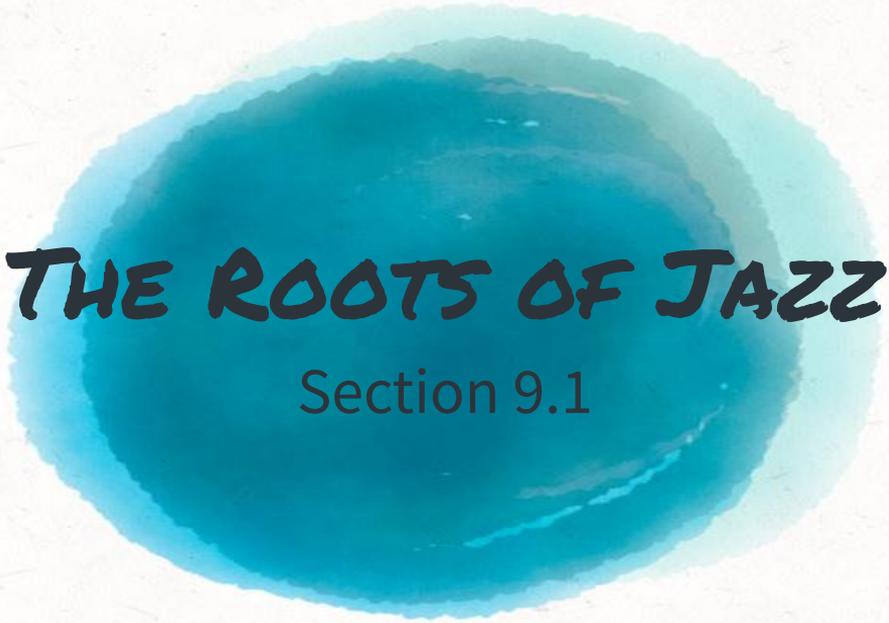




JAZZ



THE ROOTS OF JAZZ

Section 9.1

THE BIRTH OF JAZZ

- The roots of jazz in and around New Orleans trace back to the late nineteenth century.
- Spirituals, the blues, and New Orleans brass bands strongly influenced the early development of jazz.
- The bands used classical instruments - such as trumpets, trombones, clarinets, saxophones, and drums - but in unique ways.

WHAT IS JAZZ?

- **Jazz** is a musical form distinguished by its reliance on improvisation & rhythmic urgency.
- The skill of inventiveness of individual performers is a key to the music.
- Jazz soloists improvise (create spontaneously without preparation) melodies.

WHAT IS JAZZ? (2)

- The rhythm of jazz is often **polyrhythmic**, *contrasting two or more different rhythms.*
- The crossing of rhythms and syncopation are what give the music its energy.

"STRIDE" PIANO

- Among the distinctive traits of early jazz was the “stride” piano style of Eubie Blake, James P. Johnson, and Earl Hines.
- It was built on a steady timekeeping left-hand bass, with the right hand shifting accents and embellishing the tune.
- A good stride pianist could imitate the entire band.



"JELLY ROLL" MORTON

- Pianist and bandleader Ferdinand "Jelly Roll" Morton was one of the great legends of the early jazz movement.
- He perfected the New Orleans Dixieland jazz style that featured a unique blend of simultaneous improvisations.
- His band, "Jelly Roll" Morton and His Red Hot Peppers, released the song "Black Bottom Stomp" in 1926.





“Black Bottom Stomp” - “Jelly Roll” Morton

THE MISSISSIPPI CONNECTION

- Musicians headed north from New Orleans up the Mississippi, seeking work in Memphis and St. Louis.
- The new sound of the Roaring Twenties (or Jazz Age) drew a wider audience, and welcomed non-African American musicians, including white cornetist Bix Beiderbecke.



THE MISSISSIPPI CONNECTION (2)

- The art of jazz usually involves embellishing the melody of an existing song.
- Jazz favors the technique of short “riffs” or “licks” in a call-and-response format, derived from spirituals and work songs.

CHARACTERISTICS OF DIXIELAND JAZZ

- Small bands with little duplication of instruments
- March-like feeling
- Reliance on duple meter
- “Front line” of aerophone instruments:
- trumpet, clarinet, trombone
- Chordophones included: mandolin, banjo
- Melody (lead line) stands out while the others are intentionally less obvious



LOUIS ARMSTRONG (1901-71)

A.K.A. "SATCHMO"



- Louis Armstrong, a giant of jazz, was a trumpet player from New Orleans.
- He was a musical prodigy whose mastery influenced countless other musicians, setting a standard for solo jazz artistry.
- Armstrong complemented his instrumental improvisations with scat singing, or *a form of vocal improvisation on nonsense syllables*.
- Some of his hits include “Hello, Dolly” and “What a Wonderful World.”



“When The Saints Go Marching In” - Louis Armstrong

CHICAGO AND THE EMERGENCE OF SWING

- By the time it reached Chicago, jazz had evolved.
- A new type of jazz emerged: Swing.
- **Swing** is *the special rhythmic character that jazz musicians add to the music.*
- Swing became a label for a playing style, as well as an era of jazz history (1935-45).

FLETCHER HENDERSON (1897-1952)

- Fletcher Henderson played an important role in the development of the swinging jazz band.
- He was a bandleader, composer, and arranger.
- Henderson enlarged the jazz band and established an instrumentation that became standard:
 - ◆ Brass section: 3 trumpets & 2 trombones
 - ◆ Reed section: 3-4 saxophones
 - ◆ Rhythm section: drums, piano, guitar, and double bass





THE BIG BAND ERA

Section 9.2

LEGENDS OF THE BIG BAND ERA

- The big band era produced some musical legends.
- One of these was clarinetist **Benny Goodman**.
- His nickname was “The King of Swing” and he had a successful big band, with Fletcher Henderson as his chief arranger.



THE RISE OF THE SAXOPHONE

- The clarinet was eventually replaced as the reed instrument of choice for jazz.
- Many sax soloists set new standards for tonal beauty, technical wizardry, and improvisational creativity.
- One of these saxophonists was **Lester Young**, a member of **Count Basie's** band.
- “Count” Basie led a famous 9-piece band with a powerful rhythm section.



THE LEGENDARY DUKE ELLINGTON

- One of America's most prominent big band innovators was **Kennedy "Duke" Ellington**.
- He is credited with having written more music than any composer living or dead.
- By combining his own creativity as composer, pianist, and bandleader with that of the players in his band, he achieved a new level of distinction.



"IT DON'T MEAN A THING"

- Ellington's melodies are often **chromatic**, *incorporating tones from a musical scale consisting entirely of half steps.*
- One of Duke's songs, ***It Don't Mean a Thing***, summarized the entire swing era.
- In many ways, the song tells what swing is all about.



"COTTON TAIL"



- ***Cotton Tail*** was a collaborative effort between Ellington and his arranger, Billy Strayhorn.
- The tune was a trendsetting piece.
- It was unique due to its use of chord changes in a new way.

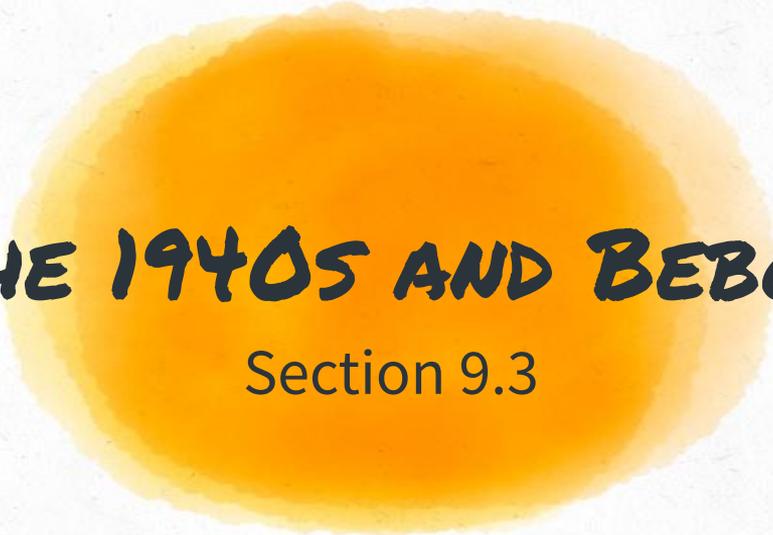
MARY LOU WILLIAMS

- Other than singing in swing bands, women found it difficult to gain acceptance as jazz musicians during the big band era.
- One who did, thanks to her talent and artistry on the piano, was **Mary Lou Williams**.
- Williams was also a composer and arranger, and her career spanned all the different eras of jazz.
- She composed for the top swing orchestras, including Duke Ellington's and Benny Goodman's.
- She wrote more than 350 compositions.





10
GREAT
WOMEN
IN
JAZZ



THE 1940S AND BEBOP

Section 9.3

PIONEERS OF BEBOP

- Trumpeter **John Birks** “**Dizzy**” **Gillespie** and alto saxophonist **Charlie** “**Yardbird**” **Parker** led this new movement.
- They gave bop the sophistication of classical chamber music.



THE 1940S AND BEBOP

- After World War II, interest in jazz intensified.
- Some younger jazz musicians wanted the freedom to create outside the confines of swing.
- They developed **bebop** (or “bop” for short): *a complex and sophisticated type of improvised jazz.*
- The music was for listening rather than dancing.

CHARACTERISTICS OF BEBOP

- Chromatic melodies
- Harmonies & rhythms became more complex
- Constantly shifting accents, creating polyrhythms
- Rapid tempos
- Dazzling technical displays
- Seething soulfulness



CHARLIE PARKER



- Parker was one of the most creative and brilliant musicians in jazz history.
- Many of his compositions, such as ***Confirmation*** and ***Ornithology*** are now jazz standards.
- After playing in Kansas City nightclubs in his youth, he joined the Jay McShann swing band in 1938, and shortly after met Dizzy Gillespie.
- Together, they invented bebop in the 1940s.
- Parker died at age 35.



“Hot House” (1951) - Charlie Parker/Dizzy Gillespie



**COOL JAZZ, FUSION,
AND BEYOND**

Section 9.4

NEW DIRECTIONS IN JAZZ

- The 1950s was a time of diverse styles and rapid changes as jazz transformed itself once more.
- Bop was cast aside in favor of “progressive” or “cool” jazz, which used a simpler melody and rhythm.
- **Sonny Rollins** and **John Coltrane** led a wave of “hard bop.”



MILES DAVIS + "COOL JAZZ"

- The Miles Davis Sextet was the leading jazz group of that time.
- They produced influential albums such as *Kind of Blue* (1959), which went platinum three times.
- **Miles Davis** perfected a style of trumpet playing that was restrained and moody.



MORE "NEW" JAZZ

- The “free jazz” of **Ornette Coleman** stretched expression far beyond traditional limits, making music that was atonal and more intellectualized than ever.
- **Thelonious Monk** was a jazz pianist, composer, and arranger of this time.
- **Miles Davis** remained a guiding force, creating **fusion**, or *the combination of jazz and rock*.
- Musicians such as **Herbie Hancock**, **Chick Corea**, and **Quincy Jones** continue in this vein today, relying heavily on technology.

