songs with dance) and brass bands.
- He studied classical piano, and when the family moved to New York in 1908, he encountered pianists such as Eubie Blake and Lucky Roberts.
- Johnson and others found jobs playing in Jungle's Casino (Hell's Kitchen), where black workers from the Carolinas danced to piano music.
- Johnson wrote "Carolina Shout," which became the test piece for many up-and-coming pianists.
- Beginning in 1918 he made a series of influential piano rolls.
- Ragtime was spread through sheet music, but stride was spread through piano rolls.

- Pianists would learn Johnson's pieces by slowing down the roll and placing their fingers on the displaced keys.

The Player Piano

- Patented in 1897, the player piano was very popular by the 1920s.
- It could be played like a regular piano and could also play piano rolls, paper perforated in such a way that it could trigger the keyboard.
- During the 1920s, recordings and radio made the player piano obsolete.
- 1921: Johnson made a series of important recordings.
- 1922: appointed music director of Plantation Days revue, which traveled to London
- 1923: With lyricist Cecil Mack, wrote *Runnin' Wild for Broadway.* The show toured the country. It produced two standards: "Old Fashioned Love," recorded by Bob Wills in the 1930s, and "Charleston."
- **James P. Johnson and The Player Piano**
    - Celebrated musicians often made piano rolls, and they could be bought like recordings.
    - During the 1920s, recordings and radio made the player piano obsolete.
    - 1928: Johnson's "classical" piece, *Yamekraw: Negro Rhapsody,* was debuted by W. C. Handy at Carnegie Hall.
    - 1930s: Johnson wrote two other concert pieces, *Harlem Symphony* and *Symphony in Brown*
    - 1940: composed "De-Organizer" with poet Langston Hughes
    - 1951: stroke incapacitated him. Erroll Garner and Thelonious Monk extended his style.
    - EX: "You've Got to Be Modernistic"
        - Modernisms: the introduction and first two strains use advanced harmonies (diminished and whole-tone scales)
        - The piece switches in the middle from formal ragtime to the theme and variations of jazz.

- There are three 16-bar strains, each of which is distinctive, and then seven choruses of variations.
- This structure reflects the transition from ragtime to stride and from composition to variations.
- **Strain C (4th) of You've Got To Be Modernistic**
    - The right hand plays widespread chords in a polyrhythm against the basic metric pulse.

Duke Ellington (1899 – 1974)

- Pianist, arranger, songwriter, bandleader, and producer
- Ellington was the <u>most important composer in jazz.</u>
- He played a vital role in jazz throughout his life, and his music is still widely performed.
- He wrote a vast variety of music for various media including film and television.
- He made thousands of recordings.
- From his earliest days as a professional musician, Duke Ellington made four contributions, <u>three musical and one cultural</u>:
    - He demonstrated the potential of big-band jazz far beyond anything Whiteman was doing.
    - He solidified the influence of stride piano as a pianist and arranger.
    - He proved that innovative jazz writing could be applied to popular song.
    - He shattered the assumptions about jazz as a low and unlettered music by refusing to accept racial limitations.
- Born in Washington, D.C., to a middle-class family, he won a painting scholarship to the Pratt Institute.
- He decided to study the stride pianists instead and wrote his first composition when he was fourteen, based on stride piano.

- He started his own five-piece band in Washington and then tried his luck in New York in 1923, where he got a gig (engagement) at the Hollywood/Kentucky club
- In New York Ellington enlarged the band to include Bubber Miley, a trumpet "growler" from South Carolina.
- **The Washingtonians**, as they were now called, recorded between 1924 and 1926.
- By the end of 1926, Ellington started to develop his own sound, in which he ignored Redman's reed-brass section contrasts in favor of new instrumental voicings to create a new sound.
- **The Cotton Club**
    - On December 4, 1927, the Ellington band opened at the Cotton Club. A high-end, segregated nightclub in Harlem, it relied on minstrel clichés for its ambience, exploiting stereotypes about the South and African Americans.
    - Because of his three-year residency at the Cotton Club, Ellington became well known in New York, and because of the national radio broadcasts from the club, he became nationally known.
    - Ellington's music became known as "jungle" music.
    - He did not borrow from jazz for his own pieces; rather, he WAS a jazz composer whose musical subjects were found in racial pride.
    - As the band grew in size to fifteen, he hired musicians who stayed with him for many years.
    - EX: "Black and Tan Fantasy"
        - Much of Ellington's music is programmatic, including this piece.
        - "Black and tan" clubs allowed both blacks and whites as patrons.
        - Some saw these small clubs as a bastion of liberal racial politics, but Ellington was not convinced.
        - In this piece, Miley's twelve-bar blues (black) is juxtaposed with Ellington's parody of a sixteen-bar ragtime (tan) section.

- They merge in an evocation of Chopin's "Funeral March," putting an end to the illusion of "black and tan" clubs as some kind of viable response to segregation.

Improvisation

- The term 'extemporization' is used more or less interchangeably with 'improvisation'.
- By its very nature – in that improvisation is essentially *evanescent* – it is one of the subjects least amenable to historical research.
- So …. In Jazz, is the word "improvisation" a noun or a verb?
- How exactly *does* a jazz ensemble manage to compose music spontaneously and still manage to stay together?
- How does the seemingly mystifying **skill** of improvisation **work**?

Jazz Historiography

- Jazz historiography (how history is written) has tended, over the last century, to be written on the model of the Great Man Theory of history as espoused by such 19th century thinkers as Thomas Carlyle (1795-1881)
- While the historiography of Western Art Music (AKA classical music) has focused on composers and compositions as being the primary drivers of music history, Jazz History has focused on Soloists and their Improvised Solos.
- The historical narrative of jazz emerges directly from the structure or form of the music and its performance conventions.
- Thus it is helpful to have a basic understanding of the most common forms used in jazz performance.
- The Great Man Theory purports that change is made by great individuals whose leadership effects change that propels the world forward.
- Jazz history has tended to focus on the lives and accomplishments of great soloists whose innovations propelled the development and evolution of Jazz.

Soloist

- "Any instrument in the jazz ensemble whose improvisation is featured in a performance." (DeVeaux, Giddins p.A14)
- **Solo** (Italian: 'alone', 'only')
    - A piece played by one performer, or a piece for one melody instrument with accompaniment.
- In 18th-century English terminology, '**solo**' as the designation for a piece of music for a melody instrument with continuo accompaniment was virtually equivalent to 'sonata' and was often so used in titles.
- Features of a Jazz Solo
    - A vocalist or instrumentalist is featured while the rest of the ensemble either pauses or accompanies the soloist.
    - Jazz solos are almost always improvised
    - Solo improvisations highlight soloists' virtuosity, timbre and interpretation.
- What do Jazz Soloists
    - Soloists play alone.
    - They either play completely alone OR they step outside the ensemble and play sections of a performance alone.
    - In jazz these complete performances or sections of performances are usually improvised.
    - In an ensemble situation a soloist is usually accompanied by (supported by) the rest of the ensemble or by the rhythm section.
    - In many jazz performances there is more than one soloist.

Improvisation

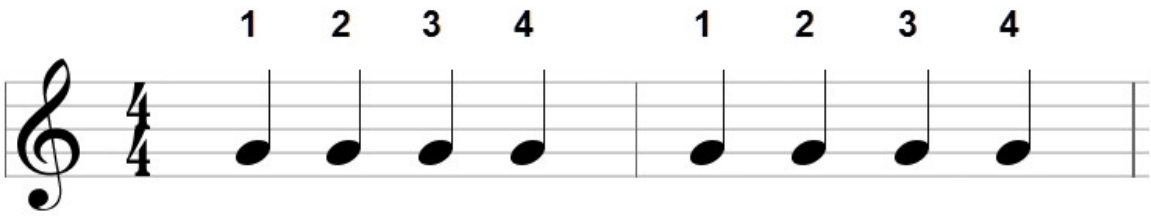
- The creation of a musical work, or the final form of a musical work, **as it is being performed.**
- It may involve the work's immediate composition by its performers,
- … or the elaboration or adjustment of an existing framework, or anything in between.

- To some extent every performance involves elements of improvisation
- … although its degree varies according to [historical] period and place,
- and to some extent every improvisation rests on a series of conventions or implicit rules.
- The term 'extemporization' is used more or less interchangeably with 'improvisation'.
- By its very nature – in that improvisation is essentially *evanescent* – it is one of the subjects least amenable to historical research.
- …. In Jazz, is the word "improvisation" a noun or a verb?
- How exactly *does* a jazz ensemble manage to compose music spontaneously and still manage to stay together?
    - Jazz is cyclic
    - The basic overall structure upon which jazz improvisation takes place is that of repeated choruses of (predominantly) blues or popular song forms.
    - Common Song Forms and Chord Progressions
        - 12 Bar Blues Form
        - American Popular Song Form

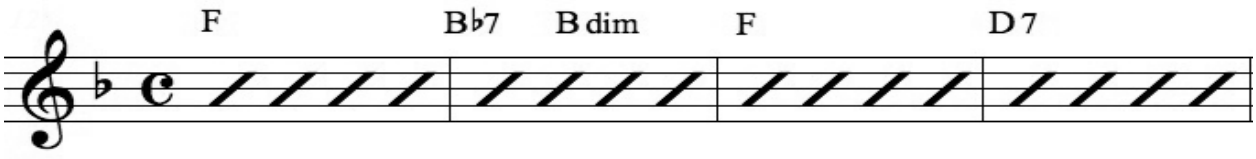
Four Aspects of Most Type of Music

- **Meter**
    - the organization of beats into recurring patterns
    - In music notation, a ***bar*** (also known as a ***measure***) is a rhythmic part of a song that contains a number of beats.
    - The pulse of many jazz songs is four quarter notes to a bar / measure.
    - This is notated by using a ***time signature*** which indicates the number and type of beats in a bar.
    - A time signature for four beats to a bar looks like this:
    - The top number indicates the number of beats to a bar

- The bottom number indicates the type of rhythmic unit (in this case a quarter note.) This is called “Four / Four Time”
- The notated example below has 2 bars/measures of music, each containing four beats.



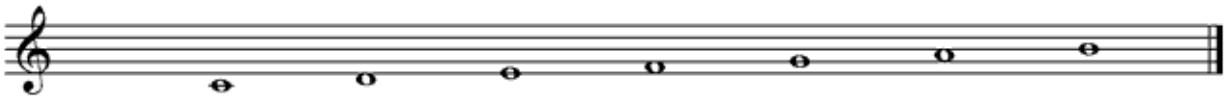
- Slash Marks: Another way rhythm is notated in Jazz and pop music
  - 1) Note the C on the staff above – this stands for “*Common* Time” and it is a shorthand way of notating 4/4 time.
  - 2) Slash marks don’t indicate specific rhythmic values but on lead sheets and big band scores they show how long a chord should be held.



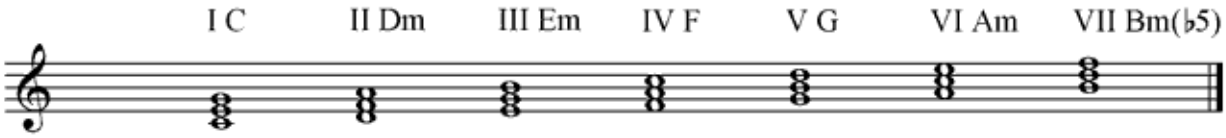
- **Harmony**
  - the simultaneous sounding of notes to create <u>chords, which in Jazz are also called “Changes”</u>
  - When jazz musicians are learning, rehearsing or talking about tunes they tend to talk about “the changes … “
  - For example:
    - Q. “Hey man, do you know the changes (chords) to “Isn’t It A Pity?”
    - A: ”Yeah … great tune. It’s ‘rhythm changes’ and then I’ll talk you through the bridge.”

- Changes / Chords:
  - Blues Changes & American Pop Song Changes come from a common source – The Major Scale
    - The major scale is the scale we sing when we sing:
    - Do – Re – Mi – Fa – Sol – La – Ti – (Do)
    - If we give each of those notes a number we get:
    - Do – Re – Mi – Fa – Sol – La – Ti – (Do)
    - I II III IV V VI VII (I)
- Harmonizing the major scale
  - When we build a three or four chord on each degree of the scale we come up with seven naturally occurring chords that are commonly used in blues and jazz songs.
  - Progressions of these chords make up the ”changes” of Blues tunes and Popular Songs
  - So … when you hear a jazz musician talking about the I chord, the IV chord and the V Chord OR a I VI II V progression they are referring to chords that come from the degrees of the major scale.

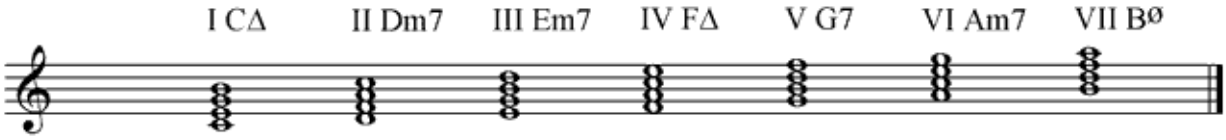
C Major Scale



3 Note Chords in C Major



4 Note Chords in C Major



- "Changes" from the harmonized scale
  - Chords frequently used in Blues and American Popular Songs
    - Blues – I IV V
    - American Pop Songs I VI IV V (the changes of "Heart and Soul")
    - or I VI II V ("I Got Rhythm" aka rhythm changes)
    - NOW – don't get all nervous about this … you don't have to get the "theory" behind these chords – it's enough to be able to hear and name them.
    - <u>We're going to work on recognizing how these progressions SOUND</u>

- **Melody**
  - combining of pitches and rhythm to create a musical line. The melody, improvised or composed, is played or sung over the chords.
- **Form**

- the organization or arrangement of metric/harmonic/melodic sections of a song. (Form encompasses the length and order of sections of songs *and* their harmonic layout.)
- The term **musical form** (or **musical** architecture) refers to the overall structure or plan of a piece of **music**.
- It describes the layout / organization of a composition as divided into sections. These sections are distinctive in their harmonic and metric construction
- Now that we are able to count the number of bars/measures in a chorus we can examine the form of a 12 bar blues.
- Like form in many types of African music, jazz form is cyclic, each cycle being defined rhythmically and harmonically. Each cycle is called a chorus.
- **Choruses** are of fixed lengths. Often choruses are 12, 16, or 32 bars long.
- Therefore: In Jazz parlance, a **chorus** means "one time through" (or one repetition of) **the main part of a song.**
- **Musical Form: (Chord progression and length)**
    - 12 Bar Blues is a distinctive chord progression.
    - This progression (or sequence of chords) takes place over a chorus that is 12 bars in length.
    - The repetition of this chord progression doesn't change from chorus to chorus. It is cyclic – i.e. repeated over and over, allowing soloists to improvise over the chords.
    - **The basic harmonic form** of 12-bar blues consists of three chords: I, IV & V (In the key of C: The I, IV & V chords are: C, F and G)
        - **I** chord (4 measures)
        - **IV** chord (2 measures) **I** chord (2 measures)
        - **V Chord** (1 measure) **IV** chord (1 measure) **I** chord (2 measures)

- **I**
- | //// | //// | //// | //// | (4 Bars of the I Chord)
- **IV I**
- | //// | //// | //// | //// | (2 Bars of the IV chord and 2 bars of the I Chord
- **V IV I (V) ***
- | //// | //// | //// | //// **|** 1 Bar of the V chord, 1 bar of the IV chord and 1 bar of the I chord

- About the V chord … When we hear the I (tonic) chord our ear tells us that a chord progression has come to a rest or completion.
- When we hear a V chord (the dominant) at the end of a chorus it leads the harmonic progression back to the beginning of the chorus.
- This is called a "Turnaround" because it makes the progression turn around and go back to the beginning
  - Turnaround: A chord or sequence of chords that lead to the beginning of a chorus or to a new section of a piece.
  - In 12 bar blues when you hear a V chord played in the 12th bar you KNOW that you're going around again for another chorus.
  - In an AABA Tin Pan Alley tune when you hear a II V progression you know that you're either heading into a new section or going around for another chorus

The Blues: The basis of Rock&Roll

- When we listen to the chords of the 12 bar blues we realize instantly that they are the basic chords of many, many, MANY Rock & Roll songs.

- Listen to the following tunes and hear how the chords are essentially the I IV and V chords of the blues.
- It should be noted that the preceding rock and roll examples show rock music's appropriation of a chord progression that originated in African American folk music.
- These are also examples that show how white musicians and producers appropriated and "sanitized" a prevalent authentic form of black music for white consumption and commercial profit.
- Poetic form (Lyrics)
    - A three-line (A A B) stanza distinguishes the blues from other forms, (which usually were structured with two or four lines.) The AAB poetic stanza corresponds to the 12 bar length of blues choruses.
    - Consists of a three-line asymmetric stanza (A A B)
    - The first two four-bar A sections (call) are answered (response) by the contrasting four-bar B section to make a twelve-bar chorus.

Tin Pan Alley & American Popular Song

- 32 Bar Pop Song Form - AABA
    - 32 Bar Pop Song Form
        - During the first decades of the 20th century (c.1920 – 1950) popular songs began to be standardized into what is now known as <u>32 Bar Popular Song Form</u>
        - Popular songs from this period comprise a canon known as **"The Great American Songbook"** or the canon of **"Jazz Standards"**
        - These songs were composed for Broadway Musicals and Hollywood Movies and were also known by the name of the district in New York City from which many of them were published: **Tin Pan Alley**
        - From around the 1930s to around the 1960s, jazz musicians often used popular songs as vehicles for improvising.

- Recognizable melodies gave listeners a way to keep their place within the tune once the cycle of choruses was established.

▪ AABA

- **The most common type of 32 bar popular song**
- **FORM:**

  VERSE – In American Popular Songs the "Verse" functions as a set up or introduction to the song.

- **A** – Statement / Main Theme (8 Bars or measures)

  A – Repetition / Main Theme repeated (8 Bars or measures)

  B – Bridge / Contrast (contrasting section) (8 Bars or measures)

  A – Return / Main Theme (8 Bars or measures)

- Rhythm changes
  - a reference to particular song-form chord progression associated with George Gershwin's song, **"I Got Rhythm,"** which became popular with jazz musicians. Many jazz standards / American Popular Songs have "rhythm changes" – that is, they have the same chords as the A sections of "I Got Rhythm"

o "Tin Pan Alley" refers to the popular music written between the 1890s and the 1950s when rock and roll came into its own.

- **Originally it referred to a section of 28th Street in New York City, where music publishers had their offices and songwriters tried to sell their songs.**
- Songs were often composed to order or to meet public demand for a certain kind of song.
- Sheet Music Publishing Houses (for recording)
  - Between 1880 and 1930 **sheet music** sales were the main method of disseminating popular songs in America

    - Tin Pan Alley was located in the neighbourhood of West 28th St. between 5th and 6th Avenues in Manhattan
- The songs written starting in the mid-1920s were vital for the development of jazz.
- The song writers were influenced by jazz rhythms and the blues while jazz musicians found inspiration in the songwriters' melodies and harmonies.
- Usually songs were written by teams of lyricists and composers, but there were important exceptions like Irving Berlin and Cole Porter.
- Important Tin Pan Alley Composers and Lyricists
    - Jerome Kern – Composer
    - Hoagie Carmicheal – Composer / Lyricist
    - Irving Berlin – Composer / Lyricist
    - Harold Arlen – Composer
    - Duke Ellington – Composer / Lyricist
    - Billy Strayhorn – Composer / Lyricist
    - **George Gershwin – Composer**
    - Ira Gershwin – Lyricist
    - Dorothy Fields - Lyricist
    - Howard Deitz – Lyricist
    - Arthur Schwartz – Composer
    - Cole Porter – Composer / Lyricist
    - Johnny Mercer – Composer / Lyricist
    - Richard Rodgers – Composer
    - Lorenz Hart – Lyricist
    - Oscar Hammerstein II – Lyricist
- Heart and Soul (1938)
    - one person plays the chord changes and the other improvises a melody, reflects the African principle of rhythmic contrast with two distinct layers:
        - one fixed (the chords)

        - one variable (the improvised melody)
        - Chords and melody (the fixed and the improvised) compliment each other.
    - "Heart and Soul" is a simple and well known example of how improvisation happens over repeated chord progressions
    - You don't have to be a musician or know how to read music to understand it – you need only hear the harmonic patterns 8, 12 or 32 bars long that repeat in the blues and popular songs.
    - So – The chords of "Heart and Soul" are a progression that many many popular songs use.

- Verses
    - Verses are common in Tin Pan Alley / American Popular Songs – they can be anywhere from 4 bars to 24 bars in length.
    - The songs often were written for Broadway shows and Hollywood Musicals – thus the verses were written as introductions that would set up the main AABA part of the song. They were sung once before the main (AABA etc) part of the song was repeated.
    - When these popular songs were played by jazz musicians playing the verses was less common because 78 rpm records were only around 3 minutes in length so musicians didn't want to sacrifice a chorus or more of improvisation on the main repeated form
    - Vocalists on the other hand like include the verses in their recordings and performances of The Great American Songbook repertoire.

George Gershwin (1898 – 1937)

- Important Tin Pan Alley Composers
- One of the greatest composers of American Popular Songs

- He composed music for Broadway shows including: *Of Thee I Sing; Strike Up The Band; Lady Be Good; Girl Crazy …*
- He also composed jazz influenced "classical" music including: *Rhapsody In Blue* (Piano Concerto), *Porgy and Bess* (Opera) *An American In Paris* (Symphonic Tone Poem), Numerous works for solo piano.
- His brother Ira Gershwin (1896 – 1983) wrote most of the lyrics to Gershwin's songs.

"I got rhythm" 1930

- Was composed for the Broadway musical *Girl Crazy* starring Ethel Merman.
- **Thus began a long career as a vehicle for jazz improvisation and composition.**
- "Rhythm Changes" (the chords of "I Got Rhythm") are ubiquitous in the harmonic progressions of thousands of standards as well as being a basic **"turnaround"** between choruses.
- Improvising jazz musicians often use lead sheets on gigs that contain only the melody and chords of a tune.
- Instrumental lead sheets tend to omit the Verses of popular songs.
- Singers' lead sheets often include verses as well as lyrics.
- Published collections of lead sheets are called Fake Books

Variants of American Popular Song Form

- Long Form – sometimes 32 Bar form is doubled making the tune 64 measures long – A good example of long form is Cole Porter's 1936 song, "I've Got You Under My Skin"
- ABAC (32 bars long – Each section is 8 bars long)
- ABCD (32 bars long – Each section is 8 bars long)

Clave and Afro-Cuban Polyrhythms

- Styles of Cuban music are referred to by their relationship to a dance or genre
- The polyrhythmic nature of jazz is its most distinctive characteristic
- As we have seen, Jazz is primarily played in 4/4 time with a common, repeating cymbal pattern, an emphasis on beats 2 and 4 and with the bass playing in 2 or in 4
- One common denominator is **clave**, a <u>two-measure repeating rhythmic pattern</u>
    - One measure a 3-side the other a 2-side
    - As a basic principle every instrumental and vocal part must fit with the clave
- Clave Rhythm & Second line Groove
    - One common drum rhythm that originated in New Orleans and which was played by marching drummers and also drum set players was the Second Line Groove
    - The second line groove has a clave rhythm played over loose repeated 8th notes. The tension between these two rhythmic patterns creates a powerful propulsive groove.

Chapter 6: Louis Armstrong, Earl Hines, Bix Beiberbecke, Frank Trumbauer, and Coleman Hawkins

Louis Armstrong (1901 – 1971)

- One of the most important figures in the history of jazz.
- He transformed a social music into art and a place where a musician, regardless of race or geography, could find a voice.
- He was a central influence as an instrumentalist and as a vocalist.
- He was also popular at a time when jazz was considered primitive and degenerate.
- Primary Innovations
    - Armstrong's primary innovations occurred in five basic areas.
    - These contributions were introduced in ways that defied conventional ideas about art and put American music on a par with European and Russian music.
- Armstrong's Five Primary Innovations
    - **The Blues**: established blues musical form as jazz's harmonic foundation when most saw it as a mere fashion.
    - **Improvisation**: shaped jazz as music that prizes individual expression, above and beyond technique; proved that improvised music could have the weight and durability of written music.
    - **Singing**: introduced a jazz vocal style using scat and also loose phrasing of lyrics. His style influenced many, many later vocalists including Bing Crosby, Billie Holiday and Ella Fitzgerald.
    - **Repertory:** created masterworks based on Tin Pan Alley songs, not just original New Orleans themes. This proved that jazz could expand musically and commercially.
    - **Rhythm:** introduced swinging into the mainstream expectation of and definition of jazz.
- Louis Armstrong's Early Years

- Although he came from bleak beginnings, he had a long and fruitful career in music and later in movies.
- His career peaked during the 1920s.
- While his career peaked during the 1920's, he also helped spearhead swing AND persevered through the eras of bebop and fusion jazz.
- He was born to a single teenaged mother in 1901 in a devastated New Orleans area.
- At age seven, he was working two jobs.
- He received his first cornet from the immigrant Jewish family that owned one of the businesses that Louis worked for.
- In 1913, he was arrested for shooting blanks and sent to the New Orleans Colored Waif's Home for 18 months, where he received rudimentary musical instruction.
- He was made leader of the Waif's Home band before he left.
- After discharge from the waif's home, Louis took lessons from Joe Oliver.

- **The Riverboat Years**: Fate Marable's Society Syncopators
  - In 1918 Armstrong began playing in saloons and parades, often with his own trio (with bass and drums), playing mostly blues.
  - When King Oliver left for Chicago, he suggested that Armstrong take his place in the band with co-leader Kid Ory.
  - Later that year, he started working on Mississippi riverboat excursions.
  - He spent three years with the Streckfus Steamboat Line under the musical leadership of Fate Marable, who played the calliope.
  - **During his time with Marable's band, Armstrong**
    - became a better music reader
    - learned to adapt the New Orleans style of playing to written arrangements
    - learned songs beyond the New Orleans repertory
    - experienced primarily white audiences

        - acclimatized to the life of a traveling musician
- with Joe “King” Oliver and Fletcher Henderson:
    - Partly because Fate Marable did not let him sing, Armstrong quit in 1921 to return to Kid Ory’s band.
    - He became well known in the region around New Orleans.
    - Ethel Waters, while traveling with her pianist, Fletcher Henderson, attempted to lure him to New York, but he stayed in New Orleans.
    - In 1922, he was invited to join Oliver’s band in Chicago at the Lincoln Gardens.
    - Along with the brilliance of his timbre, Armstrong astonished musicians with the trumpet breaks he harmonized with Oliver.
    - In 1924, he left Oliver with the encouragement of his second wife, Lil Hardin (the pianist in Oliver’s band), and went to New York at the invitation of Fletcher Henderson.
- With Fletcher Henderson in New York
    - Fletcher Henderson hired the best black musicians of the day.
    - At first the musicians in Henderson’s band considered Armstrong to be an old-fashioned country rube
    - BUT … They were won over when they heard his originality, blues feeling, and rhythmic drive.
    - In addition to working with Fletcher Henderson, Armstrong made many recordings with blues singers such as Bessie Smith.
    - He also recorded with Sidney Bechet
    - BUT … Because Henderson would not let him sing, he left NYC in 1925 and returned to Chicago.
- The Hot Five and Hot Seven
    - In Chicago, he joined a pit orchestra that played for silent movies and intermission music.
    - <u>THEN at the end of 1925, OKeh Records asked to him record as a leader</u>.

    - He chose Lil Hardin and three musicians with whom he had worked in New Orleans: Johnny Dodds (clarinet), Johnny St. Cyr (banjo), and Kid Ory (trombone).
    - **Using varying personnel, Armstrong made 65 recordings with the Hot Five and Hot Seven.**
    - These were important recordings in that they mark:
        - the change from polyphony to showcasing soloists
        - the move from ornamentation to improvisation
        - the move from breaks to full-chorus solos
        - the move from multiple ragtime-like strains to single-theme choruses of pop songs and blues.
- EX: "**Hotter Than That**"
    - Recorded in 1927.
    - The 32-bar chorus is based on a New Orleans favorite, "Tiger Rag," first recorded by the Original Dixieland Jazz Band in 1918.
    - Lonnie Johnson joins in on guitar as a soloist
    - There is no written melody
    - The tune features:
        - improvisation (including a trumpet solo,
        - scat-singing, and
        - trading between Armstrong and Johnson)
        - complex three-beat figures.
    - What to Listen for:
        - Polyphonic collective improvisation *and* homophonic solos
        - Armstrong's soloing and scat singing
        - Improvised polyrhythms
        - Call and response (dialogue) between guitar and voice
- EX: "West End Blues"
    - A seminal Jazz Recording

- The opening cadenza by Armstrong set the bar for: virtuosic displays in technique, register, and rhythmic and motivic nuance, as well as improvisatory creativity and unity.
- Armstrong is in peak form in his dynamic interaction with other players—especially Earl Hines—and his sense of dramatic line and presentation over a simple blues.

Earl Hines (1903 – 1983)

- In 1926, Armstrong was asked to be the featured soloist with the Carroll Dickerson Orchestra at the Sunset Café in Chicago. Dickerson also hired pianist Earl Hines.
- Hines's idiosyncratic style included:
  - Soloing like a horn
  - Using octaves and tremolos as well as single notes
  - Use of playful rhythms combining on-the-beat, boogie-woogie, and stride rhythms.
- Armstrong and Hines hit it off immediately.
- Armstrong had him record with the Hot Five in 1928 and took him to New York the same year.
- These recordings were considered an advance on the earlier Hot Fives.
- Polyphony generally disappeared, and was replaced by the **solos and homophonic textures that characterize jazz to this day.**

- Weather Bird
    - Written by Armstrong for Oliver and recorded with him in 1923.
    - It is structured like the traditional three-strain ragtime; each strain is 16 bars long.
    - A good deal of friendly battling occurs between Armstrong and Hines.
    - Targeted listening features
        - Improvised call and response between Hines and Armstrong
        - "Cadence Figure" at the end of each strain
        - Unpredictable rhythms
        - Improvised ending – Both musicians have to listen to each other to come up with an ending
    - Gary Giddins' thought
        - When Bob Christgau initially asked me to write the column, [in the Village Voice] I reasoned:
        - Let the banner be something neutral [not overtly related to jazz] and personal.
        - **I chose *Weather Bird* mainly because the Armstrong-Hines record's blending of humor and drama, finery and thrills, like-mindedness and canny aggression, and its uniqueness (even now, after more than 75 years) <u>incarnates the essence and peculiar logic of jazz.</u>**
        - **Moreover, it is the greatest of all jazz duets** and I had thought of criticism as a dialogue between writer and reader— that's the way it seemed to me, reading the great critics, their impressions fueling my own.

The Armstrong Impact: A generation of soloists

- Before Louis Armstrong, bands reflected the abilities of their leaders or took an ensemble approach.

- Armstrong changed that tradition by inspiring a new generation of musicians, both black and white, who were interested in unfettered improvisation.
- With Armstrong, jazz had the potential to become universal.
- By 1929, a number of musicians were following Armstrong's example of the starring soloist.
- Composers also began making use of these emerging soloists.

Bix Beiderbecke (1903-1931)

- was the first major white jazz star and the first to acquire a mythological aura after his early death
- Beiderbecke was born in Davenport, Iowa.
- He had an exceptionally good musical ear.
- He became famous as a cornet player but also knew his way around a piano.
- He belonged to the first generation that learned jazz from recordings.
- Recordings had three influences on the dissemination of jazz:
    - Young people could hear jazz no matter where they lived.
    - Solos could be learned and memorized through repeated listening to a recording.
    - Recordings helped young players break away from tradition.
- At age fourteen, Beiderbecke was deeply affected by the newly released Original Dixieland Jazz Band recordings.
- He taught himself the New Orleans style of cornet playing through recordings, much to the dismay of his parents.
- In 1921, his parents sent him to a boarding school, which happened to be within train-hopping distance of Chicago.
- Beiderbecke took full advantage, regularly visiting clubs like the Lincoln Gardens, where he heard Oliver and Armstrong.

- He was expelled from school in 1923 when he joined the first band of northern whites to imitate New Orleans ensembles: the Wolverines.
- In 1924, the Wolverines recorded for Gennett Records

The Chicago style: Beibecke & Frank Trumbauer

- Also in 1924, Beiderbecke made some recordings with the Sioux City Six, which included C-melody saxophonist **Frank Trumbauer (1901–1956).**
    - C melody Saxophone
        - A non-transposing instrument (Key of C - in between Eb Alto and Bb Tenor saxes)
        - Was popular in the early 20th century
        - Played by Frank Trumbauer who in turn influenced later saxophone greats Lester Young and Benny Carter.
    - Bass Saxophone
        - No longer common
        - Heard in some 1920's recordings (like Fletcher Henderson's)
        - Transposing B^b instrument – sounds an octave lower than the Bb tenor sax
- Trumbauer would later have a strong influence on Lester Young and Benny Carter.
- Beiderbecke and Trumbauer became close friends.
- They also became figureheads for a generation of white musicians referred to as the Austin High School Gang.
- Other musicians associated with this group included Beiderbecke, Benny Goodman, and Gene Krupa.
- They created the "Chicago style," which started out as an imitation of New Orleans jazz but later became more rhythmic and combined soloing with polyphonic themes.
- For young white musicians, being involved with jazz was an act of rebellion.

- Beiderbecke died young from the effects of alcoholism.
- Although a featured soloist with the popular Paul Whiteman band, he was largely unknown during his lifetime.
- He recorded between 1924 and 1930, but his career reached its zenith in the recordings made in 1927 with Frank Trumbauer and guitarist **Eddie Lang (1902–1933).**
- Singin' the Blues
    - One of the most imitated records of all times
    - Three novel aspects:
        - Its source is a popular song.
        - The melody is never actually played until after the cornet solo.
        - The tempo and feeling are indicative of a ballad.
    - Both Trumbauer's and Beiderbecke's solos are famous, as is Lang's accompaniment.
    - Fletcher Henderson also recorded a version of Trumbauer's solo.
    - His famous trumpeter, Rex Stewart, often played Beiderbecke's solo note for note, and words were put to it in 1935.
    - Beiderbecke is quite different from Armstrong—his playing is more subdued, yet it still swings.

Coleman Hawkins (1904-1960)

- Coleman Hawkins had a long and successful career.
- He learned to play a number of instruments including piano, cello, and C-melody saxophone.
- He started playing professionally for dances in Kansas City.
- In 1922 he joined Mamie Smith's band, at which time he took up tenor saxophone.
- He traveled with Smith's band before landing in New York and joining Wilbur Sweatman.

- Fletcher Henderson heard Hawkins with Wilbur Sweatman and asked him to join his band.
- Hawkins stayed with Henderson's band for eleven years.
- Coleman Hawkins had a big sound with a wide vibrato.
- After Armstrong joined the Henderson band, Hawkins strove to adapt Armstrong's swing and blues sensibility to the saxophone.
- Hawkins's style was to prove profoundly influential on the next generation of jazz musicians.

Sugar Foot Stomp

- 1925 Fletcher Henderson's Band
- Performers
    - Elmer Chambers, Joe Smith & Louis Armstrong – Trumpets
    - Charlie Green – Trombone
    - Buster Bailey – Clarinet & Alto Sax
    - Don Redman – Alto Sax, Tenor Sax, C-melody Sax, Arr. & Vocl.
    - Coleman Hawkins – Tenor Sax, Clarinet, C-melody Sax, Bass Sax*
    - Fletcher Henderson – Piano
    - Charlie Dixon – Banjo
    - Bob Ecudero – Tuba
    - Kaiser Marshall – Drums

List of Artists and Instruments Thus Far

List of Artists

- Buddy Bolden – New Orleans Trumpeter (Unrecorded)
- Bessie Jones & Georgia Sea Island Singers – Spiritual, Work Song
- Wilbur Sweatman – Ragtime clarinetist
- ODJB – New Orleans Style Jazz Band
- Kid Ory – New Orleans Trombonist and bandleader
- King Oliver – New Orleans Trumpeter and band leader
- Freddie Keppard – New Orleans Cornet
- Jelly Roll Morton – Ragtime, New Orleans and Stride Jazz pianist
- Sidney Bechet – New Orleans Jazz Soprano Saxophonist and Bandleader
- Louis Armstrong – New Orleans Jazz Trumpeter, Band Leader, Singer and Composer
- Lil Hardin – New Orleans Jazz pianist and singer
- Bessie Smith – Vaudeville/Classic Blues Singer
- Coleman Hawkins – Tenor sax player
- Ethel Merman – Broadway Singer
- Paul Whiteman – Symphonic Jazz Bandleader and composer
- Art Hickman – Paul Whiteman's Arranger
- Bix Beiderbecke – Chicago / New Orleans Jazz Trumpeter
- Frank Trumbauer – Chicago / New Orleans Jazz C-Melody Saxophonist
- Fletcher Henderson – Blues / Swing Era Pianist and Band Leader
- Don Redman – Fletcher Henderson's Arranger
- Duke Ellington and the Washingtonians
- Earl Hines – Stride Pianist
- James P. Johnson – Stride Pianist

List of Instruments

- **Horns:**
  - *Brass:*

        - Tuba / Sousaphone
        - Trombone
        - Cornet
        - Trumpet
    - *Reeds:*
        - Clarinet
        - Soprano Saxophone
        - C Melody Saxophone
        - Alto Saxophone
        - Tenor Saxophone
        - Baritone Saxophone
- **Rhythm Section:**
    - Banjo
    - Guitar (acoustic)
    - Tuba / Sousaphone
    - String Bass
    - Organ
    - Piano
    - Drums / Trap Set

Study Guide for Quiz #1

Quiz will be available on LEARN February 8 - 10, 2022

JAZZ – Textbook Chapters 1 – 6 pp. 7 - 129
Lectures 1 - 4 Slides posted on LEARN
Supplemental Reading on FORM posted on LEARN
Listening Module #1 & "I Got Rhythm" Music Module
Weight – 20% of overall mark – 60 Multiple Choice Questions

Periods and Topics Covered:

- The Roots of Jazz
- Early Jazz
- Chicago Style
- The Blues
- American Popular Song

To Study effectively for this quiz:

- Review *JAZZ* chapters 1 – 6
- Review slides from lectures 1 – 4 posted on LEARN
- Listen to Music Module #1 and the "Got Rhythm" Module
- Use the glossary in the back of your textbook and definitions provided in lecture slides
- Review Supplemental Reading: "FORM – The American Popular Song The Blues" in Berle, Arnie. *Theory & Harmony for the Contemporary Musician*. (New York: Amsco Publications 1996)

Terminology and Historical Events:
Be able to choose the best definition or description of the following terms and historical events

1. Rhythm Section

   The rhythm section of a jazz band is comprised of the instruments that accompany song

2. "Rhythm" Changes

   a reference to particular song-form chord progression associated with George Gershwin's song, "I Got Rhythm," which became popular with jazz musicians. Many jazz standards / American Popular Songs have "rhythm changes" – that is, they have the same chords as the A sections of "I Got Rhythm"

   32 bars, similar to I got rhythm

3. Chorus

   A cycle form of jazz / the whole AABA

   Each cycle being defined thythmically & harmonically

   Fixed length

   12, 16, 32 measures

4. Verse (in American Popular Song)

   The introduction / start of American Popular song before AABA

5. Minstrelsy

   White performers act as black styles in exaggerated fashion, performing with banjo and bones due to racism while black performers found they has great oppurtunities to make more money by highlighting their blackness.

6. Great Migration

   Musicians moved to other parts of the US (Chicago, NY, and California)

7. Harlem Renaissance

   African American dominated uptown manhattan's harlem

8. Tin Pan Alley

   Popular music written between the 1890s and the 1950s when RocknRoll came into its own

Place in NYC that music publishers has their offices and songwriters tried to sell songs

9. Great American Songbook

   The “Great American Songbook” is the canon of the most important and influential American popular songs and jazz standards from the early 20th century that have stood the test of time in their life and legacy.

10. Break
11. Call and Response

    Music form when leader plays verse followed by response from other voices/ensemble

12. Polyrhythm

    Simultaneous combination of contrasting rhythms

13. Clavé

Forward Clave Rhythm

Reverse Clave Rhythm

14. Bar / Measure

    Single unit of time with a specific number of beats

15. Meter

    Rhythmic pattern created by the grouping of basic units of time (beats), into regular measure

16. 4/4 Time
17. Back beat

    Counters / alternates with the downbeat

18. Stop Time
19. Chart / Lead Sheet

20. Melodic Paraphrase
21. Riff
22. Twelve Bar Blues

    Distinctive chord progression

    Take place over a chorus, 12 bars in length

    Cyclic

    Basic harmonic form with I, IV, V
23. Classic (Vaudeville) Blues

    Clear 12 bar with call & response
24. Ragtime

    Mixture of African American and white art music, popular, and folk music

    Play on banjo during civil war
25. Chicago Style

    started out as an imitation of New Orleans jazz but later became more rhythmic and combined soloing with polyphonic themes

    C melody saxophone
26. AABA / ABAC Popular Song Form
27. Syncopation

    Jazz soloists add the variable layers of rhythm. The rhythm section can add layers as well, by the rhythmic placement of piano chords and drums.
28. Collective Improvisation

    Each instrument takes a role and hard to find out the solo
29. Tailgate (or Smear) Trombone / Glissando

    The trombone improvised a line lower than the trumpet and with fewer notes (and originally played cello or baritone horn parts). It typically uses long glissandos called tailgate trombone.
30. Plunger Mute
31. Cadenza
32. Stride Piano

"Stride" refers to the action of the pianist's left hand, which plays a single low note, low tenth, or chord on beats one and three, and a higher three- or four-note chord on beats two and four.

Right hand – romantic pianistic techniques

More virtuosic, flashier, louder style of ragtime

33. Solo
34. Soloist
35. Improvisation

Musical Artists – You should be able to identify what instruments these people played and with which style of jazz they are most associated.

1. Scott Joplin
2. Wilbur Sweatman
3. Kid Ory
4. James P. Johnson
5. Bessie Smith
6. Bessie Jones
7. Buddy Bolden
8. Joe "King" Oliver
9. Sidney Bechet
10. Jelly Roll Morton
11. Louis Armstrong
12. Lil Hardin
13. Earl Hines
14. Paul Whiteman
15. Duke Ellington
16. Bubber Miley
17. Eddie Lang
18. Bix Beiderbecke
19. Frank Trumbauer

20. Fate Marable
21. Freddie Keppard
22. Don Redman
23. Art Hickman
24. Coleman Hawkins

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Tunes – Be able to answer some basic questions about the tunes in Music Module #1 and also the "I Got Rhythm" Music Module …List of tunes for study:

Title	**Performer(s)**	***Listening Guide Page #***
1. "The Buzzard Lope"	Georgia Sea Island Singers	45
2. "Reckless Blues"	Bessie Smith	49
3. "Down Home Rag"	Wilbur Sweatman	57
4. "Dixie Jass Band One-Step"	Original Dixieland Jazz Band	69
5. "Dead Man Blues"	Jelly Roll Morton	72
6. "Snake Rag"	King Oliver	77
7. "Cake Walking Babies From Home"	The Red Onion Jazz Babies	80
8. "Changes"	Paul Whiteman Orchestra	89
9. "Copenhagen"	Fletcher Henderson	93
10. "You've Got To Be Modernistic"	James P. Johnson	99
11. "Black and Tan Fantasy"	Duke Ellington & His Orchestra	103
12. "Hotter Than That"	Louis Armstrong & His Hot Five	112
13. "West End Blues"	Louis Armstrong & His Hot Five	114

14. “Weather Bird”	Louis Armstrong / Earl Hines	116
15. “Singin’” The Blues	Bix Beiderbecke / Frankie Trumbauer	120
16. “I Got Rhythm”	Miscellaneous	

Chapter 7: Swing Bands

During 1930s, Jazz is Called Swing

- Features of Swing
    - It was played by big bands made of instrumental sections of **reeds, brass, and a rhythm section**
    - It evolved from **jazz band** music of the 1920s (Fletcher Henderson's and Art Hickman's arrangement practises)
    - It was commercial and popular
- **Old and New Features**
    - From the 1910s and 20s, Swing retained:
        - rhythmic contrast
        - bluesy phrasing
        - a balance between improvisation and composition.
    - Newer were:
        - **homophonic textures**
        - Homophonic: one melody supported by an accompaniment
        - bluesy riffs
        - clearly defined melodies & steady dance grooves
- The Swing Era was bounded by two historical events:
    - **The Great Depression**, which started in 1929 and became progressively worse during the early 1930s.
        - Swing acted as a **counterstatement** to the deep anxiety caused by the Depression.
        - Swing also demanded action in the form of **exuberant** and partly **improvised dance**.
        - It was **teenagers' music** … perhaps the first of its kind.
    - **The 2nd World War**

        - World War II (1939 - 1945) was the second major event bounding the swing era.
        - After four years of fighting and devoting the nation's manpower and production capabilities to the war, the country demilitarized.
        - As servicemen and women returned home, the dancing culture flourished, and with it the economic basis for swing.
        - During the war, swing was very popular. For many **it symbolized the strengths of American democracy**: It was participatory, informal, and it built community.

- **Swing and Race**
    - African Americans, as usual, lined up to volunteer to fight.
    - But, again as usual, the armed forces were segregated.
    - Except for a few exceptions, African Americans were trained in segregated camps with white officers and restricted to menial labor.
    - Racism was in the air. The Japanese were characterized as "yellow."
    - Accordingly, black newspapers called for a "Double V" campaign—victory abroad and victory over racial prejudice at home.
    - One of the exceptions was the Tuskegee Airmen who were segregated but had their own commanding officers and distinguished themselves flying protective formations around bombers bound for Germany.
- **"Swing was situated along the fault line of race."**
    - On the one hand it was a symbol of black culture:
        - Its dance steps were developed by black teenagers.
        - Its call-and-response, riff-based performance practices mimicked black church music.
        - It boosted the careers of some black bandleaders
    - On the other hand, most whites didn't know or care about the black origins of the music, the dance, and the language ("jive") that went with it.

- Black bands had to endure severe racial discrimination on the road in the Jim Crow South
- Some black musicians felt their music had been stolen from them.

- **The Economics of Swing**
  - The Depression almost destroyed the record industry, due to the availability of free music on the radio.
  - Familiar companies (Okeh, Gennett and Columbia) either went bankrupt or were bought out.
  - By the mid-1930s, things were beginning to look up due to the popularity of the jukebox and price reductions by a few of the surviving recording companies,
  - The three major recording companies were: Decca and two firms owned by radio networks (Columbia by CBS; Victor by NBC).
  - Tin Pan Alley and Hollywood intersected with radio: pop music depended on radio.
  - Movies often premiered songs. Stars moved from radio to Hollywood and back.
  - **Jazz (swing),** then, was part of a popular entertainment network whose products were shared by the nation.
  - Some saw this homogenization as a loss, similar to fascism, or at the very least saw the music demeaned by commercialism.
  - In this context, big-band music could be thought of as pop with occasional jazz interpolations.
  - On the other hand, commercialism made this jazz possible in that it attracted many musicians and listeners from all over the country.
  - As competition increased, the musical standards increased in demands on technical reading ability. **Sidemen** were expected to be superb musicians.

Swing and Dance: The Savoy Ballroom

- Swing was characterized by a four-beat foundation, perfect for dancing. Although not new, it was firmly established by the early 1930s.
- Swing dancing came out of Harlem's Savoy Ballroom. A block long, luxurious, and charging a modest entrance fee, one could hear two bands a night there and enjoy them in a mixed ethnic and social environment.
- Social dancing at the Savoy was communal and intense. Thousands packed the huge dance floor, with the best dancers doing their best moves right next to the bandstand and often rehearsing at the Savoy in the afternoons.
- The new dance style was called the **Lindy Hop**.
    - It was more African—lower to the ground with more flexibility in the hips and knees.
    - It allowed for improvisation.
    - As the dance grew more athletic, "air steps" started to be used.

Chick Webb (1905 -1939)

- Webb's band was the reigning house band at the Savoy
- It was considered **one of the top black swing bands**.
- Webb's arranger was **Edgar Sampson** who later would become an important arranger for Benny Goodman
- Often the Webb band would engage in battles with other visiting bands and more often than not won the competitions.

Changes in the Rhythm Section

- The bass drum continued laying down a solid "four beats to the bar" pulse.
- The tuba was replaced by string bass.
- Bass lines were played using pizzicato "slaps" rather than played using a bow.
- The banjo was replaced by the guitar
- "**Rhythm guitar**" played a dual harmonic and rhythmic function in the rhythm section: it played the chords and it also supported the the four-four (chunk chunk) rhythm laid down by the string bass.

- The ragtime 2/4 pulse evolved to 4/4 pulse of “swing time.”
- Count Basie called it - “Four heavy beats to the bar and no cheating”

The Jitterbug / Lindy Hop

- Two dancers in the midst of executing a daring “air step” at the Savoy Ballroom in Harlem, during the early 1940s.

Keywords associated with arranging: Soli, head arrangments, block chords

- Louis Armstrong influenced many arrangers, like Benny Carter, to create elaborate solo lines, **(Soli)** for entire sections that were harmonized in block chords, and to creatively orchestrate and harmonize their arrangements.
- At the same time, simpler, orally derived arrangements, or “**head arrangements**,” also became popular.
- **Block Chord** texture is a homophonic texture in which the chordal accompaniment moves in the same rhythm as the melody. The melody and harmony sound rhythmically together in one layer.

Fletcher Henderson

- the most prolific black recording artist of the day, used both written and head arrangements.
- He had a stable of very good arrangers, among them, his brother Horace Henderson, Benny Carter, and Don Redman.
- But most of his hits were head arrangements of older tunes such as “Sugar Foot Stomp” (derived from “Dippermouth Blues”) and Jelly Roll Morton’s “King Porter Stomp.”
- Eventually, after Henderson started arranging for the band, he notated his arrangements.
- His arranging style was characterized by short, memorable riffs typically in call-and-response fashion.
- He often transformed the melody into a short bursts of notes.
- He left ample room for solos, for which he wrote either held-chord or riffs backgrounds.

- His arrangements also featured driving, riff-based climactic choruses.
- EX: **Blue Lou**
    - Label: Vocalion/Okeh 3211
    - Date: 1936 New York
    - Style: Big - Band Swing
    - Form: 32 Bar Popular Song (AABA)
    - Earlier recordings of the Henderson band never lived up to their live performances.
    - But by 1936, when "Blue Lou" was recorded, they were a much better recording ensemble.
    - "Blue Lou" was written by saxophonist Edgar Sampson and arranged by Horace Henderson.
    - It was oriented toward soloists Roy Eldridge on trumpet and saxophonist Chu Berry, who play (quote) the simple, two-note figure from the opening melody to good effect in their respective solos.
    - The recording starts in a relaxed, two-beat rhythm, but the four-four swing rhythm eventually takes over.
    - The first chorus introduces the melody, which is deformed by the last chorus.
    - It modulates to another key near the end, perhaps reflecting the need to be flexible in performing for dancers.

Breakthrough

- Through the 1930s, the music industry for the most part racially segregated.
- Although there were exceptions, musicians, venues, and audiences followed this pattern either by segregating the venue on a particular night or reserving performances for either blacks or whites.
- The Cotton Club employed African American dancers, singers and players but did not allow African Americans in their audiences.

- The Savoy Ballroom on the other hand was one of the few places where blacks and whites were admitted at the same time.
- Economically, segregation worked in favor of whites.
- The highest-paying venues usually hired white bands, and Jim Crow laws in the South made touring and performing difficult black bands.
- Because of racial stereotyping, black bands specialized in “hot” dance music.
- But they also had to be versatile in order to survive.
- Black musicians had to be great readers, able to perform all kinds of danced styles.
- The major black bands, such as Duke Ellington’s and Cab Calloway’s, because of their musicianship and versatility were able to remain viable during the Depression.
- On the road in the South black musicians would give each other “the dozens” … insulting each other to toughen them up for potential racist encounters.
- There is a long history of white musicians listening carefully to black musicians and to learn how to play jazz.
- Many white musicians learned how to play “legit” and then copied whatever jazz they could find either on records or by listening to live performances.
- But playing jazz made them outsiders in their communities. Their “day gigs” were often playing in commercial ensembles like radio orchestras so that they could play jazz at night.
- This all changed with **Benny Goodman.**

Benny Goodman (1909-1986)

- Goodman grew up very poor in Chicago but realized that becoming successful as a musician was a way to escape a life of menial labour.
- He studied with Chicago Symphony clarinetist Franz Schoepp while listening to Chicago jazz.
- He modeled his playing on both white (Leon Rappolo) and black (Jimmie Noone) players.

- By the 1920s he had played with Ben Pollack's band and was a good player leaning toward jazz.
- Goodman wanted to lead a band that bridged jazz and the commercial world of music.
- Mildred Bailey suggested he hire some black arrangers, many of whom were out of work due to the Depression.
- He hired some of the best: Benny Carter, Edgar Sampson, and Fletcher Henderson.
- In 1935 the band was featured as the "hot" orchestra on the radio program *Let's Dance*.
- They went on a national tour that summer to a dismal response until they played the Palomar Ballroom in Los Angeles
- At the Palomar they were an immediate hit, probably due to the fact that their late-night radio broadcasts were aired at prime time in California.
- White teenagers launched the Swing Era.
- The band applied jazz arrangements of current pop songs.
- Arrangements usually started with a clear rendition of the melody, but in later choruses the tunes turned into swing.
- Goodman was viewed as someone who could **take black music and use it in such a way that whites could dance to this liberating and exciting sound.**
- Goodman brought dance music into the mainstream.
- "Sweet" bands were considered corny. But Goodman could play both **"hot" and "sweet,"** and he programmed his music to match the tastes of a broad audience.
- His band played a successful concert at Carnegie Hall in 1938, cementing their respectability.
- American teenagers adopted **black dance ("jitterbugs") and slang ("jive").**
- They lined up for concerts and danced in the aisles.
- This shocked their parents (as it was probably meant to do).
- Goodman could satisfy jitterbugs while at the same time making jazz acceptable.

Small-group swing

- Goodman launched a number of small groups that emphasized the **soloists**, renewing an interest in improvisation. Some of the small groups were interracial.
- Goodman met pianist **Teddy Wilson (1912–1986)** on his way back to Chicago from California.
    - Teddy Wilson, the cool and elegant pianist with the Benny Goodman Quartet, briefly led his own big band in the late 1930s.
- He jammed with Wilson and was impressed with his polished, inventive improvisations.
- He also discussed the possibility of forming a mixed-race trio with his white drummer, **Gene Krupa**, and African American **Wilson**.
- The trio recording sold well so, rather than putting Wilson in the big band, Goodman brought him on as a special guest. This "**band-within-a-band**" concept soon caught on with other bandleaders.
- In 1936, Goodman added vibraphonist **Lionel Hampton** (1908–2002) to form a quartet.
- Hampton saw himself as an entertainer as well as a musician. He later formed his own band and took part in early R & B.
- The extraverted Hampton and Krupa contrasted with the shy Goodman and Wilson.
- **EX: Dinah**
    - Label: Victor 25398
    - Recording Date: 1936
    - Style: Small Combo Swing
    - Form: 32 Bar Popular Song (AABA)
    - A thirty-two-bar, AABA pop song composed in 1925, it became a standard.
    - It has the feeling of a jam session about it.
    - Goodman starts by playing the melody but then plays a busy bridge.

- Hampton uses riff figures and complicated harmonic substitutions.
- Krupa starts interacting rhythmically while Goodman improvises.
- Wilson adds a brief solo.
- By the end of the tune, the three are playing polyphonically.

John Hammond (1919 – 1987) and Other Jazz Enthusiasts

- John Hammond was a longtime music entrepreneur and activist.
- He was important in many musical careers and styles, including boogie-woogie, Kansas City jazz, Billie Holiday, Bessie Smith, Fletcher Henderson, Benny Goodman, Count Basie, Bob Dylan, and Bruce Springsteen.
- Born into a wealthy New York family he was attracted to the black music of Harlem from an early age.
- After graduating from Yale, he became a jazz reporter, and eventually, a record producer.
- His two passions were a hatred of racial injustice and a love of black folk music and jazz.
- Because of the first passion, he was involved in left-wing causes. The second passion led him to believe that black music was better than white music.
- At first Hammond's two interests did not fit together, but in response to the rise of fascism, a broad coalition of left-wing forces was formed.
- Known as the Popular Front, its members viewed folk music as the voice of the common man (Ironically, the Communist Party had previously identified jazz as a product of capitalism).
- As a leftist, Hammond was unusual because he decided to work within the capitalist system.
- He joined Columbia Records and scouted out new talent, which, one way or another, he found a way to record.
- Some black musicians, however, such as Duke Ellington, resented his aristocratic attitude.

Early Jazz Fans and Hot Clubs

- Hammond was a jazz enthusiast among many.
- A growing legion of jazz record collectors had begun searching for old recordings.
- This led to the first jazz reissues, which preserved the jazz of the 1920s.
- Some collectors noted the discographical details of each recording they found.
- This led to the beginnings of jazz discography, the science of jazz record classification.
- Record collectors also formed "**Hot Clubs**" in the towns across the United States.
- New magazines such as Downbeat and Metronome were formed to meet the reading needs of these fans.
- Fans applauded the mainstream acceptance of jazz but were wary of "commercialism," even though it was the commercial success of jazz that fostered the "anticommercialism" of the fans.

Major Swing Bands

- As the dance business boomed, so did the proliferation of dance bands, often from within the ranks of established ensembles such as Benny Goodman's.

Artie Shaw (1920 – 2004)

- Artie Shaw was Benny Goodman's chief rival, being a clarinetist and having come from the same kind of background.
- Both were classically trained players who had also learned from the great African American musicians in Chicago.
- Shaw had also listened to European composers such as Stravinsky and Debussy.
- He led a double life: one as a jazz musician playing with Harlem musicians such as Willie "The Lion" Smith, and one as a member of the CBS staff orchestra playing commercial music.
- Never expecting to make much out of his music, Shaw nevertheless had a huge hit in 1938 with "Begin the Beguine." (A song composed in 1934 by Cole Porter)
- He became a major celebrity, which he felt got in the way of his music. He particularly detested jitterbugs.

- He dissolved his band several times before retiring from music in 1954.
- Shaw was a technically brilliant player and a skilled improviser.
- He sometimes played dance music, but at other times, he played music that attempted to bridge the jazz and classical worlds.
- In 1936 he wrote a piece for clarinet and string quartet and in 1940 he added a nine-piece string section to his band, which was well used by arranger Lennie Hayton.
- "Star Dust" was written during this period and reveals a new sound for a swing band.
- It focuses on the melody rather than the dance-evoking, riff-based arrangements of many bands from that period.
- Ex: **Star Dust**
    - Label: Victor 27230
    - Recording Date: 1940
    - Style: Big Band Swing
    - Form 32 Bar Popular Song (**ABAC**)
    - Composer: Hoagy Charmichael; Lyricist Mitchell Parish
    - The Recording: Shaw, Artie. "Star Dust" Hollywood, CA October 6 & 8, 1940 Victor 27230

Jimmie Lunceford (1902 – 1947)

- Jimmie Lunceford was not a typical bandleader
    - He was not a star performer; although he did play a number of instruments.
    - He led the band but didn't play in it.
    - He was university educated and was a high school music teacher before he started his band.
- Like many African American educators, he saw music as a means of social and economic uplift.
- He organized his students into this first band, the Chickasaw Syncopators.

- He augmented his band with friends from Fisk University.
- The Lunceford band got its first big break in 1934, when they were asked to play at the Cotton Club.
- They recorded for **Decca Records** and toured the United States.
- Lunceford was a strict disciplinarian in terms of music, appearance, and behavior.
- While putting on a show, the performers played hard-driving swing music as well as humorous novelties.
- A black band such as Lunceford's had to tour continually.
- By 1942, many of the musicians had had enough and the best soloists quit.
- EX: **Annie Laurie**
    - Decca 1569
    - Recorded: for Decca in 1937
    - Style: Big Band Swing
    - Form: 32 bar popular song AABC → adaptation of a Scottish folk song
    - Arranged: by trumpeter Melvin "Sy" Oliver
    - Listen for:
        - Block chord harmonies
        - Call and response between brass and reed sections
        - Contrasting solos by James "Trummy" Young (tb) and Joe Thomas (ts)

Glenn Miller (1904 – 1944)

- Probably the most popular band leader of the 1940s, Glen Miller had no intentions of forming a jazz band.
- His audience was the white American middle class.
- Born in the Midwest, he developed a liking for jazzy dance music.
- During the 1920s, he was both an arranger and a soloist, working at various times with Goodman, the Dorsey Brothers, and Ray Noble.

- In 1938 he started his own band, which played clear melodies in a smooth, danceable rhythm with a distinctive sound.
- He created this sound by **adding a clarinet to the saxophone section**
- He also added vocals to some of his arrangements. This combination resulted in a great number of hits during the 1940s.
- Miller also worked with the armed services.
- His 1942 Glen Miller Army Air Force Band, a large ensemble that included strings and brass, featured an eclectic mixture of music.
- In 1944 Miller's plane disappeared over the English Channel.

Cab Calloway (1907-1944)

- To whites, Calloway represented an entrée into African American cultural life; to blacks he represented the hope that a man with talent and ambition could rise to the top.
- He grew up in Baltimore.
- He studied classical singing but sang jazz at night.
- In the 1920s he met Louis Armstrong, from whom he learned about scat singing.
- His band, the Alabamians, played New York's Savoy Ballroom but were viewed as corny.
- In 1930, he took over a swinging band from Kansas City, the Missourians. It was this band that was asked to replace Duke Ellington at the Cotton Club.
- At the Cotton Club Calloway teamed up with songwriter Harold Arlen and lyricist Ted Koehler to create a number of pieces that depicted imaginary Harlem scenes.
- Calloway's exuberant personality and scat singing added excitement to the songs.
- He was a very good singer with a broad range.
- He was also a good businessman, hiring the best musicians he could find.

- His band toured the South, often evoking hostile reactions to their New York hipness. But they traveled in style, in their own Pullman car.
- By the 1930s Calloway began to focus on jazz.
- He hired the best jazz musicians, including a young Dizzy Gillespie.
- The quality of the music, including some of Gillespie's first arrangements, was always high and there were plentiful opportunities for solos.
- Calloway also played the role of Sportin' Life in the 1950 production of Gershwin's Porgy and Bess.
- He also appeared in the 1980 movie The Blues Brothers performing one of his most famous songs "**Minnie The Moocher**"

Chapter 8: Pete Johnson & Big Joe Turner, Mary Lou Williams, Count Basie & Duke Ellington

The Southwest

- By the 1930s swing was disseminated from New York via recordings, radio and national tours of musicians who came from all over the country.
- Another important region where African American folk traditions influenced the musical mainstream was the Southwest.
- "The Southwest" refers to the American Southwest, the headquarters of which was **Kansas City**.
- Since the Civil War, African Americans had been fleeing the South, looking for economic and social opportunities.
- Many of them went to the urban North during World War I, but some went to the "frontier," Texas, Oklahoma, and Kansas, working on the rivers and railroads and in turpentine factories and mines.
- The music in this, relatively free, frontier was bluesy, orally based, and highly improvised.
- **Count Basie** was its foremost exponent.

Boogie-Woogie Piano

- Boogie-woogie is a blues piano style. It began in the Southwest and spread during the 1920s, finding a home in Kansas City and Chicago.
- It was similar to ragtime in that it had a strong left-hand rhythmic foundation.
- It was unlike ragtime in that it was made up of percussive ostinati (or "chains") in four-four time.
- The right hand played bluesy patterns, often in cross-rhythms.
- It was a raucous social music, good for dancing and blues singing.
- In rural areas it was played in the outbuildings of work camps, or *barrelhouses*.
- In cities, it was played in speakeasies, where pianists would work all night for tips and a few dollars in pay.

- Boogie-woogie was like the southwestern version of stride piano. By the 1930s it had become popular in New York as well.
- Recordings of boogie-woogie start to appear in the 1920s.
- The name “boogie-woogie” may have come from a kind of dance.
- During the Depression, sales of boogie-woogie records declined, as with recordings other popular music.

Revival and a Concert at Carnegie hall

- Taking advantage of the interest in black music generated by swing, producer John Hammond decided to put on a concert at Carnegie Hall in 1938 called *“From Spirituals to Swing.”*
- The show included swing, blues, and spirituals.
- He hired some of the best boogie-woogie pianists for the concert, which reinvigorated interest in the style.
- All pianists were expected to know how to play it, and the famous World War II song “Boogie Woogie Bugle Boy” illustrates how this former underground Kansas City music had made it to the mainstream.

Pete Johnson (1904-1967) and Big Joe Turner (1911-1985)

- The Sunset Café in Kansas City was one of the centers of boogie-woogie.
- Here pianist Pete Johnson and singer Big Joe Turner performed driving, percussive blues.
- Turner worked across the room as a bartender and would sing from behind the bar; occasionally he would step outside and sing to lure customers into the bar.
- John Hammond visited Kansas City in 1936 and recalled that slow tunes could last more than half an hour and faster tunes twenty minutes.
- They built up a tremendous momentum in performance that excited the dancers, foreshadowing teenagers’ intense reaction to rock and roll.

- Turner's 1950s recording of "Shake Rattle and Roll" took a leading role in that reaction as well.
- Johnson and Turner performed in Hammond's 1938 "Spirituals to Swing" concert at Carnegie Hall.
- They had to trim the length of their performances and Carnegie Hall was certainly no Sunset Café, but being professionals, they made it work anyway, to great success.
- Ex. "It's all right, baby"
    - Pete Johnson (pno) and Big Joe Turner (vcl)
    - Performed at Hammond's Carnegie Hall concert,
    - This live recording is filled with Turner's "shouts," Johnson's percussive playing, and the call and response exchange between the two.
    - The Style is Boogie Woogie / The form is 12 bar blues

Territory Bands

- During the 1920s and 1930s most dance music was local.
- Territory Bands were groups that were within a day's drive of a gig— " in the territory" –
- Most bands started this way, but eventually some bands became national as a result of touring further afield and radio network broadcasts.
- By the end of the 1930s, territory bands were considered a sort of "minor league"—a good place for musicians to break into the business.
- There were thousands of territory bands during the 1920s—white and black, hot and sweet.
- Some territory bands were all female.
- **Andy Kirk (1898-1992) and Mary Lou Williams (1910-1981)**
    - **Andy Kirk**

- Andy Kirk's Twelve Clouds of Joy was a "commonwealth" band, in which income, business decisions, and responsibilities were equally divided.
- Typical for a territory band, they toured constantly, they didn't record, and were under constant financial pressure.
- In 1936 they landed a contract with Decca Records, who wanted them to play blues.
- Kirk convinced the recording company to let him record a ballad, "Until the Real Thing Comes Along."
- It was a hit, and the Kirk band started to tour nationally.

- **Mary Lou Williams**
  - The musical genius of the band was Mary Lou Williams, who had an uncanny musical memory and perfect pitch.
  - She proudly claimed that she played heavy ("like a man"), reflecting the biases of the time.
  - She absorbed the influences around her, including Earl Hines, Jelly Roll Morton, James P. Johnson, and Count Basie.
  - She also started writing arrangements for the band after she learned how to read music.
  - Ex. "Walkin' and Swingin'"
    - Written by Mary Lou Williams in 1936, just after they signed with Decca.
    - This was a smaller band than most in 1936.
    - To make it sound bigger, Williams had one of the trumpeters play with the saxophone section, using a mute to help blend.
    - The last chorus contains a riff that Thelonious Monk would, in 1957, use in his composition "Rhythm-a-ning."

- Williams left Andy Kirk in 1942 and started to work at Café Society in New York.
- She started composing more.
- Her interest in modern harmony pulled her into the bebop scene during the 1940s, and many of the bebop luminaries hung out at her apartment.
- During the 1950s she retired, but during the 1960s she started giving concerts highlighting the history of jazz.
- She eventually became a music professor at Duke University.

Count Basie (1904-1984)

- Organist, Pianist, Bandleader and Composer
- He grew up in New Jersey, near New York.
- Had his first piano lessons from his mother.
- Was influenced by the Harlem Stride pianists James P. Johnson and Earl Hines.
- Studied organ with Fat's Waller
- Basie left New York to accompany a touring vaudeville show.
- In the mid-1920s he was stranded in Oklahoma City when the vaudeville act disbanded.
- There he heard a territory band called the Blue Devils and was impressed by their sense of fun and team spirit.
- He played occasionally with them over the next several years. However, as a commonwealth band, they found it difficult to operate in an increasingly centralized music business.
- **Count Basie & Benny Moten band (1894-1935)**
    - The Blue Devils disbanded in 1933.
    - The most prosperous band in the territory, run by Benny Moten, hired Basie, bassist Walter Page, and others from this band.
    - Moten was a ragtime pianist well connected to the regime of Kansas City political boss Tom Pendergast.

    - Even at this early stage, the characteristic four-beat groove of Kansas City jazz was starting to be heard.
    - Although many of the early recordings of bands from this period have a two-beat rhythm, once bassist Walter Page changed from tuba to string bass, four-beat rhythms became typical for the Moten band.
    - In 1935 Moten died on the operating table during a tonsillectomy, bleeding to death from a severed artery.
    - Basie started his own small band from the remnants of the Moten band at the Reno Club in Kansas City.
    - They played mostly <u>head arrangements.</u>
- Ex. “One O’Clock Jump”
    - A twelve-bar blues, this piece evolved gradually for more than a decade before it was recorded.
    - Various players in the band added riffs.
    - The original melody, found in the ninth chorus, can be heard in the 1920s Redman arrangement of “Six or Seven Times.”
    - All of these musical ideas were considered public property. It became Basie’s first hit.
    - Basie often started a piece, as he does here, in order to set the right tempo and groove.
    - The next few choruses are mostly solos.
    - After the rhythm section chorus, which includes Basie’s characteristic jabbing chords, the band comes in with a series of
    - This commercial recording lasts about three minutes, but live or on radio, it could go as long as a half hour or, like African music, long enough to suit any occasion.
- **The Basie Band**
    - Originally Basie did not aspire to live / work in an integrated world and his band was known in Kansas City only.

- After John Hammond heard them on shortwave radio and then in person, he brought them to New York.
- At first, they had intonation problems and a restricted repertory of head arrangements.
- Working with Eddie Durham, they wrote out their head arrangements and edited submitted arrangements to fit their uncluttered, clean style.
- This marked a new emphasis in jazz on the centrality of the groove.
- This was also true of Basie's piano style.
- Basie understood that leaving room, and playing in a relaxed manner was the best way to build momentum.
- Although his chords were simple enough, his timing was not.
- Drummer Jo Jones contributed by keeping the pulse on the bass drum very light, matching the sound of the bass and the guitar, and moving the basic pulse to the high-hat cymbals, prefiguring bebop drumming.
- Guitarist Freddie Green held the rhythm section together by his soft, felt-rather-than heard, four-to-the bar chording.
- Trumpeter **Buck Clayton** added spare, bluesy solos that contrasted with trumpeter Harry "Sweets" Edison's low, muted tone.
- **Eddie Durham** was one of the trombonists as well an arranger and one of the earliest electric guitar players.
- Trumpeter Buck Clayton added spare, bluesy solos that contrasted with trumpeter Harry "Sweets" Edison's low, muted tone.
- Eddie Durham was one of the trombonists as well an arranger and one of the earliest electric guitar players.
- One innovative feature of the band was dueling of tenor saxophonists Lester Young and Herschel Evans.
- **Herschel Evans** was a full-tone Texas-style player, who was featured on slow blues tunes and ballads and who contrasted markedly with the more lyrical and light sounding Young.

    - The idea of dueling tenors was emulated by countless other bands.
    - Basie's vocalist, Jimmy Rushing ("Mister Five by Five"), sang pop songs but became famous for his blues singing.
- Later years
    - After World War II, Basie, like many leaders of big bands, faced hard times.
    - In 1950 he formed a septet.
    - He did re-form the big band, the New Testament, later with studio musicians and Freddie Green.
    - Gone were the head arrangements in favor of some excellent written arrangements by Neil Hefti and Thad Jones.
    - They also worked with singers such as Frank Sinatra, Tony Bennett, Ella Fitzgerald and Billy Eckstine.

Head arrangements and Jam Sessions

- Arranging in Kansas City was more casual than elsewhere.
- There, musicians specialized in head arrangements that were created collectively and passed down orally.
- The skill of creating and remembering arrangements in one's head came in handy for the jam sessions that were common in Kansas City.
- Out-of-work musicians would gravitate to clubs where they could just "sit in"
- These jam sessions were friendly, but also competitive.
- Usually a club would hire a rhythm section, (Bass, drums and piano)
- A long line of horn players would be waiting their turn to play. Often one piece could last more than an hour.
- Usually a club would hire a rhythm section, (Bass, drums and piano)
- A long line of horn players would be waiting their turn to play. Often one piece could last more than an hour.
- Improvisational skill and meaningfully played solos were highly valued.

- While one was soloing, other horn players might start playing harmonized riffs. (sort of impromptu block chord soli)
- This was considered a specialized skill in Kansas City, and if players couldn't find the correct note to harmonize a riff, they were told to sit down.
- Because there were many horn players, each had to find a note that was not already being played and this sometimes resulted in the addition of extended notes to the chord.
- This process is reminiscent of African American folk vocal performance practices. (as heard in "Old Alabama")
- Sometimes head arrangement riffs were written down in order to preserve their order. The spontaneous oral character of head arrangements, however, allowed the band to extend the performance of a piece as long as dancers required it.
- EX. ""Jumpin" at the woodside"
    - Solos by Harry "sweets" Edison (tp) and Lester Young (ts)

Duke Ellington (1899 – 1974)

- In the early 1930s, Ellington's group had overtaken Fletcher Henderson's band as New York's foremost black dance band.
- They recorded, toured, and made radio appearances.
- Even after World War II, when many dance bands started to disappear, Ellington's band managed to keep working.
- He continued to play concert halls and country fairs all across the country.
- As the composer
    - Ellington thought that the word *jazz* marginalized black musicians.
    - He described artists he admired (like Ella Fitzgerald) as "beyond category"
    - Occasionally he described himself as a composer of "Negro folk music."
    - Although Ellington, like European composers, *did* write musical ideas in isolation, much of his composing was done in collaboration with other musicians and for specific players

- Ellington would come up with musical ideas and the band would respond, often offering alternatives.
- This made his scores very confusing, and no permanent record of his (notated) music survives.
- This led to some confusion. In 1965 he was nominated for a Pulitzer Prize but was overruled by the Pulitzer board, probably because there were no published scores for them to consider.
- Ellington had been a graphic artist and often used a visual approach to his music.
- He also used the timbres and styles of individual musicians like paint colors on a palette.
- Ellington's talent was revealed most profoundly in the recording studio.
- He made many three-minute recordings while at the same time creating longer, more ambitious pieces for multiple 78 rpm discs, and, later, starting in the 1950s, for $33\frac{1}{3}$ rpm "LPs."

- Important Ellingtonians "**Dramatic Felidae** – the cats in the play"
  - Unlike other bands, Ellington did not write arrangements that could be played by any competent dance band musician.
  - He wrote for the specific musicians in the band.
  - By 1935 Ellington had manned his band with idiosyncratic musicians who sparked his imagination.
  - Each section could blend together beautifully but each musician had a particular sound of which Ellington took full advantage.
  - Bubber Miley (tp), Tricky Sam Nanton(tb), and Sonny Greer(dr) were some of the unique players in the Ellington band.
  - Harry Carney, the baritone saxophonist, was also an integral part of the Ellington sound. Like many of Ellington's musicians, he stayed with the band for many years.

- But some players didn't last as long. Ellington fired Bubber Miley because he drank too much.
- He replaced Bubber Miley with Cootie Williams.
- Williams had learned to use mutes from Sam Nanton, and was able to add his own unique voice to the trumpet section without Ellington having to tell him what to do.
- Ellington had learned to love the New Orleans woody clarinet sound when he played with Bechet in the mid-1920s.
- Thus Barney Bigard was the perfect fit in for bringing an older, New Orleans sound into the mix.
- EX. Mood Indigo
    - Recorded in 1930, "Mood Indigo" is a good example of how Ellington utilized his instrumental resources.
    - Ellington's inspiration for this piece is a story about the unrequited love between a "little girl and a little boy."
    - Ellington adapted the melody from Barney Bigard's.
    - Although Ellington use the New Orleans front line of trumpet, trombone, and clarinet, the sound is entirely distinctive, with muted brass and low-register clarinet.
- Alto saxophonist Johnny Hodges was probably the most important soloist to join the band during the early years.
- Bluesy and lyrical, Hodges became Ellington's main soloist and thereby a strong influence on a whole generation of alto players due to his swooping glissandos and elegant soft passages.
- Two trombonists, **Lawrence Brown and Juan Tizol**, added a rich tone to the band in the case of the former, and a classical tone in case of the latter.
- Tizol was a singular Latino in what was a predominantly black band at that time.

    - Tizol contributed “exotic” sounds, updating Ellington’s “jungle sound.”
- Ellington and the Swing Era
    - Ellington became a celebrity during the 1930s. After a trip in 1933 to France and England, where he was adored, he returned home with new expectations.
    - To keep the band grounded, he also continued to play theaters and dances.
    - Ellington’s public persona was one of aristocratic sophistication, although this contrasted with the private Ellington.
    - The public persona is on display in the 1935 short film *Symphony in Black*.
    - He was also a “race man,” insisting that the black man was the creative voice of America.
- In 1941 Ellington wrote *Jump for Joy,* a musical that opened in Los Angeles.
- It was designed to eliminate the African American stereotypes propagated by Hollywood and Broadway.
- His *Black, Brown and Beige* was a wordless piece that was just as politically and musically persuasive. It premiered in 1943 but was not received well by white critics, who saw it as pretentious.
- During the 1940s, Ellington introduced new players into the band including Ben Webster.
- EX. Conga Brava
    - Recorded 1940
    - Extended AABA form
    - Similar in groove to Caravan which was composed by Juan Tizol and recorded by The Ellington band in 1937
    - This piece starts with “exotic” evocations and covers a tremendous amount of stylistic territory before it returns to the opening mood played by trombonist Juan Tizol.
    - <u>Listen for contrast in groove between swing and even eighths.</u>

- The later years
    - By the mid-1940s a number of band members, tired of the constant touring (Sam Nanton even died of a stroke on the job), cashed in on their growing reputations.
    - In 1951 Johnny Hodges left, partly out of his irritation with Ellington's appropriation of his musical ideas. He took trombonist Lawrence Brown and drummer Sonny Greer with him.
    - After World War II, the band business began changing.
    - Obsolete theaters were demolished or renovated to new uses, radio no longer broadcast live music, film and television were not very open to black bands.
    - The rise of modern jazz marginalized Ellington's sound.
    - At the third annual Newport Jazz Festival, Ellington went on late and played the two-part "Diminuendo and Crescendo in Blue." The two parts of the piece were separated by an open-ended twelve-bar blues, during which tenor saxophonist Paul Gonsalves played twenty-seven choruses while a woman in the audience danced.
    - The intensity grew to such a pitch that the audience went wild. A recording of the performance became a best seller and Ellington made the cover of *Time* magazine.
    - For the next twenty years Ellington wrote longer pieces, taking advantage of LP technology. These included re-workings of older pieces and compositions inspired by special circumstances.
    - He also wrote a number of film scores and made a few albums with modernists such as John Coltrane, Charles Mingus, and Max Roach.

Duke Ellington's Orchestra 1939

- **Billy Strayhorn (1915-1967)**
    - During Duke Ellington's later years his musical partner was Billy Strayhorn.

- Originally interested in classical music, Strayhorn gravitated to popular music after discovering that opportunities in the classical world were limited for blacks.
- He was also homosexual.
- Strayhorn met Ellington in 1938 when he played a few of his piano variations on Ellington's "Sophisticated Lady."
- Ellington invited him to New York.
- Strayhorn's first piece for Ellington was based on the directions he was given to get to Ellington's apartment: "Take the 'A' Train." became the band's new theme song.
- "Swee' Pea," as he was known, worked very closely with Ellington during the 1950s and 1960s, so closely that is difficult to separate their work.
- Strayhorn shared the composer credits with Ellington, and on some pieces was named as the sole composer.
- EX. **Blood Count**
    - Written while he was in the hospital dying of esophageal cancer
    - This was Billy Strayhorn's last composition.
    - Although it is tonally ambiguous at the beginning, soloist Johnny Hodges takes the melody through a number of keys until a reaching a crescendo in the second bridge.
    - The intensity then subsides through a number of chromatically descending chords over a pedal point.
    - The album ends with Ellington playing Strayhorn's "Lotus Blossom" as the band leaves.

Duke Ellington's Sound

- **Stylistic hallmarks include:**
- Gritty bluesy sound characterized by muted trumpets and trombones (Bubber Miley and Sam Nanton)
- Frequent use of vibrato

- Ellington composed to the strengths and playing styles of particular soloists in his band i.e. Johnny Hodges, Cootie Williams, Jimmy Blanton
- "Jungle style" drums ~ from the Cotton Club years
- Important Ellington/Strayhorn Tunes

    1927 – East St. Louis Toodle-Oo

    1927 – Black and Tan Fantasy

    1927 – Creole Love Call

    1929 – The Mooche

    1930 – Mood Indigo

    1930 – Rockin' in Rhythm

    1932 – It Don't Mean a Thing (If It Ain't Got That Swing)

    1933 – Sophisticated Lady

    1933 – Lush Life (Strayhorn)

    1934 – Solitude

    1935 – In a Sentimental Mood

    1936 – Caravan

    1938 – Prelude to a Kiss

    1938 – I Let a Song Go Out of My Heart

    1940 – Cottontail

    1941 – Take the A Train (w. and m. Billy Strayhorn)

    1941 – Perdido (m. Juan Tizol)

    1941 – I Got It Bad (and That Ain't Good)

    1942 – Don't Get Around Much Anymore

    1943 – Come Sunday

    1943 – Do Nothin' till You Hear from Me

    1953 – Satin Doll

Keywords for Chapter 8

- **Walking Bass** ~ a bass line featuring four equal beats per bar, usually used as a rhythmic foundation in jazz.
- **Boogie-Woogie** ~ a blues piano style in which the left hand plays a rhythmic *ostinato* of eight beats to the bar.
- **Territory Bands** ~ in the 1920s and early 1930s, dance bands that serviced a "territory," defined by a day's drive from an urban center.
- **Head Arrangement** ~ a flexible, unwritten arrangement created by a band.
- **Block Chords** ~ a *homophonic texture* in which the chordal accompaniment moves in the same rhythm as the main melody. (*Homophony* - a texture featuring one melody supported by harmonic accompaniment.)
- **Jam Session** ~ an informal gathering at which musicians create music for their own enjoyment. Jam sessions can be experimental, educative and competitive.
- **Soli** ~ a passage for a section of a jazz band (saxophones, trumpets, trombones) in block-chord texture.
- **Shout Chorus** (a.k.a. "arranger's chorus") ~ Usually the last chorus of a big band arrangement wherein the arranger acts as an improviser by composing over the form of the song often altering the melody or adding a new countermelody. The shout chorus is often the climax of an arrangement.
- **Stride Piano** ~ a style of jazz piano relying on a left-hand accompaniment that alternates low bass notes with higher chords.
- **Rhythm Guitar** ~ rhythmic strumming of chords as accompaniment for an ensemble.
- **Ostinato** ~ (Italian for "obstinate") a repeated melodic or rhythmic pattern.
- **Vamp** ~ a short, repeated chord progression, usually used as the introduction to a performance.

Chapter 9 & 10: Transition from the Swing era to Modern Jazz

Chapter 9

Jammin' the Blues

- In the swing era soloists' styles were as well known as band styles
- Individual players in big bands often had a very short opportunities arrangements to take solo.
- Famous soloists often moved from band to band.
- The desire for more soloing time led many players to participate in jam sessions.
- During the 1940s, many players left big bands for the armed forces.
- Others played public jam sessions or joined small groups, especially groups started by successful orchestra leaders.
- These settings allowed for more extended playing time and soloing.
- These small groups consisted of some of the first racially mixed ensembles on stage.
- Small groups also encouraged experimentation and captured the informal flavor of the 1920s Armstrong and Beiderbecke recordings
- The increasing popularity of soloists garnered new respect for jazz musicians, provided diverse playing opportunities, and helped spur the rapid development of musical technique.
- In 1944, as the swing era was winding down, **Norman Granz** produced a ten-minute film, Jammin' the Blues, featuring well-known soloists of the day and capturing the informal environment of the jam session.

Armstrong's shadow

- Musicians influenced by Louis Armstrong went on to become "influencers" in their own right.

- In addition to Earl Hines, Frank Trumbauer and Bix Beiderbecke, one of the most influential soloists who drew from Louis Armstrong's style was tenor saxophonist **Coleman Hawkins** who in turn influenced generations of jazz musicians

Coleman Hawkins (1904-1960)

- Jazz's First Great Tenor Saxophonist
- Hawkins learned to play a number of instruments including:
    - Piano, Cello, C-melody saxophone, Alto Saxophone, Tenor saxophone
- He started playing professionally for dances in Kansas City.
- In 1921 he joined Mamie Smith's band first playing Alto Sax
- In 1922 he took up tenor saxophone.
- had a big sound with a wide vibrato.
- After Louis Armstrong joined the Fletcher Henderson band, Hawkins strove to adapt Louis Armstrong's swing and blues sensibility to the saxophone.
- Hawkins's style was to prove profoundly influential on the next generation of jazz musicians.
- Coleman Hawkins' sound with **Mamie Smith**
    - Smith, Mamie. "I'm Gonna Get You." New York December 20, 1922. Okeh 4781
    - Mamie Smith Acc By Her Jazz Hounds **:** Mamie Smith (vcl) acc by poss. Johnny Dunn (tp) unknown (tp) unknown (tb) prob. Ernest Elliott (cl) Coleman Hawkins (ts) poss. Harvey Brooks (p) poss. George Bell (vln) unknown (woodblocks)
    - Features Coleman Hawkins before he joined Fletcher Henderson's band.
- The Father of the Tenor Sax
    - Hawkins is the prime exemplar of the rise of the Swing Era soloist who dominates and establishes the legitimacy of an instrument.
    - Although the saxophone had been used in symphonic music, its early role in popular music was as a novelty instrument.

    - Early jazz focused on the soprano sax (Sidney Bechet) or the C-melody sax (Frank Trumbauer).
    - These instruments eventually fell into disuse as Hawkins distanced the tenor from its comic associations and established its importance as equal to that of the trumpet in jazz.
- The way of the Arpeggio
    - "Bean" or "Hawk" (Hawkins) established an approved style of saxophone playing while with the Fletcher Henderson band (1923–1934) that featured:
        - heavy vibrato
        - powerful timbre
        - emotional zeal
        - harmonic ingenuity
        - He changed improvisation from varying or ornamenting the melody to creating melodies based on arpeggiated harmonies.
    - In exploring various ways to break down chords, Hawkins frequently added more intricate harmonies and harmonic substitutions, thereby prefiguring modern bebop.
- Across the Atlantic
    - In 1934 Hawkins signed with British bandleader **Jack Hylton** to tour England.
    - He was so impressed by the reception of jazz in Europe that he stayed for five years, touring all over Europe while staying in touch with developments in the United States through recordings.
    - One of these "developments" was the emergence of **Lester Young.**
    - When Hitler invaded Poland in 1939, Hawkins returned to the States and started recording again with some of the musicians he had influenced.
- "**Body and Soul"**

- A month after he returned from Europe, Hawkins went into the studio to record the nine-piece band then playing at Kelly's Stables.
- They recorded three arranged pieces and needed a fourth to complete four recorded sides. Hawkins played an improvised "Body and Soul," which became a hit.
- Originally written for a Broadway review in 1930, "Body and Soul" had since become a standard for torch singers and jazz musicians such **as Armstrong, Goodman, Django Reinhardt, and Chu Berry.**
- Hawk played at the Kelly's Stables in New York. First one was on 51st Street and the second one on 52nd St.
- There was a Kelly's Stables club in Chicago which actually was the first - opened in 1951 by Bart Kelly
- Form: AABA
- Style: Small Group Swing
- Features melodic paraphrase, improvisation on the harmonic progression and double time passages.
- Hawkins starts with the melody, but after two measures he heads into new territory.
- Hawkins described the climactic passages as a kind of sexual release.
- This version of "Body and Soul" went to the top of pop charts and remained there for six weeks in 1940.
- Audiences clamored for this solo.
- He later played the solo as if it had been composed
- Lyrics were eventually put to it; Benny Carter made a big-band arrangement out of it.
- In 1948 Hawkins used the same harmonies for a piece called "Picasso" for unaccompanied saxophone, the first of its kind.
- The solo has since become an "etude" for saxophonists.

The Hawkin School

- **Ben Webster (1909 – 1973)**
    - Born in Kansas City, his mentors included Budd Johnson and Lester Young.
    - He arrived in New York in 1932 with Benny Moten's band and then worked with several key bandleaders before joining Duke Ellington's band.
    - Originally a tempestuous soloist, he was known in his later career as a distinctive ballad player and accompanist for singers.
    - Along with Young and Hawkins, he was one of the three pillars of prewar saxophonists.
    - His playing during the 1950s and 1960s became even more distinctive, marked by an idiosyncratic embouchure technique.
    - For the last nine years of his life he lived in Europe due to lack of work in the States.
- **Chu Berry (1909 – 1941)**
    - Born in West Virginia and educated at the university there. He started on alto sax and switched to tenor in 1929.
    - In 1930 he went to New York and played in a number of bands, finally taking Hawkins's place in Henderson's band when Hawk went to Europe in 1935–1937.
    - He impressed a young Charlie Parker with his ability to stay relaxed at fast tempos. In 1937 he joined Cab Calloway's band, where he achieved his greatest success.
- **Roy Eldridge (1911 – 1989)**
    - Trumpet
    - Inherited the mantle of Armstrong and set the stage for Dizzy Gillespie. He was a brassy, high-note player.

- He developed his distinctive style by copying tenor saxophone solos, not trumpet solos, although he studied Armstrong closely.
- Moved to New York in 1930 after working in the Midwest
- He joined Fletcher Henderson in 1935. In 1936 he formed his own eight-piece band
- In the 1940s he became the first black musician to sit in with a white orchestra, in this case, led by Gene Krupa.
- He accompanied singers, played with Artie Shaw, and participated in the "Birth of Bebop" jam sessions.
- He played with both swing and bop musicians.

Lester Young (1909 – 1959)

- Lester Young's style was radically different from that of Coleman Hawkins.
- He was a fan of C melody sax player **Frank Trumbauer's** style.
- Young produced a light, vibrato-less tenor sound by trying to reproduce the Trumbauer sound.
- Studied violin, trumpet and drums and also played alto sax and clarinet. There are some recordings of his clarinet playing in the the Basie band.
- He grew up in New Orleans and played a number of instruments in the traveling Young Family Band.
- In 1927 he left to work with King Oliver, Benny Moten, and the Blue Devils.
- In 1933 he settled in Kansas City and in December of that year there was a legendary battle of the tenor saxophones between Hawk, Young, and Ben Webster, which Young won.
- When Hawkins left for New York, Henderson asked Young to join the band, but Young didn't last in Henderson's band because his sound was so radically different from Hawk's.
- He worked his way back to Kansas City with the Andy Kirk band.

- In Kansas City he rejoined Count Basie. He fit in well with this blues-based, improvisation-centered band, in contrast to the heavily arranged Henderson band.
- Style of Lester Young
    - **Style different** from Hawk's:
        - Some of his melodic phrases used notes from the chords, and some did not. He did not detail every harmony.
        - He was more liberal with dissonance. He would repeat notes, slightly altering the pitch and inflection while doing so.
        - He was more liberal with rhythm. He would sometimes disregard the beat, creating a counter-rhythm.
        - He traveled with Basie to New York and Chicago in 1936.
    - Throughout his career he remained somewhat of an outsider.
    - Diffident, shy, and unconventional, he introduced "cool" into jazz.
    - He had an idiosyncratic style of dress and speech. He wore a porkpie hat and narrow, knit ties, held the saxophone to the side at an angle when he played, and spoke a colorful slang of his own invention.
    - White musicians copied his lyricism and timbre; black musicians, his blues riffs and darker timbre in the middle and low registers.
- **"Oh Lady Be Good"**
    - One of Lester Young's best solos: slurred notes, polyrhythms, staccato single notes, pitch variation, and swing.
    - The song was composed by the George and Ira Gershwin for a 1924 Broadway musical.
    - Basie plays the melody.
    - His pseudonym, Jones-Smith Incorporated, was provided by John Hammond because Basie was already signed to Decca.
- **"Goodbye Pork Pie Hat"**

- Young remained with Basie and also recorded with Billie Holiday until 1940, when he left to form his own group.
- He also played with the Al Sears band and briefly rejoined Basie.
- In 1944 he was drafted into the army after which everything changed.
- After admitting to smoking marijuana, he was sentenced to a year of military hard labor in Georgia.
- On returning to civilian life nine months later, he was never quite the same.
- He started drinking heavily and his playing suffered.
- Goodbye Pork Pie Hat is a 1959 composition of Bassist Charles Mingus that was written about Lester Young.
- Joni Mitchell wrote lyrics to the song to make a vocalese of the tune for her Mingus Album recorded In 1979.

- **" (It takes) Two to Tango"**
  - (Al Hoffman, Dick Manning)
  - Recorded 1952 – released 1954 as a bonus track
  - Personnel:

    Lester Young – tenor saxophone, vocals

    Oscar Peterson – piano

    Barney Kessel – guitar

    Ray Brown – double bass

    J. C. Heard – drums
- **"Over there"**
  - Jazz was disseminated in Europe and beyond by way of recordings.
  - Two factors stimulated its growth overseas:
  - Europeans recognized it as a serious art form. There was racism, but not supported by the law of the land as in the United States.

- In some places, like Nazi Germany and Communist Russia, jazz was illegal. It was associated with rebellion and freedom, but was appreciated underground.
- The Nazis banned jazz as the decadent product of blacks and Jews, but as they conquered other countries, they realized that the captured populations listened to local radio stations that played jazz, in preference to German broadcasts.
- They decided to exploit this by providing imitations of swing.
- After the war, American jazz musicians were treated as heroes.
- As Jazz interacted with local musical practices, when it arrived in different parts of the world, it generated new musical combinations.
- American jazz musicians remained stars, but many local musicians in other countries also achieved fame.

Diango Reinhardt (1910 – 1953)

- The only European to be considered one of jazz's prime movers, Guitarist Reinhardt grew up in a Gypsy settlement near Paris.
- He learned violin and banjo from relatives and then learned guitar.
- He started playing professionally at age twelve.
- 1934, the year that Coleman Hawkins started his five-year stay in Europe, was an important year in the history of European jazz.
- A few years earlier, French fans had started the Hot Club de France.
- In 1934, Hugues Panassie published *Le jazz hot*, the first serious book on jazz in any language and the first to suggest the preeminence of African Americans in jazz.

& Stephane Grappelli

- 1934 also saw the first publication of the magazine ***Jazz Hot***, published by Panassie and Charles Delaunay,
- Also, band was formed to represent the club: Quintette du Hot Club de France.

- The Quintette grew out of jam sessions and featured two great soloists, Reinhardt and Stephane Grappelli.
- Grappelli was an autodidact inspired by Italian American Jazz Violin pioneer Joe Venuti.
- **Joe Venuti (c. 1903 – 1978)** was an Italian-American jazz musician and pioneer jazz violinist.
- The rhythm section was made up of two guitars and a bass. There were no drums or piano.
- They were praised in both Europe and America, confirming that white Europeans could play jazz and thus validating its universality.
- Publisher, Charles Delaunay started recording Reinhardt with visiting American jazz musicians like **Coleman Hawkins and Benny Carter**.

Benny Carter (1907 – 2003)

- Among musicians, Carter was considered the true King of Swing.
- Born in New York, he was a largely self-taught instrumentalist, composer, and arranger.
- By seventeen he was playing professionally, and soon he was writing for major bandleaders such as Fletcher Henderson and Charlie Johnson.
- He took over McKinney's Cotton Pickers in 1931.
- multi-instrumentalist, composer, arranger, and orchestra leader—was known among musicians as the King because he did everything with originality and panache.
- Carter played alto saxophone, trumpet, clarinet, tenor saxophone, soprano saxophone, and piano.
- He occasionally sang.
- He started his own band in 1932.
- His importance has **four** components:

    - **Instrumentalist:** With Johnny Hodges, he **established the alto saxophone as a major jazz instrument**. He also played trumpet.
    - **Composer-arranger:** He composed several standards. His arranging style was streamlined, setting the standard for Basie and Henderson. As an arranger, his trademark was his solid reed-section writing, the solis of which swung like improvised solos. His most acclaimed album is *Further Definitions* (1961), which is associated with the avant-garde. He also arranged music for singers such as Ella Fitzgerald and Ray Charles.
    - **Bandleader:** As a bandleader, he enjoyed little commercial success because he concentrated on the music rather than courting dancers, but he was so well respected among musicians that he had his pick of players.
    - **Social activist:** As an activist, he continually fought racism. In 1937, he started the first integrated international orchestra. He worked his way into the Hollywood studio system, cracking the "color bar." Thus he enjoyed financial security, living in Beverly Hills and driving a Rolls-Royce. He worked on both movies and television. In 1978, he was inducted into the Black Filmmakers Hall of Fame, rejuvenating his playing career.
- **"I'm coming, Virginia"**
    - This is a 1938 treatment of a 1926 standard by black songwriters Will Marion Cook and Donald Heywood.
    - The piece is played by an integrated, pan-national ensemble that features Django Reinhardt.
    - Style: Big Band Swing (1938)
    - Form: 24 Bar Popular song A A' B
    - Features saxophone soli in block-chord harmony
    - Solo by guitarist Django Reinhardt in Chorus #3

Chapter 10: From Swing to Bop – Rhythm in Transition

Historical Context

- American Presidents 1930s, 1940s and 1950s:
    - Calvin Coolidge

      Presidential Term: 1923 – 1929)
    - Herbert Hoover

      Presidential Term 1929 – 1933
    - Franklin Delano Roosevelt

      Presidential Term 1933 – 1945
    - Harry Truman

      Presidential Term 1945 – 1953
    - Dwight D. Eisenhower 1953 – 1961
- World War 2 (1939 – 1945)
- Japan attacks Pearl Harbor December 7, 1941
- America enters World War II
- August 1945 America drops atomic bombs on Hiroshima and Nagasaki

Count Basie's "All American Rhythm Section":

- Freddie Green, Jo Jones, Walter Page and Count Basie
- Count Basie's All American Rhythm Section brought a sizzling excitement to the Swing Era. Guitarist Freddie Green, drummer Jo Jones, bassist Walter Page, and Basie recording for Decca in New York, 1938

Swing Era Recap

- In the Swing Era bands tended to be large.
- Improvisation occurred but only in certain sections of arrangements (head arrangements and written arrangements)
- Musicians looked for more opportunities to stretch out and solo (jam sessions and rent parties)

Standard Big Band Rhythm Section

- **Piano**
    - The piano was the <u>main chord/harmony instrument</u> in Big Band rhythm sections (lots of band leaders played it: i.e. Moten, Ellington, Basie)

- The piano's self sufficiency lies in its triple function as a generator of rhythm, melody and harmony.
- The piano is also independent - a band in itself as heard in various styles: **Ragtime, Stride and Boogie Woogie**
- In the mid 1930s the legacy of developments in these three styles was heard in the astonishing technique and innovation in the playing of Fats Waller and Art Tatum.
- **Piano Titans**
    - In the mid 1930s the legacy of developments in these three styles was heard in the astonishing technique and innovation in the playing of **Fats Waller** and **Art Tatum**.
- **Fats Waller (1904 – 1943)**
    - Composer, songwriter, pianist, vocalist, satirist, and prolific recording artist.
    - Born in New York, he learned piano and organ and got his appreciation for Bach from his mother.
    - One of his early influences was stride pianist James P. Johnson.
    - Fats Waller, a master of comic poses and satirical interpretations of Tin Pan Alley songs, popularized stride piano and composed such classic jazz themes as "**Ain't Misbehavin'**" and the all-time jamsession favorite "**Honeysuckle Rose**"
    - He had a strident singing voice and blistering pianistic technique.
    - By the late 1920s, he was a prominent composer in jazz and theater music.
    - Some of his best known songs include "**Ain't Misbehavin'**", "**Honeysuckle Rose**", and "**I'm Gonna Sit Right Down and Write Myself a Letter**"
    - Waller satirized Tin Pan Alley and sentimental songs
    - He also composed some very sincere material.

- He used different registers of his voice for different effects.
- Regrettably, RCA only wanted novelty hits, not his more serious work.
- As a result, by the time he died at age thirty-nine, some of his best work had still not been recorded.
- EX: "**Christopher Columbus**" - Waller, Fats. "Christopher Columbus." New York, April 8, 1936. Victor 25295
    - Small Group Swing
    - Stride piano
    - Form: 32 Bar Pop Song AABA
    - Cross-rhythms and emphasized off-beats in the 4th chorus
    - Background riffs played behind solos
    - "Christopher Columbus" was a funny and musical rendition of a much-recorded piece that became famous with Benny Goodman's use of it as a secondary theme for his 1938 recording of "Sing, Sing, Sing."
    - "Sing Sing Sing" was composed in 1936 by Louis Prima
    - Lyrics for "Christopher Columbus were written by Andy Razaf.

- **Art Tatum (1909 – 1956)**
    - Born in Toledo Ohio, Tatum was partially blind due to cataracts on both eyes.
    - He studied violin, guitar, and piano as a child and led his own bands by the age of seventeen.
    - His first professional job was in 1927 working as a staff pianist in Toledo radio station WSPD
    - He had a 15 minute show that ultimately was broadcast nationally.

- Duke Ellington sought him out while passing through Toledo and encouraged him to come to New York, where the influence of higher standards would improve his playing.
- Singer Adelaide Hall hired him in 1932 and Gershwin threw a party for him to introduce him to the classical elite.
- His superiority was instantly recognized by stride pianists in New York.
- Virtuosity
    - Tatum's virtuosic style is inseparable from his technique.
    - Tatum was (and still is) revered by many jazz pianists.
    - He was also admired by classical pianists such as Vladimir Horowitz and Sergei Rachmaninoff.
    - Tatum played nightclubs, dives, after-hours joints, and radio broadcasts, but he played few concerts and recorded only for independent labels.
    - He was never truly embraced by the mainstream.
    - Perhaps this is because his playing was viewed as "merely" technical, impressive but without artistry.
    - Tatum had an original approach that included harmonic and rhythmic ingenuity as well as virtuosic technique.
    - He was primarily a soloist.
    - This gave him the advantage of being able to change chords and rhythms without having to bring along the rhythm section
    - His busy style of playing, however, could overwhelm other soloists.
    - There were, however, exceptions, especially his popular trio with Tiny Grimes on guitar and Slam Stewart on bass.
- EX: "**Over The Rainbow**"

- Form 32 Bar Popular Song AABA
- Solo stride piano
- Opens with a dissonant rolled (arpeggiated) dominant (E7 #11) chord that is answered by octaves in the right hand playing an F# - C# figure that implies a magical sounding whole tone scale.
- Employs melodic paraphrase and chromatic harmonies that presage the complexity of impending the bebop era.
- This 1939 recording was the first of five recorded versions and was made only days after the debut of the movie from which it came, The Wizard of Oz.
- It is an example of Tatum's amazing technical and improvisational ability.
- This recording was made for a company called **Standard Transcriptions**, which made recordings only for radio play.
- The use of transcriptions enabled broadcasters to avoid paying licensing fees to air commercial recordings.
- Eventually, the labels and networks cut a deal and transcription discs disappeared.

- **Guitar**
    - Important jazz guitarists thus far: (not too many)
        - Lonnie Johnson (Early New Orleans blues guitarist pioneered single string soloing)
        - Eddie Lang (Paul Whitman's band)
        - Freddie Green (rhythm guitarist in Count Basie's All American Rhythm Section)
    - During the 1920s, the guitar held a prominent place as a solo instrument, exemplified by performers such as Eddie Lang and Lonnie Johnson.

- By the early 1930s, however, Lang had died and Johnson had reinvented himself as a blues star.
- This reflects a change in the guitar's role during the 1930s to primarily a rhythm instrument that reinforced the roles of the drummer and bassist.
- Even this role diminished as some bandleaders (such as Ellington) saw the guitar as unnecessary.
- The problem with the guitar was that it was difficult to hear in an ensemble.
- From the mid 1920s various methods of amplification started to develop (resonators, microphones, pick-ups).
- Meanwhile, the recordings of Django Reinhardt showed the potential of jazz guitar.
- **Plugging In**
    - In the early 1930s, the Gibson Company began building electric guitars.
    - After a breakthrough in 1936, guitarists such as **Eddie Durham** (with Count Basie's band) and **Floyd Smith** (with Andy Kirk's band) started playing Gibson electric guitars, as did Western swing musicians, who combined jazz and Hawaiian steel guitar practices.
    - The real breakthrough for jazz came with **Charlie Christian**, who showed that the electric guitar was more than a loud acoustic guitar.
- **Charlies Christian (1916 – 1942)**
    - the first prominent electric guitarist.
    - He was initially met with skepticism, until he used amplification to liberate the guitar from the rhythm section and establish it as a powerful solo instrument.
    - Christian's recording career lasted less than two years …

- … but during that time he transformed the electric guitar into an instrument capable of the same kinds of rhythmic and dynamic capabilities as jazz saxophone or trumpet.
- As well, he provided an initial impetus for soon-to-be bebop players.
- Born in Texas and raised in Oklahoma, Christian took up guitar, trumpet, piano, and bass.
- He toured the Southwest with the family band, listening to swing and blues from Kansas City and Western swing bands.
- Mary Lou Williams heard him and convinced John Hammond to arrange an audition for Christian with **Benny Goodman**, which was held in 1939.
- Goodman was reluctant at first but changed his mind after hearing him.
- Benny Goodman added Christian to his sextet, which was playing on weekly radio broadcasts.
- He also featured Christian on his big band recordings.
- Three months after he joined the Goodman band, an article appeared in a Chicago newspaper, purportedly written by Christian, arguing that electrification had given jazz guitar a “new lease on life.”
- Christian had a major influence on generations of guitarists; his bluesy, riff-based, logical melodies seemed to change the role of the guitar overnight.
- Charlie Christian had a major influence on generations of guitarists.
- His bluesy, riff-based, logical melodies seemed to change the role of the guitar overnight.

        - EX: "**Swing to Bop (Topsy)**" - Christian, Charlie. "Swing to Bop (Topsy)," in Live Sessions at Mintons. New York. May 12, 1941. Everest FS-219
            - This recording was made in 1941 by Jerry Newman, an engineer who recorded sessions at Minton's Playhouse at a time when Thelonious Monk and Kenny Clarke were in the house rhythm section.
            - Their job was to accompany musicians who would drop by to jam.
            - This piece was originally a swing hit called "Topsy" but was renamed when Newman released it a few years after it was recorded.
            - The word "bop" did not yet exist so "Swing to Bop" could not have been the name at the time of the recording.
            - Drummer Cozy Cole recorded a hit version in 1958. This recording starts near the end of Christian's first chorus.
            - Christian constantly varies his riffs and rhythmic accents and takes off on the bridges, all with a relaxed feel.
    - **Freddie Green's Guitars**
        - Freddie Green played a number of acoustic guitars, among them:
            - The Epiphone Emperor
            - The Stromberg Master 400
    - **Charlie Christian's Guitar**
        - The Guitar Charlie Christian played was the **Gibson ES 150**
        - It was introduced in 1937
        - The ES stands for "Electric Spanish"

- **Bass**
    - The bass was the last instrument of the rhythm section to reach maturity.

- Its traditional role of keeping the beat and outlining the basic harmonies provided little incentive for bassists to expand the instrument's possibilities.
- Until the 1930s, the average bass solo was a walking-bass line.
- Bad technique and intonation were commonplace.
- **Walter Page**
    - the leader of the Blue Devils in Oklahoma and an important figure in Kansas City during the 1920s.
    - Page codified the walking bass, which he brought to the Basie band.
    - His rock-steady pulse became one of the hallmarks of the Basie band's sound.
- **Milt Hinton**
    - expanded the walking bass by introducing advanced harmonies, syncopation, and inventive melodic figures.
    - He was in great demand as a recording artist and recorded with jazz, pop, and rock and roll singers while playing modern jazz with boppers such as Dizzy Gillespie.
    - He was also a respected jazz photographer.
- **Israel Crosby**
    - became famous in the 1950s and 1960s as a virtuoso bassist playing with Ahmad Jamal.
    - Since age sixteen he had been recording with a number of swing pianists including **Teddy Wilson**, drummer **Gene Krupa**, and the **Fletcher Henderson band** (1936–1939).
    - He was known for his bass solos, which was unusual at the time.
- **John Kirby**

        - wasn't a great bass player, but he was known for his very popular, cool-sounding sextet (1937–1942). The band featured Kirby's wife, singer Maxine Sullivan.
    - **Slam Stewart**
        - played with singer-guitarist Slim Gaillard and later with the Art Tatum trio.
        - He had great time and perfect pitch and was known for singing along with his solos, which he played with a bow.
    - **Wellman Braud**
        - the bassist with Ellington's band. Ellington liked the lower end of the musical spectrum and wrote arrangements that required substantial participation from Braud.
        - For his part, Braud helped develop the walking bass and popularized arco bass playing. Ellington hired a second bassist, **Billy Taylor**, to help Braud when the music grew beyond his skills.
    - **Jimmy Blanton (1918 – 1942)**
        - a discovery of Duke Ellington, who wrote the first bass concertos for him, revolutionized the instrument and its role in the rhythm section, replacing the walking 4/4 approach with melodic, harmonic, rhythmic, and tonal nuances.
        - Duke Ellington played an important role in the discovery of the musician who revolutionized bass playing, Jimmy Blanton.
        - Blanton became a central figure in the Blanton-Webster (after saxophonist **Ben Webster**) version of the Ellington band.
        - Blanton's career parallels Charlie Christian's:
            - He died young
            - He transformed instrumental practice on his instrument
            - He was active during roughly the same period (1939–1942)
            - He changed the nature of the rhythm section.

        - He added melodic, harmonic, and rhythmic nuances to bass playing.
    - He first learned violin, then bass at college.
    - He began his professional career on riverboats and later dropped out of school to work with a band in St. Louis.
    - In 1939 Ellington hired him and started writing arrangements that made the most of his talents.
    - Blanton had a sophisticated sense of harmony, an attractive timbre, and authoritative time.
    - Blanton recorded the first bass solos that departed from a walking-bass style.
    - He can be heard to good effect on “Ko-Ko,” “Concerto for Cootie,” and “Jack the Bear.”
    - Ellington also recorded piano-bass duets with him. Blanton died at the age of twenty-three.

- **Drums**
    - In contrast to the bass, drumming evolved quickly.
    - Drummers were loud and therefore very often the center of attention.
    - Drummers learned to become showmen in terms of their performance persona and instruments.
    - A genuine virtuosity also emerged as drummers found new ways to keep time, shape arrangements, and inspire soloists.
    - Drumming would change after the Swing Era but it was already a sophisticated practice by the 1930s.
    - **Jo Jones**
        - the Count Basie drummer who was said to play like the wind, changed the feeling of swing with his brisk attack on the highhat cymba
    - **Chick Webb (1909–1939) and Gene Krupa (1909–1973)**

- Chick Webb (c. 1939), a dwarfed hunchback whose drums were scaled to order, advanced big-band jazz and drumming as the indefatigable King of the Savoy Ballroom, finding commercial success as he launched the career of Ella Fitzgerald.
- Chick Webb was the first great swing drummer and the first to lead his own orchestra, one that ruled Harlem's Savoy Ballroom in the early 1930s.
- He was a dwarfed hunchback (he had his drums custom made), but he played with great power. He influenced most of the major Swing Era drummers.
- He started playing when he was very young and came to New York in 1924.
- Duke Ellington arranged a gig (engagement) for him in 1926, which led to his forming his own band.
- He was struggling in 1931 until Louis Armstrong came to town and selected Webb's band to accompany and record
- Soon the band was introducing pieces by Benny Carter and Edgar Sampson that would become swing standards, some of them adapted by Benny Goodman.
- Webb became nationally known when he discovered Ella Fitzgerald and recorded her hit, "**A Tisket, a Tasket**."
- In 1937 the Webb band won a battle of the bands against Benny Goodman at the Savoy Ballroom—a particularly sweet victory given that Goodman's drummer was the nationally famous Gene Krupa.
- Webb died at the age of thirty.
- Gene Krupa was one of the white Chicago players of the Beiderbecke circle.
- He was the first drummer to become a matinee idol.

- Although not a technically great drummer, his histrionics could work up
- He was best known for his tom-tom solo on "**Sing, Sing, Sing**."
- In 1938 he started his own band and made social history by hiring African American musician Roy Eldridge.
- In 1943 he was arrested for possession of marijuana but was later cleared. By that time, swing had declined in popularity.

- **Papa Jo (1911 – 1985) and Big Sid (1910 – 1951)**
  - Jo Jones toured in tent shows as a tap dancer.
  - He parlayed this skill into his drumming.
  - He made his mark with the Basie band, for which he played off and on from 1934 to 1948.
  - His great innovation was to transfer the time from the bass drum and snare to the high-hat cymbal, creating a lighter sound.
  - **Sidney Catlett** ("Big" Sid) was a drummer with infallible technique who played in a remarkably broad range of styles and bands: swing with Goodman, Henderson, Benny Carter, and Armstrong, as well bop with Parker and Gillespie.
  - Catlett worked out logical approaches to his dynamically and timbrally varied solos.
  - Davie Tough was a swing drummer and the first white drummer to master African American percussion.
  - He played with Goodman, Tommy Dorsey, and Woody Herman.
  - Jimmy Crawford perfected the relaxed two-beat rhythm with the Lunceford band (1927–1943) and became the favorite of many singers including Frank Sinatra, Ella Fitzgerald, and Billie Holiday.
  - Buddy Rich was regarded as the foremost virtuoso on the instrument. He started playing professionally as a child and played with several important bands during the 1930s, such as Tommy

Dorsey (1939–1942) and later with Benny Carter and Basie. He later formed his own successful bands.

Swing was bigger than Jazz

- Whether it was sweet or hot, highbrow or lowdown, with offshoots like Western swing and novelty, **swing defined and unified American culture**
- Swing music was played by large ensembles (usually fifteen players), plus singers, that toured constantly to play several sets each night at ballrooms across the country.
- Ironically like much of popular culture at the time, it was a luxurious practice that flourished during the Depression.

After World War II

- After the war swing began to decline during the recovering economy.
- The happiness engendered by the war being over was offset by evidence of unprecedented barbarism, the threat of nuclear war, and the return of thousands of troops who would try to re-enter civilian life.
- The music that followed swing emanated, not from the stars of swing, but from the mavericks of swing.
- Innovators and rebels would would lay the groundwork for rhythm and blues, salsa, star vocalists, and Modern Jazz … A.K.A. **Bebop**

The A F of M Recording Ban (1942 – 1944)

- In August of 1942 **The American Federation of Musicians** under the leadership of trumpeter **James Petrillo** declared a ban on all union musicians making recordings.
- The argument was over royalty payments
- No union musician was allowed to make commercial recordings.
- The only exception to this was the recording of V Discs for WW II soldiers.
- Singers were not considered to be musicians and were not allowed to be in the union so they made records through this period usually accompanied by choirs or vocal groups singing backing harmonies

- By the time the strike was over, things had changed:
  - Singers were on the ascendance.
  - Big Bands were on the decline.
  - Small record labels had sprung up to fill the void left by Decca, Capitol and Victor such as Dial and Savoy

Women in Jazz: Valaida Snow (1904 – 1956)

- During the war, American women were on the rise. When men were in uniform, "Rosie the Riveter"—arms flexed in determination—symbolized the readiness of women to work for their nation's defense, whether on factory floors or on the bandstand.
- The piano was considered "feminine," providing fewer barriers for the likes of Lil Hardin and Mary Lou Williams, but wind and percussion instruments were regarded as the exclusive province of men.
- Only a few women made names for themselves as instrumentalists in male bands: trumpeters Billie Rodgers and Norma Carson, vibraphonist Marjorie Hymans, trombonist Melba Liston.
- Ultimately, the pressures of the road proved too much for most women, whose careers were cut short by family duties, marriage, or social convention.
- One of the more remarkable careers of the Swing Era was that of Valaida Snow.
- Snow's appeal was multifaceted. She was an excellent trumpet player and singer, her style modeled on Louis Armstrong's, which she often combined with dancing.
- In one stage act, she brandished her trumpet while hoofing on top of a huge bass drum.
- Valaida Snow could dance and play most string and reed instruments, but she won fame as a trumpet player, singer, and bandleader—a remarkable achievement for a woman in the 1930s
- EX: "**You're Driving Me Crazy**"

- This brisk, upbeat selection was paradoxically rife with a daring political subtext.
    - "You're Driving Me Crazy" is from a session she recorded in Copenhagen in tandem with Winstrup Olesen's Swingband three months after the Nazis invaded Denmark. It is a fine example of the way Valaida (she was billed with her first name only) and Danish musicians found a common language in swing—specifically, the improvisational style of Armstrong and the ensemble trio of Fats Waller (see Chapter 10).
- From the first notes of her vocal, she fashions small embellishments to the melody, taking greater liberties as she continues, until she is freely improvising in the last section of the first chorus, even tossing a couple of Armstrongian growls into the mix.

Quiz 2 Review

Periods & Topics Covered:

- **The Swing Era – Duke Ellington, Count Basie, Mary Lou Williams …**
- **Rhythm in Transition – the beginnings of Bebop**
- **Soloists**

To Study effectively for this quiz:

- Review *JAZZ* chapters 7 – 10
- Review slides from lectures 5, 6 & 7 posted on LEARN
- Listen to Music Module #1 and the "Got Rhythm" Module
- Use the glossary in the back of your textbook and definitions provided in lecture slides

Review Supplemental Reading: "FORM – The American Popular Song: The Blues" in Berle, Arnie. *Theory & Harmony for the Contemporary Musician*. (New York: Amsco Publications 1996)

Historical Events and Terminology:
Be able to choose the best definition or description of the following terms an historical events:

1.From the 1910s and 20s Swing retained:

- rhythmic contrast
- bluesy phrasing
- a balance between improvisation and composition.

2.New Features of Swing:

- Homophonic Texture
- Played by big bands composed of sections of reeds and brass instruments and a rhythm section of bass, drums, piano and rhythm-guitar.
- Bluesy riffs

(Cont.)

3. **The swing era was bounded by two historical events: the Great Depression and World War II**
4. **Swing and Race: See Lecture 5, Slides 9 – 10**
5. **Economics of Swing: See lecture 5, slides 11 – 12**
6. **Swing and Dance culture - See lecture 5, slides 13 – 14**
7. **Swing Era Changes in the Rhythm Section see lecture 5, slide 18**
8. **Lindy Hop**
9. **Savoy Ballroom**
10. **Soli**
11. **Head Arrangement**
12. **Block Chord Texture**
13. **Racial Segregation and Swing – See lecture 5, slides 28 – 30**
14. **Sweet Bands**
15. **Hot Bands**
16. **Small Group Swing**
17. **Territory Bands**
18. **Walking Bass**
19. **Boogie Woogie**
20. **Rhythm Guitar**
21. **Head**
22. **"All American Rhythm Section"**
23. **Tin Pan Alley**
24. **Great Migration**
25. ***Jammin' The Blues* –** short film
26. **A.F of M. Recording Ban**

Musicians To Know About:

- **Chick Webb**
- **Benny Goodman**
- **Teddy Wilson**
- **Gene Krupa**
- **Lionel Hampton**
- **Charlie Christian**
- **Artie Shaw**
- **Jimmie Lunceford**
- **Cab Calloway**
- **Glen Miller**
- **Bennie Moten**
- **Count Basie**
- **Walter Page**
- **Jo Jones**
- **Freddie Green**
- **Pete Johnson**
- **Joe Turner**
- **Andy Kirk**
- **Mary Lou Williams**
- **Lester Young (a.k.a. Prez)**
- **Herschel Evans**
- **Jimmy Rushing**
- **Harry "Sweets" Edison**
- **Duke Ellington**
- **Bubber Miley**
- **Jimmy Blanton**
- **Cootie Williams**
- **Tricky Sam Nanton**
- **Juan Tizol**
- **Johnny Hodges**
- **Billy Strayhorn**
- **Betty Roche**
- **Coleman Hawkins**
- **Ben Webster**
- **Benny Carter**
- **Django Reinhardt**
- **Fats Waller**
- **Art Tatum**
- **Charlie Christian**
- **Barney Kessell**

Songs and Bands to know about"

From Listening Module #1

Listening Guide

		Page #
	Performer(s)	
16."Blue Lou"	Fletcher Henderson	*139*

From Listening Module #2:

		Listening Guide Page #
	Performer(s)	
Title		
1. "Dinah"	Benny Goodman	143
2. "Star Dust"	Artie Shaw	148
3. "Annie Laurie"	Jimmie Lunceford	150
4. "It's All Right Baby"	Big Joe Turner / Pete Johnson	159
5. "Walkin' and Swingin'"	Andy Kirk / Mary Lou Williams	162
6. "One O'Clock Jump	Count Basie	168
7. "Mood Indigo"	Duke Ellington	173
8. "Conga Brava"	Duke Ellington	176
9. "Blood Count"	Billy Strayhorn/ Duke Ellington	180
10. "Body and Soul	Coleman Hawkins	187
11. "Oh! Lady Be Good"	Count Basie / Lester Young	192
12. "I'm Coming Virginia"	Benny Carter / Django Reinhardt	196
14. "A Sailboat in the Moonlight"	Billie Holiday	203
15. "Blue Skies"	Ella Fitzgerald	206
16. "Christopher Columbus"	Fats Waller	212
17. "Over The Rainbow"	Art Tatum	215
18. "Swing To Bop" (Topsy)	Charlie Christian	218

Chapter 11 Modern Jazz

Bebop

- *A style of modern jazz pioneered in the mid-1940s; it has become the basis for most contemporary jazz.*
- Characteristics
    - Fast, frenetic tempos
    - Complex, sometimes dissonant harmonic structures
    - Favours solo improvisation
    - Smaller groups
    - Perceived as “serious art music” instead of dance music / entertainment

America in the 1940’s

- 1940 Franklin Delano Roosevelt is the president
- Roosevelt passes Executive Order 8802 banning racial discrimination in hiring for defense industries.
- 1941 Attack on Pearl Harbor.
- America declares war on Japan.
- Germany declares war on America.
- 1942 Committee of Racial Equality (later renamed Congress of Racial Equality) is founded by an interracial group of students at University of Chicago
- 1942 Executive order 9066 is signed into law and 110,000 Japanese Americans are confined to relocation camps - this lasts for three years.
- 1942 AFM recording ban starts.
- Development of the world’s first atom bomb is underway
- 1944 D-Day (Normandy invasion)
- 1944 End of AFM Recording Ban
- 1945 President Roosevelt suddenly dies - Harry S. Truman becomes president
- May 7, 1945 VE (Victory in Europe) Day - War in Europe is over

- August 6 / 9, 1945 President Truman authorizes the first use of Atomic Bombs - Bombs are dropped on Hiroshima and Nagasaki Japan
- 1946 First meeting of the United Nations after its founding in 1945
- Print media in United States is almost completely segregated
- Jackie Robinson plays his first game for the Brooklyn Dodgers on April 15, 1947 becoming the first African-American player in major league baseball since the 1880s.
- The President's committee on civil rights submits its report on October 29, 1947.
- Its recommendations include:
    - establishing a permanent FEPC (fair employment practices committee) with enforcement powers
    - ending segregation in the armed forces
    - federal legislation to punish lynching
    - securing voting rights for African Americans
    - abolishment of segregation in interstate transport.
- Truman issues two executive orders on July 26:
    - 9980 establishing a Fair Employment Board to promote nondiscriminatory employment practices in the federal civil service
    - 9981, which begins desegregation of the armed services.
- Truman administration proposes legislation to make lynching a federal crime, create a new FEPC, abolish poll taxes in national elections, and end segregation in interstate transportation …
- None of the bills are brought to a vote in the Senate.

The Bebop era (1945-1949)

- Bebop was a turning away from jazz as popular music, as part of the mainstream of American culture, to a music that was:
    - Isolated (presented in tiny cramped spaces – much less accessible than swing music that was presented in huge ballrooms)

  - Non-danceable
  - Played by small combos for small audiences in a virtuosic style that was difficult to understand.
- Two ways to think about the change
  - The first is that bebop was revolutionary, something apart from the jazz that preceded it.
  - The second, and more currently prevalent view, is that bebop is evolutionary, part of the jazz tradition that made it into an art music.
  - The two ways of explaining the change are really: 1) Whether Bebop was linked to the past - whether there was a "through-line" linking jazz to swing and early jazz or 2) whether bebop was a revolutionary and completely new music that broke with the past. The questions we ask to discuss the revolutionary aspect of bebop are: Who was the music played for? (Dancers? White people? Black people? Was it a more personal mode of self expression for the musicians themselves that excluded, alienated and baffled the audience?) Did bebop have a purpose and message that extended beyond music to the social and political realm?

Evolutionary Changes

- Bebop and Jam Sessions
  - After Swing musicians finished their regular gigs (engagements) they often went to late night afterhours jam sessions.
  - Informal jam sessions were social get-togethers, on the one hand, but, on the other hand they were extremely competitive and required hard work.
  - Musicians kept inexperienced players off the bandstand by playing tunes at ridiculously fast tempos in unfamiliar keys.
  - Attempts to keep inferior musicians from participating in jam sessions were sometimes referred to as cutting contests.

- Standards like “I Got Rhythm” were re-harmonized with difficult chord substitutions.
- Bebop musicians were continually tested as they experimented with fast tempos and complicated harmonies.

Minton’s Playhouse

- **Charlie Parker** and other Beboppers played jam sessions at Minton’s Playhouse on 118th Street in Manhattan, where adventurous challenge was the name of the game.
- **Drummer Kenny Clarke** relates how he changed drumming while playing a very fast tune with Teddy Hill’s band in the 1930s. (DeVeaux/Giddins 2009, 281) (DeVeaux/Giddins 2015, 232)
    - He couldn’t play every quarter-note on the bass drum so he started keeping the beat on the ride cymbal, producing a lighter, more flexible way to play time and leaving the bass drum available for fills.
- Teddy Hill and some other swing musicians didn’t like this approach, feeling that the beat was too broken up, so he let Clarke go in 1940.
- But when Hill’s band broke up, Minton offered him the job of running the music at his Playhouse.
- Hill realized that Clarke’s style of playing might be perfect for a jam session.
- Clarke’s combinations of snare and bass drum accents were called “klook-mop.”
- “Klook’” as he came to be known, played unexpected bass drum accents, which became known as dropping bombs (this all took place, after all, during World War II) and became very popular with the younger generation of drummers like Max Roach and Art Blakey.
- Soloists played unpredictable melodies (inspired by Lester Young), often ending with two eighth notes (“be-bop” or “re-bop”)
- These new practises irritated many older musicians

- Pianists, inspired by the sparse, economical style of Count Basie, began to "comp"—playing accompanying chords in unpredictable rhythmic patterns that complemented rhythms laid down by drummers.
- Because of the new drum technique, guitarists no longer had to play four-to-the bar rhythms and instead comped on the newly popular electric guitar.
- Bassists continued to be timekeepers but raised the level of virtuosity. Oscar Pettiford could play swiftly and also take melodic solos.
- Nobody plays those changes
    - **Bebop** is characterized by complex, dissonant harmonies.
    - Although disliked by many musicians, these harmonies were not completely new. They had evolved from the Swing Era.
    - Art Tatum, Duke Ellington, and Coleman Hawkins had all previously used complex and dissonant harmonies, orchestrations, and solo lines in their arrangements and compositions.
    - The problem was how to share these new harmonies so that other musicians could use them.
    - The new harmonies were characterized by common use of the tritone (flat five) and extended notes of a chord, which made improvising more difficult.
    - Musicians had to approach this music intellectually, not just emotionally.

Blowing

- **Blowing** means soloing / improvising on multiple choruses of bebop songs.
- **Blowing changes** are the chords of a song intended specifically for purposes of improvisation.
    - **Blowing changes** are often different from changes that accompany the head
    - **Blowing changes** that do differ from those of the head are often written on a separate page.

On the Road

- Racial and economic forces were driving musicians out of swing.
- These non-musical forces form the basis of the revolutionary view of bebop.
- During the Swing Era, black musicians could not get lucrative jobs playing for radio orchestras, nor could they get lengthy engagements at the top New York ballrooms or dance halls, both of which offered invaluable publicity and a rest from the rigors of constant touring.
- Thus, to remain economically viable most black bands were forced onto the road.
- Although some of the top bands could travel in their own railroad cars, most had to travel on buses and tour the Jim Crow South, where they were subject to discriminatory practices.
- Many musicians became bitter and exhausted and left the big bands for jam sessions.
- Bebop provided a forum where African American musicians could explore their music outside the white dominated commercial system.
- By the early 1940s a new jazz based on chromatic harmonies and an interactive rhythm section was in place.
- All that was needed was a new kind of virtuoso soloist.

Charlie Parker (1920-1955)

- Parker ("Bird") is considered to be the best alto saxophonist in jazz history.
- He grew up in Kansas City, and he received his nickname after he provided a "Yardbird" (dinner in the form of a run-over chicken) to his band mates during a trip to a gig. *Note that "bird" terminology applied to singers is derogatory when applied to vocalists but complimentary when applied to Charlie Parker.
- But the name "Bird" also resonates with qualities of quickness, elusiveness, and melodic beauty—all apply to Parker.

- Parker did not show any great gift for music at first and once was humiliated by drummer Jo Jones at a jam session in the early days.
- This humiliation in a cutting contest spurred him to start practicing seriously for a summer in the Ozarks.
- His model was Lester Young, whose solos he memorized.
- By the time he returned to Kansas City he was described as playing like Lester Young, only twice as fast.
- Parker joined the well-known territory band lead by Jay McShann.
- He also started using alcohol, pills, and, after a car accident, morphine.
- Eventually he started using heroin.
- Parker's solo playing sounded both bluesy and modern.
- His style enlivened traditional blues progressions with modern harmonic substitutions and rapid-fire solos.
- At the same time, when required to, he could blend into a big-band reed section.
- Although Parker could play well while on heroin, his constant movement from band to band taxed the patience of most bandleaders.
- Although Parker could play well while on heroin, his constant movement from band to band taxed the patience of most bandleaders.
- In New York, Parker had a readily available drug supply and jam sessions to play.
- It was through these sessions that he found a network of musicians who shared his approach to "advanced" music.
- One such was trumpeter Dizzy Gillespie.

Dizzy Gillespie (1917 – 1993)

- Dizzy Gillespie was as much a virtuoso as Parker and also the intellectual force behind bebop.
- If Parker was the Pied Piper, Gillespie was the master craftsman.
- Originally from Cheraw, South Carolina, he was self-taught on the trumpet with unusual technique.

- He earned a music scholarship to attend Laurinburg Institute in North Carolina, where he studied trumpet and piano.
- He first heard jazz on the radio.
- He went to play jazz in Philadelphia, then in New York. He was an excellent soloist and reader.
- By 1939, Gillespie was at the top of the heap, playing with Cab Calloway.
- He also wrote arrangements and composed for the band.
- However, the atmosphere of the band caused him to leave it in 1941 after a brief, violent confrontation with Calloway. (The spitball incident)
- For the next several years Gillespie free-lanced around New York.
- This included playing in the small-combo jam sessions that gave birth to bebop.
- He became the center of gravity for bebop. Beboppers hung out at his apartment, sharing information.
- Gillespie was generous to other musicians, showing them the harmonic and rhythmic features of the new music.
- Gillespie adapted dissonant chords to his compositions such as “Salt Peanuts,” which was based on a bop drum lick, thus introducing his humorous side to the music.
- Another of his compositions, “A Night in Tunisia,” illustrates his deepening fascination with Latin music.

52nd street

- Dizzy first met Bird when they both played in Earl Hines’ big band in 1942.
- Dizzy loved Parker’s fluidity and Parker loved Dizzy’s sound and harmonic knowledge.
- In 1944 they played together again in former Hines vocalist Billy Ekstine’s band.
- Gillespie’s arrangements for this band made it the first big band to embrace bebop.

- Even so, bebop never became widely popular, due to the complexity of the music and the pervasive racism in America at that time, which made it impossible for a black musician to be taken seriously.
- By the end of 1944, Bird and Dizzy turned to the jam-session-style small ensemble.
- The words *bebop* and *rebop* were already in place by the time Dizzy brought his quintet to 52nd Street.
- The quintet played composed "heads" that were rhythmically disjointed and confusing to many listeners.
- **Bird in records**
    - The first bebop recordings date from 1945 and were made mostly by small, independent labels.
    - For the record companies this was a low-cost way to get into the business.
    - Jazz musicians could create new melodies on old chord progressions without paying royalties.
- **"Ko-Ko"**
    - This piece is a contrafact based on the chord progression of Ray Noble's 1938 piece "Cherokee," which was recorded in 1939 by Charlie Barnett and Count Basie.
    - It has a sixty-four-bar form (twice the thirty-two-bar AABA form) with a difficult bridge.
    - Parker practiced this piece as a teenager, and it became his showpiece with the Jay McShann band.
    - When the band came to New York to play the Savoy Ballroom, which had a broadcast "wire" setup, Parker let loose with a long solo in this piece that amazed everyone who heard it.
    - In 1945, "Cherokee" was renamed "Ko-Ko," recorded for Savoy Records.

  - The owner of the label would not tolerate a copyrighted melody, so the melody of “Cherokee” was left out.
  - The pianist was supposed to be Bud Powel but he didn’t show up.
  - It is probably Gillespie on piano except when he is playing trumpet. The other (sub) pianist was Argonne Thornton (later Sadik Hakim).

- **“Embraceable You”**
  - This Gershwin piece was recorded in 1948.
  - Parker avoids the melody. Instead he plays a popular 1939 melody, “A Table in the Corner,” recorded by Artie Shaw.
  - After Parker’s impressive solo, a young Miles Davis takes the next solo.

- **Contrafact**
  - A contrafact is a new melodic composition written over the chord progression of a preexisting tune.
  - An excerpt from, contrafacts in jazz: language, myth, method and homage ~ an essay by Corey Mwamba
  - The best known contrafacts in jazz are the many versions of the blues. The blues has no true "original" melody: it is an eternally unfinished song form.

- **Now’s the Time**
  - Charlie Parker considered bebop to be a collision of New York progressive music with Midwest blues.
  - Blues during the 1940s had many faces, including swing band blues and Mississippi delta blues electrified by the likes of Muddy Waters.
  - Parker’s contribution was to add the chromatic harmonies of modern jazz and a fluid sense of rhythm to the vocal nuances of blues.
  - This piece is a Parker composition built on one riff.

- It was used later for a rock and roll hit called “The Hucklebuck” and was covered by many pop musicians.
- Parker didn’t earn a cent from the royalties because the owner of Savoy Records owned the copyright.
    - Charlie Parker – Alto Sax
    - Al Haig – Piano
    - Percy Heath – Bass
    - Max Roach – Drums
    - Form: 12 Bar Blues
    - See LG *JAZZ* pp. 244 - 245

- **Bird’s Last Flight**
    - The Parker-Gillespie partnership ended in 1946 when the band went to Los Angeles and met with an indifferent response.
    - Gillespie took the band back to New York, but Bird cashed in his ticket to get money for his heroin habit.
    - He stayed in California for a year, taking drugs, and when the heroin supply ended, he turned to alcohol and barbiturates.
    - It was in this state, during 1947, that Parker made some recordings for Dial Records showcasing his playing at its worst.
    - Later that night he was found in his hotel lobby wearing only his socks.
    - He was arrested and committed to the state hospital for six months.
    - Free from drugs, Parker returned to New York, only to resume his habit.
    - With the help of Norman Granz, he found some commercial success with Mercury Records, where he recorded with strings.
    - But his drug addiction made him unreliable and wore him down.
    - After his death in 1955 at just thirty-four, the coroner estimated his age to be fifty-three.

Dizzy Gillespie – The elder statesman

- Gillespie disdained drugs and throughout his career remained an example of how bebop musicians could act as professionals.
- Upon returning from California in 1946, he started a big band using bebop arrangements.
- When not playing trumpet, he took his cue from his former boss, Cab Calloway, who balanced art with wit and silliness—a mix that could broaden the audience for bop.
- He became a Baha'i when other African Americans were turning to a militant form of Islam.
- He kept his big band active for years while nurturing the careers of many young jazz musicians.
- He traveled overseas for the U.S. government with his band while openly criticizing the state of American race relations.
- He eventually became a jazz celebrity even as his "chops" weakened in his later years.
- He continued to explore music and became an elder statesman of jazz.
- Dizzy Gillespie died in 1993.
- Voices
    - This is a long quote from African American writer Amiri Baraka about the meaning of bebop to him and his generation: a new aesthetic leading to a new sense of purpose. (DeVeaux/Giddins 2015, 248)

The Bebop generation

- An entire generation of young musicians started playing bop. Some, like trumpeter Fats Navarro, thought that the drugs and the ability to play the music were connected, so they started to take heroin—and to die from it.
- If they did not die from it, they were frequently jailed for drug possession, thus having their careers interrupted in any case.

- Other players such as Sonny Stitt would go on to equal the musical virtuosity of Parker.
- Tenor saxophonists, filtered through Coleman Hawkins and Lester Young, kept pace with the new music.
- These included Don Byas, Lucky Thompson, and Illinois Jacquet.
- J.J. Johnson on trombone, Serge Chaloff and Leo Parker on baritone saxophone, and Milt Jackson on vibraphone are examples of musicians applying bebop practices on other instruments.

Bud Powell (1924 – 1966)

- Pianist Bud Powell was the finest and most influential pianist of the bebop generation.
- The son of a New York stride pianist Bud was a member of a musical family.
- Early classical training resulted in his virtuosic technique.
- He became interested in Jazz as a teenager hanging around and eventually sitting in at Minton's Playhouse.
- Thelonious Monk recognized Powell's talent.
- After dropping out of high school, Powell joined Cootie Williams's band.
- While touring with Williams Powell was badly beaten by police in Philadelphia, leaving him with crippling headaches.
- This started a protracted bout of psychiatric treatments, which included incarceration, medication, and electroshock treatments that affected his memory.
- Powell also had a weakness for alcohol.
- **Bud powell's piano style**
    - Powell laid the foundation for all bebop pianists to follow.
    - His left hand played chords* while his right hand improvised lines rivaling those of Parker and Gillespie.

  - Sometimes he would play block-chord style, where the melody is supported by rich chords;
  - At other times he might play a stride-piano style scattered with Tatum-like runs.
  - He also pioneered the piano trio.
- **"Tempus Fugue-it"**
  - Recorded in 1949
  - Powell had just emerged from a sanitarium and would return shortly after this recording.
  - He seems surprisingly in control given the circumstances.
  - This side was recorded by a young Norman Granz for his Clef Record label.
  - This recording illustrates the intensity of Powell's playing.
  - Accompanied by Ray Brown (bass) and Max Roach (drums), he recorded at a variety of tempos.
  - The title of this piece suggests Powell's familiarity with baroque music and his affinity for J.S. Bach.
  - It is a thirty-two-bar AABA form.
  - It features: blisteringly fast tempo, complex chords, polyrhythmic ostinatos.
- Powell composed a number of important jazz pieces. Many of the titles, like this one, are self-reflective. This is a fast Latin tune.
- By the end of the 1950s, he had moved to France, where he gradually fell apart.
- At times he seemed to be in total control; at other times, he would play haltingly or stop and stare into space.
- In 1966 Powell died of tuberculosis.

Jazz in Los Angeles: Central Avenue

- Bebop was played on the West Coast as well. The West Coast had a long history of jazz. New Orleans musicians recorded there as early as 1922.
- Central Avenue, running south from downtown to Watts, was the center for African American life in Los Angeles.
- African Americans were attracted to the area by the availability of work in the shipbuilding industry.
- Central Avenue was the Mecca for entertainment, which included modern jazz by around 1945, with Coleman Hawkins, Dizzy Gillespie, Howard McGhee, and the Charlie Parker quintet.
- Soon, young Californians like Dexter Gordon were playing bebop.

Dexter Gordon (1923 – 1990)

- He came from a middle-class home with a jazz-loving father who was a doctor to jazz musicians such as Lionel Hampton and Duke Ellington.
- Dr. Gordon took Dexter to big-band shows on a regular basis.
- Dexter studied clarinet and then saxophone in high school.
- After school Dexter studied with swing reed player Lloyd Reese, who taught him and others chromatic harmony.
- Reese also ran a rehearsal band.
- Gordon believed that Coleman Hawkins was a master, but he was inspired by Lester Young.
- At seventeen Gordon joined the Lionel Hampton band, where he learned an extroverted style of playing from band-mate Illinois Jacquet.
- He also played with the bands of Fletcher Henderson and Louis Armstrong.
- Gordon went to New York, where he learned theory from Dizzy Gillespie.
- After hearing Parker he started playing bebop and also became addicted to heroin.
- He recorded for Savoy Records and later acted in a West Coast play and the movie *Round Midnight*.

- Dexter Gordon style
    - His style was relaxed and rhythmically intricate.
    - He would quote pop songs in his solos and often spoke the lyrics of a ballad before he played it.
    - He eventually met Oklahoma City saxophonist Wardell Gray, who had been influenced by guitarist Charlie Christian.
    - Gordon and Gray played together in Billy Eckstine's big band.
- With **Wardell Gray** (1921-1955)
    - Wardell Gray was a saxophone player whose career spanned the swing and bebop eras.
    - **"The Rubaiyat" from *Citizens Bop***
        - Gordon and Wardell Gray started playing together at a local Central Avenue fried-chicken joint.
        - They ended up recording together for Dial Records and their "The Chase" ended up being a best seller.
        - It was seven minutes long over two 78 recordings and was the epitome of the tenor saxophone duel. This recording is mentioned in Jack Kerouac's *On the Road*.
    - "The Rubiayat" is shorter and more controlled but still exciting as Gray and Gordon first trade choruses and then "fours" while quoting other music.
    - Gordon was arrested for heroin possession and sent to prison for two years.
    - Wardell Gray was found murdered in 1955. He was addicted to heroin, but the reason for his murder is not known.
- During the 1950s, Gordon alternated playing and prison, but the 1960s saw him return to form recording for Blue Note.
- He spent much of his time in Europe, where black musicians felt less prejudice.

- He lived in Copenhagen for years, learned to speak Danish, played locally, and toured.
- He returned to New York and a successful career in 1976.
- He recorded for Columbia, acted in films, and took on the role of elder statesman.
- He died in 1990.

Aftermath: Bebop and Pop

- For a brief time in the 1940s bebop was marketed as a popular music while swing began to fade.
- It was represented as both modern and as a comic novelty. Dizzy Gillespie reinforced this image through language and look, as did other jazz musicians.
- It failed as pop music, but musicians saw it as a musical system that became the foundation of the jazz musicians' identity. This is true even today.
- In order to build an audience for the music, Bebop was presented as a jam session, only in public. Norman Granz was central to this transformation.

Vocalese

- a style of singing in which singers put words to [instrumental] jazz tunes, <u>especially to previously improvised instrumental solos</u>.
- Lambert, Hendricks & Ross Vocalese Trio
    - Dave Lambert (1917 – 1966)
    - Jon Hendricks (1921 – 2017
    - Annie Ross (1930 –)
    - [Yolande Bavan (1942 –) replaced Annie Ross from 1962 – 64]

Norman Granz (1918 – 2001) & Jazz at the Philharmonic (JATP)

- Granz (1918–2001) grew up in Los Angeles. Like John Hammond, his interest in jazz was both musical and political. His first concerts were interracial.

- His first concerts were held at a classical music venue, Philharmonic Hall in Los Angeles, but were soon banned because, according to management, there was a threat of violence; according to Granz it was due to the interracial audiences.
- He took the concerts on the road but kept the name.
- Granz featured performers from various styles including swing, bop, and nascent rhythm and blues.
- Granz encouraged the competitive nature of the jam session, which critics hated but audiences loved: young audiences hollered and stomped their feet during concerts.
- He insisted that his bands and the audience be integrated.
- He was especially influential in developing the careers of Ella Fitzgerald and Oscar Peterson.
- Granz pioneered jazz in the concert hall, although these days, audience behavior resembles an audience at a classical concert.
- Jazz in the concert hall provides an atmosphere conducive to serious listening and adds social prestige to music.
- JATP & Verve Records
    - Norman Granz was the first impresario to become a millionaire promoting jazz.
    - In large measure his success was due to the vertical structure of his business:
        - He had exclusive contracts with many of jazz's brightest stars.
        - He presented these artists in concerts that he promoted and on recordings.
        - He owned the record company and also handled his own distribution.
- Norman Granz, in addition to being a jazz impresario, was also an avid art collector.

- He was a close friend of Pablo Picasso, who drew the line drawing portrait of Ella Fitzgerald seen in this photograph.

Pablo Records

- Ella Fitzgerald recorded *Jazz at Santa Monica Civic '72* with Tommy Flanagan and Count Basie
- The success of the recording lead Norman Granz to found another record company - PABLO - named after his good friend Pablo Picasso
- The PABLO logo was based on the shape of a Picasso sculpture in Granz's private collection.

Bebop: a short-lived era that cast a long shadow

- By the time Charlie Parker died in 1955, the excitement about bebop had long passed.
- Musicians still learned the style and continue to do so to the present day …
- … but new directions based on different aesthetics and racial politics were already starting to appear

Keywords

- **Dropping Bombs**
- **Jam Session**
- **Cutting Contest**
- **Comping**
- **Flatted Fifth / Flat Five**
- **Chromatic**
- **Head**
- **Bridge**
- **Riff**
- **JATP**
- **Bebop**

- **Double Time**
- **Walking Bass**
- **Ghosted Note(s)**
- **Sequence**
- **Blowing**
- **Blowing Changes**
- **Voicing**
- **Great American Songbook**
- **Jazz Standard**

Chapter 13 1950s Jazz Composition

The Jazz Narrative Thus Far

- From c.1900 to c.1939 jazz history is customarily told as a narrative of progressive change that focuses on:
    - Regional styles (New Orleans, Chicago, New York, the Midwest and Los Angeles) and …
    - Neat and tidy divisions of time (decade by decade change: Pre-jazz, Early Jazz, Swing & Bebop
    - The innovations of particular composers and soloists (the "great man" theory of history)
    - Technical advances (the phonograph, the microphone, the electric guitar)
- Jazz History: Various Interpretations
    - Modernism
        - sees bebop and its successors as part of an inevitable evolution from simplicity to complexity.
    - Fusion
        - Fusion advocates see the disconnect between jazz and pop music as an error.
        - They believe that Jazz should take its cue from its audience, not scholars and critics.

- Ethnic
  - The ethnic interpretation claims that jazz should take its inspiration solely from African American elements and avoid other practices such as experimentation and borrowing from other styles.
- The cyclical view
  - The cyclical view sees jazz history as a series of cycles of innovation and elaboration:
  - 1920s jazz is innovative – the 1930s saw these innovations become more generally accessible through swing;
  - 1940s bebop was innovative – in the 1950s jazz was made more accessible (hard bop and cool jazz)
  - 1960s avant-garde jazz was assimilated during the 1970s. During a post-cyclic period, all styles compete with the classical past.
  - Also In the 1970s and beyond fusion jazz attempted to join jazz and rock together

- **From Scott DeVeaux's "Constructing the Jazz Tradition: Jazz Historiography"**
  - "At the century's halfway mark," complains one textbook, "the historical strand that linked contemporary jazz to its roots suddenly began to fray. The cohesive thread had been pulled apart in the '40s by the bebop musicians, and now every fiber was bent at a slightly different angle." ~
  - Beginning with the 1950s and 1960s, the student of jazz history is confronted with a morass of terms -cool jazz, hard bop, modal Jazz, Third Stream, New Thing, none of which convincingly represents a consensus.
  - The rise of bebop began a war of words between older musicians (moldy figs) and the new generation.
  - Many critics refused to acknowledge that bebop was jazz.
  - The new generation saw their jazz (bebop) as a logical expression of modernity.

  - "Modern life is fast and complicated, and modern music should be fast and complicated," said arranger Gil Fuller in 1948
  - **If this debate seems curiously irrelevant to the modern observer, it is largely because <u>contemporary conceptions of the term "jazz" have been shaped in bebop's image</u>. ~**
  - In other words, **"bop became so much the language of jazz that <u>its influence proved retroactive"</u>…**
- Opinions that matter
  - Critics & scholars
    - History books, university courses, journal articles
  - Music industry
    - Producers, record companies, radio play
  - Fans
    - Concert / clubb attendance, CD and record sales
  - Musicians
    - Different sets of musical aims and values
- Major trends that followed bebop
  - Cool Jazz
  - Hard Bop
  - Third Stream
  - West Coast
  - Bossa Nova
  - Modal Jazz
  - The Avant Garde
  - Fusion Jazz
- Jazz Composers & compositions in the 1950s
  - Jazz composition
    - To define composition in the context of an <u>improvisational art</u> is difficult.

- One can transcribe a Coleman Hawkins solo, but a recording of it provides a truer representation.
- Improvisers do not receive royalties, as do a song's composer, publisher, and lyricist, even though most of the performance may be the improviser's.
- This is why bebop musicians started composing their own melodies (chord progressions cannot be copyrighted).
- In western art music a *composition* is a musical work that may be played by any number of musicians and bands while remaining basically unchanged
- Although, as an improvisation, it may prove as *durable* and adaptable as a composition
- It exists first and foremost as a particular performance.
- Evolves
    - During the 1950s the nature of jazz composition evolved from a practice that was influenced by European classical music (Third Stream) to one that mined the jazz past, including New Orleans polyphony, stride piano, breaks, cadenzas, and standard jazz and pop themes.
    - During this period, non-performing full-time jazz composers made their appearance.
    - **Four jazz composers** represent four approaches to expanding the jazz canvas:
        - **Thelonious Monk** worked with blues and standard song forms.
        - **Charles Mingus** worked with and expanded conventional forms, adding effects from gospel, ragtime, bop, classical music, and other sources.

- **Gil Evans** radically transformed the work of other composers.
- **George Russell** introduced modalism and new ways to approach harmony, and he changed the relation between composition and improvisation.

Thelonious Sphere Monk (19197 – 1982)

- After Duke Ellington, Thelonious Monk is the most performed of all jazz composers.
- His work has been adapted for every kind of jazz style and for classical music.
- This is remarkable given that Ellington composed between fifteen hundred and two thousand pieces of all varieties including popular songs, while Monk composed a mere seventy pieces with only one (''Round Midnight") barely mainstream piece among them.
- During his early years, Monk was considered eccentric and a mediocre composer.
- Today he is greatly appreciated.
- Monk's style
    - Monk used traditional song forms (AABA) and blues as a basis for his compositions.
    - Sometimes he would alter standard harmonies with <u>whole-tone and chromatic scales</u>:
    - Minor seconds are common in his melodies.
    - He wrote contrafacts: "Just You, Just Me" became "Evidence", "Blue Skies" became "In Walked Bud"; "Sweet Georgia Brown" became "Bright Mississippi."
    - He commonly used dissonances, which had up to that time been considered mistakes.
    - By making these dissonances commonplace Monk changed the way we hear jazz.

- This does not mean that he was a free-jazz player nor that he was he immune from mistakes. When he made them, he would "save" them.

- **"Rhythm-a-ning"**
  - One of his best known pieces, it is based on "Rhythm changes" and on a melody that draws from:
    - Duke Ellington's "Ducky Wucky" (1932) and Mary Lou Williams's "Walkin' and Swingin'," which was written for Andy Kirk in 1936.
  - A modernistic bridge is added to this renewed version of older material.
  - See LG in *JAZZ 2nd Ed,* p. 293
  - Monk first recorded it in 1957.
  - The recording here is from 1962, when he had first signed with Columbia Records.
  - Charlie Rouse, Monk's longtime tenor saxophonist, joined the quartet in 1959 and plays here with a soft sound particularly suited to Monk's piano playing.
  - Close listening reveals how the musicians respond to Monk:
    - The drummer responds to Monk's rhythmic ideas.
    - Rouse uses Monk's melodic suggestion in his solos.
    - The bassist lays down a rock-solid foundation over which this interplay occurs

- **"Thelonius"**
  - Date 1947
  - Style – Bebop
  - Form – **36 Bar** popular song form AABA (the bridge (B) and the last A section are 10 bars long rather than 8.
  - Thelonious Monk composition
  - Thelonious Monk at the piano
  - See LG in *JAZZ 2nd Ed,* p. 291

Charles Mingus (1922 – 1979)

- Born in Nogales, Arizona
- Grew up in Watts, California
- As a child learned trombone and then cello.
- Switched to playing bass in high school when he was told that a black man had no future in classical music.
- Played with Kid Ory and Barney Bigard 1942
- 1943 toured with Louis Armstrong
- 1947 became interested in rhythm and blues
- 1950 Gained recognition in Red Norvo's trio with Tal Farlow
    - **Red Norvo** (1908 - 1999) Vibraphonist
    - **Tal Farlow** (1921 - 1998) - Guitarist
- In 1962 briefly worked and recorded **with Duke Ellington (*Money Jungle)*** who he revered but was fired after an incident (a fight) with trombonist **Juan Tizol**
- In 1955 Mingus led his own quintet / sextet known as the **Charles Mingus Workshop**
- He became known for his testy, irascible personality and for berating his sidemen on the bandstand.
- **The Jazz Composers' Workshop**
    - Mingus contributed compositions to a Jazz Composers' Workshop from 1953 to 1955.
    - He founded a new workshop in 1955 in which he transmitted the details of his works by dictating lines to each player.
    - This approach grew too cumbersome and difficult for larger works so he began hiring copyists.
    - In the early 1960s he composed *The Black Saint and the Sinner Lady* and *Meditations on Integration*,
- Hard times & Recorvery

    - But by 1964 he was in dire financial straits and suffering from deep-seated psychological problems.
    - Performing only rarely, he withdrew from public life from 1966 to 1969.
    - Financial pressures forced Mingus to resume his career in June 1969.
    - In 1971 his fortunes improved when he was granted a Guggenheim fellowship in composition and with the publication of his autobiography, ***Beneath the Underdog*.**
- In his final years he wrote big-band music, two suites for films and collaborated on an album with the pop singer **Joni Mitchell**.
- He travelled extensively with his workshop until 1977, when he became seriously ill.
- He supervised his last recording session (January 1978) from a wheelchair.
- He died in 1979 of ALS (Lou Gehrig's Disease)
- His music has continued to be played in the group **Mingus Dynasty**, and his unfinished orchestral jazz piece ***Epitaph*** was reconstructed, completed and performed in 1989 under the direction of Gunther Schuller.
- Mingus and Civil Rights
    - After 1957 his comments turned political. He composed and recorded "Fables of Faubus" in 1959 in response to Arkansas governor's Orville Faubus' refusal to integrate Little Rock Central High School.
    - Columbia refused to let him sing the lyrics, so he recorded the music with the lyrics on the smaller Candid label.
    - This inspired and emboldened other jazz musicians to start speaking out against civil rights injustices.
    - Mingus also criticized the jazz industry for depriving musicians of control over their work.
    - "Boogie Stop Shuffle"
        - **Composer and Bassist**: Charles Mingus
        - **Date:** 1959

- **Style:** Experimental Hard Bop
- **Form:** 12 Bar Blues
- See LG in *JAZZ 2nd Ed,* p. 297 – 298
- **Characteristics**
  - Boogie-woogie shuffle rhythms
  - Fast-moving twelve-bar blues
  - Ostinato
  - Staccato chord punches
  - Unison moaning
  - Three-note riff
  - Bebop variations
  - Improvised solos
  - Seven instruments create multiple textures
- The key soloist is saxophonist **Booker Ervin**.
- Drummer **Dannie Richmond** (a former R & B tenor player) and pianist **Horace Parlan** (with a partly paralyzed right hand) were important figures in the Jazz Workshop.
- This recording is the original version edited for the Columbia album ***Mingus Ah Um.***
- The unedited version *has* subsequently been released by Columbia but doesn't match the edited version's excitement.

George Russell (1923 – 2009)

- In his early career didn't play an instrument or sing.
- Composed some pieces with **Dizzy Gillespie** – notably " Cubana Be/Cubana Bop"
- Formulated and published his ideas on music theory in ***The Lydian Chromatic Concept of Tonal Organization***
- In 1958–9 he taught at the **Lenox (Massachusetts) School of Jazz**.

- At about the same time he took up the piano, which he played in his own jazz sextet (1960–61); among the group's sidemen at various times were **Don Ellis, Eric Dolphy, Chuck Israels, and Steve Swallow.**
- Russell was the father of modal jazz as heard on Miles's *Kind of Blue*, Coltrane's *Giant Steps*, and Herbie Hancock's *Maiden Voyage*, among others.
- Born out of wedlock to a mixed-race couple, he was brought up in Cincinnati by a black family, who adopted him. He took up the drums and, after hearing Max Roach, decided to concentrate on composition.
- Russell was inspired to develop his theory by a question from Miles Davis about the relationship among chords.
- He started to analyze chords in terms of the scales that went with them and realized that if you reduce the number of chords, improvisers will have to think more melodically.
- This was the basis for modal jazz, which dominated the 1960s, especially in fusion.
- **The Lydian Chromatic Concept**
    - In the *Lydian Concept*, Russell argues that we hear the greatest "unity and finality" in the C Lydian scale (a C scale with an $F^{\#}$).
    - He rejected major and minor keys and instead advocated various scales so as to eliminate a tonal center.
    - Parker's approach had demonstrated that any note could be made to fit harmonically, and Russell thought that any chord could be resolved with a scale.
    - Although Russell's approach is complicated in theory, the practical result was that jazz musicians used one scale over a number of chords instead of dealing with each chord individually.
    - This meant that the emphasis was not on the changes; the challenge was to focus on melodic invention.

  - Pieces like “Cubana Be / Cubana Bop” (1947) that Russell wrote for Dizzy in 1947 introduced modal orchestral writing.
- It was not until 1956 that Russell put out an album under his own name: ***The Jazz Workshop****, one of the tracks of which is:* “Concerto for Billy the Kid”
- **“Concerto for Billy the Kid”**
  - Russell was highly respected by the best jazz musicians, but he was also good at discovering young talent; for example, he discovered pianist Bill Evans and introduced him to Miles Davis.
  - Russell conceived of this piece as a showcase for Evans.
  - Evans’s solo here is rigorous, very different from the meditative playing for which he became known later
  - There are only six musicians on this recording, but they sound like a much greater number.
  - Clashing scales, melodic fragments, dissonances, and rhythmic change-ups give the piece a modern sound even by today’s standards.
  - Although Russell uses of a standard chord progression for Evans’s solo (“I’ll Remember April”) the music still swings.
  - The *Jazz Workshop* album was a hit with the critics but not a commercial success.
  - Nevertheless, there was enough interest for Russell to tour with a small group and to sign with other labels.
  - He had a productive relationship with avant-garde saxophonist Eric Dolphy, and one of his early compositions, “Ezz-thetic,” became something of a standard.
- In 1963 Russell took a job teaching at the University of Sweden, where he also had a chance to tour with a sextet and to write some longer pieces.
- In 1969, he returned to the United States to teach at the **New England Conservatory of Music.**

Gil Evans (1912 – 1988)

- Although a composer of some memorable pieces, he was primarily an arranger who lifted the art of arranging to the level of composition.
- He recorded the 1957 album *Miles Ahead* with Miles Davis. It was made up of a series of trumpet concertos with composed transitional interludes instead of silences between selections.
- Evans is best known for his concerto form. His music featured Miles Davis, soprano saxophonist Steve Lacey, mellophonist Don Elliot, trumpeter Johnny Coles, and guitarist Kenny Burrell.
- In 1958, he released *New Bottle, Old Wine* featuring altoist Cannonball Adderley.
- The ensemble was typically made up mostly of brass.
- In 1970, he started to add to the percussion section of his ensemble and, like Davis, who was still his good friend, to embrace fusion.
- His 1969 album *Gil Evans* preceded Davis's *Bitches Brew.*
- There was a planned collaboration with Jimi Hendrix, but Hendrix died before this could happen. Instead Evans arranged versions of Hendrix's music ("Up from the Skies").
- By the 1970s and 1980s, he routinely revised pieces on the bandstand by conducting, using piano chords and vocal commands.
- He also wrote film scores, mentored young composers, and worked with pop stars such as Sting
- **"King Porter Stomp"**
    - This is the second oldest piece on the album after **W.C. Handy's** "St. Louis Blues."
    - **Fletcher Henderson's** arrangement of this piece was a big hit for Benny Goodman in 1935.
    - But whereas **Henderson** used only one strain, Evans incorporates all four strains in the original **Jelly Roll Morton** composition

- Evans uses dissonant harmonies and bop-like phrases while making the music swing.
- The interchange between Adderley and the ensemble is notable.

Cool Jazz

- By the early 1950s, cool was used to describe a kind of toned-down jazz.
- Later the term became associated with a number of white musicians who relocated to California where they could get day gigs at movie studios (unlike African Americans) while playing jazz at night.
- In this form it was called *West Coast Jazz.*
- For white players to represent a kind of cool jazz is ironic since the idea of coolness has its roots in African American culture.
- Cool Jazz compared to Hot Jazz
  - **Hot:** aggressive rhythms and improvisation, heavy timbre and vibrato, evocative blues scales, overt expressiveness
  - **Cool:** limited vibrato, restrained timbre, stable dynamics, melodic calm, sophisticated harmonies that tempered the blues idiom (Bix Beiderbecke, Lester Young, Teddy Wilson, Red Norvo, John Kirby, Eddie Sauter, Benny Carter)
- Connections between Bebop and Cool Jazz
  - Charlie Parker composed the cool "Yardbird Suite" and "Cool Blues" and the young Miles Davis wrote "Sippin' at Bells," which obscures blues feeling by using complex harmonies.
  - Two important pianist-composers from this period were: **- Lennie Tristano and Tadd Dameron.**
    - Some Tristano and Dameron Tunes
      - "East Thirty-Second" (Tristano)
      - "Turkish Mambo" (Tristano)
      - "Deliberation" (Tristano)

- "Our Delight" (Dameron)
- "If You Could See Me Now" (Dameron)

Miles Davis and the Birth of the Cool

- Every style (i.e. bebop) contains within it the seeds of its own destruction. Experimentalism breeds more experimentalism.
- In 1945, nineteen year-old Miles Davis played on Parker's first recording.
- We can hear major differences between Parker's playing and Miles' personal timbre, his lyricism – longer tones, and silences.
- 1949, four years after he played on **Charlie Parker's** first recording, Miles Davis led a group of musicians who were interested in slowing down the pace of the music and rebalancing the mix between improvisation and composition.
- There were precedents in jazz for this concept of music (For example: Ellington)
- Young modernists looked to classical chamber music for sonorities that favored the middle range instead of high notes.
- The French horn and tuba completed the instrumental palette.
- A toned-down rhythm took the place of the up-front beat of dance music.
- In 1949, Miles Davis was the youngest of the cool school and had yet to establish himself as a bandleader or distinctive stylist.
- He was, however, a good organizer, spearheading discussions, rehearsals, and support for new compositions.
- He landed a recording deal, for which he put together a brass-heavy ensemble of nine musicians—halfway between a big band and a small combo—made up of players most of whom would go on to become leading jazz figures.

Gil Evans (1912 – 1988)

- Canadian pianist and arranger, Gil Evans was the oldest of the group.
- An ingenious orchestrator, he made different kinds of repertoire—jazz, pop tunes, classical music—his own.

- He had led bands as early as 1933 but he really started exploring instrumental possibilities when he worked in the Claude Thornhill band, a band that included French horns, tuba, flute, and bass clarinet in addition to the regular big-band instrumentation.
- Evans often used long-held chords that seemed to float.
- Gil Evans' Pad
    - Evans lived on west 55th Street in New York, which was close to the center of the action on 52nd Street.
    - Musicians, composers, and singers would continually drop by to eat, drink, nap, or talk about modern jazz.
    - Denizens of Gil Evans' pad
        - Two frequent visitors were **Lee Konitz**, whom Evans featured in **the nonet**, and arranger **Gerry Mulligan** (soon to be a famous baritone sax player).
        - Both played in the Thornhill band. **Gerry Mulligan** did most of the writing for the nonet.
        - Another regular was composer-pianist John Lewis, who would go on to form the Modern Jazz Quartet.
        - Lewis had played with Bird and Dizzy.
        - Davis insisted that the marquee at the Royal Roost, the site of their only live gig, mention the names of the arrangers—a first.
- **"The Nonet"**
    - The nonet consisted of a coalition of musicians that was interracial, intergenerational, and culturally diverse.
    - Improvisations were woven into written arrangements.
    - All the instruments, low or high, gravitated to the mid-range, medium dynamics, and economical phrasing.
    - **"Venus de Milo"**

- This is often characterized as one of the most straightforward of the cool recordings, the parts of which include:
    - a head
    - an interlude
    - a full-chorus solo by Davis
    - a half chorus solo by Mulligan
    - a closing variation on the written material
    - a coda.

Growth of the Cool

- Members of the nonet took the new musical ideas to their own bands.
- The innovators included John Lewis with the **Modern Jazz Quartet and Gerry Mulligan** with his "piano-less" quartet.

Gerry Mulligan (1927 – 1996) and West Coast Jazz

- Baritone Saxophone player
- Born in New York
- Mulligan started writing arrangements as a teenager for radio bands, touring, composing, and playing reeds.
- In 1948 he joined the Claude Thornhill band, where he met Gil Evans.
- Gil Evans brought him into the Miles Davis nonet, for which he did most of the writing.
- In 1951 he went to Los Angeles to look for a job with the Stan Kenton band.
- Mulligan's own 1952 quartet, formed in California, epitomized West Coast jazz.
- **Stan Kenton's band** was known for its progressive music, which was sometimes criticized as pretentious.
- Nevertheless, he knew how to combine jazz, pop vocals, and experimentalism in a way that made the band very popular.

- He also hired many important players and arrangers who took their cue from European music.
- All were white, resulting in the characterization by some of West Coast jazz as white, intellectual, and pretentious.
- **The Piano-less Group**
    - After Mulligan returned to New York to briefly lead his own ten-piece group, he went back to Los Angeles and started to play at the Haig restaurant with a quartet of baritone sax, trumpet, drums, and bass—no piano.
    - This band exemplified the laid-back southern California attitude.
    - After a reasonably successful recording of "**My Funny Valentine**," they became very popular.
    - Without a pianist, Mulligan and trumpeter **Chet Baker (1929 – 1988)** could include more contrapuntal interplay.
    - Baker played with an even lighter timbre than Miles and also kept to the middle register. In addition, he was a very good ballad singer.
    - **Chico Hamilton**: the drummer with the band, he was known for his mallet rolls. He later went on to form his own band.
    - As an African American, he stood for racial integration in the band.
    - Unless for a reunion with Baker, he refused to play in piano-less quartet again.
    - Baker's career was marred by drug addiction.
    - Hamilton led many bands and introduced many important players, including **Jim Hall, Ron Carter, Eric Dolphy, and Charles Lloyd**.
    - The quartet only lasted for around a year, but it was very popular.
    - Mulligan and Hamilton played in some Hollywood movies, and actors often tried to copy Baker's look when playing jazz musicians.

- Mulligan went on to lead a number of bands, both large and small; to write several jazz standards; and to win many polls as a baritone saxophone player.

The modern Jazz Quatet (MJQ)

- John Lewis - Piano and leader
- Milt Jackson – Vibes
- Percy Heath - Bass
- Kenny Clarke – Drums
- **John Lewis (1920 – 2001)**
  - In contrast to the Gerry Mulligan quartet, the MJQ was an African American, East Coast, and long-lasting band.
  - Started by pianist John Lewis, it was a cooperative band with each member having extra-musical duties.
  - Lewis, who was in charge of the music, had a lifelong interest in polyphony and the conviction that Bach and blues were compatible.
  - Lewis studied at the University of New Mexico, where he heard and was influenced by Ellington.
  - He played with Kenny Clarke while stationed in France.
  - Clarke helped him join Dizzy's band in 1946. At the same time, he resumed his studies at the Manhattan School of Music and recorded with the likes of Charlie Parker.
  - His style was spare but inflected with the blues. Dizzy encouraged him to compose and to feature the rhythm section.
  - Bop, Blues and Bach
    - Lewis formed his group by 1952. It included the first major vibes player since the 1930s, Milt Jackson. In contrast to Lewis, Jackson played with blues-drenched energy.

        - **Kenny Clarke:** the most established of the group, he was interactive and rambunctious.
        - **Percy Heath:** a bassist who had only been playing for a few years. He was the eldest of the famous Heath family.
        - Lewis wanted to change how jazz was presented. He insisted that every performance be like a concert, even if it was in a club. All the members had to wear identical tuxedoes, pieces were introduced, and the musicians would enter and exit the stage.
- **" Vendome"**
    - "Vendome" was the third of four selections recorded by the Modern Jazz Quartet at its very first session in 1952.
    - It captures the group in a state of becoming.
    - This number was the first of the group's fugues—a Baroque polyphonic form in which a short melody or phrase (the fugue subject) is introduced by one part and successively taken up by others.
    - Though Lewis's later fugues (including subsequent renditions of "Vendome") are more confidently performed and configured than this one, there is something to be said for the excitement of a performance that breaks new ground.
    - **MJQ:** John Lewis – Piano; Milt Jackson – Vibraharp; Percy Heath – Bass; Kenny Clarke Drums
    - **Style**: Cool Jazz
    - **Form**: Fugue … Plus the A Sections of the Jerome Kern Song "All The Things You Are" which is a 36 bar AA'BA" song that has 4 extra measures in the last A section.
- The MJQ lasted for over forty years with only one change: **Kenny Clarke** left the band because he wanted more time for improvisation in the arrangements.
- The new drummer was **Connie Kay**. During these years the MJQ played with jazz and classical music ensembles.

- Lewis composed many pieces that became standards in the jazz repertoire including “Django” and “Afternoon in Paris,” as well as film scores.
- He was a jazz educator and activist, directing the Lenox School of Jazz (1957–1960) and the Monterey Jazz Festival (1958–1982), and co-founding and conducting Orchestra U.S.A. (1962) and the American Jazz Orchestra (1986–1992).

John Lewis, Gunther Schuller & “The Third Stream”

- Lewis collaborated with composer, conductor, French Horn player and musicologist **Gunther Schuller** on what he called **Third Stream**.
- Schuller played French horn with the **Miles Davis** nonet and worked with Lewis at the Lenox School.
- In a 1957 lecture he suggested that a mix of Western art music and jazz would emerge as a “Third Stream.”
- They collaborated on the album *Jazz Abstractions* (1961), and Schuller wrote “Variants on a Theme of Thelonious Monk.”
- The architects of The Cool set the stage for Third Stream, but it did not last.

Lester Young’s Influence on Post Bebop Saxophonists

- The lightness of Young’s playing influenced cool jazz and a generation of tenor saxophonists, who went in two directions.
    - Black tenors (Dexter Gordon, Wardell Gray, Illinois Jacquet and Gene Ammons) changed Young’s legato phrasing by adding a strong attack.
    - White tenors (Stan Getz, Zoot Sims, Al Cohn and Allen Eager) focused on Young’s lyricism.
- The “white Lesters” (Getz, Zoot Sims, Al Cohn and Allen Eager) played in Woody Herman’s band.

- They were later dubbed the “Four Brothers” after the Jimmy Giuffre piece of that name, featured by Herman’s sax section.
- Their sound was characterized by little or no vibrato and a high, delicate sound.

Changing Time: Dave Brubeck (1920 – 2012)

- Dave Brubeck grew up in California with a musical family and learned classical piano from his mother.
- He studied with composer Darius Milhaud, who employed aspects of the blues in his music.
- During the late 1940s he organized an octet, which was not successful.
- In 1951 he hooked up with another “white Lester,” Paul Desmond, and organized a very successful quartet (making the cover of *Time* in 1954).
- The quartet was both hot (Brubeck) and cool (Desmond).
- Both were good at chord substitutions, but Brubeck’s improvisations were formally predictable.
- His primary trademark was the use of odd-numbered meters
- The album ***Time Out*** **(1959)** became a national sensation and “Take Five,” in 5/4 time, became a hit.
- These odd meters were subdivided into groups of twos and threes. For example, 5/4 was counted as two plus three.
- By the end of the century, unusual time signatures were no longer uncommon.

Chapter 12: Hard Bop

Hard Bop Soloist

- By the 1960s, hot had won over cool.
- Cool jazz musicians such as Stan Getz and Zoot Sims were also playing in a harder style. Indeed, all of jazz was developing a more aggressive way of playing.
- The tenor saxophone had supplanted the trumpet as the leading voice of jazz.
- Many 1960s jazz musicians explored the middle ground between bop and avant-gardism through **hard bop**.
- Examples include:
    - **John Coltrane** (Miles Davis's band)
    - **Wayne Shorter** (Jazz Messengers)
    - **Joe Henderson** (Horace Silver).
- **Coltrane** became an avant-gardist but the others adapted bop to the looser 1950s and 1960s environment.
- The major soloists were/are
    - **Clifford Brown**
    - **Wes Montgomery**
    - **Sonny Rollins**.

Hard Bop: Heating Up Cool Jazz

- Hard Bop time period was essentially the **1950s and beyond**
- Hard Bop was a reaction to overly intellectualized and classically influenced Cool Jazz and the Third Stream
- It was a return to a more heavy, earthy, Afro-centric and blues-based style of playing.
- Hard Bop players were mostly **African American musicians**

Hard Bop

- **Hard Bop** was an **East Coast** development.
- It thrived in **urban industrial** areas such as **New York, Chicago, Philadelphia and Detroit**.

- It relied less on standards or show tunes than either Swing or Bebop
- Some Hard Bop composers (Charles Mingus, Horace Silver and Jimmy Smith) made use of Swing Era-like riffs

Two Sub-style of Hard Bop

- **Funky Jazz or Soul Jazz**
- **Mainstream Jazz**

Characteristics Shared by the two sub-styles

- Both emanated from Bebop
- Many of the same artists were active in both sub-styles
- Both integrate improvisation and arrangements
- Both subsets were played by groups recorded by smaller, independent labels that emerged in the late 1940s and early 1950s like Savoy, Dial and Blue Note

Differences between the two sub-styles

- **Mainstream**:
    - featured **complex rhythms** and chord progressions.
    - used many **different complex scales** in its improvisations and melodies
    - instrumentation featured a Bebop-like rhythm section of two or three horns plus a piano-trio rhythm section
    - sometimes used varying metres (for example: 5/4, 7/8 11/8)
- **Funky/Soul Jazz**
    - featured **simpler chord** progressions and was very **groove oriented**.
    - rhythm sections sometimes featured guitar and/or Hammond organ
    - simpler melodies based on blues and pentatonic scales.
    - usually was in 4/4 metres and sought to imitate the speech rhythms of African American preachers

Important Hard Bop Musicians

- Miles Davis - trumpet
- Horace Silver - piano
- Red Garland - piano

- Ahmad Jamal - piano
- Cannonball Adderley - alto saxophone
- Nat Adderley - cornet
- John Coltrane - tenor saxophone
- Sonny Rollins - tenor saxophone
- Gene Ammons - tenor saxophone
- Art Blakey - drums
- Philly Joe Jones - drums
- Max Roach - Drums
- Jimmy Heath - tenor saxophone, flute
- Percy Heath - bass
- Paul Chambers - bass
- Charles Mingus - bass
- Jimmy Smith - Hammond organ
- This list is NOWHERE near inclusive …

The Miles Davis Quintet

- **Miles Davis** - trumpet
- **John Coltrane** - tenor saxophone
- **Red Garland** - piano
- **Paul Chambers** - bass
- **Philly Joe Jones** – drums

Four Important Albums by the Miles Davis Quintet

- **Cookin'** (Prestige 7094)
- **Relaxin'** (Prestige 7129)
- **Workin'** (Prestige 7166)
- **Steamin'** (Prestige 7200)
- Recorded for **Prestige Records** (a recording company) in two sessions - Hackensack New Jersey, May 11 and October 26, 1956

The Jazz Messengers

- **Art Blakey** (1919-1990) and **Horace Silver** (1928-2014)
- Originally from Pittsburgh, Art Blakey came to New York in 1942 to work with Mary Lou Williams
- In 1944 Dizzy Gillespie recruited him for Billy Eckstine's band.
- He became one of the central drummers of bebop, using idiosyncratic techniques such as the press-roll, usually during the turnaround sending the soloist into the next chorus.
- His attentiveness made him a good drummer for Thelonious Monk.

Art Blakey (1919 - 1990)

- In 1953 Blakey formed the Jazz Messengers with pianist Horace Silver.
- They made a few recordings that in two years codified hard bop as:
- Quintet music that combines harmonically complex improvisation with bluesy simplicity, gospel-inspired themes, and backbeat rhythms.
- Silver left in 1956 to form his own group.

Horace Silver (1928 - 2014)

- Horace Silver established funk as the quintessence of soulful, rhythmically propulsive jazz, and wrote tunes like "The Preacher" and "Song for My Father," which were played by bands that ranged from Dixieland to rock.
- Silvers father was Portuguese and Mother was of Irish African descent.
- Born in Connecticut
- Studied piano and saxophone in high school
- Influenced by blues, boogie-woogie and bebop pianists.
- Worked in New York City in the 1950s with Coleman Hawkins, Oscar Pettiford, Lester Young and Art Blakey
- 1953 to 1955 worked with Art Blakey in the Jazz Messengers
- Signed with Blue Note circa 1952
- Recorded with his own group with Blue Note from 1956
- One of the most important innovators of Hard Bop

- Mentored many musicians including Art Farmer, Blue Mitchell, Benny Golson and Joe Henderson
- Performed and recorded original compositions almost exclusively.
- Example: "**Song for My Father**"
    - Piano trio + Tenor Sax and Trumpet
    - Style: Hard Bop (Soul/funky)
    - Form: AAB 24 Bar Popular Song
    - Latin Groove – Even 8ths ostinato in Bass

Clifford Brown (1930 - 1956)

- Began to play trumpet at age 13 and soon developed extraordinary technique.
- Studied mathematics at Delaware State College and Music at Maryland State College.
- While at Maryland he played in college jazz bands and also played in Philadelphia with Fats Navarro, Dizzy Gillespie and Charlie Parker
- He was particularly influenced by Navarro's playing.
- Recorded and performed with Tad Dameron in 1953
- In 1954 toured Europe with Lionel Hampton's Big Band
- On his return from Europe he worked with Art Blakey
- In 1954 Brown formed **the Brown** - Roach Quintet with drummer Max Roach. This band was very influential in the development of Hard Bop
- It influenced emerging hard-bop bands with its driving performances of unusual pieces and originals such as Brown's "Joy Spring."
- Brown also recorded with Zoot Sims and singer Dinah Washington, which led to requests from other singers such as Sarah Vaughan and Helen Merrill as well an album with strings.
- In 1955 tenor player Harold Land left the group, to be replaced by Sonny Rollins.
- Brown died at the age of 26 in a car accident in 1956
- He is remembered for his rich, broad sound and his exceptional virtuosity.
- Example: **A Night in Tunisia**

    - This recording was one of Brown's last. It was made in Philadelphia in 1956 in a small club.
    - The recording only surfaced in the 1970 and is a good indicator of how he interpreted music as a soloist.
    - It also shows how the reliable but not outstanding rhythm tried to keep up.
    - 1965 Hard Bop
    - Clifford Brown Trumpet (Live)
    - Form: 32 Bar Popular song AABA with a 16 bar Interlude
    - The tune was composed by Dizzy Gillespie for his big band (c.1941- 42)
    - Has become a jazz standard
    - Had lyrics added to it and was recorded by Sarah Vaughan and Anita O'Day
- Clifford Brown (trumpet) and **Sonny Rollins** (tenor saxophone) brought a new inventiveness and spirit to jazz and their instruments, teaming briefly in the classic band co-led by Brown and drummer Max Roach in 1956.

Sonny Rollins (b. 1930 -)

- Like Clifford Brown, Sonny Rollins playing was a model for many young tenor sax players in the 1950s.
- Unlike Clifford Brown, he has had a long, successful career, changing his style a number of times along the way.
- Born and raised in Harlem, he first learned piano and then alto saxophone.
- In 1946 at the age of 16 he switched to tenor saxophone
- He rehearsed with Thelonious Monk for several months in 1948, and from 1949 to 1954 he recorded intermittently with a number of leading bop musicians and groups.
- He was close to Miles Davis in this period and with Davis Quintet released three of his own compositions "Airegin," "Doxy "and "Oleo" that would become jazz standards.

- In 1955 Rollins joined the **Clifford Brown-Max Roach Quintet.**
- He remained with the Brown - Roach group until May 1957, then performed briefly in Davis's quintet.
- Since then he has led his own groups.
- In 1956 he released a series of landmark recordings issued under his own name:
- "**Valse Hot**" introduced the practice of playing bop in 3/4 metre
- "**St Thomas**" (on Saxophone Colossus, 1956) initiated his explorations of calypso patterns
- "**Blue 7**" (also on Saxophone Colossus) was hailed by Gunther Schuller as demonstrating a new manner of 'thematic improvisation', in which the soloist develops motifs extracted from his theme.
- In 1959 he took a two-year hiatus, the first of three, to practice and recharge.
- During this withdrawal from public life Rollins habitually practiced on the Williamsburg Bridge in New York.
- In 1962 he resumed his career and collaborated with Don Cherry, Billy Higgins and other musicians playing free jazz.
- He focused on unaccompanied playing and became famous for extended improvised cadenzas on the melodies of jazz standards and Calypso tunes.

Sonny Rollins' Expansion of Bebop

- Rollins has taken bebop's swing, harmonic sophistication, and melodic invention into other areas such as calypso ("St. Thomas"), avant-garde, and rock (he has recorded with the Rolling Stones and written rock-type pieces.)
- His solos are characterized by humor and the following musical characteristics:
    - **Timbre**: it frequently changes and yet is always recognizable as his voice.
    - **Motives**: instead of just improvising on the chord changes, he reprises key phrases of the melody.
- Sonny Rollins, one of the most influential saxophonists and tune writers of the 1950s, focused on the lower register and never ceased pushing himself to greater heights

- EXAMPLE: **“I’m an Old Cowhand (from the Rio Grande)”**
    - Few jazz musicians knew Tin Pan Alley as well as Rollins, who often chose unlikely songs as vehicles for improvisation.
    - Johnny Mercer’s “I’m an Old Cowhand” suited him as much for its satirical attitude as for its spare chords and loping melody.
    - In the 1950s, almost anyone familiar with American popular music would have known the song and the fun it pokes at phony cowboys.
    - He wanted to record an album with just bass and drums--no piano, guitar, or secondary wind instrument (as in Gerry Mulligan’s piano-less quartet) to state the harmonies.
    - This was a rather avant-garde gesture, which the western theme helped make accessible, as did Rollins’s lucid command of thematic variation: no matter how far out he goes, the listener is always aware that he’s elaborating on the original melody.

Wes Montgomery (1923 - 1968)

- Wes Montgomery set a new standard for jazz guitar and innovated a new style of soloing, combining single-note phrases, octaves, and rhythmic chords, and became a 1960s pop star in the bargain.
- Charlie Christian opened the floodgates for electric guitar players who, each in their own way, phrased like horn players or combined linear solos with chords voiced in ways that were idiosyncratic to the guitar.
- One of these guitarists, Wes Montgomery, altered the sound and **chordal approach** of the guitar.
- He taught himself to play starting at age twenty and developed a right-hand thumb technique that created a mellow tone.
- He also learned to play octaves and chords as part of his improvised solos.
- His solos typically started with single notes and then proceeded to rhythmically intense octaves followed by chord riffs.
- In 1948 he was hired by **Lionel Hampton**.

- Tiring of life on the road, Montgomery returned to Indianapolis to form a group with his brothers Monk (bass) and Buddy (piano, vibes).
- Cannonball Adderley heard him and brought him to New York, where he made an immediate impression.
- In 1967 he moved over to a pop label and emerged as a mainstream pop musician while he continued to play jazz live.

Wes Montgomery: A Parable or Cautionary Tale

- Montgomery did not have much time to savor his success.
- His 1965 album Goin' Out of My Head received a Grammy and his more commercial A Day in The Life for A & M records was the best-selling jazz album of 1967.
- From then on his label insisted that he follow the formula of his pop album. He died in 1968.
- The moral: for every commercial album, make one for yourself. None of the post-1965 live jazz performances were ever recorded.

Jimmy Smith (1925–2005)

- Popular and influential as a jazz and R&B fusion artist in the black community during the 1950s and 1960s.
- He usually performed in the context of a trio that included a Hammond B3 organ with drums and guitar or saxophone.
- Born in Pennsylvania, he studied piano with his parents and with pointers from Bud Powell.
- After playing piano for years in local R&B bands, he heard Wild Bill Davis on organ in 1953 and decided to switch.
- Jimmy Smith made the Hammond B3 one of the most popular instruments of his time, sustaining a feeling for soul music amid the complexities of modern jazz.

The Hammond B3 Organ

- Smith's interest in the organ coincided with the development of the Hammond B3 organ in 1955.
- This was a tidier version of the A model from 1935, which never caught on.
- Smith's knowledge of bass and mastery of the B3's foot pedals allowed him to play complete bass lines, setting a precedent for jazz organists.
- He also combined the virtuosity of bop, R&B rhythms, and gospel, which was commonly played on the organ.
- EXAMPLE: **"O.G.D."**
    - Smith, Jimmy and Wes Montgomery. "O.G.D." The Continuing Adventures of Wes and Jimmy. New York, September 28, 1966 Verve (E) VLP9177
    - O.G.D. stands for "Organ, Guitar and Drums"
    - Style: Hard Bop (Soul/Funky)
    - Form: AABA 32 Bar Popular Song
    - Personnel:
        - **Jimmy Smith**: Hammond B3 Organ
        - **Wes Montgomery:** Guitar
        - **Grady Tate:** Drums
        - **Ray Barretto:** Conga
    - Few record-producer-encouraged pairings worked as well as this 1966 session by Smith and Wes Montgomery.
    - This version is the alternate take; the original album has a longer, less compelling performance.
    - Some of the details that make this groove so absorbing, include:
        - Smith's bass pedal technique
        - Smith's piercing chords in the second A section
        - Montgomery's elegant triplets
        - Montgomery's use of octaves in his solo lines.

Keywords

- **Bebop**
    - a style of jazz that developed in the 1940s characterized by: fast tempos, rhythmic unpredictability and complexity, virtuosic improvisation, harmonic complexity and the use of contrafacts.
- **Contrafact**
    - a song consisting of a new melody applied to a pre-existing and familiar chord progression. For example Charlie Parker's "Ko Ko" is a contrafact of the jazz standard "Cherokee"
- **Triplet**
    - a note divided into three equal parts.
    - a Triplet sounds like: "One and a … " or "Annabelle"
- **Shuffle Rhythm**
    - syncopated rhythm derived from Boogie Woogie rhythm and based on triplet eighth notes (with the first two tied).
- **Diatonic scales**
    - major and minor scales containing 7 notes within an octave and proceeding by combinations of whole and half steps.
        - The diatonic major scale is: do-re-mi-fa-sol-la-ti-do)
        - The diatonic minor scale is: la-ti-do-re-mi-fa-sol-la)
- **Mode**
    - a scale (other than major or minor) derived from the modern major scale that proceeds by a combination of whole and half steps.
- **Whole tone scale**
    - a scale made up of all whole steps
- Definition of **chromatic adjective**
    - 1.
        - a) : of, relating to, or giving all the tones of the chromatic scale
        - b) : characterized by frequent use of accidentals

    - 2.
        - a) : of or relating to color or color phenomena or sensations
        - b) : highly colored
    - Chromatic adjective (in music)
        - relating to or using notes not belonging to the diatonic scale of the key in which a passage is written.
        - (of a scale) ascending or descending by semitones.
        - (of an instrument) able to play all the notes of the chromatic scale.
        - "the master of the chromatic harmonica"
- **Chromatic scale** ~ a scale containing 12 half-steps (all the black and white keys on the piano) within an octave.
- **Chromatic Harmony** ~ complex harmony based on the chromatic scale.
    - Two Examples of Chromatic Harmony:
        - “Thelonious” – by Thelonious Monk
        - “Prelude To A Kiss” – by Duke Ellington
- **Cool Jazz**
    - A style of modern jazz in the 1950s that used a “cool,” relaxed approach to timbre and experimented with such basic elements as form, texture, instrumentation, and meter.
- **Hard Bop**
    - A bebop style of the 1950s that refused the experiments of cool jazz and linked its aesthetic with African American culture; included the more populist soul jazz and was played by great bebop artists of the day.
- **Harmonic Substitution**
    - the substitution of one chord, or a series of chords, for harmonies in a progression.
- **Tritone**

  - a dissonant interval made up of three whole steps (e.g., C to F-sharp). also known as flatted fifth.
- **Tritone substitution**
  - replacing the root of a dominant chord with a root a tritone away (for example the tritone substitution for G7 would be G7/Db7
- **Modal Improvisation**
  - the process of using a mode as the basis for improvisation.
- **Playing inside**
  - improvising within the structure of a tonal harmonic progression
- **Playing outside**
  - improvising outside the structure of a tonal harmonic progression.
- **Third Stream**
  - a term coined in 1957 by composer Gunther Schuller, which describes a musical genre that is a synthesis of classical music and jazz.
  - Characteristics:
    - **Jazz**: language, gestures, improvisation, and rhythmic drive
    - **Classical**: instrumentation (orchestra, string quartet, etc.), forms (fugue, suite, concerto, etc.), and compositional techniques
- **Art Pepper Meets The Rhythm Section**
  - Pepper, Art. Art Pepper Meets The Rhythm Section. Los Angeles, January 19, 1957 Cont C3532
  - Personnel:
    - Art Pepper: Alto Sax
    - Red Garland: Piano
    - Paul Chambers: Bass
    - Philly Joe Jones: Drums
  - * Rhythm section of Miles Davis's "First Great Quintet"
  - Pepper recorded this album with the rhythm section of Miles Davis' quintet (the one with John Coltrane):

- This rhythm section also played for Sonny Rollins' 1956 album Tenor Madness

Singers - Vocal Jazz

Historical Context

- During Word War II (1941 – 1945), women began replacing men in the workforce while men were away at war.
    - ("Rosie The Riveter" in the factories and "The International Sweethearts of Rhythm" on the bandstand.)
- African-American women also benefited from these trends.
- In popular music and jazz, the changed economy saw the Big Bands of the 1930s and the **Swing Era** give way to smaller groups.
- Trumpeter **Dizzy Gillespie**, alto saxophonist **Charlie Parker**, pianist **Thelonious Monk**, and drummer **Kenny Clarke** began the **Bebop** movement that moved jazz music away from being received primarily as popular music toward being perceived as "art music."

Ambivalence: Jazz Historians & Singers

- According to the authors of our text …
    - "Singers have a peculiar relationship to jazz."

Jazz Historians & Singers

- **Loren Schoenberg** (NPR) says that,
    - "While the roots of jazz are indelibly vocal, it evolved into primarily an instrumental genre, with its long series of innovations coming from instrumentalists."
- **Gunther Schuller** qualifies his paean to **Billie Holiday** with the caveat, "singers are suspect and have resonance where their brains should be."
- Joachim Berendt speaks of jazz singing as presenting a "paradoxical dilemma" in which:

    - "all jazz derives from vocal music, but all jazz singing is derived from instrumental music."
- **Lara Pelligrinelli** contends that critical and scholarly ambivalence toward singers may not be based on musicological considerations but rather emerges from gender related biases because most jazz singers have been and are women.

Is there such a thing as a jazz singer? OR, are there only singers of popular music who are influenced by and accompanied by jazz instrumentalists?

If there is such a thing as a jazz singer then,

- The artist who laid the foundations for the development of vocal jazz was **Louis Armstrong**
    - a jazz artist for whom there was no boundary between instrumental and vocal music.

Louis Armstrong: The Singer

- EX: "West End Blues"
- Louis Armstrong. "**Heebie Jeebies**" Chicago, February 26, 1926 Okeh 8318
    - Lovie Austin. "Heebie Jeebies" Chicago, April 1925 Para 12283
- Louis Armstrong influenced and shaped the vocal styles of ALL the popular and jazz singers who came after him, among them (* denotes singers who also played an instrument)
    - Bing Crosby
    - Connee Boswell *
    - Fred Astaire
    - Jimmy Rushing
    - Frank Sinatra
    - Nat "King" Cole *
    - Billie Holiday
    - Ella Fitzgerald

- Sarah Vaughan *
- Carmen McRae *
- Betty Carter
- Anita O' Day
- Rosemary Clooney
- Nina Simone
- Dinah Washington
- Al Jarreau (1940 – 2017) RIP
- Aretha Franklin *
- And many, many, many, many more! ……

Vocal Jazz developed by Armstrong

- The phrasing of the raspiest voice in jazz influenced some of the smoothest and most mellifluous voices.
- Strong emphasis on **Swing** (as he defined it: 4/4 rhythm with a strong use of **triplets**)
- Vocal use of the jazz solo involved scat singing, melodic paraphrase and breaks.
- Seamless integration of singing with instruments.

Bing Crosby & Louis Armstrong

- Crosby was always impressed with Armstrong's singing, and according to Giddins it was late in life when Bing told a friend that Armstrong was "the greatest singer that ever was and ever will be.
    - " When his friend demurred, Crosby explained, "It's so simple, when he sings a sad song you cry and when he sings a happy song you laugh. What the hell else is there in popular music?"

Billie Holiday (1915-1959)

- Born Elinore Harris in 1915 in Baltimore to Sadie Fagan/Harris and Clarence Holiday (guitarist in Fletcher Henderson's band)

- Endured a rough, poverty stricken childhood in which she was often absent from school. Worked at a brothel where she heard recordings of Bessie Smith and Louis Armstrong.
- Moved to New York in 1929 with her mother where she worked as a prostitute and also sang in small clubs and speakeasies.
- Assumed the name Billie Holiday during this time.
- Discovered by **John Hammond** who in 1933 produced her first recordings with a studio band led by **Benny Goodman** (Pianist was **Teddy Wilson** with whom she would make many of her greatest recordings)
- From 1935 she made many of her most enduring recordings with **Teddy Wilson** and with Tenor Saxophonist **Lester Young**
- Toured with two big bands: **Count Basie** in 1937 and **Artie Shaw** in 1938 and suffered racism on the road.
- In 1939 she recorded a protest song, "**Strange Fruit**" which was a setting of a poem about lynching by Lewis Allen.
- Around 1940 developed dependence on heroin and alcohol which culminated in her being sentenced to a year in Alderson Prison in 1947.
- In 1950 Holiday was dropped by Decca Records
- In 1953 signed with Verve Records and was produced by **Norman Granz** until 1957
- In 1958 recorded one of her final albums, Lady In Satin, for Columbia records.
- Alcohol and drugs contributed to her steadily deteriorating health which was audible in her later recordings.
- In 1959 Holiday collapsed and died in a New York City hospital where she had been placed under arrest for possession.
- **Style and legacy**
    - Holiday was profoundly influenced by the phrasing of tenor saxophonist Lester Young.
    - Performed and recorded mostly with small ensembles although she did.

  - Never scatted but improvised on rhythms and melodies by lagging behind the beat, singing across bar lines and recomposing melodies of songs to suit her limited range.
  - This type of improvisation often involved utilizing upper extensions of jazz chords and also "flattening" melodies to stress rhythmic aspects of the lyrics.
  - Personal - autobiographical style of singing.
- EX: "**A Sailboat in the Moonlight**"
  - 1937 Vocalion /Okeh 3605
  - Form AABA 32 bar Popular Song
  - Style – small group swing
  - Buck Clayton (tp), Edmond Hall (cl), Lester Young (ts) James Sherman (pno),
  - Walter Page (b), Jo Jones (d), Freddie Green (g)

Ella Fitzgerald (1917 - 1996)

- Born Ella Jane Fitzgerald 1917 in Newport News, Virginia
- Parents: William and Temperence (Tempie) Fitzgerald
- Parent separate when Ella is three years old
- Tempie moves with Ella to Yonkers in New York City where they live with Tempie's new partner, Joe Da Silva
- 1923 Ella enters public school and briefly takes piano lessons from which she gains basic rudiments of music.
- Sings in church and loves to dance. Often sneaks "uptown" to Harlem to learn popular dance steps and tunes.
- **Turning Point**
  - Ella's mother dies in 1932 when Ella is fifteen. Home life with her stepfather deteriorates.
  - Ella moves in briefly with her aunt but then runs away and lives on the streets in Harlem finding shelter wherever she can.

  - She does what she can to survive. This includes dancing on the street, acting as a lookout for a brothel and running numbers for a bookie.
  - State authorities catch up with her and designate her a truant.
  - She is incarcerated for two years at the New York State Training School for Girls in Hudson (Albany NY).
  - Runs away from Hudson in 1934 and returns to street life

- **The Apollo Theatre**
  - Ella is homeless, on the streets of Harlem and in rough shape. Often unable to bathe, she is scruffy, dirty and ill fed.
  - November 21, 1934 Ella enters an amateur contest at the Apollo theatre intending to dance but changes her mind at the last minute and sings "The Object of My Affection" a popular hit by Connee Boswell.
  - She wins the contest but isn't awarded the prize of a week's work, (probably because of her appearance.)
  - Vocalist Charles Linton and bandleader, Benny Carter, however, notice her.
  - Carter takes her to sing for Fletcher Henderson but Henderson isn't interested (Probably because of her appearance.)
- **From The Harlem Opera House to Decca Records**
  - In January 1935 Ella enters and wins another amateur contest at the Harlem Opera House. This time she is given a week of work but isn't paid (probably because the cost of new clothes was deducted from her pay.)
  - Charles Linton (Vocalist with Chick Webb's Band) arranges an audition with Webb and Ella becomes the new girl vocalist for the band.
  - Chick Webb's band is managed by Moe Gale (Impresario and owner of the Savoy Ballroom) and Milt Gabler (Decca Records)
  - Makes her first record "Love and Kisses" and "I'll Chase The Blues Away" with Webb for Decca in 1935.

  - Remains on contract to Decca and under the management of Moe Gail and Milt Gabler until 1955.

From Swing to Bebop

- By the late 1940's economic hardship brought on by WW II sees the waning of the Swing Era Big Bands
- Smaller ensembles are gathering in New York City's after hours clubs and a new kind of Jazz is emerging - Bebop
- Ella who is the nominal leader of what remains of Chick Webb's band and who has employed boppers Kenny Clarke and Dizzy Gillespie for a tour with the Webb band, absorbs and takes to the new music with great enthusiasm.
- Her perfect pitch, light agile voice and sense of swing are all contributing factors to her becoming a great scat singer.
- 1945 - Decca releases Ella's vocal version of Lionel Hampton's "Flying Home." It is the first full-length bebop style scat solo of its kind and changes forever the parameters of Jazz singing.
- 1947 - Two more full length scat solos are released "Lady Be Good" and "How High The Moon." These three songs remain in Ella's repertoire throughout her career.
- Details of the Decca Years
  - During her tenure at Decca Ella recorded with and performed with many jazz luminaries. Among them: Count Basie, Duke Ellington, Louis Armstrong, Benny Goodman, Teddy Wilson and Ellis Larkins.
  - Notable recordings include "A Tisket A Tasket" (1938) with Chick Webb and *Ella Sings Gershwin* with pianist Ellis Larkins.

Norman Granz (1918 – 2012) and Jazz at the Philharmonic (JAPT)

- Jazz impresario and record producer Norman Granz begins presenting and recording jazz concerts featuring America's top jazz artists: JAPT

- Granz ‘s great innovations are: his policy of coordinating performances and record releases, funding of recordings by the proceeds of his live concerts and the invention of the “live recording.”
- Granz is a pioneer in the civil rights movement insisting that all his concerts and club dates are integrated and that his artists are given first class treatment in hotels, on airlines and in restaurants.
- Ella Fitzgerald is still under contract with Decca but begins performing with JAPT in 1946

Verve Records “The house that ella built”

- Ella performs and tours with JAPT in the USA and Europe, Granz, however, cannot release recordings of her live performances with JAPT because she is still under contract to Decca.
- In early 1950’s Ella signs with Granz as her manager. Granz is anxious to record Ella but Decca is unwilling to release her from her contract.
- 1955 Decca wants to record the soundtrack for the movie, *The Benny Goodman Story*. Norman Granz refuses to release pianist Teddy Wilson, Drummer Gene Krupa and Saxophonist Stan Getz for the project.
- Negotiates a trade: to sign Ella in exchange for the musicians required for the *Benny Goodman Story* soundtrack.
- Decca finally releases Ella.
- Norman Granz consolidates his three record labels (Norgran, Down Home and Clef) into one company, Verve, specifically to record Ella Fitzgerald and other JAPT artists.
- Ella and Norman Franz
    - Norman Granz remained Ella’s manager and producer until her last public performance in 1993.
    - Under Granz’s management Ella Fitzgerald became one of the most recorded singers of all time.

- The Songbooks
    - Eight albums each devoted to the songs of one of the composers of “The Great American Songbook”
    - Made Ella a HUGE star
    - Material was jazz oriented but also “cross over” popular music.
    - Consolidated, in one set of recordings, the “Canon of American Popular Song”
    - Among the first “concept albums” released.
    - Among the first examples of the micro groove 33 1/2 rpm long playing vinyl record.
    - Ella Fitzgerald Sings the Cole Porter Songbook (1956) (Buddy Bregman)
    - Ella Fitzgerald Sings the Rodgers & Hart Songbook (1956) (Bregman)
    - Ella Fitzgerald Sings the Duke Ellington Songbook (1957) (Duke Ellington & Billy Strayhorn)
    - Ella Fitzgerald Sings the Irving Berlin Songbook (1958) (Paul Weston)
    - Ella Fitzgerald Sings the George and Ira Gershwin Songbook (1959) (Nelson Riddle)
    - Ella Fitzgerald Sings the Harold Arlen Songbook (1961) (Billy May)
    - Ella Fitzgerald Sings the Jerome Kern Songbook (1963) (Riddle)
    - Ella Fitzgerald Sings the Johnny Mercer Songbook (1964) (Riddle)
    - Importance of the Song Books
        - The Song Book Recordings preserved and canonized many songs that may have been otherwise lost to history.
        - They were successfully marketed to a racially integrated audience.
        - They were popular for jazz and non jazz fans
        - They were instrumental in establishing the notion of “the jazz standard”

        - Ella's versions of the songs remained close to the published versions - she did not impose her personal story on the songs in the same way Billie Holiday might have.
    - Garry Giddins on Ella Fitzgerald ad the songbooks
        - Gary Giddins, in his essay entitled "Ella Fitzgerald (Joy)" calls the eight songbooks "the gloried moment of popular song that Ella Fitzgerald personified" and adds that while "Armstrong and Crosby and Astaire and Holiday and Sinatra each had an incalculable impact on the canon of modern song … Ella Fitzgerald erected the pantheon."
        - "Blue Skies"
            - Form: AABA 32 Bar Popular Song
            - Song written by Irving Berlin one of the great composers of the "Great American Songbook"
            - Style: Big Band Swing although recorded AFTER the swing era.
            - Arranged by Paul Weston
            - Stellar example of Fitzgerald's scat singing.
            - Uses many interpolations / insertions of other songs.
            - Instrumental approach to the song that makes the lyrics less important. (i.e. The song is a vehicle for improvisation.

- After Verve
    - Norman Granz sold Verve Records to MGM in 1963.
    - He continued to manage Ella who recorded for a variety of record labels:
        - Atlantic
        - Capital
        - Reprise
    - Pablo Records

- Ella records *Jazz at Santa Monica Civic '72* with Tommy Flanagan and Count Basie
- The success of the recording lead Norman Granz to found another record company - Pablo - named after his good friend Pablo Picasso
- Ella's last recordings including her final "songbook," *Ella Abraca Jobim* were on the Pablo Label
- 

- Notable recording
    - LIVE:
        - *Mack the Knife: Ella In Berlin 1960*
        - *Ella Fitzgerald: Twelve Nights in Hollywood.* Recorded 1961 and 1962. Released in 2009
        - *Ella Fitzgerald and Duke Ellington Ella and Duke Live 1966 Stockholm Sweden* (Pablo Records)
        - *Ella A Nice* (Pablo Records 1982)
    - STUDIO:
        - Ella Fitzgerald and Louis Armstrong
        - *Ella and Louis* 1956 Verve with Oscar Peterson
        - *Ella and Louis Again* 1957
        - *Porgy and Bess* 1958
        - *Lady Time* (Pablo Records,1978)

- In Ella's lifetime
    - Radio becomes a major medium for the dissemination of music
    - The microphone is invented
    - Jazz evolves through the Swing era to the Bebop era and beyond.

  - Ella establishes scat singing as a required skill for jazz vocalists.
  - Recordings evolve from 78 rpm discs to 33 1/2 rpm discs to compact discs.
  - Civil rights in America make huge strides not in the least due to the efforts of performing artists like Ella Fitzgerald and promoters like Norman Granz.
  - "The Great American Songbook" (American Popular Song) undergoes a transformation from ephemeral pop music to a revered genre.
  - Ella becomes the first African American Woman to receive a Grammy Award in 1958.

- Ella's Grammy Awards
  - Fitzgerald won fourteen Grammy awards, including one for Lifetime Achievement in 1967.
  - **Grammy Award for Best Jazz Performance, Soloist:**
  - Ella Fitzgerald for *Ella Fitzgerald Sings the Duke Ellington Songbook* (1958)
  - **Grammy Award for Best Female Pop Vocal Performance:**
  - Ella Fitzgerald for *Ella Fitzgerald Sings the Irving Berlin Songbook* (1958)
  - Subsequent Grammy Awards
    - Grammy Award for Best Female Pop Vocal Performance:
      Ella Fitzgerald for But Not for Me (from Ella Fitzgerald Sings the George and Ira Gershwin Songbook (1959)
    - Grammy Award for Best Jazz Performance, Soloist:
      Ella Fitzgerald for Ella Swings Lightly (1959)
    - Grammy Award for Best Female Pop Vocal Performance:
      Ella Fitzgerald for Ella in Berlin: Mack the Knife (1960)
    - Grammy Award for Best Female Pop Vocal Performance:
      Ella Fitzgerald for Mack the Knife (from Ella in Berlin: Mack the Knife) (1959)
    - Grammy Award for Best Female Pop Vocal Performance:

Ella Fitzgerald for Ella Swings Brightly with Nelson (1962)

- Grammy Award for Best Jazz Vocal:
  Ella Fitzgerald for Fitzgerald and Pass... Again (1976)
- Grammy Award for Best Jazz Vocal:
  Ella Fitzgerald for Fine and Mellow (1979)
- Grammy Award for Best Jazz Vocal Performance, Female:
  Ella Fitzgerald for A Perfect Match (1980)
- Grammy Award for Best Jazz Vocal Performance, Female:
  Ella Fitzgerald for Digital III at Montreux (1981)
- Grammy Award for Best Jazz Vocal Performance, Female:
  Ella Fitzgerald for The Best Is Yet to Come (1983)
- Grammy Award for Best Jazz Vocal Performance, Female:
  Ella Fitzgerald for All That Jazz (1990)
- Grammy Award for Best Historical Album:
  Ella Fitzgerald for The Complete Ella Fitzgerald Songbooks (1995)

- Hall of Fame
  - Recordings of Ella Fitzgerald were inducted into the Grammy Hall of Fame, which is a special Grammy award established in 1973 to honor recordings that are at least twenty-five years old, and that have "qualitative or historical significance."

Sarah Vaughan (1924 – 1990)

- Born Sarah Lois Vaughan in Newark New Jersey in 1924
- Comparative to Billie Holiday and Ella Fitzgerald Sarah Vaughan enjoyed a stable childhood.
- Took piano lessons from the age of seven and was active as a singer and organist in the New Mount Zion Baptist Church.
- Attended Newark Arts High School (first American “Arts High School - opened in 1931) but dropped out to pursue performing in clubs in and around Newark.

- She won an amateur contest at the Apollo Theater in 1942 the prize being a week long engagement that turned out to be opening for Ella Fitzgerald.
- 1942 - 1943 Was hired after her week at the Apollo by Earl Hines as a second pianist and vocalist.
- 1944 joined baritone Billy Eckstine's band.
- In the Hines and Eckstine bands Vaughan worked with many innovators of Bebop: Dizzy Gillespie, Charlie Parker, Kenny Dorham, Miles Davis and Art Blakey and here developed her bebop "chops."
- 1944 - 1948 pursued a solo career in which she performed with small groups in night clubs on New York's 52nd Street
- Recorded many small group sessions with the Musicraft label.
- 1948 - 1953 she recorded on the Columbia label.
- 1954 - 1958 Recorded with Mercury (popular music) and EmArcy (jazz)
- Check out live footage of Sarah Vaughan in 1958 and 1964
- **"Shulie A Bop"**
    - Vaughan, Sarah. "Shulie A Bop," *Swingin' Easy.* New York April 2, 1954 EmArcy 16005
    - Accompanied by Piano Trio: John Malachi (pno), Joe Benjamin (b) & Roy Haynes (d)
    - A **contrafact** of the jazz standard "Summertime" by George Gershwin
    - Bebop instrumentation and phrasing.
    - Set opener used to introduce the band
    - A **contrafact** of the jazz standard "Summertime" by George Gershwin
    - Form: 16 Bar Popular Song
    - Style: Bebop
    - Scat solo completely disposes of melody so not recognizable as Gershwin's "Summertime"
- **"All of Me"**

- Vaughan, Sarah. “All Of Me,” *Swingin’ Easy.* New York April 2, 1957 EmArcy MG 36109
- Form: 32 Bar Popular song – ABAC
- Piano Trio: Jimmy Jones(p), Richard Davis(b) and Roy Haynes (d)
- Hard Bop – 32 bar Popular Song ABAC
- Piano entry features a **bass pedal point :**
- **A passage in which a single bass note is played repeatedly underneath a moving chord progression.**

The Protean Miles Davis (1926 – 1991)

- Miles Davis is a dominant figure in postwar jazz
  - Partly because no one had a greater capacity for change
- From 1949 to 1969, Miles Davis changed the rules of jazz five times.
- Throughout this twenty-year period he forced a rethinking of Jazz in the areas of:
  - harmony
  - melody
  - rhythm
  - instrumentation
    - i.e. 1949–1950: the “Birth of the Cool” sessions helped focus a younger generation’s search for something beyond bop and started the cool jazz movement.
    - 1954: “Walkin’” started the hard bop movement.
    - 1957–1960: with Gil Evans he enlarged the scope of jazz composition, big bands, and recording projects while adding a new, meditative mood to jazz.
    - 1959: *Kind of Blue* was the culmination of Davis’s experiments with modes and melodic improvisation replacing the harmonic complexity of bop.

        - 1969: *Bitches Brew* started fusion, shifting the focus from melody to rhythm.
    - Davis's persona was also influential
        - As the archetypal jazz musician (cool, romantic)
        - As an inspiring figure for the civil rights movement - An African American who was outspoken, self-reliant and charismatic.
        - As a symbol of his time, he was admired (and imitated) for his dress and attitude ("bad dude") - he was a mysterious and compelling figure.

- His life
    - Childhood and early years
        - Born in Illinois into a wealthy black family that moved to East St. Louis when he was one, he grew up self-confident.
        - He studied trumpet in school and had private lessons from a member of the St. Louis Symphony.
        - He listened avidly and became friendly with trumpeter Clark Terry.
        - In 1944 he sat in with the Billy Eckstine band next to Dizzy Gillespie (who advised him to learn piano and harmony) and Bird.
        - Later that year he went to Juilliard in New York, where he stayed for around a year before dropping out to learn and play with Charlie Parker.
    - From bop to cool
        - In 1945, when Davis was nineteen, Charlie Parker hired him for his quintet.
        - He soloed on a couple of pieces ("Now's the Time" and "Billie's Bounce") but he lacked the chops for "Ko-Ko," so Gillespie stepped in.

- This event encapsulated Davis's dilemma while he was with this band (to December 1948): how to develop his own style in the shadow of Bird and Diz.
- He also played with the big bands of Benny Carter and Dizzy Gillespie.
- Some thought that his introverted style and relatively mediocre technique made him a second-rate bebopper.
- Soloing after Bird every night did not help dispel that impression.
- In contrast to the high register and melodically florid playing of boppers, Miles style was characterized by:
    - Use of the middle register,
    - Use of longer and fewer notes
    - A focus on timbre and melody
- In 1949 he left Parker to experiment with the Birth of the Cool musicians and others.
- He also played at the first jazz festival in Paris, where he experienced the respect jazz and his own music enjoyed in Europe.
- By the time he was twenty-three years old, he had developed his own distinctive sound that was characterized by restraint.

- Drugs, "Walkin'", and the Harmon mute
    - Embittered by the contrast between his positive experience in Europe and the realities of race in the United States, he fell into heroin addiction for four years.
    - During this time he completed *Birth of the Cool*, accompanied Sarah Vaughan, reunited with Bird, and freelanced as a leader on various record dates, none of them great.
    - The year 1954 was a turning point.

        - He beat his addiction and made five great recordings for Prestige Records with a rhythm section of Horace Silver (piano), Percy Heath (bass), Kenny Clarke (drums), and a number of other great musicians, thereby reestablishing himself.
        - Davis introduced a new kind of black masculinity in his music and look: sensitive but tough.
        - His solo on "Walkin'" helped spur hard bop while not resorting to the high-note and speedy pyrotechnics that typified bebop trumpet playing.
        - He also introduced the Harmon mute, which created an intense humming sound that augmented Davis's intensity.
    - In 1955 Davis played Thelonious Monk's "'Round Midnight" at the Newport Jazz Festival using the Harmon mute to great acclaim.
    - He soon signed with Columbia Records, a major step up.
    - But he was still under contract to Prestige for three years so he made five albums in two marathon sessions to fulfill the conditions of the contract. The sheer number of albums released by Miles during the late 1950s boosted his reputation.
    - His first Columbia album *'Round about Midnight* (1955) featured Davis's first great quintet: John Coltrane, Red Garland (piano), Paul Chambers (bass), and Philly Joe Jones (drums).
    - Gil Evans did the arrangement for "'Round Midnight." The album cover photo was an iconic image of Miles.
- The first great quintet
    - Davis's first Columbia album*'Round about Midnight* (1955) featured his first great quintet: John Coltrane – tenor sax, Red Garland – piano, Paul Chambers - Bass Philly Joe Jones – Drums
    - Gil Evans did the arrangement for "'Round Midnight." The album cover photo was an iconic image of Miles.

- Three important aspects
  - The contrast between Davis's restraint and Coltrane's demonstrative virtuosity reversed the Parker/Davis disparity.
  - The assertive rhythm section, consisting of drummer Elvin Jones's strong attack and bassist Paul Chamber's timekeeping and harmonic skill
  - The repertory was diverse: originals plus pop songs from the 1920s or borrowed from Broadway.
- Gil Evans and Ascenseur pour l'echafaud
  - Davis then disbanded the quintet and went to Europe, where he was offered an opportunity by director Louis Malle to provide music for a film (*Elevator to the Gallows*).
  - Malle asked him to improvise the music with some local musicians while watching the movie.
  - Davis improvised on scales rather than chords and used slow, drawn-out phrases.
  - This proved to be a moment of inspiration that would lead to Davis beginning to experiment with modes instead of chord progressions in his soloing and compositions
  - He returned to the United States eager to explore this new way of playing.
- Sketches of spain & porty and bess
- Davis put a new band together to work on his new concept.
- He chose Cannonball Adderley (alto sax), whom he had played with on an earlier album; John Coltrane, whom Davis had fired earlier for drug use but was now clean; and his old rhythm section, consisting of Garland, Chambers, and Jones.
- Three weeks later he went into the studio with Gil Evans to record a version of Gershwin's *Porgy and Bess* (1935).

- There was the third Evans-Davis collaboration. The 1960 *Sketches of Spain* was based on Spanish classical and folk music.

Modal Jazz

- Between *Porgy and Bess* (1958) and *Sketches of Spain* (1960), Miles made his most celebrated album, *Kind of Blue.*
- *Kind of Blue* is the culmination of Davis's work in modal jazz. It has influenced generations of musicians.
- Miles kept things fresh by keeping the compositions simple but unseen by the musicians in the band until the recording session.
- Bop was harmonically busy music and by 1959 improvising in bebop had become an endlessly imitated process.
- Modal jazz went in the opposite direction by decreasing harmonic density so that melody became the focus.
- This was not new in jazz (blues, melodic paraphrase), but modal jazz provided a revitalization of the relationship between improvised melody and its harmonic foundation.
- **Davis was not alone in trying to move jazz beyond bebop:**
- **Charles Mingus arrangements often had simpler harmonic structures.**
- **Dave Brubeck experimented with odd-numbered meters.**
- **George Russell (Lydian Chromatic Concept theoretical underpinning)**
- **The Avant-garde would break *all* the "rules."**

Musical features of modal Jazz

- Improvisation in Bebop requires a thorough understanding and mastery of tertian harmony (harmony based on the interval of the third.)
- In contrast, modal jazz is:
    - characterized by slow harmonic rhythm compared to bebop. The absence of frequent chord changes alone is sometimes regarded as defining modal jazz

  - based on the characteristics of modal scales rather than those of major or minor keys.
- Modal jazz
  - emphasizes the intervals of the 4th and 2nd more than jazz based in tertian harmony.
  - moves jazz beyond the binary of major and minor tonalities.
  - many modal performances are based on a two-chord sequence or a drone.
  - emphasizes the intervals of the 4th and 2nd more than jazz based in tertian harmony.
  - moves jazz beyond the binary of major and minor tonalities.
  - many modal performances are based on a two-chord sequence or a drone.
- "Kind of blue"
    - One of the best-selling jazz albums of all time, *Kind of Blue* exemplifies Davis's mid-range lyricism and reserved approach.
    - It also features John Coltrane's more expressive and exuberant style.
    - Davis changed some of the rhythm section for this album. Adderley's drummer, Jimmy Cobb, replaced Elvin Jones because Cobb had a more restrained style.
    - Hard bopper and bluesy Wynton Kelley played piano on "Freddie the Freeloader."
    - Otherwise, Davis used Bill Evans, who had been in the group in 1958.
    - Evans playing was a major part of the album's success and ongoing popularity.

Bill Evans (1929 – 1980)

- Evans first came to public attention when he played his cadenza on Russell's" Billy the Kid."
- But this was not typical of his playing. Evans usually was more introverted and meditative, and had an elegant, clearly recognizable style.
- As a child he studied piano and violin.
- He played in dance bands as a teenager, but did not seriously take up jazz until he graduated from Southeastern Louisiana College.
- After his work with George Russell he was invited to record with his own trio in 1956.
- New Jazz Conceptions introduced his "Waltz for Debby," which became a jazz standard and showed him to be a promising composer.
- For two years Evans refused to make another album as leader because he was not satisfied with his first album.
- During this time, he worked with a number of other musicians, among them: Miles Davis, Cannonball Adderley, Chet Baker and Gunther Schuller.
- Then, in 1958, he made Everybody Digs Bill Evans, which included an improvised song called "Peace Piece."
- **Bill Evans' Breakthrough Trio**
    - 1959 was an important year for Evans.
    - He recorded Kind of Blue and his third album, Portrait in Jazz.
    - Drawing on his knowledge of classical music and modal jazz, he developed an original approach to chord voicings.
    - By loosening the root from the rest of the chord, he found original ways to add harmonic extensions to existing chords and to substitute chords in standard progressions.
    - These techniques were clearly apparent in his adaptation of standards, some of which were unusual choices.

    - Portrait in Jazz also marked a new approach to the jazz piano trio, and a much more interactive approach, especially on the part of the bass player.
- His trio was made up of **Paul Motian** on drums and **Scott LaFaro** on bass.
- **The Complete Village Vanguard Recordings** (1961) shows the group at its peak.
- LaFaro's death in a car accident derailed Evans for a while. But he continued to record and compose challenging pieces such as "Peri's Scope".
- Evans's "Blue in Green" composed for Kind of Blue is a ten-measure chord sequence that is circular.
- His use of quartal harmonies adds to the modal quality of the album by not suggesting any specific progression (as on "Flamenco Sketches").
- The piece that popularized the album (Kind Of Blue) is "So What."
- EX: **Witchcraft** - "Witchcraft" in Portrait in Jazz: Bill Evans Trio. New York , December 28, 1959. Riverside RLP12-315 . (LG – p.318)
    - Bill Evans Trio:
        - **Bill Evans:** Piano
        - **Scott LaFaro:** Bass
        - **Paul Motian:** Drums
    - Style: Contemporary Piano Trio
    - Form: 40 Bar Popular Song AA'BCA''
    - In the modern piano trio each rhythm section instrument is also a soloist.
- EX**: So What**
    - "So What" has a standard **AABA thirty-two-bar chord structure** with one harmonic change: from D Dorian mode in the A sections to E-flat Dorian on the bridge.
    - Davis uses the basic notes of a D-minor triad for much of his solo.

    - The introduction is thought to have been sketched by Gil Evans.
    - Bassist **Paul Chambers's** three-note phrase prompts a piano figure, which in turn leads to a piano and bass figure followed by some Spanish-style chords and the bass's introduction of the main theme.
    - Davis's solo has had lyrics put to it and George Russell orchestrated it for a big band.
    - Davis continued to record at ever-faster tempos.
    - By the early 1960s modal jazz was commonplace.
- Bill Evans' with **Scott LaFaro** and **Paul Motian** - 1961 at the Village Vanguard, where they made their most memorable recordings

John Coltrane

- Within the world that Miles Davis created through his choice of musicians and their lasting influence, none looms larger than John Coltrane.
- Coltrane fully explored the modal world and the cultural, musical, and ethical avant-garde of the 1960s in his short-lived and controversial career.
- Although the same age as Davis, he made no significant recordings until 1955, as part of Davis's quintet.
- Over the next few years he recorded many albums establishing himself as the rival of Sonny Rollins.
- He organized his own band in 1959, around the same time as Davis's falling off after Kind of Blue.
- Coltrane filled the leadership role vacated by Davis.
- Davis returned with his second quintet in 1964, the same year Coltrane released A Love Supreme, an album that garnered both critical and popular acclaim.
- But both Davis and Coltrane were dissatisfied with their music.
- They each went in different directions: Davis to fusion, Coltrane to the avant-garde.
- Both rested on modality.

- Born into a racist community in North Carolina, Coltrane lost his father at the age of twelve and became distracted from his studies while becoming obsessed with music.
- At fifteen he switched from clarinet to alto saxophone, practiced his instrument, and took odd jobs to help support his family.
- He moved to Philadelphia after high school.
- He enrolled at the Ornstein School of Music and studied music theory at the Granoff Studios, where he became fascinated with scales, which he practiced for hours.
- He worked with some local rhythm and blues bands until he joined the navy.
- Once out of the navy, he joined the big band of his friend, saxophonist Jimmy Heath.
- Coltrane and Heath listened to bebop and classical music while trying to extend the upper limits of the alto saxophone.
- In 1949 Dizzy brought them to New York, where Coltrane switched to tenor sax and worked with various bands, some famous (Johnny Hodges, Earl Bostic), some less so.
- He discovered Nicolas Slonimisky's Thesaurus of Scales and Melodic Patterns (1947), which codified scales.
- While Hawkins emphasized chords, Coltrane tried to play every note in every chord creating what Ira Gitler called "sheets of sound."
- When Davis hired him in 1955, Coltrane's sound was pretty well in place but he was also addicted to narcotics and alcohol.
- Sonny Rollins invited him to record with him ("Tenor Madness"), but Coltrane was criticized for his harsh tone and long solos.
- Miles Davis fired Coltrane twice for drug dependency.
- After the second time, in 1957, Coltrane cleaned up his life after undergoing a religious experience that led him to devote his life entirely to music.
- He spent a year playing with and being educated by Thelonious Monk.

- He freelanced, composing ("Blue Trane," and"Moment's Notice"), and exhibited a facility with rapid tempos and romantic ballads.
- In 1959 he signed with Atlantic Records.
- In 1959 Coltrane recorded Kind of Blue with Miles Davis as well as albums with Adderley and Milt Jackson.
- In May he recorded his landmark album Giant Steps with bebop pianist Tommy Flanagan, Davis's bassist, Paul Chambers, and hard-bop drummer Art Taylor.
- Coltrane composed all the pieces including three that became jazz standards: "Giant Steps," "Naima," and "Mr. P.C."
- This music extended modal jazz.
- "Naima" is based on two scales; "Impressions" has the same harmonic structure as "So What" with a bridge based on Ravel's "Pavane pour une infante defunte."
- Coltrane explored the relationship between chords and scales as he composed ever more complicated harmonic sequences.
- EX**: Giant Steps**
    - "Giant Steps" is an example. Harmonically busy and with a rapid tempo, it is like his farewell to bebop and a reply to Kind of Blue.
    - This sixteen-bar piece is characterized by having one chord per melody note.
    - The progression is unusual, and Coltrane only showed the piece to the musicians on the day of the recording, hoping to spur fresh ideas in the musicians.
    - Not only is the harmonic progression difficult, the tempo is very fast
    - This makes it very difficult to play, as heard in the solo of experienced bebop pianist Tommy Flanagan, who struggled with it.
    - Even Coltrane, who had been working on this progression for years, relied on repeated patterns.
    - The import of the solos lies in their overall energy, not the details.
- EX: **My Favorite Things**

- Improbably, this fifteen-minute 1960 recording became a hit.
- It made Coltrane a jazz star and popularized the use of modes.
- This version of the piece is underpinned by a **persistent percussive vamp**.
- Its pitch material is reduced to two scales, one major, the other minor, resulting in an incantatory quality.
- Coltrane also plays soprano sax, an instrument not used much in jazz since Sidney Bechet's time.
- My Favorite Things" was the first recording of the **defining Coltrane quartet**, which included **McCoy Tyner** on piano and **Elvin Jones** on drums.
- Jimmy Garrison joined the group a year later.
- Tyner starts the recording with a modal polyrhythmic accompaniment.
- **Quartal harmony** persists throughout, as does his forceful touch on the piano.
- This piece suggested an approach to other standards that Coltrane recorded including "Greensleeves," "Softly as the Morning Sunrise" and "Body and Soul."

- **The Quartet**
  - John Coltrane's Rhythm Section:
    - McCoy Tyner – piano
    - Jimmy Garrison – bass
    - Elvin Jones – drums
  - Philadelphia-born McCoy Tyner met Coltrane at the Granoff Studios in his teens.
  - He modeled himself after Bud and Richie Powell, Art Tatum, and Thelonious Monk.
  - Although Coltrane had played with first-rate bop pianists, he found that Tyner had the combination of harmonic sophistication, a partiality for

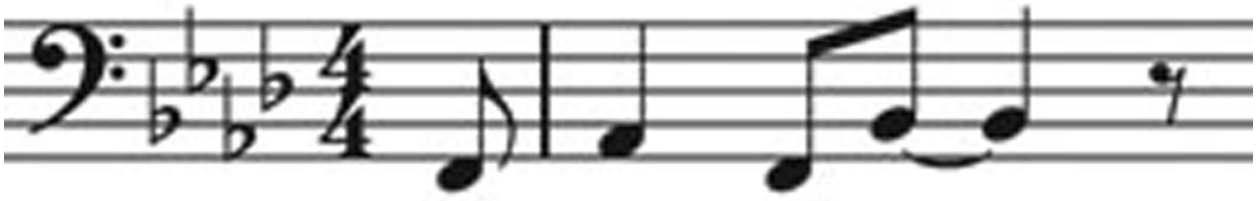
vamps, musical economy, rhythmic strength, as well as the sense of dramatic purpose that he was looking for.

- Elvin Jones matched Tyner's intensity.
- Elvin Jones was part of a well-known jazz family (Hank on piano, Thad as band leader, composer, and trumpeter).
- In the 1950s he had worked with Miles, Mingus, Rollins, and J. J. Johnson without much recognition.
- Playing with Coltrane, he burst loose, elevating Philly Joe Jones's style to a new level.
- Elvin Jones used two approaches to polyrhythm, resulting in a free and propulsive quality that complemented the open-endedness of modal playing.
    - Playing two simultaneous rhythms himself
    - Playing a different rhythm from the rest of the band
- This sometimes led to duels between Coltrane and Jones, during which Tyner would stop playing.
- Philadelphia-born Jimmy Garrison came to New York as a protégé of Philly Joe Jones and played free jazz with Ornette Coleman.
- While sitting in with Ornette Coleman, Coltrane hired Garrison on the spot.
- Jones claims that Garrison's aggressiveness lifted the whole band.
- EX: **Chansin' the Trane**
    - In 1961 Coltrane signed with a new label, Impulse—"The New Wave in Jazz"—
    - He recorded a sixteen-minute blues live at the Village Vanguard in New York.
    - This recording split his audience in two: those who thought the music was "anti-jazz" and "musical nonsense" and those who thought it gave new hope and meaning to jazz.

- This piece occupies one whole side of an LP; it is very fast, relentless in its driving energy during Trane's eighty choruses, and
- It uses multiphonics, squeals, cries, no piano, and free playing (although Garrison and Jones pull Coltrane back by marking off the twelve-bar structure).
- The intensity of the performance makes it seem as if there is no beginning or end, just a middle.
- This intensity, with no melody and rhythm that one can easily latch on to, left some listeners cold, but others invigorated.
- Coltrane continued to go beyond the conventions of jazz performance, eventually alienating even Jones and Tyner.
- But in 1961 and 1962 he recorded an album with singer Johnny Hartman (Ballads)
- He also recorded with Duke Ellington on a series of recordings in which pure melody takes the foreground.

- EX: **A Love Supreme**
  - **Canticle** ~ a hymn or chant, typically with a biblical text, forming a regular part of a church service.
  - In December 1964 Coltrane recorded a four-part suite and canticle called A Love Supreme.
  - The reviews were good. Musicians and listeners saw him as a leader in the march to the new music.
  - The title A Love Supreme refers to his 1957 conversion* and liberation from addiction in four movements: "Acknowledgement," "Pursuance," "Resolution," and "Psalm."
  - The music gradually moves from common harmonic practice to chromaticism.
  - The public found this kind of avant-garde approachable and attracted both his old and new fans.

- EX**: Acknowledgement** from **A Love Supreme**
    - The liner notes for A Love Supreme contain a description of Coltrane's religious experience and a psalm, the syllabic content of which inspired the fourth movement.
    - The first movement is a culmination of his music up to that point using scales, pedal points, multiphonics, free improvisation, and shifting rhythms.
    - A vocal chant near the end signals a key change.
    - Coltrane's sound and his use of pentatonic scales is distinctive.
    - The four-note vocal figure is one of four themes for this movement that he uses to improvise.
    - Throughout, Coltrane uses persistent motives that move to tonic chords.
    - Some criticized Coltrane for abandoning musical coherence in favor of the notion of faith being the guiding principle of the music.
    - This piece, however, is strictly ordered.
    - Main Motive



- **Ascension**
    - After A Love Supreme Coltrane formed a new group with avant-garde musicians Rashied Ali, two or three drummers, and his wife, Alice, on piano.

    - Later, after Coltrane's death, Alice Coltrane built a reputation as a composer of religious-themed music that elaborated on her husband's interest in African, Indian, and Middle Eastern music.
    - Jimmy Garrison continued to play with Coltrane in a quintet that included tenor saxophonist Pharaoh Sanders.
    - Sanders was considered one of the freest of the free-jazz musicians.
    - After Coltrane's death in 1967, Sanders reverted from modes to chords to less improvisation altogether.
    - Coltrane's foray into the avant-garde was a product of its time (the Vietnam War, the civil rights movement), but it left a legacy of free improvisation and a broadened the sound pallet of jazz.
    - Coltrane's 1965 album Ascension consists of an improvisation by ten musicians on a minor triad and some ground chords.
    - Free solos alternate with ensemble improvisations.
    - Even here, however, there is compositional logic.
    - Coltrane never understood what the criticism was about.
- John Coltrane forged an expressionistic way of improvising that helped to instigate the avant-garde movement and led a classic quartet in the 1960s.
- The quintessential John Coltrane Quartet: (left to right) McCoy Tyner, piano; Coltrane; Jimmy Garrison, bass; Elvin Jones, drums

Miles Davis's Second Quintet

- Herbie Hancock – piano
- Tony Williams – drums
- Ron Carter – bass
- Wayne Shorter – tenor saxophone
- After Kind of Blue and Sketches of Spain, the future was not clear.
- Coltrane, Adderley, and Evans left to start their own careers, and Miles despised the avant-garde.

- He continued to release records, including one with Coltrane, but this music did not consist of anything new.
- Then, in 1963, he assembled a new quintet with young musicians, creating his second great quintet.
- It included pianist Herbie Hancock, bassist Ron Carter, seventeen-year-old drummer Tony Williams, and George Coleman on tenor saxophone
- In 1964, Wayne Shorter took George Coleman's place.
- Wayne Shorter and others contributed their own original compositions and took the music closer to the avant-garde.
- Jazz at this time was beset by the avant-garde on the one hand and rock and roll on the other.
- Before Davis entered his fusion phase, he adapted modal jazz and elements of the avant-garde in a postbop style that included harmonic ambiguity, original compositions with new kinds of harmonic frameworks, and a looser sense of rhythmic underpinning. Some of the original pieces encourage free improvisation.
- The rhythm section of this group acted with more freedom than most. They all seemed to solo at the same time. In this context, Davis became a more expansive trumpeter. He began to explore the upper register, faster tempos without regard to the occasional fluff, and jettisoned the older repertoire. Between 1965 and 1968 he made his own way to the avant-garde.
- EX: **"E.S.P"**
    - The 1965 album of the same name is the first studio recording of the new quintet and contains seven new compositions.
    - The music is fast and audacious, a far cry from cool jazz.
    - This piece is thirty-two bars long but much more complicated than "So What."
    - The melody is based on fourths.

- The A section is built around an F scale; the second A closes with easily handled cadences. The solos are relatively free, rhythmically and melodically, as is the playing of the rhythm section.
- The younger public, musicians, and critics received this album and succeeding ones well.
- None of them had the broad acceptance of Kind of Blue or Sketches of Spain. By 1965 rock and roll could no longer be ignored. Davis was forced to respond.

The Avant-Garde

The Avant-Garde

- Definition from oxford music online
    - A term used synonymously in the 1960s with Free jazz. In the 1970s and 1980s many musicians preferred the label “avant-garde,” since the word “free” is misleading: in many instances their music is highly organized.
    - As **free jazz** became more familiar and was absorbed into the standard repertory, however, the term **“avant-garde”** ceased to describe the genre accurately.
    - The use of an alternative term obscures the many streams linking the free-jazz musicians of later decades with the pioneers **Ornette Coleman, Cecil Taylor, Albert Ayler, and John Coltrane.**
- *Avant-garde* - French for *vanguard* ~ a position in the forefront
- **Two prominent *avant-garde* movements** of this century occurred following the world wars.
- **Jazz was vital to both.**
- The first wave of the Avant-Garde
    - The 1920s avant-garde deliberately set out to break with the artistic past. It was a reaction and response to:
        - WWI
        - The expansion of women’s rights
        - Technological advances (radio, movies and transcontinental flight)
    - Jazz was considered by the cultural elite to be an inspirational resource for the avant-garde.
    - Major European artists found inspiration in jazz.
    - This movement was provocative but optimistic about the future.
    - In the history of jazz each of its styles has at one time been considered “avant-garde” and controversial.
    - Swing was criticized by jazz purists for being too commercial.

  - Bebop was criticized for alienating audiences from jazz.
  - BUT: Bebop was *still* accessible even if it was no longer dance music.
  - It still retained a strong beat, standard harmonies, and recognizable melodies, and, it maintained the rules of musical coherence.
  - The second avant-garde was about to challenge these conventions
- The second wave: 1950s and '60s
  - The conditions of the avant-garde of the 1950s and 1960s paralleled those of the 1920s:
  - New colonial wars (Viet Nam)
  - Occupations (East Berlin)
  - The Cold War
  - The struggle for racial equality
  - The struggle for gender equality
  - the unraveling of some settled social conventions (the nuclear family)
- Uncertainty
  - These conditions created a different avant-garde, one that reflected uncertainty and anguish instead of the modernist optimism of the 1920s.
  - The new avant-garde celebrated the plebian and the absurd (e.g., *Waiting for Godot*, 1952).
  - Life was seen as meaningless.
- Some other names for Avant-garde jazz
  - ***Anti-jazz***
    - criticizing the avant-garde's apparent attack on mainstream jazz
  - ***Free jazz***
    - after the name of an Ornette Coleman album that also had a picture of a painting by the modernist Jackson Pollock on the cover
  - ***Black music***

        - indicating that the ferocity of the music reflects African American frustrations
    - ***ALSO:***
        - *New music*
        - *The New Thing*
        - *Revolutionary music*
        - *Fire music*
- Avant-garde becomes an umbrella term
    - The term *avant-garde* became an umbrella term for this new music.
    - The meaning of the word is not accurate now because this school of music is fifty years old, with its own tradition.
    - On the other hand, it continues to question the principles of mainstream music.
- Challenging the tatus quo:
    - Postwar bebop musicians enlarged the boundaries of mainstream jazz.
    - The avant-garde stretched the boundaries to the breaking point.
    - The key figures had very different approaches, but they all challenged the status quo:
        - Ornette Coleman
        - Cecil Taylor
        - John Coltrane
    - How avant-garde changed jazz
    - **Rhythm: discarded a steady dance beat for an ambiguous pulse or several at once**
    - **Harmony: discarded harmonic patterns based on scales and chords for an unpredictable harmony based on the needs of the moment**
    - **Melody: whether melodic or noise-heavy, melody was disengaged from**
        - traditional harmonic pattern resolutions.

- Structure: blues and song forms were discarded for the creation of form through free improvisation.
- Instrumentation: in addition to typical jazz instruments, symphonic and world music instruments were used.
- Presentation: jazz was no longer entertainment; it was now serious and challenging—art for art's sake.
- Politics: its assertive posture placed it in the general context of the increasingly militant racial and antiwar struggles of the 1950s and 1960s.

- Charlatans / geniusis?
  - **As the avant-garde developed, it refused to be pinned down, so a twelve-bar blues might follow a free improvisation in the same set.**
  - **The arrival of Ornette Coleman and Cecil Taylor on the scene divided the jazz world.**
  - **Depending on whom you asked, they were either geniuses or charlatans. Many musicians (such (1930 – 2015)**
  - **as Duke Ellington) and critics considered them a threat.**
- **Ornette Coleman (such (1930 – 2015)**
  - Avant-garde alto saxophonist, trumpeter, violinist and composer
  - Active in Los Angeles and New York City
  - Played a plastic saxophone
  - Coined the term "Harmolodics"
  - Collaborated with trumpeter don charry (1936 – 995)
  - **Six albums recorded on Atlantic between 1959 and 1961 created tremendous controversy.**
    - The album titles, which seemed to embody the authority of the New Negro:

- *The Shape of Jazz to Come*
- *Change of the Century*
- ***This Is Our Music***

- musical style

- \- **His compositions are strongly melodic and emotional;** even his detractors acknowledge that.
- His saxophone sound is very jarring, which alienates people from his music.
- His use of a plastic saxophone contributes to the harshness of the sound.
- Coleman aimed to sound like the human voice.
- He used microtones, that is, pitches in between those found in a traditional scale.
- He did so in a controlled and patterned way.
- Coleman believed that a pitch ought to reflect its context.
- Thus a particular note in a happy piece should sound different when that same note is played in a sad piece.
- His approach to pitch was central to his innovations.
- He rejected preset harmony.
- **Coleman dispensed with the piano because it hampered his freedom from the tempered scale and it promoted chords.**
- **When he played a standard, he played off the melody, not the harmony.**
- **The harmonies followed from his melodic conception, opening up new avenues for improvisers.**
- **The stark texture of alto sax and trumpet playing melody over a rhythm with no accented beats and solos with no governing structure and no familiar frame of reference assaults our musical sensibility.**
- **Rhythm and harmony were improvised, as was the melody.**

- Gunther Schuller on Ornelle coleman
    - **Coleman, Ornette**
    - Gunther Schuller
    - https://doi-org.ezproxy.library.yorku.ca/10.1093/gmo/9781561592630.article.06079
    - **Musical style:**
    - Technically Coleman played as much 'from his fingers' as by ear, an approach frequently resulting in non-tempered intonation and unique tone-colours.
    - These effects are even more noticeable in his less convincing performances on trumpet and violin, although even on these instruments Coleman sometimes produced compelling improvisations by sheer instinct and musical energy.
    - Beginning in the 1980s Coleman espoused a theory which he called 'harmolodic'.
    - It is apparently based on the reiteration in varied clefs and 'keys' of the same musical materials (lines, themes, melodies), thus producing a simplistic organum-like 'polyphony', principally in unrelieved parallel motion.
    - It is not clear, however, how this theory functions in Coleman's own improvisatory style.
    - He is also noted for his use of obscure, often contradictory, epigrams.
    - Some observers see in these the 'philosophical' analogues to his musical theories and concepts.
    - Similarly, his notation of his own compositions – of which he wrote several hundred – is imprecise, gestural and in a sense graphic, leaving the performer free to give individual and differing interpretations.

- Coleman opened up unprecedented musical vistas for jazz, the wider implications of which have not yet been fully explored – least of all by his many lesser imitators.
- "Harmolodics"
    - **Coleman did not abandon notation.**
    - **The rest of his career can be seen as an attempt to juggle notation with improvisation.**
    - **He coined the term "harmolodic"**
    - **A contraction of *harmony, movement, and melody***
    - **A key feature of harmolodics is that musicians may improvise, even on notated music, in terms of register, key, and octave, as long as the music's melodic integrity is kept intact.**
- Ornette coleman
    - **Composed music for a wide variety of kinds of ensembles including chamber groups, orchestra, and rock bands.**
    - **He taught himself to play trumpet and violin.**
    - **In 1972 he recorded *Skies of America* with the London Symphony Orchestra.**
    - Orgentte coleman
    - **In 1959 Coleman played a long engagement at the Five Spot in New York.**
    - **Classical composers (Leonard Bernstein, Gunther Schuller) who heard him declared him a genius.**
    - **Jazz musicians such as Miles Davis and Charles Mingus were derisive.**
    - **By 2007 he had won the first Pulitzer Prize ever awarded for an album (*Sound Grammar)*.**
- The five spot – the lonely wuman

- Written in 1954, this piece became his most frequently performed composition.
- His 1959 recording of it became popular because most of it consisted of statements of the melody with little improvisation.
- The introduction consists of Haden's double stops and Higgins' fast ride-cymbal rhythm, which has no discernible downbeats or upbeats.
- The melody is played by sax and trumpet and seems to float over the bass and drums.
- The piece swings, especially during Coleman's solo.
- There are two sections to the piece, each indicating a different harmonic area.
- Haden's playing suggests major and minor key changes.
- Don Cherry (trumpet) hits a "clinker" near the end, which can happen when any two musicians create harmony together.
-

Ceil Taylor (b. 1929)

- Unlike leaders of other styles of jazz, who share more or less the same kind of background, the leaders of the avant-garde come from divergent backgrounds:
  - Coleman came from rhythm and blues.
  - Coltrane came from jazz.
  - Cecil Taylor came from classical music.
  - Only Coltrane played with the other two musicians.
  - Cecil Taylor was the first to record with his own group and the last to achieve recognition.
  - His prodigious technique was never in doubt but his ability to swing or to play the blues or bop-derived jazz was questioned.
- **Musical Style**

  - His personal style alienates listeners.
  - He never speaks on stage except to start a performance, which he usually does with poetry.
  - His concerts can last three or more hours.
  - He never performs the same work twice, even if long rehearsals were involved.
  - He insists that listeners be prepared (as are the musicians).
  - He considers himself in the tradition of Duke Ellington, Bud Powell, Thelonius Monk, Lennie Tristano, Erroll Garner, and Horace Silver—all percussive pianists.
  - Taylor takes percussive playing to an extreme.
- The son of a pianist Taylor began lessons at the age of five.
- In his teens he began playing percussion in addition to the piano.
- Studied at New England Conservatory of Music in 1951 but resented the fact that African and African American cultures were not recognized as a source for much of the avant-garde.
- During vacations he played with jazz bands, including that of Johnny Hodges.
- After graduating from the New England Conservatory, he convinced the Five Spot to hire his quartet for six weeks in 1956.
- This club became the home of futuristic jazz and the place where he recorded Jazz Advance.
- The band at the Five Spot included Steve Lacy on soprano saxophone. He had previously played in Dixieland and swing bands.
- The rhythm section consisted of classically trained Buell Neidlinger on bass and self-taught Dennis Charles on drums.
- Taylor, like Coleman, wanted musicians who would follow him into new territory.
- **Jazz Advance** consists of pieces by Monk and Cole Porter and free-form-like, atonal originals featuring a ferocious rhythmic attack.

- On the basis of this Jazz Advance Taylor was asked to perform at the 1957 Newport Jazz Festival, which he did without much of a reaction.
- By 1960 he was considered one of several progressive musicians playing around Greenwich Village, but not a leader.
- The turning point came in 1961 when he started to play with tenor player **Archie Shepp**, who later recorded with Coltrane and who made his own avant-garde recordings; with alto sax player **Jimmy Lyons**, who played with Taylor for twenty-five years; and drummer Sonny Murray, who profoundly influenced Taylor's approach to rhythm.
- **Unit Structures**
    - Taylor did not write conventional scores.
    - He preferred graphic indicators to indicate the direction of the music. The musicians did not see these scores.
    - Instead he played what he wanted on the piano and the musicians had to pick it up by ear and improvise on it.
    - He called his method **unit structures** (also the name of one of his albums).
    - He constructed his pieces from modules, or units, and the band worked and improvised through each unit in turn.
    - Jimmy Lyons could transfer Taylor's ideas on to the saxophone with bebop timbre and phrasing, and he translated them and their potential to the rest of the band.
    - Drummer **Sonny Murray** did away with the idea of pulse, which we can still hear in Coleman's band, and intensified the level of interaction based on the energy of the performance.
    - Taylor played duets with many drummers, including Max Roach, Elvin Jones, and various avant-garde drummers, but
    - After Murray left the band he formed a close bond with drummer **Andrew Cyrille** from 1964 to 1975.

- Cyrille then formed his own ensemble. Their way of playing was very interactive, like a conversation.

- **Colman vs. Taylor**
  - **Cecil Taylor** was very different from **Ornette Coleman**, who:
    - wore his emotions on his sleeve
    - avoided piano
    - had no formal musical education
    - found the African American timbral sound ideal
    - used relatively conventional notation, and eventually went on to play fusion jazz (Dancing in Your Head).
  - Taylor on the other hand was:
    - emotional
    - virtuosic
    - Intellectual
    - emphasized the piano's percussive qualities,
    - studied modern classical theory and atonality
    - avoided conventional notation
    - his dance connection was with ballet.

- **EX: "Bulbs"**
  - This piece was recorded by a Taylor quintet under the aegis of arranger Gil Evans.
  - It starts with the instrumentalists echoing Taylor's opening figures.
  - The piece contains traditional triads, whole-tone and pentatonic scales, chord clusters, and free passages.
  - The nine melodic units reappear in different contexts.
  - His percussive attacks, melodic and rhythmic patterns, and dissonant harmonies animate the piece.
  - Lyons' solo is Bird-like in its timbre and fluidity.
  - Lyons whimsically quotes from Franz von Suppé's Poet and Peasant.

  - Near the end of the recording there is a burst of polyphony, a kind of avant-garde New Orleans style.
- **Mature Cecil Taylor**
  - Up to this point his recordings weren't selling and his live performances were not well received by audiences.
  - In 1962 he went to Copenhagen, where he performed with Albert Ayler and made some recordings with his trio that were very free rhythmically.
  - Back in the States he found little work and made no recordings until 1966, when he made Unit Structures and Conquistador!
  - He then taught for several years as colleges in the Midwest.
- In 1973 he returned to New York and released a self-produced album. His music seemed more generous.
- Over the next few years he garnered awards, grants, and critical acceptance.
- He also developed a cult following, especially in Europe, where in 1988, in Berlin, a festival devoted to him was staged, resulting in more than a dozen albums.
- He started to play major clubs internationally and led various kinds of bands.
- Cecil Taylor remains the symbol of the unyielding avant-garde musician.

Fusion

Miles Davis, who devoted as much time to his painting as to his music, was a work of art himself

Background

- During the 1950s, rock and roll, led by Chuck Berry, Little Richard, Elvis Presley, and others, started drawing large audiences of white teenagers.
- Jazz musicians considered rock and roll immature and a fad, unlike jazz, which had a history and an adult sensibility.
- By the 1960s, rock overwhelmed popular music.
- This resulted in much less work for jazz musicians.
- Fusion—a pop-jazz mixture—was viewed as one answer and was assumed to be the next phase of jazz.
- By the mid 1960s British groups like the Beatles and the Rolling Stones revived some pop styles of the 1950s, including urban blues.
- They also fostered an antiestablishment attitude.
- They also established the singer-songwriter as a mainstay of pop music, leaving jazz musicians out in the cold.
- The resulting obstacles for jazz musicians can be classified into five categories:

Jazz Crisis of 1967

- John Coltrane had died.
- Clubs were closing.
- Concerts were drying up
- The press was starting to take rock more seriously.

Challenges Faced by Jazz Musicians

- Young jazz musicians needed to adjust to the change: something needed to be done to bridge the gap between jazz and pop.
- By the late 1960s, album-oriented, loose, improvisational, blues-based rock became popular.
- Some people compared it to a kind of electrified jazz.

- Jimi Hendrix exemplifies this trend.
- The resulting obstacles faced by jazz musicians can be classified into five categories:
    - **Youth:**
        - The young, relatively well-off baby boomer generation wanted to listen to musicians who were also young –
        - not to older jazz musicians who had been honing their art for decades.
    - **Electronics and recordings**
        - Amplification and electronic manipulation of sound produced a whole new range of timbres with which jazz musicians found it difficult to keep pace.
        - Rock depended quite heavilly on studio production techniques, something that many jazz musicians disdained
        - Jazz musicians believed that recordings should re-create the live sound of a band.
        - In Rock and related popular music the studio itself was becoming an instrument.
    - **Rhythm**
        - By the 1960s, rock was played in an even-eighths groove as opposed to a triplet oriented swing groove.
        - Many jazz musicians refused to adjust on aesthetic grounds.
        - Some found it difficult to adjust even if they wanted to.
    - **Groups**
        - Rock focuses on the group
        - Jazz focuses more on individual contributing musicians.
        - Jazz eventually developed a group-oriented creative process.
    - **Virtuosity**

- Since the time of bebop, jazz musicians had been expected to have a high level of virtuosity.
- Earlier rock musicians disdained this capability in favor of a "do-it-yourself" ethic of folk and blues.
- This shifted the focus from individual musicians to the bands, songs, and "singer-songwriters."

Miles Ahead: The Breakthrough

- By 1968: **Miles Davis** had grown tired of post-bop jazz.
- He was looking for a simpler, less abstract style, which he heard in the Chicago blues of Muddy Waters.
- Davis electrified his rhythm section by bringing in Dave Holland on electric bass (Ron Carter didn't like electric bass) and Chick Corea on electric piano.
- He also renewed his off-and-on collaboration with **Gil Evans**.
- The results can be heard on **Filles de Kilimanjaro** (1968)
- The album is characterized by a combination of:
  - Bass ostinatos
  - Modal jazz
  - Floating harmonies over a steady beat.
- In his promotion of the album, Davis was careful to claim that referring to his music as jazz was old-fashioned.
- After Davis added the electric guitar of John McLaughlin and followed with the album **In a Silent Way** in 1969
- Davis liked to leave lots of room for his band to improvise textures in a context of "controlled freedom."
- By the end of the 1960s, Davis was playing with large ensembles of young musicians.
- He used doubled or even tripled rhythm-section instruments to create a dense but light texture in a style he insisted was "black" more than rock.
- EX: **Bitches Brew – Released March 1970**

- Recorded August 1969 in Columbia Records Studio B in New York City
- PERSONNEL
  - Miles Davis – trumpet
  - Wayne Shorter – soprano sax
  - Bennie Maupin – bass clarinet
  - Joe Zawinul – electric piano – Left
  - Chick Corea – electric piano – Right
  - John McLaughlin – electric guitar
  - Dave Holland – bass
  - Harvey Brooks – electric bass
  - Lenny White – drum set – Left
  - Jack DeJohnette – drum set – Right
  - Don Alias – congas
  - Juma Santos (credited as "Jim Riley") – Percussion
- The album Bitches Brew heralded the arrival of “fusion.”
- It featured considerable levels of harmonic dissonance and dense textures.
- Bitches Brew found a niche on album-oriented rock stations and sold 500,000 copies in its first year.
- Bitches Brew (1969) proved Miles’s claim to Columbia record executives that he would sell more if they stopped marketing him as a jazz man.
- It could never be considered a “commercial” album because of the length of each piece (even after post-production editing)

- **Legacy**
  - Three Fusion Groups that emerged as a result of Miles Davis’s pioneering work:
    - John McLaughlin’s Mahavishnu Orchestra
    - Chick Corea’s Return to Forever
    - Weather Report (Joe Zawinul and Wayne Shorter)

John Scofield (1951 -)

- Jazz Rock Electric Guitarist
- **A Go Go**, one of John Scofield's early jazz-funk endeavors was released on April 7, 1998.
- This album is also his first collaboration with avant-jazz-funk organ trio Medeski Martin & Wood.

In Conclusion

- The first jazz recording was made in the USA, in 1917
- Jazz recordings have now been around for just over a century.
- This year the genre is 102 years old and already many "Jazz" recordings have been made, all over the world.
- What do you think they have in common, if anything, with The Original Dixie Land Jazz Band's "Dixie Jass Band One-Step" ?

Jazz Awards

- Mats Gustafsson / Alfred Vogel : **Blow+Beat** 2017 Avante Garde Jazz
- Mats Gustafsson (1964) – Swedish Free Jazz Saxophonist
- Alfred Vogel (1972) – Austrian Drummer (Free Jazz, groove and Afro beat)

Study Guide for Quiz #3

Available on LEARN April 5 - 10, 2022

JAZZ – Textbook Chapters 8 – 15 (Lectures 8 – 12)

Lectures 5, 6 & 7 Slides posted on LEARN
Supplemental Reading on FORM posted on LEARN
Listening Module
Weight – 20% of overall mark – 60 Multiple Choice Questions

Periods & Topics Covered: Modern Jazz

- **Bebop, Cool Jazz & Hard Bop**
- **Monk & Mingus**
- **Modal Jazz, Avant Garde & Fusion Jazz**

To Study effectively for this quiz:

- Review *JAZZ* chapters 11 – 15 & Chapter 17
- Review slides from lectures 8 – 12 posted on LEARN
- Listen to Music Modules 3, 4 & 5
- Use the glossary in the back of your textbook and definitions provided in lecture slides

Historical Events and Terminology:
Be able to choose the best definition or description of the following terms and historical events:

Lecture #8:

1. Definition of and Musical Characteristics of Bebop (see Slides 3-4 Lecture #8)
2. 1942 A.F. of M. Recording Ban
3. Cutting contests and Jam Sessions
4. Changes in Bebop Drumming
5. Dropping Bombs
6. Comping
7. Blowing
8. Blowing Changes
9. Contrafact
10. Vocalese
11. Jazz At The Philharmonic
12. Head
13. Bridge
14. Riff

15. Walking Bass
16. Jazz Standard

Lecture #9

1. Major trends that followed Bebop: Cool Jazz, Hard Bop (Funky/Soul and Mainstream), Modal Jazz, Avante Garde, Fusion Jazz
2. Shuffle Rhythm
3. Modal Improvisation
4. *Birth of The Cool* – Importance of this recording

Lecture #10

1. First important jazz singer – Louis Armstrong (Slides 1-3)
2. Billie Holiday and Lester Young - Influence
3. Ella Fitzgerald / Norman Granz / Verve Records
4. Ella Fitzgerald Songbooks
5. Scat singing
6. Sarah Vaughan

Lecture #11

1. Five ways Miles Davis Changed Jazz – Notable periods and innovations
2. Harmon Mute
3. Modal Jazz – Musical Characteristics
4. Differences between Modal Jazz and Bebop
5. *Kind Of Blue* – importance of this recording
6. Piano Trio

Lecture #12

1. Avant Garde – definitions
2. John Coltrane – *A Love Supreme*
3. Harmolodics (A contraction of *harmony, movement, and melodic)*
4. The Five Spot
5. Fusion Jazz
6. Electronics and Recordings
7. Fusion Jazz – Changes in instrumentation
8. Miles Davis *Bitches Brew*

Musicians and People To Know About:

- **Dizzy Gillespie – Trumpet – Bebop**
- **Charlie Parker – Alto Saxophone – Bebop**
- **Bud Powell – Piano – Bebop**
- **Dexter Gordon – Tenor Saxophone – Bebop**
- **Lambert, Hendricks and Ross – Vocalese – Bebop**
- **Wardell Gray – Tenor Saxophone – Bebop**
- **Norman Granz – Impresario, Artists Manager, Record Producer**
- **Thelonious Monk – Piano – Bebop**
- **Charles Mingus – Bass – Hard Bop – Experimental Post Bop**
- **Gil Evans – Arranger**
- **John Lewis – Piano – Composer – Leader of The Modern Jazz Quartet – Mainstream – Post Bop**
- **Sonny Rollins – Tenor Saxophone – Hard Bop**
- **Horace Silver – Piano – Hard Bop**
- **Clifford Brown – Trumpet – Hard Bop**
- **Chet Baker – Trumpet / Singer – Cool Jazz**
- **Miles Davis Nonet – Seminal Cool Jazz ensemble**
- **Gerry Mulligan – Baritone Saxophone – Cool Jazz / Post Bop**
- **Wes Montgomery – Guitar – Hard Bop**
- **Jimmy Smith – Hammond B-3 Organ – Hard Bop**
- **Louis Armstrong – Trumpet – Singer**
- **Billie Holiday – Singer**
- **Ella Fitzgerald – Singer**
- **Sarah Vaughan – Singer – Piano**
- **Miles Davis – Trumpet**
- **John Coltrane – Tenor Saxophone – Soprano Saxophone**
- **Bill Evans – Piano**
- **Ornette Coleman – Alto Saxophone**
- **Cecil Taylor – Piano**

Songs and Bands to know about"

Module #3

Title	Performer(s)	*Listening Guide Page #*
1. "Ko-Ko" (false start)	Charlie Parker	
2 "Ko-Ko" (master take)	Charlie Parker	239
3. "Embraceable You"	Charlie Parker	242
4. "Now's The Time"	Charlie Parker	243
5. "Tempus Fugue-It"	Bud Powell	249
6. "Long Tall Dexter"	Dexter Gordon	253
7. "Venus de Milo"	Miles Davis	263
8. "Vendome"	Modern Jazz Quartet (MJQ)	268
9. "Song For My Father"	Horace Silver	273
10. "A Night In Tunisia	Clifford Brown	277
11. "I'm An Old Cowhand"	Sonny Rollins	280
12. "Thelonious"	Thelonious Monk	291
13. "Rhythm-a-ning"	Thelonious Monk	293
14. "Boogie Stop Shuffle"	Charles Mingus	297
15. "King Porter Stomp"	Gil Evans	300
16. "Concerto For Billy The Kid"	George Russell	304
17. "So What"	Miles Davis	316
18. "Witchcraft"	Bill Evans	318
19. "Giant Steps"	John Coltrane	321

20. “Acknowledgement”	John Coltrane	326
21. “E.S.P.”	Miles Davis	330

Module #4

Title	Performer(s)	***Listening Guide Page #***
1. “Lonely Woman”	Ornette Coleman	347
2. ”O.G.D.”	Wes Montgomery / Jimmy Smith	375

Module #5

Additional Listening – Instrumental Jazz

“The Promise ” John Coltrane 1963

Module #6

Additional Listening – Vocal Jazz

“Shulie A Bop” *Sarah Vaughan 1957*