[Template:Other uses](/wiki/Template:Other_uses" \o "Template:Other uses) [Template:Infobox music genre](/wiki/Template:Infobox_music_genre)

**Jazz** is a [music genre](/wiki/Music_genre) that originated from [African American](/wiki/African_American) communities of [New Orleans](/wiki/New_Orleans) in the United States during the late 19th and early 20th centuries. It emerged in the form of independent [traditional](/wiki/Traditional_music) and [popular musical](/wiki/Popular_music) styles, all linked by the common bonds of African American and [European American](/wiki/European_American) musical parentage with a performance orientation.[[1]](#cite_note-1) Jazz spans a period of over a hundred years, encompassing a very wide range of music, making it difficult to define. Jazz makes heavy use of [improvisation](/wiki/Musical_improvisation), [polyrhythms](/wiki/Polyrhythm), [syncopation](/wiki/Syncopation) and the [swing note](/wiki/Swing_(jazz_performance_style)#Swing_note),[[2]](#cite_note-2) as well as aspects of European harmony, [American popular music](/wiki/American_popular_music),[[3]](#cite_note-3) the [brass band](/wiki/Brass_band) tradition, and African musical elements such as [blue notes](/wiki/Blue_note) and African-American styles such as [ragtime](/wiki/Ragtime).[[1]](#cite_note-1) Although the foundation of jazz is deeply rooted within the black experience of the United States, different cultures have contributed their own experience and styles to the art form as well. Intellectuals around the world have hailed jazz as "one of America's original art forms".[[4]](#cite_note-4) As jazz spread around the world, it drew on different national, regional, and local musical cultures, which gave rise to many distinctive styles. [New Orleans jazz](/wiki/New_Orleans_jazz) began in the early 1910s, combining earlier brass-band marches, French [quadrilles](/wiki/Quadrille), [biguine](/wiki/Biguine), ragtime and [blues](/wiki/Blues) with collective [polyphonic](/wiki/Polyphony) [improvisation](/wiki/Improvisation). In the 1930s, heavily arranged dance-oriented [swing](/wiki/Swing_(music)) [big bands](/wiki/Big_band), [Kansas City jazz](/wiki/Kansas_City_jazz), a hard-swinging, bluesy, improvisational style and [Gypsy jazz](/wiki/Gypsy_jazz) (a style that emphasized [musette](/wiki/Bal-musette) waltzes) were the prominent styles. [Bebop](/wiki/Bebop) emerged in the 1940s, shifting jazz from danceable popular music toward a more challenging "musician's music" which was played at faster tempos and used more chord-based improvisation. [Cool jazz](/wiki/Cool_jazz) developed in the end of the 1940s, introducing calmer, smoother sounds and long, linear melodic lines.

The 1950s saw the emergence of [free jazz](/wiki/Free_jazz), which explored playing without regular meter, beat and formal structures, and in the mid-1950s, [hard bop](/wiki/Hard_bop) emerged, which introduced influences from [rhythm and blues](/wiki/Rhythm_and_blues), [gospel](/wiki/Gospel_music), and blues, especially in the saxophone and piano playing. [Modal jazz](/wiki/Modal_jazz) developed in the late 1950s, using the [mode](/wiki/Musical_mode), or musical scale, as the basis of musical structure and improvisation. [Jazz-rock fusion](/wiki/Jazz_fusion) appeared in the late 1960s and early 1970s, combining jazz improvisation with [rock music's](/wiki/Rock_music) rhythms, electric instruments and the highly amplified stage sound. In the early 1980s, a commercial form of jazz fusion called [smooth jazz](/wiki/Smooth_jazz) became successful, garnering significant radio airplay. Other styles and genres abound in the 2000s, such as [Latin](/wiki/Latin_jazz) and [Afro-Cuban jazz](/wiki/Afro-Cuban_jazz).

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## Etymology and definition[[edit](/index.php?title=(none)&action=edit&section=1)]

[thumb|](/wiki/File:Albert_Gleizes,_1915,_Composition_pour_Jazz,_oil_on_cardboard,_73_x_73_cm,_Solomon_R._Guggenheim_Museum,_New_York_DSC00542.jpg)[Albert Gleizes](/wiki/Albert_Gleizes), 1915, *Composition pour Jazz*, from the [Solomon R. Guggenheim Museum](/wiki/Solomon_R._Guggenheim_Museum), New York

The question of the origin of the [word *jazz*](/wiki/Jazz_(word)) has resulted in considerable research, and its history is well documented. It is believed to be related to *jasm*, a slang term dating back to 1860 meaning "pep, energy."[[5]](#cite_note-5) The earliest written record of the word is in a 1912 article in the [*Los Angeles Times*](/wiki/Los_Angeles_Times) in which a [minor league baseball](/wiki/Minor_league_baseball) [pitcher](/wiki/Pitcher) described a pitch which he called a *jazz ball* "because it wobbles and you simply can’t do anything with it."[[5]](#cite_note-5) The use of the word in a musical context was documented as early as 1915 in the [*Chicago Daily Tribune*](/wiki/Chicago_Tribune)*.*<ref name=CDT>[Template:Cite news](/wiki/Template:Cite_news) Archived at Observatoire Musical Français, [Paris-Sorbonne University](/wiki/Paris-Sorbonne_University).</ref> Its first documented use in a musical context in New Orleans was in a November 14, 1916 [*Times-Picayune*](/wiki/Times-Picayune) article about "jas bands."[[6]](#cite_note-6) In an interview with [NPR](/wiki/NPR), musician [Eubie Blake](/wiki/Eubie_Blake) offered his recollections of the original slang connotations of the term, saying: "When Broadway picked it up, they called it 'J-A-Z-Z.. It wasn't called that. It was spelled 'J-A-S-S.' That was dirty, and if you knew what it was, you wouldn't say it in front of ladies."[[7]](#cite_note-7) The [American Dialect Society](/wiki/American_Dialect_Society) named it the [Word of the Twentieth Century](/wiki/Word_of_the_year).

Jazz has proved to be very difficult to define, since it encompasses such a wide range of music spanning a period of over 100 years, from [ragtime](/wiki/Ragtime) to the 2010-era [rock](/wiki/Rock_music)-infused [fusion](/wiki/Jazz_fusion). Attempts have been made to define jazz from the perspective of other musical traditions, such as European music history or African music. But critic [Joachim-Ernst Berendt](/wiki/Joachim-Ernst_Berendt) argues that its terms of reference and its definition should be broader,[[8]](#cite_note-8) defining jazz as a "form of [art music](/wiki/Art_music) which originated in the United States through the confrontation of the Negro with European music"[[9]](#cite_note-9) and arguing that it differs from European music in that jazz has a "special relationship to time defined as '[swing'](/wiki/Swing_(jazz_performance_style))", involves "a spontaneity and vitality of musical production in which improvisation plays a role" and contains a "sonority and manner of phrasing which mirror the individuality of the performing jazz musician".[[8]](#cite_note-8) In the opinion of [Robert Christgau](/wiki/Robert_Christgau), "most of us would say that inventing meaning while letting loose is the essence and promise of jazz."[[10]](#cite_note-10) A broader definition that encompasses all of the radically different eras of jazz has been proposed by Travis Jackson: "it is music that includes qualities such as swing, improvising, group interaction, developing an 'individual voice', and being open to different musical possibilities".[[11]](#cite_note-11) Krin Gibbard has provided an overview of the discussion on definitions, arguing that "jazz is a construct" that, while artificial, still is useful to designate "a number of musics with enough in common to be understood as part of a coherent tradition".[[12]](#cite_note-12) In contrast to the efforts of commentators and enthusiasts of certain types of jazz, who have argued for narrower definitions that exclude other types, the musicians themselves are often reluctant to define the music they play. As [Duke Ellington](/wiki/Duke_Ellington), one of jazz's most famous figures, said: "It's all music".[[13]](#cite_note-13)

## Elements and issues[[edit](/index.php?title=(none)&action=edit&section=2)]

### Improvisation[[edit](/index.php?title=(none)&action=edit&section=3)]

[thumb|Double bassist](/wiki/File:PharoahSanders.jpg) [Reggie Workman](/wiki/Reggie_Workman), saxophone player [Pharoah Sanders](/wiki/Pharoah_Sanders), and drummer [Idris Muhammad](/wiki/Idris_Muhammad) performing in 1978 [Template:Main](/wiki/Template:Main)

Although jazz is considered highly difficult to define, at least in part because it contains so many varied subgenres, [improvisation](/wiki/Musical_improvisation) is consistently regarded as being one of its key elements. The centrality of improvisation in jazz is attributed to influential earlier forms of music: the early [blues](/wiki/Blues), a form of folk music which arose in part from the [work songs](/wiki/Work_song) and [field hollers](/wiki/Field_holler) of the African-American slaves on plantations. These were commonly structured around a repetitive [call-and-response](/wiki/Call_and_response_(music)) pattern, but early blues was also highly improvisational. European [classical music](/wiki/Classical_music) performance is evaluated by its fidelity to the [musical score](/wiki/Sheet_music), with much less discretion over interpretation, ornamentation and accompaniment: the classical performer's primary goal is to play a composition as it was written. In contrast, jazz is often characterized as the product of group creativity, interaction, and collaboration, which places varying degrees of value on the contributions of composer (if there is one) and performers.[[14]](#cite_note-14) In jazz, the skilled performer will interpret a tune in very individual ways, never playing the same composition the same way twice; depending on the performer's mood and personal experience, interactions with other musicians, or even members of the audience, a jazz musician may alter melodies, harmonies or time signature at will.[[15]](#cite_note-15) The approach to improvisation has developed enormously over the history of the music. In early New Orleans and [Dixieland](/wiki/Dixieland) jazz, performers took turns playing the melody, while others improvised [countermelodies](/wiki/Countermelodies). By the [swing](/wiki/Swing_music) era, [big bands](/wiki/Big_bands) were coming to rely more on arranged music: [arrangements](/wiki/Arrangement) were either [written](/wiki/Sheet_music) or learned by ear and memorized, while individual soloists would improvise within these arrangements. Later, in bebop the focus shifted back toward small groups and minimal arrangements; the melody would be stated briefly at the start and end of a piece, but the core of the performance would be the series of improvisations. Later styles such as [modal jazz](/wiki/Modal_jazz) abandoned the strict notion of a [chord progression](/wiki/Chord_progression), allowing the individual musicians to improvise even more freely within the context of a given scale or mode. In many forms of jazz, a soloist is often supported by a [rhythm section](/wiki/Rhythm_section) consisting of one or more chordal instruments (piano, guitar, etc.), [double bass](/wiki/Double_bass) playing the basslines and [drum kit](/wiki/Drum_kit). These performers provide accompaniment by playing chords and rhythms that outline the song structure and complement the soloist.[[16]](#cite_note-16) In [avant-garde](/wiki/Avant-garde_jazz) and [free jazz](/wiki/Free_jazz) idioms, the separation of soloist and band is reduced, and there is license, or even a requirement, for the abandoning of chords, scales and rhythmic meters.

### Tradition and race[[edit](/index.php?title=(none)&action=edit&section=4)]

Since at least the emergence of [bebop](/wiki/Bebop), forms of jazz that are commercially oriented or influenced by popular music have been criticized by purists. According to Bruce Johnson, there has always been a "tension between jazz as a commercial music and an art form".[[11]](#cite_note-11) Traditional jazz enthusiasts have dismissed bebop, free jazz, the 1970s jazz fusion era and much else as periods of debasement of the music and betrayals of the tradition. An alternative viewpoint is that jazz is able to absorb and transform influences from diverse musical styles,[[17]](#cite_note-17) and that, by avoiding the creation of 'norms', other newer, avant-garde forms of jazz will be free to emerge.[[11]](#cite_note-11) To some African Americans, jazz has highlighted their contribution to American society and helped bring attention to black [history](/wiki/African-American_history) and culture, but for others, the music and term "jazz" are reminders of "an oppressive and racist society and restrictions on their artistic visions".[[18]](#cite_note-18) [Amiri Baraka](/wiki/Amiri_Baraka) argues that there is a distinct "white jazz" [music genre](/wiki/Music_genre) expressive of [whiteness](/wiki/Whiteness_studies).[[19]](#cite_note-19) White jazz musicians appeared in the early 1920s in the [Midwestern United States](/wiki/Midwestern_United_States), as well as other areas. [Bix Beiderbecke](/wiki/Bix_Beiderbecke) was one of the most prominent white jazz musicians.[[20]](#cite_note-20) An influential style referred to as the Chicago School (or Chicago Style) was developed by white musicians including [Bud Freeman](/wiki/Bud_Freeman), [Jimmy McPartland](/wiki/Jimmy_McPartland). [Frank Teschemacher](/wiki/Frank_Teschemacher), [Dave Tough](/wiki/Dave_Tough), and [Eddie Condon](/wiki/Eddie_Condon). Others from Chicago such as [Benny Goodman](/wiki/Benny_Goodman) and [Gene Krupa](/wiki/Gene_Krupa) became leading members of big-band swing during the 1930s.[[21]](#cite_note-21)

### Role of women[[edit](/index.php?title=(none)&action=edit&section=5)]

[thumb|left|150px|](/wiki/File:Lovie_Austin.jpg)[Lovie Austin](/wiki/Lovie_Austin) was a prominent Chicago-based jazz musician of the 1920s [classic blues](/wiki/Classic_female_blues) era.[[22]](#cite_note-22) [thumb|right|150px|](/wiki/File:Ethel_Waters_-_William_P._Gottlieb.jpg)[Ethel Waters](/wiki/Ethel_Waters) sang ''[Stormy Weather](/wiki/Stormy_Weather_(song)) at the [Cotton Club](/wiki/Cotton_Club) [thumb|left|150px|](/wiki/File:CarterBetty19861025.jpg)[Betty Carter](/wiki/Betty_Carter) was known for her improvisational style and scatting. [thumb|right|150px|](/wiki/File:Adelaide_Hall_01.jpg)[Adelaide Hall](/wiki/Adelaide_Hall) made the [Guinness Book of World Records](/wiki/Guinness_Book_of_World_Records) in 2003 as the world's most enduring recording artist, having released material over eight consecutive decades.

[Women jazz performers and composers](/wiki/Women_in_jazz) have contributed throughout jazz history. While [women](/wiki/Women_in_music) such as [Billie Holiday](/wiki/Billie_Holiday), [Ella Fitzgerald](/wiki/Ella_Fitzgerald), [Dinah Washington](/wiki/Dinah_Washington), [Ethel Waters](/wiki/Ethel_Waters), [Betty Carter](/wiki/Betty_Carter), [Adelaide Hall](/wiki/Adelaide_Hall), [Abbey Lincoln](/wiki/Abbey_Lincoln), and [Anita O'Day](/wiki/Anita_O'Day) are famous for their jazz singing, women have achieved much less recognition for their contributions as [composers](/wiki/Composer), [bandleaders](/wiki/Bandleader), and instrumental performers. Other notable jazz women include piano player [Lil Hardin Armstrong](/wiki/Lil_Hardin_Armstrong) and jazz songwriters [Irene Higginbotham](/wiki/Irene_Higginbotham) (1918-1988) and [Dorothy Fields](/wiki/Dorothy_Fields) (1905-1974). Women began playing instruments in jazz in the early 1920s, with the piano being one of the earliest instruments used which allowed female artists a degree of social acceptance.<ref name=Murph>[Template:Cite web](/wiki/Template:Cite_web)</ref> Some well known artists of the time include [Sweet Emma Barrett](/wiki/Sweet_Emma_Barrett), [Mary Lou Williams](/wiki/Mary_Lou_Williams), [Billie Pierce](/wiki/Billie_Pierce), [Jeanette Kimball](/wiki/Jeanette_Kimball) and [Lovie Austin](/wiki/Lovie_Austin).

When the men were drafted for WWII, many [all-women](/wiki/All-female_bands) [big band jazz bands](/wiki/Big_band) took over.[[23]](#cite_note-23) [The International Sweethearts of Rhythm](/wiki/The_International_Sweethearts_of_Rhythm) (founded 1937) was a well-known jazz group of this era, becoming the first all-women integrated band in the U.S., touring Europe in 1945 and becoming the first black women to travel with the USO. The dress codes of the era required women to wear strapless dresses and high heeled shoes, which was somewhat of a hindrance to the integration of women into the big bands of suit-wearing men. Nevertheless, women were hired into many of the big-league big bands such as [Woody Herman](/wiki/Woody_Herman) and [Gerald Wilson](/wiki/Gerald_Wilson).

## History[[edit](/index.php?title=(none)&action=edit&section=6)]

Jazz originated in the late 19th to early 20th century as interpretations of American and European classical music entwined with African and slave folk songs and the influences of West African culture.<ref name=listverse>[Template:Cite web](/wiki/Template:Cite_web)</ref> Its composition and style have changed many times throughout the years with each performer's personal interpretation and improvisation, which is also one of the greatest appeals of the genre.<ref name=definejazz>[Template:Cite web](/wiki/Template:Cite_web)</ref>

### Origins[[edit](/index.php?title=(none)&action=edit&section=7)]

#### Blended African and European music sensibilities[[edit](/index.php?title=(none)&action=edit&section=8)]

By 1866, the [Atlantic slave trade](/wiki/Atlantic_slave_trade) had brought nearly 400,000 [Africans](/wiki/Africa) to [North America](/wiki/North_America).[[24]](#cite_note-24)[[25]](#cite_note-25) The slaves came largely from [West Africa](/wiki/West_Africa) and the greater [Congo River](/wiki/Congo_River) basin, and brought strong musical traditions with them.[[26]](#cite_note-26) The African traditions primarily make use of a single-line melody and [call-and-response](/wiki/Call_and_response_(music)) pattern, and the rhythms have a [counter-metric](/wiki/Cross-beat) structure and reflect African speech patterns.

[thumb|right|Dance in Congo Square in the late 1700s, artist's conception by](/wiki/File:Congo-early.gif) [E. W. Kemble](/wiki/E._W._Kemble) from a century later. [thumb|right|In the late 18th-century painting](/wiki/File:Slave_dance_to_banjo,_1780s.jpg) [*The Old Plantation*](/wiki/The_Old_Plantation), African-Americans dance to banjo and percussion. Lavish festivals featuring African-based dances to drums were organized on Sundays at *Place Congo*, or [Congo Square](/wiki/Congo_Square), in [New Orleans](/wiki/New_Orleans) until 1843.[[27]](#cite_note-27) There are historical accounts of other music and dance gatherings elsewhere in the southern United States. [Robert Palmer](/wiki/Robert_Palmer_(writer)) said of percussive slave music:

Usually such music was associated with annual festivals, when the year's crop was harvested and several days were set aside for celebration. As late as 1861, a traveler in North Carolina saw dancers dressed in costumes that included horned headdresses and cow tails and heard music provided by a sheepskin-covered "gumbo box", apparently a frame drum; triangles and jawbones furnished the auxiliary percussion. There are quite a few [accounts] from the southeastern states and Louisiana dating from the period 1820–1850. Some of the earliest [Mississippi] Delta settlers came from the vicinity of New Orleans, where drumming was never actively discouraged for very long and homemade drums were used to accompany public dancing until the outbreak of the Civil War.[[28]](#cite_note-28)

Another influence came from the harmonic style of [hymns](/wiki/Hymn) of the church, which black slaves had learned and incorporated into their own music as [spirituals](/wiki/Spirituals).[[29]](#cite_note-29) The [origins of the blues](/wiki/Origins_of_the_blues) are undocumented, though they can be seen as the secular counterpart of the spirituals. However, as [Gerhard Kubik](/wiki/Gerhard_Kubik) points out, whereas the spirituals are [homophonic](/wiki/Homophonic), rural blues and early jazz "was largely based on concepts of [heterophony](/wiki/Heterophony)."[[30]](#cite_note-30) [thumb|right|The](/wiki/File:Virginia_Minstrels,_1843.jpg) [blackface](/wiki/Blackface) [Virginia Minstrels](/wiki/Virginia_Minstrels) in 1843, featuring tambourine, fiddle, banjo and [bones](/wiki/Bones_(instrument)). During the early 19th century an increasing number of black musicians learned to play European instruments, particularly the [violin](/wiki/Violin), which they used to parody European dance music in their own [cakewalk](/wiki/Cakewalk) dances. In turn, European-American [minstrel show](/wiki/Minstrel_show) performers in [blackface](/wiki/Blackface) popularized the music internationally, combining [syncopation](/wiki/Syncopation) with European harmonic accompaniment. In the mid-1800s the white New Orleans composer [Louis Moreau Gottschalk](/wiki/Louis_Moreau_Gottschalk) adapted slave rhythms and melodies from Cuba and other Caribbean islands into piano salon music. New Orleans was the main nexus between the Afro-Caribbean and African-American cultures.

##### African rhythmic retention[[edit](/index.php?title=(none)&action=edit&section=9)]

The "[Black Codes](/wiki/Black_Codes_(United_States))" outlawed drumming by slaves, which meant that African drumming traditions were not preserved in North America, unlike in Cuba, Haiti, and elsewhere in the Caribbean. African-based rhythmic patterns were retained in the United States in large part through "body rhythms" such as stomping, clapping, and [patting juba](/wiki/Juba_dance).[[31]](#cite_note-31) In the opinion of jazz historian [Ernest Borneman](/wiki/Ernest_Borneman), what preceded New Orleans jazz before 1890 was "Afro-Latin music", similar to what was played in the Caribbean at the time.[[32]](#cite_note-32) A three-stroke pattern known in Cuban music as [tresillo](/wiki/Tresillo_(rhythm)) is a fundamental rhythmic figure heard in many different slave musics of the Caribbean, as well as the [Afro-Caribbean](/wiki/Afro-Caribbean_music) folk dances performed in New Orleans [Congo Square](/wiki/Congo_Square) and Gottschalk's compositions (for example "Souvenirs From Havana" (1859)). Tresillo is the most basic and most prevalent duple-pulse rhythmic [cell](/wiki/Cell_(music)) in [sub-Saharan African music traditions](/wiki/Sub-Saharan_African_music_traditions) and the music of the [African Diaspora](/wiki/African_Diaspora).[[33]](#cite_note-33)[[34]](#cite_note-34) [center|thumb|Tresillo.](/wiki/File:Tresillo_divisive.png)[[35]](#cite_note-35)[[36]](#cite_note-36) [Template:Audio](/wiki/Template:Audio)

Tresillo is heard prominently in [New Orleans](/wiki/New_Orleans) [second line](/wiki/Second_line_(parades)) music and in other forms of popular music from that city from the turn of the 20th century to present.[[37]](#cite_note-37) "By and large the simpler African rhythmic patterns survived in jazz ... because they could be adapted more readily to European rhythmic conceptions," the Jazz historian Gunther Schuller observed. "Some survived, others were discarded as the Europeanization progressed."[[38]](#cite_note-38) In the post-Civil War period (after 1865), African Americans were able to obtain surplus military bass drums, snare drums and fifes, and an original African-American drum and fife music emerged, featuring tresillo and related syncopated rhythmic figures.[[39]](#cite_note-39) This was a drumming tradition that was distinct from its Caribbean counterparts, expressing a uniquely African-American sensibility. "The snare and bass drummers played syncopated [cross-rhythms](/wiki/Cross_beat)," observed the writer [Robert Palmer (writer)](/wiki/Robert_Palmer_(writer)), speculating that "this tradition must have dated back to the latter half of the nineteenth century, and it could have not have developed in the first place if there hadn't been a reservoir of polyrhythmic sophistication in the culture it nurtured."[[40]](#cite_note-40)

#### "Spanish tinge"—the Afro-Cuban rhythmic influence[[edit](/index.php?title=(none)&action=edit&section=10)]

[African-American music](/wiki/African-American_music) began incorporating [Afro-Cuban](/wiki/Afro-Cuban) rhythmic motifs in the 19th century, when the [habanera](/wiki/Habanera_(music)) (Cuban [contradanza](/wiki/Contradanza)) gained international popularity.[[41]](#cite_note-41) Musicians from [Havana](/wiki/Havana) and [New Orleans](/wiki/New_Orleans) would take the twice-daily ferry between both cities to perform, and the habanera quickly took root in the musically fertile Crescent City. [John Storm Roberts](/wiki/John_Storm_Roberts) states that the musical genre habanera "reached the U.S. twenty years before the first rag was published."[[42]](#cite_note-42) For the more than quarter-century in which the [cakewalk](/wiki/Cakewalk), [ragtime](/wiki/Ragtime), and proto-jazz were forming and developing, the habanera was a consistent part of African-American popular music.[[43]](#cite_note-43) Habaneras were widely available as sheet music, and were the first written music which was rhythmically based on an African motif (1803),[[44]](#cite_note-44) From the perspective of African-American music, the *habanera rhythm* (also known as *congo*,[[45]](#cite_note-45) *tango-congo*,[[46]](#cite_note-46) or [*tango*](/wiki/Tango_(music)).[[47]](#cite_note-47)) can be thought of as a combination of [tresillo](/wiki/Tresillo_(rhythm)) and the [backbeat](/wiki/Beat_(music)).[[48]](#cite_note-48) The habanera was the first of many Cuban music genres which enjoyed periods of popularity in the United States, and reinforced and inspired the use of tresillo-based rhythms in African-American music. [thumb|center|250px|Habanera rhythm written as a combination of tresillo (bottom notes) with the backbeat (top note).](/wiki/File:Tresillo+_backbeat.jpg) [Template:Audio](/wiki/Template:Audio)

New Orleans native [Louis Moreau Gottschalk's](/wiki/Louis_Moreau_Gottschalk) piano piece "Ojos Criollos (Danse Cubaine)" (1860) was influenced by the composer's studies in Cuba: the habanera rhythm is clearly heard in the left hand.[[49]](#cite_note-49) In Gottschalk's symphonic work "A Night in the Tropics" (1859), the tresillo variant [cinquillo](/wiki/Cinquillo) appears extensively.[[50]](#cite_note-50) The figure was later used by Scott Joplin and other ragtime composers. [thumb|center|Cinquillo.](/wiki/File:Cinquello_bell_pattern.png) [Template:Audio](/wiki/Template:Audio)

Comparing the music of New Orleans with the [music of Cuba](/wiki/Music_of_Cuba), [Wynton Marsalis](/wiki/Wynton_Marsalis) observes that [tresillo](/wiki/Tresillo_(rhythm)) is the New Orleans "clave", a Spanish word meaning 'code' or 'key', as in the key to a puzzle, or mystery.[[51]](#cite_note-51) Although technically the pattern is only half a [clave](/wiki/Clave_(rhythm)), Marsalis makes the point that the single-celled figure is the [guide-pattern](/wiki/Bell_pattern) of New Orleans music. [Jelly Roll Morton](/wiki/Jelly_Roll_Morton) called the rhythmic figure the [*Spanish tinge*](/wiki/Spanish_tinge), and considered it an essential ingredient of jazz.[[52]](#cite_note-52)

### 1890s–1910s[[edit](/index.php?title=(none)&action=edit&section=11)]

#### Ragtime[[edit](/index.php?title=(none)&action=edit&section=12)]

[Template:Main](/wiki/Template:Main) [thumb|left|upright|](/wiki/File:Scott_Joplin_19072.jpg)[Scott Joplin](/wiki/Scott_Joplin) in 1903 The abolition of [slavery](/wiki/Slavery) in 1865 led to new opportunities for the education of freed African Americans. Although strict segregation limited employment opportunities for most blacks, many were able to find work in entertainment. Black musicians were able to provide entertainment in dances, [minstrel shows](/wiki/Minstrel_show), and in [vaudeville](/wiki/Vaudeville), during which time many marching bands were formed. Black pianists played in bars, clubs and brothels, as [ragtime](/wiki/Ragtime) developed.[[53]](#cite_note-53)[[54]](#cite_note-54) Ragtime appeared as sheet music, popularized by African-American musicians such as the entertainer [Ernest Hogan](/wiki/Ernest_Hogan), whose hit songs appeared in 1895. Two years later, [Vess Ossman](/wiki/Vess_Ossman) recorded a medley of these songs as a [banjo](/wiki/Banjo) solo known as "Rag Time Medley".[[55]](#cite_note-55)[[56]](#cite_note-56) Also in 1897, the white composer [William H. Krell](/wiki/William_Krell) published his "[Mississippi Rag](/wiki/Mississippi_Rag)" as the first written piano instrumental ragtime piece, and [Tom Turpin](/wiki/Tom_Turpin) published his "[Harlem Rag](/wiki/Harlem_Rag)", the first rag published by an African-American.

The classically trained pianist [Scott Joplin](/wiki/Scott_Joplin) produced his "[Original Rags](/wiki/Original_Rags)" in 1898, and in 1899 had an international hit with "[Maple Leaf Rag](/wiki/Maple_Leaf_Rag)", a multi-[strain](/wiki/Strain_(music)) ragtime [march](/wiki/March_(music)) with four parts that feature recurring themes and a bass line with copious [seventh chords](/wiki/Seventh_chord). Its structure was the basis for many other rags, and the [syncopations](/wiki/Syncopation) in the right hand, especially in the transition between the first and second strain, were novel at the time.[[57]](#cite_note-57) [thumb|center|400px|Excerpt from "Maple Leaf Rag" by Scott Joplin (1899). Seventh chord](/wiki/File:Maple_Leaf_Rag_seventh_chord_resolution.png) [resolution.](/wiki/Resolution_(music))[Template:Sfn](/wiki/Template:Sfn) [Template:Audio](/wiki/Template:Audio). Note that the seventh resolves [down](/wiki/Leading_tone) by [half step](/wiki/Semitone).

African-based rhythmic patterns such as tresillo and its variants, the habanera rhythm and cinquillo, are heard in the ragtime compositions of Joplin, Turpin, and others. Joplin's "Solace" (1909) is generally considered to be within the habanera genre:[[45]](#cite_note-45)[[58]](#cite_note-58) both of the pianist's hands play in a syncopated fashion, completely abandoning any sense of a march rhythm. [Ned Sublette](/wiki/Ned_Sublette) postulates that the tresillo/habanera rhythm "found its way into ragtime and the cakewalk,"[[59]](#cite_note-59) whilst Roberts suggests that "the habanera influence may have been part of what freed black music from ragtime's European bass."[[60]](#cite_note-60)

#### Blues[[edit](/index.php?title=(none)&action=edit&section=13)]

[Template:Main](/wiki/Template:Main)

##### African genesis[[edit](/index.php?title=(none)&action=edit&section=14)]

[thumb|right|275px|](/wiki/File:Blues_and_pentatonic_scales..jpg)[Template:Audio](/wiki/Template:Audio) or [Template:Audio](/wiki/Template:Audio) Blues is the name given to both a [musical form](/wiki/Musical_form) and a [music genre](/wiki/Music_genre),[[61]](#cite_note-61) which originated in [African-American](/wiki/African-American) communities of primarily the "[Deep South](/wiki/Deep_South)" of the United States at the end of the 19th century from their [spirituals](/wiki/Spiritual_(music)), [work songs](/wiki/Work_song), [field hollers](/wiki/Field_holler), [shouts](/wiki/Ring_shout) and [chants](/wiki/Chant) and rhymed simple narrative [ballads](/wiki/Ballad_(music)).[[62]](#cite_note-62) The African use of pentatonic scales contributed to the development of [blue notes](/wiki/Blue_note) in blues and jazz.[[63]](#cite_note-63) As Kubik explains:

Many of the rural blues of the Deep South are *stylistically* an extension and merger of basically two broad accompanied song-style traditions in the west central Sudanic belt: \* A strongly Arabic/Islamic song style, as found for example among the [Hausa](/wiki/Hausa_people). It is characterized by melisma, wavy intonation, pitch instabilities within a pentatonic framework, and a declamatory voice. \* An ancient west central Sudanic stratum of pentatonic song composition, often associated with simple work rhythms in a regular meter, but with notable off-beat accents (1999: 94).[[64]](#cite_note-64)

##### W. C. Handy: early published blues[[edit](/index.php?title=(none)&action=edit&section=15)]

[thumb|right|upright|WC Handy age 19, 1892](/wiki/File:WC_Handy_age_19_handyphoto10.jpg) [W. C. Handy](/wiki/W._C._Handy) became intrigued by the folk blues of the Deep South whilst traveling through the [Mississippi Delta](/wiki/Mississippi_Delta). In this folk blues form, the singer would improvise freely within a limited melodic range, sounding like a field holler, and the guitar accompaniment was slapped rather than strummed, like a small drum which responded in syncopated accents, functioning as another "voice".[[65]](#cite_note-65) Handy and his band members were formally trained African-American musicians who had not grown up with the blues, yet he was able to adapt the blues to a larger band instrument format, and arrange them in a popular music form.

Handy wrote about his adopting of the blues:

The primitive southern Negro, as he sang, was sure to bear down on the third and seventh tone of the scale, slurring between major and minor. Whether in the cotton field of the Delta or on the [Levee](/wiki/Levee) up St. Louis way, it was always the same. Till then, however, I had never heard this slur used by a more sophisticated Negro, or by any white man. I tried to convey this effect ... by introducing flat thirds and sevenths (now called blue notes) into my song, although its prevailing key was major ..., and I carried this device into my melody as well.[[66]](#cite_note-66)

The publication of his "[Memphis Blues](/wiki/The_Memphis_Blues)" sheet music in 1912 introduced the 12-bar blues to the world (although Gunther Schuller argues that it is not really a blues, but "more like a cakewalk"[[67]](#cite_note-67)). This composition, as well as his later "[St. Louis Blues](/wiki/St._Louis_Blues_(song))" and others, included the habanera rhythm,<ref name=autogenerated2>W. C. Handy, *Father of the Blues: An Autobiography*, edited by [Arna Bontemps](/wiki/Arna_Bontemps): foreword by Abbe Niles. Macmillan Company, New York; (1941), pp. 99, 100 (no ISBN in this first printing).</ref> and would become [jazz standards](/wiki/Jazz_standard). Handy's music career began in the pre-jazz era, and contributed to the codification of jazz through the publication of some of the first jazz sheet music.

##### Within the context of Western harmony[[edit](/index.php?title=(none)&action=edit&section=16)]

The blues form which is ubiquitous in jazz is characterized by specific chord progressions, of which the [twelve-bar blues](/wiki/Twelve-bar_blues) progression is the most common. An important part of the sound are the blue notes which, for expressive purposes, are sung or played flattened, or gradually bent (minor 3rd to major 3rd) in relation to the [pitch](/wiki/Pitch_(music)) of the [major scale](/wiki/Major_scale). The blues were the key that opened up an entirely new approach to Western harmony, ultimately leading to a high level of harmonic complexity in jazz.

#### New Orleans[[edit](/index.php?title=(none)&action=edit&section=17)]

[Template:Main](/wiki/Template:Main) [thumb|right|](/wiki/File:Bolden_band.gif)[The Bolden Band](/wiki/Buddy_Bolden) around 1905. The [music of New Orleans](/wiki/Music_of_New_Orleans) had a profound effect on the creation of early jazz. Many early jazz performers played in venues throughout the city, such as the brothels and bars of the [red-light district](/wiki/Red-light_district) around [Basin Street](/wiki/Basin_Street), known as "[Storyville](/wiki/Storyville,_New_Orleans)".[[68]](#cite_note-68) In addition to dance bands, there were numerous marching bands who played at lavish funerals (later called [jazz funerals](/wiki/Jazz_funeral)), which were arranged by the African-American and European American communities. The instruments used in [marching bands](/wiki/Marching_band) and dance bands became the basic instruments of jazz: brass, reeds tuned in the European 12-tone scale, and drums. Small bands which mixed self-taught and well educated African-American musicians, many of whom came from the funeral-procession tradition of [New Orleans](/wiki/New_Orleans), played a seminal role in the development and dissemination of early jazz. These bands travelled throughout Black communities in the Deep South and, from around 1914 onwards, [Afro-Creole](/wiki/Louisiana_Creole_people) and African-American musicians played in [vaudeville](/wiki/Vaudeville) shows which took jazz to western and northern US cities.<ref name=creoleorch>[Template:Cite web](/wiki/Template:Cite_web)</ref>

In New Orleans, a white [marching band](/wiki/Marching_band) leader named [Papa Jack Laine](/wiki/Papa_Jack_Laine) integrated blacks and whites in his marching band. Laine was known as "the father of white jazz" because of the many top players who passed through his bands (including George Brunies, Sharkey Bonano and the future members of the [Original Dixieland Jass Band](/wiki/Original_Dixieland_Jass_Band)). Laine was a good talent scout. During the early 1900s jazz was mostly done in the African-American and [mulatto](/wiki/Mulatto) communities, due to segregation laws. The [red light district](/wiki/Red_light_district) of [Storyville, New Orleans](/wiki/Storyville,_New_Orleans) was crucial in bringing jazz music to a wider audience via tourists who came to the port city.[[69]](#cite_note-69) Many jazz musicians from the African-American communities were hired to perform live music in brothels and bars, including many early jazz pioneers such as [Buddy Bolden](/wiki/Buddy_Bolden) and [Jelly Roll Morton](/wiki/Jelly_Roll_Morton), in addition to those from New Orleans other communities such as [Lorenzo Tio](/wiki/Lorenzo_Tio) and [Alcide Nunez](/wiki/Alcide_Nunez). [Louis Armstrong](/wiki/Louis_Armstrong) also got his start in Storyville[[70]](#cite_note-70) and would later find success in Chicago (along with others from New Orleans) after the United States government shut down Storyville in 1917.[[71]](#cite_note-71)

##### Syncopation[[edit](/index.php?title=(none)&action=edit&section=18)]

The cornetist [Buddy Bolden](/wiki/Buddy_Bolden) led a band who are often mentioned as one of the prime originators of the style later to be called "jazz". He played in New Orleans around 1895–1906, before developing a mental illness; there are no recordings of him playing. Bolden's band is credited with creating the *big four*, the first syncopated bass drum pattern to deviate from the standard on-the-beat march.[[72]](#cite_note-72) As the example below shows, the second half of the big four pattern is the habanera rhythm.

[center|330px|thumb| Buddy Bolden's "big four" pattern.](/wiki/File:Big_four_Buddy_Bolden.png)[[73]](#cite_note-73) [Template:Audio](/wiki/Template:Audio)

[thumb|left|upright|Morton published "Jelly Roll Blues" in 1915, the first jazz work in print.](/wiki/File:Jelly_Roll_Blues_1915.jpg)

Afro-Creole pianist [Jelly Roll Morton](/wiki/Jelly_Roll_Morton) began his career in Storyville. From 1904, he toured with [vaudeville](/wiki/Vaudeville) shows around southern cities, also playing in [Chicago](/wiki/Chicago) and [New York](/wiki/New_York). In 1905 he composed his "[Jelly Roll Blues](/wiki/Jelly_Roll_Blues)", which on its publication in 1915 became the first jazz arrangement in print, introducing more musicians to the New Orleans style.[[74]](#cite_note-74) Morton considered the tresillo/habanera (which he called the [Spanish tinge](/wiki/Spanish_tinge)) to be an essential ingredient of jazz.[[75]](#cite_note-75) In his own words:

Now in one of my earliest tunes, "New Orleans Blues," you can notice the Spanish tinge. In fact, if you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz.[[52]](#cite_note-52)

[thumb|center|450px|Excerpt from Jelly Roll Morton's "New Orleans Blues" (c. 1902). The left hand plays the tresillo rhythm. The right hand plays variations on cinquillo.](/wiki/File:New_orleans_blues_corrected.jpg) [Template:Audio](/wiki/Template:Audio)

Morton was a crucial innovator in the evolution from the early jazz form known as ragtime to jazz piano, and could perform pieces in either style; in 1938, Morton made a series of recordings for the [Library of Congress](/wiki/Library_of_Congress), in which he demonstrated the difference between the two styles. Morton's solos however were still close to ragtime, and were not merely improvisations over chord changes as in later jazz; but his use of the blues was of equal importance.

##### Swing[[edit](/index.php?title=(none)&action=edit&section=19)]

[thumb|right|275px|Bottom: even duple subdivisions of the beat. Top: swung correlative—contrasting of duple and triple subdivisions of the beat.](/wiki/File:Swing_pattern_in_relation_to_straight_subdivisions.jpg) [Template:Audio](/wiki/Template:Audio) or [Template:Audio](/wiki/Template:Audio) Morton loosened ragtime's rigid rhythmic feeling, decreasing its embellishments and employing a [swing](/wiki/Swing_(jazz_performance_style)) feeling.[[76]](#cite_note-76) Swing is the most important and enduring African-based rhythmic technique used in jazz. An oft quoted definition of swing by [Louis Armstrong](/wiki/Louis_Armstrong) is: "if you don't feel it, you'll never know it."[[77]](#cite_note-77) *The New Harvard Dictionary of Music* states that swing is: "An intangible rhythmic momentum in jazz ... Swing defies analysis; claims to its presence may inspire arguments." The dictionary does nonetheless provide the useful description of triple subdivisions of the beat contrasted with duple subdivisions:[[78]](#cite_note-78) swing superimposes six subdivisions of the beat over a basic pulse structure or four subdivisions. This aspect of swing is far more prevalent in African-American music than in Afro-Caribbean music. One aspect of swing, which is heard in more rhythmically complex Diaspora musics, places strokes in-between the triple and duple-pulse "grids".[[79]](#cite_note-79) New Orleans brass bands are a lasting influence, contributing horn players to the world of professional jazz with the distinct sound of the city whilst helping black children escape poverty. The leader of New Orleans' [Camelia Brass Band](/wiki/Camelia_Brass_Band), D'Jalma Ganier, taught Louis Armstrong to play trumpet; Armstrong would then popularize the New Orleans style of trumpet playing, and then expand it. Like Jelly Roll Morton, Armstrong is also credited with the abandonment of ragtime's stiffness in favor of swung notes. Armstrong, perhaps more than any other musician, codified the rhythmic technique of swing in jazz, and broadened the jazz solo vocabulary.[[80]](#cite_note-80)[left|thumb|upright|Sheet music for "Livery Stable Blues"/"Barnyard Blues" by the Original Dixieland Jazz Band, Leo Feist, Inc., New York, copyright 1917.](/wiki/File:Livery_Stable_Blues_Barnyard_Blues_ODJB_1917_Leo_Feist_New_York.jpg)

The [Original Dixieland Jass Band](/wiki/Original_Dixieland_Jass_Band) made the music's first recordings early in 1917, and their "[Livery Stable Blues](/wiki/Livery_Stable_Blues)" became the earliest released jazz [record](/wiki/Phonograph_record).[[81]](#cite_note-81)[[82]](#cite_note-82)[[83]](#cite_note-83)[[84]](#cite_note-84)[[85]](#cite_note-85)[[86]](#cite_note-86)[[87]](#cite_note-87) That year, numerous other bands made recordings featuring "jazz" in the title or band name, but most were ragtime or novelty records rather than jazz. In February 1918 during [World War I](/wiki/World_War_I), [James Reese Europe's](/wiki/James_Reese_Europe) "Hellfighters" infantry band took ragtime to Europe,[[88]](#cite_note-88) then on their return recorded Dixieland standards including "[Darktown Strutters' Ball](/wiki/Darktown_Strutters'_Ball)".<ref name=hellfighters/>

#### Other regions[[edit](/index.php?title=(none)&action=edit&section=20)]

In the northeastern United States, a "hot" style of playing ragtime had developed, notably [James Reese Europe's](/wiki/James_Reese_Europe) symphonic [Clef Club](/wiki/Clef_Club) orchestra in [New York](/wiki/New_York), which played a benefit concert at [Carnegie Hall](/wiki/Carnegie_Hall) in 1912.<ref name=hellfighters>[Template:Cite web](/wiki/Template:Cite_web)</ref>[[89]](#cite_note-89) The [Baltimore](/wiki/Baltimore) rag style of [Eubie Blake](/wiki/Eubie_Blake) influenced [James P. Johnson's](/wiki/James_P._Johnson) development of [stride piano](/wiki/Stride_piano) playing, in which the right hand plays the melody, while the left hand provides the rhythm and bassline.[[90]](#cite_note-90) In Ohio and elsewhere in the midwest the major influence was ragtime, until about 1919. Around 1912, when the four-string banjo and saxophone came in, musicians began to improvise the melody line, but the harmony and rhythm remained unchanged. A contemporary account states that blues could only be heard in jazz in the gut-bucket cabarets, which were generally looked down upon by the Black middle-class.[[91]](#cite_note-91)

### 1920s and 1930s[[edit](/index.php?title=(none)&action=edit&section=21)]

#### Jazz Age[[edit](/index.php?title=(none)&action=edit&section=22)]

[Template:Main](/wiki/Template:Main) [Template:Listen](/wiki/Template:Listen)

[thumb|right|The King & Carter Jazzing Orchestra photographed in Houston, Texas, January 1921.](/wiki/File:Jazzing_orchestra_1921.png) From 1920 to 1933 [Prohibition in the United States](/wiki/Prohibition_in_the_United_States) banned the sale of alcoholic drinks, resulting in illicit [speakeasies](/wiki/Speakeasy) which became lively venues of the "Jazz Age", hosting popular music including current dance songs, novelty songs and show tunes. Jazz began to get a reputation as being immoral, and many members of the older generations saw it as threatening the old cultural values and promoting the new decadent values of the [Roaring 20s](/wiki/Roaring_20s). Professor [Henry van Dyke](/wiki/Henry_van_Dyke) of Princeton University wrote: "... it is not music at all. It's merely an irritation of the nerves of hearing, a sensual teasing of the strings of physical passion."<ref name=ward/> The media too began to denigrate jazz. *The New York Times* used stories and headlines to pick at jazz: Siberian villagers were said by the paper to have used jazz to scare off bears, when in fact they had used pots and pans; another story claimed that the fatal heart attack of a celebrated conductor was caused by jazz.[[92]](#cite_note-92) In 1919 [Kid Ory's](/wiki/Kid_Ory) Original Creole Jazz Band of musicians from New Orleans began playing in [San Francisco](/wiki/San_Francisco) and [Los Angeles](/wiki/Los_Angeles), where in 1922 they became the first black jazz band of New Orleans origin to make recordings.[[93]](#cite_note-93)<ref name=ory>[Template:Cite web](/wiki/Template:Cite_web)</ref> That year also saw the first recording by [Bessie Smith](/wiki/Bessie_Smith), the most famous of the 1920s blues singers.[[94]](#cite_note-94) [Chicago](/wiki/Chicago) meanwhile was the main center developing the new "[Hot Jazz](/wiki/Hot_Jazz)", where [King Oliver](/wiki/Joe_%22King%22_Oliver) joined [Bill Johnson](/wiki/Bill_Johnson_(double-bassist)). [Bix Beiderbecke](/wiki/Bix_Beiderbecke) formed The Wolverines in 1924.

Despite its Southern black origins, there was a larger market for jazzy dance music played by white orchestras. In 1918 [Paul Whiteman](/wiki/Paul_Whiteman) and his orchestra became a hit in [San Francisco, California](/wiki/San_Francisco,_California), signing with [Victor Talking Machine Company](/wiki/Victor_Talking_Machine_Company) in 1920 and becoming the top bandleader of the 1920s, giving "hot jazz" a white component, hiring white musicians including [Bix Beiderbecke](/wiki/Bix_Beiderbecke), [Jimmy Dorsey](/wiki/Jimmy_Dorsey), [Tommy Dorsey](/wiki/Tommy_Dorsey), [Frankie Trumbauer](/wiki/Frankie_Trumbauer), and [Joe Venuti](/wiki/Joe_Venuti). In 1924 Whiteman commissioned [Gershwin's](/wiki/George_Gershwin) [*Rhapsody in Blue*](/wiki/Rhapsody_in_Blue), which was premiered by his orchestra. After the band successfully toured Europe, huge hot jazz orchestras in theater pits caught on with other whites, including [Fred Waring](/wiki/Fred_Waring), [Jean Goldkette](/wiki/Jean_Goldkette), and [Nathaniel Shilkret](/wiki/Nathaniel_Shilkret). Whiteman's success was based on a "rhetoric of domestication" according to which he had elevated and rendered valuable (read "white") a previously inchoate (read "black") kind of music.[[95]](#cite_note-95) Whiteman's success caused blacks to follow suit, including [Earl Hines](/wiki/Earl_Hines) (who opened in The Grand Terrace Cafe in Chicago in 1928), [Duke Ellington](/wiki/Duke_Ellington) (who opened at the [Cotton Club](/wiki/Cotton_Club) in Harlem in 1927), [Lionel Hampton](/wiki/Lionel_Hampton), [Fletcher Henderson](/wiki/Fletcher_Henderson), [Claude Hopkins](/wiki/Claude_Hopkins), and [Don Redman](/wiki/Don_Redman), with Henderson and Redman developing the "talking to one another" formula for "hot" Swing music.[[96]](#cite_note-96) In 1924 Louis Armstrong joined the [Fletcher Henderson](/wiki/Fletcher_Henderson) dance band for a year, as featured soloist. The original New Orleans style was polyphonic, with theme variation and simultaneous collective improvisation. Armstrong was a master of his hometown style, but by the time he joined Henderson's band, he was already a trailblazer in a new phase of jazz, with its emphasis on arrangements and soloists. Armstrong's solos went well beyond the theme-improvisation concept, and extemporized on chords, rather than melodies. According to Schuller, by comparison, the solos by Armstrong's bandmates (including a young [Coleman Hawkins](/wiki/Coleman_Hawkins)), sounded "stiff, stodgy," with "jerky rhythms and a grey undistinguished tone quality."[[97]](#cite_note-97) The following example shows a short excerpt of the straight melody of "Mandy, Make Up Your Mind" by [George W. Meyer](/wiki/George_W._Meyer) and Arthur Johnston (top), compared with Armstrong's solo improvisations (below) (recorded 1924).[[98]](#cite_note-98) (The example approximates Armstrong's solo, as it doesn't convey his use of swing.)

Also in the 1920s [Skiffle](/wiki/Skiffle), jazz played with homemade instruments such as washboard, jugs, musical saw, kazoos, etc. began to be recorded in Chicago, Ill., later merging with [country music](/wiki/Country_music).

[thumb|center|450px|Top: excerpt from the straight melody of "Mandy, Make Up Your Mind" by George W. Meyer & Arthur Johnston. Bottom: corresponding solo excerpt by Louis Armstrong (1924).](/wiki/File:Mandy_(louis_armstrong).tiff)

Armstrong's solos were a significant factor in making jazz a true 20th-century language. After leaving Henderson's group, Armstrong formed his virtuosic [Hot Five](/wiki/Louis_Armstrong_and_his_Hot_Five) band, where he popularized [scat singing](/wiki/Scat_singing).[[99]](#cite_note-99) [Jelly Roll Morton](/wiki/Jelly_Roll_Morton) recorded with the [New Orleans Rhythm Kings](/wiki/New_Orleans_Rhythm_Kings) in an early mixed-race collaboration, then in 1926 formed his [Red Hot Peppers](/wiki/Red_Hot_Peppers).

By 1930 the New Orleans-style ensemble was a relic, and jazz belonged to the world.[[100]](#cite_note-100)

#### Swing[[edit](/index.php?title=(none)&action=edit&section=23)]

[Template:Main](/wiki/Template:Main) [thumb|left|Benny Goodman (1943)](/wiki/File:BennyGoodmanStageDoorCanteen.jpg) The 1930s belonged to popular [swing](/wiki/Swing_(music)) [big bands](/wiki/Big_band), in which some virtuoso soloists became as famous as the band leaders. Key figures in developing the "big" jazz band included bandleaders and arrangers [Count Basie](/wiki/Count_Basie), [Cab Calloway](/wiki/Cab_Calloway), [Jimmy](/wiki/Jimmy_Dorsey) and [Tommy Dorsey](/wiki/Tommy_Dorsey), [Duke Ellington](/wiki/Duke_Ellington), [Benny Goodman](/wiki/Benny_Goodman), [Fletcher Henderson](/wiki/Fletcher_Henderson), [Earl Hines](/wiki/Earl_Hines), [Glenn Miller](/wiki/Glenn_Miller), [Artie Shaw](/wiki/Artie_Shaw), [Harry James](/wiki/Harry_James), and [Jimmie Lunceford](/wiki/Jimmie_Lunceford). Although it was a collective sound, swing also offered individual musicians a chance to "solo" and improvise melodic, thematic solos which could at times be very complex "important" music.

Swing was also dance music. It was broadcast on the radio "live" nightly across America for many years, especially by Earl Hines and his [Grand Terrace Cafe](/wiki/Grand_Terrace_Cafe) Orchestra broadcasting coast-to-coast from Chicago[[101]](#cite_note-101) (well placed for "live" US time-zones).

Over time, social strictures regarding racial segregation began to relax in America: white bandleaders began to recruit black musicians and black bandleaders white ones. In the mid-1930, Benny Goodman hired pianist [Teddy Wilson](/wiki/Teddy_Wilson), vibraphonist [Lionel Hampton](/wiki/Lionel_Hampton) and guitarist [Charlie Christian](/wiki/Charlie_Christian) to join small groups. In the 1930s, [Kansas City Jazz](/wiki/Kansas_City_Jazz) as exemplified by tenor saxophonist [Lester Young](/wiki/Lester_Young) (inventor of much of [hipster](/wiki/Hipster_(1940s_subculture)) jargon) marked the transition from big bands to the bebop influence of the 1940s. An early 1940s style known as "jumping the blues" or [jump blues](/wiki/Jump_blues) used small combos, [uptempo](/wiki/Uptempo) music and blues chord progressions, drawing on [boogie-woogie](/wiki/Boogie_woogie_(music)) from the 1930s.

#### Beginnings of European jazz[[edit](/index.php?title=(none)&action=edit&section=24)]

As only a limited number of American jazz records were released in Europe, European jazz traces many of its roots to American artists such as [James Reese Europe](/wiki/James_Reese_Europe), [Paul Whiteman](/wiki/Paul_Whiteman) and [Lonnie Johnson](/wiki/Lonnie_Johnson_(musician)), who visited Europe during and after [World War I](/wiki/World_War_I). It was their live performances which inspired European audiences' interest in jazz, as well as the interest in all things American (and therefore exotic) which accompanied the economic and political woes of Europe during this time.[[102]](#cite_note-102) The beginnings of a distinct European style of jazz began to emerge in this interwar period.

[British jazz](/wiki/British_jazz) began with a tour by the [Original Dixieland Jazz Band](/wiki/Original_Dixieland_Jazz_Band) in 1919. In 1926 [Fred Elizalde](/wiki/Fred_Elizalde) and His Cambridge Undergraduates began broadcasting on the [BBC](/wiki/BBC).

This distinct style entered full swing in France with the [Quintette du Hot Club de France](/wiki/Quintette_du_Hot_Club_de_France), which began in 1934. Much of this French jazz was a combination of African-American jazz and the symphonic styles in which French musicians were well-trained; in this, it is easy to see the inspiration taken from Paul Whiteman, since his style was also a fusion of the two.[[103]](#cite_note-103) Belgian guitar virtuoso [Django Reinhardt](/wiki/Django_Reinhardt) popularized [gypsy jazz](/wiki/Gypsy_jazz), a mix of 1930s American [swing](/wiki/Swing_music), French dance hall "[musette](/wiki/Bal-musette)" and Eastern European folk with a languid, seductive feel; the main instruments are steel stringed guitar, [violin](/wiki/Violin), and [double bass](/wiki/Double_bass), and solos pass from one player to another as the guitar and bass play the role of the [rhythm section](/wiki/Rhythm_section). Some music researchers hold that it was Philadelphia's [Eddie Lang](/wiki/Eddie_Lang) and [Joe Venuti](/wiki/Joe_Venuti) who pioneered the guitar-violin partnership typical of the genre,[[104]](#cite_note-104) which was brought to France after they had been heard live or on [Okeh Records](/wiki/Okeh_Records) in the late 1920s.[[105]](#cite_note-105)

### 1940s and 1950s[[edit](/index.php?title=(none)&action=edit&section=25)]

#### "American music"—the influence of Ellington[[edit](/index.php?title=(none)&action=edit&section=26)]

[thumb|upright|Duke Ellington at the Hurricane Club (1943)](/wiki/File:Duke_Ellington_at_the_Hurricane_Club_1943.jpg) By the 1940s, Duke Ellington's music had transcended the bounds of swing, bridging jazz and art music in a natural synthesis. Ellington called his music "American Music" rather than jazz, and liked to describe those who impressed him as "beyond category."[[106]](#cite_note-106) These included many of the musicians who were members of his orchestra, some of whom are considered among the best in jazz in their own right, but it was Ellington who melded them into one of the most well-known [jazz orchestral](/wiki/Orchestral_jazz) units in the history of jazz. He often composed specifically for the style and skills of these individuals, such as "Jeep's Blues" for [Johnny Hodges](/wiki/Johnny_Hodges), "Concerto for Cootie" for [Cootie Williams](/wiki/Cootie_Williams) (which later became "[Do Nothing Till You Hear from Me](/wiki/Do_Nothing_Till_You_Hear_from_Me)" with [Bob Russell's](/wiki/Bob_Russell_(songwriter)) lyrics), and "The Mooche" for [Tricky Sam Nanton](/wiki/Tricky_Sam_Nanton) and [Bubber Miley](/wiki/Bubber_Miley). He also recorded songs written by his bandsmen, such as [Juan Tizol's](/wiki/Juan_Tizol) "[Caravan](/wiki/Caravan_(1937_song))" and "[Perdido](/wiki/Perdido_(song))", which brought the "[Spanish Tinge](/wiki/Spanish_Tinge)" to [big-band](/wiki/Big-band) jazz. Several members of the orchestra remained with him for several decades. The band reached a creative peak in the early 1940s, when Ellington and a small hand-picked group of his composers and arrangers wrote for an orchestra of distinctive voices who displayed tremendous creativity.[[107]](#cite_note-107)

#### Bebop[[edit](/index.php?title=(none)&action=edit&section=27)]

[Template:Main](/wiki/Template:Main) [Template:See also](/wiki/Template:See_also) [thumb|upright|](/wiki/File:Thelonious_Monk,_Minton's_Playhouse,_New_York,_N.Y.,_ca._Sept._1947_(William_P._Gottlieb_06191).jpg)[Thelonious Monk](/wiki/Thelonious_Monk) at Minton's Playhouse, 1947, [New York City](/wiki/New_York_City). [thumb|left|upright|Earl Hines 1947In](/wiki/File:Earl_Hines_1947.jpg) the early 1940s, bebop-style performers began to shift jazz from danceable popular music toward a more challenging "musician's music." The most influential bebop musicians included saxophonist [Charlie Parker](/wiki/Charlie_Parker), pianists [Bud Powell](/wiki/Bud_Powell) and [Thelonious Monk](/wiki/Thelonious_Monk), trumpeters [Dizzy Gillespie](/wiki/Dizzy_Gillespie) and [Clifford Brown](/wiki/Clifford_Brown), and drummer [Max Roach](/wiki/Max_Roach). Divorcing itself from dance music, bebop established itself more as an art form, thus lessening its potential popular and commercial appeal.

Composer [Gunther Schuller](/wiki/Gunther_Schuller) wrote:

... In 1943 I heard the great [Earl Hines](/wiki/Earl_Hines) band which had Bird in it and all those other great musicians. They were playing all the flatted fifth chords and all the modern harmonies and substitutions and Dizzy Gillespie runs in the trumpet section work. Two years later I read that that was 'bop' and the beginning of modern jazz ... but the band never made recordings.[[108]](#cite_note-108)

Dizzy Gillespie wrote:

... People talk about the Hines band being 'the incubator of bop' and the leading exponents of that music ended up in the Hines band. But people also have the erroneous impression that the music was new. It was not. The music evolved from what went before. It was the same basic music. The difference was in how you got from here to here to here ... naturally each age has got its own shit.[[109]](#cite_note-109)

##### Rhythm[[edit](/index.php?title=(none)&action=edit&section=28)]

Since bebop was meant to be listened to, not danced to, it could use faster tempos. Drumming shifted to a more elusive and explosive style, in which the [ride cymbal](/wiki/Ride_cymbal) was used to keep time while the snare and bass drum were used for accents. This led to a highly syncopated linear rhythmic complexity.[[110]](#cite_note-110)

##### Harmony[[edit](/index.php?title=(none)&action=edit&section=29)]

[thumb|upright|left|Charlie Parker, Tommy Potter, Miles Davis, Max Roach (Gottlieb 06941)](/wiki/File:Charlie_Parker,_Tommy_Potter,_Miles_Davis,_Max_Roach_(Gottlieb_06941).jpg) Bebop musicians employed several harmonic devices which were not previously typical in jazz, engaging in a more abstracted form of chord-based improvisation. Bebop scales are traditional scales with an added chromatic passing note;[[111]](#cite_note-111) bebop also uses "passing" chords, [substitute chords](/wiki/Substitute_chord), and [altered chords](/wiki/Altered_chord). New forms of [chromaticism](/wiki/Chromaticism) and [dissonance](/wiki/Consonance_and_dissonance) were introduced into jazz, and the dissonant [tritone](/wiki/Tritone) (or "flatted fifth") interval became the "most important interval of bebop"[[112]](#cite_note-112) Chord progressions for bebop tunes were often taken directly from popular swing-era songs and reused with a new and more complex melody to form new compositions, a practice which was already well-established in earlier jazz, but came to be central to the bebop style. Bebop made use of several relatively common chord progressions, such as blues (at base, I-IV-V, but infused with II-V motion) and 'rhythm changes' (I-VI-II-V) - the chords to the 1930s pop standard "[I Got Rhythm](/wiki/I_Got_Rhythm)." Late bop also moved towards extended forms that represented a departure from pop and show tunes.

The harmonic development in bebop is often traced back to a transcendent moment experienced by Charlie Parker while performing "Cherokee" at Clark Monroe's Uptown House, New York, in early 1942:

I'd been getting bored with the stereotyped changes that were being used, ... and I kept thinking there's bound to be something else. I could hear it sometimes. I couldn't play it.... I was working over 'Cherokee,' and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. It came alive—Parker.[[113]](#cite_note-113)

[Gerhard Kubik](/wiki/Gerhard_Kubik) postulates that the harmonic development in bebop sprang from the blues and other [African-related tonal sensibilities](/wiki/Traditional_sub-Saharan_African_harmony), rather than 20th-century Western art music as some have suggested:

Auditory inclinations were the African legacy in [Parker's] life, reconfirmed by the experience of the blues tonal system, a sound world at odds with the Western diatonic chord categories. Bebop musicians eliminated Western-style functional harmony in their music while retaining the strong central tonality of the blues as a basis for drawing upon various African matrices.[[114]](#cite_note-114)

Samuel Floyd states that blues were both the bedrock and propelling force of bebop, bringing about three main developments:

* A new harmonic conception, using extended chord structures that led to unprecedented harmonic and melodic variety.
* A developed and even more highly syncopated, linear rhythmic complexity and a melodic angularity in which the blue note of the fifth degree was established as an important melodic-harmonic device.
* The reestablishment of the blues as the music's primary organizing and functional principle.[[110]](#cite_note-110)

As Kubik explained:

While for an outside observer, the harmonic innovations in bebop would appear to be inspired by experiences in Western "serious" music, from [Claude Debussy](/wiki/Claude_Debussy) to [Arnold Schoenberg](/wiki/Arnold_Schoenberg), such a scheme cannot be sustained by the evidence from a cognitive approach. Claude Debussy did have some influence on jazz, for example, on [Bix Beiderbecke's](/wiki/Bix_Beiderbecke) piano playing. And it is also true that Duke Ellington adopted and reinterpreted some harmonic devices in European contemporary music. West Coast jazz would run into such debts as would several forms of cool jazz, but bebop has hardly any such debts in the sense of direct borrowings. On the contrary, ideologically, bebop was a strong statement of rejection of any kind of eclecticism, propelled by a desire to activate something deeply buried in self. Bebop then revived tonal-harmonic ideas transmitted through the blues and reconstructed and expanded others in a basically non-Western harmonic approach. The ultimate significance of all this is that the experiments in jazz during the 1940s brought back to [African-American music](/wiki/African-American_music) several structural principles and techniques rooted in African traditions[[115]](#cite_note-115)

These divergences from the jazz mainstream of the time initially met with a divided, sometimes hostile, response among fans and fellow musicians, especially established swing players, who bristled at the new harmonic sounds. To hostile critics, bebop seemed to be filled with "racing, nervous phrases".[[116]](#cite_note-116) But despite the initial friction, by the 1950s bebop had become an accepted part of the jazz vocabulary.

#### Afro-Cuban jazz (cu-bop)[[edit](/index.php?title=(none)&action=edit&section=30)]

[Template:Main](/wiki/Template:Main) [thumb|upright|Machito (maracas) and his sister Graciella Grillo (claves)](/wiki/File:Machito_and_his_sister_Graciella_Grillo.jpg)

##### Machito and Mario Bauza[[edit](/index.php?title=(none)&action=edit&section=31)]

The general consensus among musicians and musicologists is that the first original jazz piece to be overtly based in clave was "Tanga" (1943), composed by Cuban-born [Mario Bauza](/wiki/Mario_Bauza) and recorded by [Machito](/wiki/Machito) and his Afro-Cubans in New York City. "Tanga" began as a spontaneous [descarga](/wiki/Descarga) (Cuban jam session), with jazz solos superimposed on top.[[117]](#cite_note-117) This was the birth of [Afro-Cuban jazz](/wiki/Afro-Cuban_jazz). The use of clave brought the African *timeline*, or [*key pattern*](/wiki/Bell_pattern), into jazz. Music organized around key patterns convey a two-celled (binary) structure, which is a complex level of African [cross-rhythm](/wiki/Cross_beat).[[118]](#cite_note-118) Within the context of jazz however, harmony is the primary referent, not rhythm. The harmonic progression can begin on either side of clave, and the harmonic "one" is always understood to be "one". If the progression begins on the "three-side" of clave, it is said to be in *3-2 clave*. If the progression begins on the "two-side", its in *2-3 clave*.[[119]](#cite_note-119) [thumb|center|400px|Clave: Spanish for 'code,' or key,' as in the key to a puzzle. The antecedent half (three-side) consists of tresillo. The consequent half consists of two strokes (the two-side).](/wiki/File:Kpanlogo_bell.jpg) [Template:Audio](/wiki/Template:Audio)

[Bobby Sanabria](/wiki/Bobby_Sanabria) mentions several innovations of Machito's Afro-Cubans, citing them as the first band: to wed big band jazz arranging techniques within an original composition, with jazz oriented soloists utilizing an authentic Afro-Cuban based rhythm section in a successful manner; to explore modal harmony (a concept explored much later by [Miles Davis](/wiki/Miles_Davis) and [Gil Evans](/wiki/Gil_Evans)) from a jazz arranging perspective; and to *overtly* explore the concept of clave counterpoint from an arranging standpoint (the ability to weave seamlessly from one side of the clave to the other without breaking its rhythmic integrity within the structure of a musical arrangement). They were also the first band in the United States to publicly utilize the term *Afro-Cuban* as the band's moniker, thus identifying itself and acknowledging the West African roots of the musical form they were playing. It forced New York City's Latino and African-American communities to deal with their common West African musical roots in a direct way, whether they wanted to acknowledge it publicly or not.[[120]](#cite_note-120) the entire *Kind of Blue* album was composed as a series of "modal sketches", in which each performer was given a set of scales that defined the parameters of their improvisation and style.<ref name=1997notes>[Template:Cite journal](/wiki/Template:Cite_journal)</ref> "I didn't write out the music for *Kind of Blue*, but brought in sketches for what everybody was supposed to play because I wanted a lot of spontaneity,"[[127]](#cite_note-127) recalled Davis. The track "So What" has only two chords: [D-7](/wiki/Dominant_seventh_chord) and E[Template:Music](/wiki/Template:Music)-7.[[128]](#cite_note-128) Other innovators in this style include [Jackie McLean](/wiki/Jackie_McLean),[[129]](#cite_note-129) and two of the musicians who had also played on *Kind of Blue*: John Coltrane and Bill Evans.

By the 1950s, Afro-Cuban jazz had been using modes for at least a decade, as much of it borrowed from Cuban popular dance forms which are structured around multiple ostinatos with only a few chords. A case in point is [Mario Bauza's](/wiki/Mario_Bauza) "Tanga" (1943), the first Afro-Cuban jazz piece. Machito's Afro-Cubans recorded modal tunes in the 1940s, featuring jazz soloists such as [Howard McGhee](/wiki/Howard_McGhee), [Brew Moore](/wiki/Brew_Moore), Charlie Parker and [Flip Phillips](/wiki/Flip_Phillips). However, there is no evidence that Davis or other mainstream jazz musicians were influenced by the use of modes in Afro-Cuban jazz, or other branches of [Latin jazz](/wiki/Latin_jazz).[Template:Clarify](/wiki/Template:Clarify)

#### Free jazz[[edit](/index.php?title=(none)&action=edit&section=38)]

[Template:Main](/wiki/Template:Main)

Free jazz, and the related form of [avant-garde jazz](/wiki/Avant-garde_jazz) broke through into an open space of "free tonality" in which meter, beat, and formal symmetry all disappeared, and a range of [World music](/wiki/World_music) from India, Africa and Arabia were melded into an intense, even religiously ecstatic or orgiastic style of playing.[[130]](#cite_note-130) While loosely inspired by bebop, free jazz tunes gave players much more latitude; the loose [harmony](/wiki/Harmony) and [tempo](/wiki/Tempo) was deemed controversial when this approach was first developed. The bassist [Charles Mingus](/wiki/Charles_Mingus) is also frequently associated with the avant-garde in jazz, although his compositions draw from myriad styles and genres.

The first major stirrings came in the 1950s with the early work of [Ornette Coleman](/wiki/Ornette_Coleman) (whose 1960 album [*Free Jazz: A Collective Improvisation*](/wiki/Free_Jazz:_A_Collective_Improvisation) coined the term) and [Cecil Taylor](/wiki/Cecil_Taylor). In the 1960s exponents included [Albert Ayler](/wiki/Albert_Ayler), [Gato Barbieri](/wiki/Gato_Barbieri), [Carla Bley](/wiki/Carla_Bley), [Don Cherry](/wiki/Don_Cherry), [Larry Coryell](/wiki/Larry_Coryell), [John Coltrane](/wiki/John_Coltrane), [Bill Dixon](/wiki/Bill_Dixon), [Jimmy Giuffre](/wiki/Jimmy_Giuffre), [Steve Lacy](/wiki/Steve_Lacy), [Michael Mantler](/wiki/Michael_Mantler), [Sun Ra](/wiki/Sun_Ra), [Roswell Rudd](/wiki/Roswell_Rudd), [Pharoah Sanders](/wiki/Pharoah_Sanders), and [John Tchicai](/wiki/John_Tchicai). In developing his late style, Coltrane was especially influenced by the dissonance of Ayler's trio with bassist [Gary Peacock](/wiki/Gary_Peacock) and drummer [Sunny Murray](/wiki/Sunny_Murray), a rhythm section honed with [Cecil Taylor](/wiki/Cecil_Taylor) as leader. In November 1961 Coltrane played a gig at the [Village Vanguard](/wiki/Village_Vanguard), which resulted in the classic *Chasin' the 'Trane*, which [*Down Beat*](/wiki/Down_Beat) magazine panned as "Anti-Jazz". On his 1961 tour of France he was booed, but persevered, signing with the new [Impulse! Records](/wiki/Impulse!_Records) in 1960 and turning it into "the house that Trane built", while championing many younger free jazz musicians, notably [Archie Shepp](/wiki/Archie_Shepp), who often played with trumpeter [Bill Dixon](/wiki/Bill_Dixon), who organized the 4-day "October Revolution in Jazz" in [Manhattan](/wiki/Manhattan) in 1964, the first free jazz festival.

A series of recordings with the Classic Quartet in the first half of 1965 show Coltrane's playing becoming increasingly abstract, with greater incorporation of devices like [multiphonics](/wiki/Multiphonics), utilization of overtones, and playing in the [altissimo](/wiki/Altissimo) register, as well as a mutated return to Coltrane's [sheets of sound](/wiki/Sheets_of_sound). In the studio, he all but abandoned his soprano to concentrate on the tenor saxophone. In addition, the quartet responded to the leader by playing with increasing freedom. The group's evolution can be traced through the recordings [*The John Coltrane Quartet Plays*](/wiki/The_John_Coltrane_Quartet_Plays), [*Living Space*](/wiki/Living_Space_(album)) and [*Transition*](/wiki/Transition_(John_Coltrane_album)) (both June 1965), [*New Thing at Newport*](/wiki/New_Thing_at_Newport) (July 1965), [*Sun Ship*](/wiki/Sun_Ship) (August 1965) and [*First Meditations*](/wiki/First_Meditations) (September 1965).

In June 1965 Coltrane and 10 other musicians recorded [*Ascension*](/wiki/Ascension_(John_Coltrane_album)), a 40-minute long piece without breaks that included adventurous solos by young avante-garde musicians as well as Coltrane, and was controversial primarily for the collective improvisation sections that separated the solos. [Dave Liebman](/wiki/Dave_Liebman) later called it "the torch that lit the free jazz thing.". After recording with the quartet over the next few months, Coltrane invited Pharoah Sanders to join the band in September 1965. While Coltrane used over-blowing frequently as an emotional exclamation-point, Sanders would opt to overblow his entire solo, resulting in a constant screaming and screeching in the altissimo range of the instrument.

##### Free jazz in Europe[[edit](/index.php?title=(none)&action=edit&section=39)]

[thumb|upright|left|A shot from a 2006 performance by](/wiki/File:Peter-broetzmann.jpg) [Peter Brötzmann](/wiki/Peter_Brötzmann), a key figure in European free jazz Free jazz quickly found a foothold in Europe, in part because musicians such as Ayler, Taylor, [Steve Lacy](/wiki/Steve_Lacy) and [Eric Dolphy](/wiki/Eric_Dolphy) spent extended periods there, and European musicians [Michael Mantler](/wiki/Michael_Mantler), [John Tchicai](/wiki/John_Tchicai) et al. traveled to the U.S. to learn it firsthand. A distinctive European contemporary jazz (often incorporating elements of free jazz but not limited to it) also flourished because of the emergence of European musicians such as [Peter Brötzmann](/wiki/Peter_Brötzmann), [John Surman](/wiki/John_Surman), [Zbigniew Namysłowski](/wiki/Zbigniew_Namysłowski), [Albert Mangelsdorff](/wiki/Albert_Mangelsdorff), [Kenny Wheeler](/wiki/Kenny_Wheeler), and [Mike Westbrook](/wiki/Mike_Westbrook), who were anxious to develop new approaches reflecting their national and regional musical cultures and contexts. Since the 1960s various creative centers of jazz have developed in Europe, such as the creative jazz scene in Amsterdam. Following the work of veteran drummer [Han Bennink](/wiki/Han_Bennink) and pianist [Misha Mengelberg](/wiki/Misha_Mengelberg), musicians started to explore free music by collectively improvising until a certain form (melody, rhythm, or even famous song) is found by the band. Jazz critic [Kevin Whitehead](/wiki/Kevin_Whitehead) documented the free jazz scene in Amsterdam and some of its main exponents such as the ICP (Instant Composers Pool) orchestra in his book *New Dutch Swing*. Since the 1990s [Keith Jarrett](/wiki/Keith_Jarrett) has been prominent in defending free jazz from criticism by traditionalists.

### 1960s and 1970s[[edit](/index.php?title=(none)&action=edit&section=40)]

[Template:Main](/wiki/Template:Main)

#### Latin jazz[[edit](/index.php?title=(none)&action=edit&section=41)]

[Template:Main](/wiki/Template:Main) Latin jazz is the term used to describe jazz which employs Latin American rhythms, and is generally understood to have a more specific meaning than simply jazz from Latin America. A more precise term might be Afro-Latin jazz, as the jazz subgenre typically employs rhythms that either have a direct analog in Africa, or exhibit an African rhythmic influence beyond what is ordinarily heard in other jazz. The two main categories of Latin jazz are [Afro-Cuban jazz](/wiki/Afro-Cuban_jazz) and Brazilian jazz.

In the 1960s and 1970s many jazz musicians had only a basic understanding of Cuban and Brazilian music, and jazz compositions which used Cuban or Brazilian elements were often referred to as "Latin tunes", with no distinction between a Cuban [son montuno](/wiki/Son_montuno) and a Brazilian [bossa nova](/wiki/Bossa_nova). Even as late as 2000, in Mark Gridley's *Jazz Styles: History and Analysis*, a bossa nova bass line is referred to as a "Latin bass figure."[[131]](#cite_note-131) It was not uncommon during the 1960s and 1970s to hear a conga playing a Cuban [tumbao](/wiki/Tumbao) while the drumset and bass played a Brazilian bossa nova pattern. Many jazz standards such as "Manteca", "On Green Dolphin Street" and "Song for My Father" have a "Latin" A section and a swung B section. Typically, the band would only play an even-eighth "Latin" feel in the A section of the head, and swing throughout all of the solos. Latin jazz specialists like [Cal Tjader](/wiki/Cal_Tjader) tended to be the exception. For example, on a 1959 live Tjader recording of "A Night in Tunisia", pianist [Vince Guaraldi](/wiki/Vince_Guaraldi) soloed through the entire form over an authentic [mambo](/wiki/Mambo_(music)).[[132]](#cite_note-132)

##### Afro-Cuban jazz[[edit](/index.php?title=(none)&action=edit&section=42)]

[Template:Main](/wiki/Template:Main) Afro-Cuban jazz often uses Afro-Cuban instruments such as [congas](/wiki/Conga), [timbales](/wiki/Timbales), [güiro](/wiki/Güiro) and [claves](/wiki/Claves), combined with piano, double bass, etc. Afro-Cuban jazz began with Machito's Afro-Cubans in the early 1940s, but took off and entered the mainstream in the late 1940s when bebop musicians such as [Dizzy Gillespie](/wiki/Dizzy_Gillespie) and [Billy Taylor](/wiki/Billy_Taylor) began experimenting with Cuban rhythms. [Mongo Santamaria](/wiki/Mongo_Santamaria) and [Cal Tjader](/wiki/Cal_Tjader) further refined the genre in the late 1950s.

Although a great deal of Cuban-based Latin jazz is modal, Latin jazz is not always modal: it can be as harmonically expansive as post-bop jazz. For example, [Tito Puente](/wiki/Tito_Puente) recorded an arrangement of "Giant Steps" done to an Afro-Cuban [guaguancó](/wiki/Guaguancó). A Latin jazz piece may momentarily contract harmonically, as in the case of a percussion solo over a one or two-chord piano guajeo.

###### Guajeos[[edit](/index.php?title=(none)&action=edit&section=43)]

[Guajeo](/wiki/Guajeo) is the name for the typical Afro-Cuban ostinato melodies which are commonly used motifs in Latin jazz compositions. They originated in the genre known as [son](/wiki/Son_(music)). Guajeos provide a rhythmic and melodic framework that may be varied within certain parameters, whilst still maintaining a repetitive - and thus "danceable" - structure. Most guajeos are rhythmically based on [clave (rhythm)](/wiki/Clave_(rhythm)).

Guajeos are one of the most important elements of the vocabulary of Afro-Cuban [descarga](/wiki/Descarga) (jazz-inspired instrumental jams), providing a means of tension and resolution and a sense of forward momentum, within a relatively simple harmonic structure. The use of multiple, contrapuntal guajeos in Latin jazz facilitates simultaneous collective improvisation based on theme variation. In a way, this polyphonic texture is reminiscent of the original New Orleans style of jazz.

###### Afro-Cuban jazz renaissance[[edit](/index.php?title=(none)&action=edit&section=44)]

For most of its history, Afro-Cuban jazz had been a matter of superimposing jazz phrasing over Cuban rhythms. But by the end of the 1970s a new generation of New York City musicians had emerged who were fluent in both [salsa](/wiki/Salsa_(music)) dance music and jazz, leading to a new level of integration of jazz and Cuban rhythms. This era of creativity and vitality is best represented by the Gonzalez brothers Jerry (congas and trumpet) and Andy (bass).[[133]](#cite_note-133) During 1974-1976 they were members of one of [Eddie Palmieri's](/wiki/Eddie_Palmieri) most experimental salsa groups: salsa was the medium, but Palmieri was stretching the form in new ways. He incorporated parallel fourths, with McCoy Tyner-type vamps. The innovations of Palmieri, the Gonzalez brothers and others led to an Afro-Cuban jazz renaissance in New York City.

This occurred in parallel with developments in Cuba[[134]](#cite_note-134) The first Cuban band of this new wave was [Irakere](/wiki/Irakere). Their "Chékere-son" (1976) introduced a style of "Cubanized" bebop-flavored horn lines that departed from the more angular guajeo-based lines which were typical of Cuban popular music and Latin jazz up until that time. It was based on Charlie Parker's composition "Billie's Bounce", jumbled together in a way that fused clave and bebop horn lines.[[135]](#cite_note-135) In spite of the ambivalence of some band members towards Irakere's Afro-Cuban folkloric / jazz fusion, their experiments forever changed Cuban jazz: their innovations are still heard in the high level of harmonic and rhythmic complexity in Cuban jazz, and in the jazzy and complex contemporary form of popular dance music known as [timba](/wiki/Timba).

##### Afro-Brazilian jazz[[edit](/index.php?title=(none)&action=edit&section=45)]

[thumb|upright|Naná Vasconcelos playing the Afro-Brazilian](/wiki/File:Naná_Vasconcelos.jpg) [Berimbau](/wiki/Berimbau)

Brazilian jazz such as [bossa nova](/wiki/Bossa_nova) is derived from [samba](/wiki/Samba), with influences from jazz and other 20th-century classical and popular music styles. Bossa is generally moderately paced, with melodies sung in Portuguese or English, whilst he related term jazz-samba describes an adaptation of street samba into jazz.

The bossa nova style was pioneered by Brazilians [João Gilberto](/wiki/João_Gilberto) and [Antônio Carlos Jobim](/wiki/Antônio_Carlos_Jobim), and was made popular by [Elizete Cardoso's](/wiki/Elizete_Cardoso) recording of "[Chega de Saudade](/wiki/Chega_de_Saudade)" on the [*Canção do Amor Demais*](/wiki/Canção_do_Amor_Demais) LP. Gilberto's initial releases, and the 1959 film [*Black Orpheus*](/wiki/Black_Orpheus), achieved significant popularity in [Latin America](/wiki/Latin_America); this spread to North America via visiting American jazz musicians. The resulting recordings by [Charlie Byrd](/wiki/Charlie_Byrd) and Stan Getz cemented bossa nova's popularity and led to a worldwide boom, with 1963's [*Getz/Gilberto*](/wiki/Getz/Gilberto), numerous recordings by famous jazz performers such as [Ella Fitzgerald](/wiki/Ella_Fitzgerald) and [Frank Sinatra](/wiki/Frank_Sinatra), and the eventual entrenchment of the bossa nova style as a lasting influence in world music.

Brazilian percussionists such as [Airto Moreira](/wiki/Airto_Moreira) and [Naná Vasconcelos](/wiki/Naná_Vasconcelos) also influenced jazz internationally by introducing Afro-Brazilian folkloric instruments and rhythms into a wide variety of jazz styles, thus attracting a greater audience to them.[[136]](#cite_note-136)[[137]](#cite_note-137)[[138]](#cite_note-138)

#### Post-bop[[edit](/index.php?title=(none)&action=edit&section=46)]

[Template:Main](/wiki/Template:Main) Post-bop jazz is a form of small-combo jazz derived from earlier bop styles. The genre's origins lie in seminal work by John Coltrane, Miles Davis, Bill Evans, Charles Mingus, [Wayne Shorter](/wiki/Wayne_Shorter) and [Herbie Hancock](/wiki/Herbie_Hancock). Generally, the term post-bop is taken to mean jazz from the mid-sixties onwards that assimilates influences from [hard bop](/wiki/Hard_bop), [modal jazz](/wiki/Modal_jazz), the [avant-garde](/wiki/Avant-garde_jazz) and free jazz, without necessarily being immediately identifiable as any of the above.

Much post-bop was recorded for [Blue Note Records](/wiki/Blue_Note_Records). Key albums include [*Speak No Evil*](/wiki/Speak_No_Evil) by Shorter; [*The Real McCoy*](/wiki/The_Real_McCoy_(album)) by [McCoy Tyner](/wiki/McCoy_Tyner); [*Maiden Voyage*](/wiki/Maiden_Voyage_(Herbie_Hancock_album)) by Hancock; [*Miles Smiles*](/wiki/Miles_Smiles) by Davis; and [*Search for the New Land*](/wiki/Search_for_the_New_Land) by [Lee Morgan](/wiki/Lee_Morgan) (an artist who is not typically associated with the post-bop genre). Most post-bop artists worked in other genres as well, with a particularly strong overlap with the later [hard bop](/wiki/Hard_bop).

#### Soul jazz[[edit](/index.php?title=(none)&action=edit&section=47)]

[Template:Main](/wiki/Template:Main) Soul jazz was a development of [hard bop](/wiki/Hard_bop) which incorporated strong influences from [blues](/wiki/Blues), [gospel](/wiki/Gospel_music) and [rhythm and blues](/wiki/Rhythm_and_blues) to create music for small groups, often the [organ trio](/wiki/Organ_trio) of [Hammond organ](/wiki/Hammond_organ), drummer and tenor saxophonist. Unlike [hard bop](/wiki/Hard_bop), soul jazz generally emphasized repetitive [grooves](/wiki/Groove_(music)) and melodic hooks, and [improvisations](/wiki/Improvisation) were often less complex than in other jazz styles. It often had a steadier "funk" style groove, which was different from the swing rhythms typical of much hard bop.

[Horace Silver](/wiki/Horace_Silver) had a large influence on the soul jazz style, with songs that used funky and often [gospel](/wiki/Gospel_music)-based piano [vamps](/wiki/Vamp_(music)). Important soul jazz organists included [Jimmy McGriff](/wiki/Jimmy_McGriff), [Jimmy Smith](/wiki/Jimmy_Smith_(musician)) and [Johnny Hammond Smith](/wiki/Johnny_Hammond_Smith), and influential tenor [saxophone](/wiki/Saxophone) players included [Eddie "Lockjaw" Davis](/wiki/Eddie_%22Lockjaw%22_Davis) and [Stanley Turrentine](/wiki/Stanley_Turrentine).

#### African-inspired[[edit](/index.php?title=(none)&action=edit&section=48)]

[thumb|upright|Randy Weston](/wiki/File:Randy_Weston.jpg)

##### Themes[[edit](/index.php?title=(none)&action=edit&section=49)]

There was a resurgence of interest in jazz and other forms of African-American cultural expression during the [Black Arts Movement](/wiki/Black_Arts_Movement) and [Black nationalist](/wiki/Black_nationalism) period of the 1960s and 1970s. African themes became popular, and many new jazz compositions were given African-related titles: "Black Nile" ([Wayne Shorter](/wiki/Wayne_Shorter)), "Blue Nile" ([Alice Coltrane](/wiki/Alice_Coltrane)), "Obirin African" ([Art Blakey](/wiki/Art_Blakey)), "Zambia" ([Lee Morgan](/wiki/Lee_Morgan)), "Appointment in Ghana" ([Jackie McLean](/wiki/Jackie_McLean)), "Marabi" ([Cannonball Adderley](/wiki/Cannonball_Adderley)), "Yoruba" ([Hubert Laws](/wiki/Hubert_Laws)), and many more. Pianist [Randy Weston's](/wiki/Randy_Weston) music incorporated African elements, such as in the large-scale suite "Uhuru Africa" (with the participation of poet [Langston Hughes](/wiki/Langston_Hughes)) and "Highlife: Music From the New African Nations." Both Weston and saxophonist [Stanley Turrentine](/wiki/Stanley_Turrentine) covered the Nigerian [Bobby Benson's](/wiki/Bobby_Benson) piece "Niger Mambo", which features Afro-Caribbean and jazz elements within a West African [Highlife](/wiki/Highlife) style. Some musicians, including [Pharoah Sanders](/wiki/Pharoah_Sanders), Hubert Laws and Wayne Shorter, began using African instruments such as [kalimbas](/wiki/Kalimbas), bells, beaded gourds and other instruments which were not traditional to jazz.

##### Rhythm[[edit](/index.php?title=(none)&action=edit&section=50)]

During this period there was an increased use of the typical African 12/8 [cross-rhythmic](/wiki/Cross_beat) structure in jazz. Herbie Hancock's "Succotash" on [*Inventions and Dimensions*](/wiki/Inventions_and_Dimensions) (1963) is an open-ended modal 12/8 improvised jam, in which Hancock's pattern of attack-points, rather than the pattern of pitches, is the primary focus of his improvisations, accompanied by [Paul Chambers](/wiki/Paul_Chambers) on bass, percussionist Osvaldo Martinez playing a traditional Afro-Cuban chekeré part and [Willie Bobo](/wiki/Willie_Bobo) playing an [Abakuá](/wiki/Abakuá) bell pattern on a snare drum with brushes.

The first [jazz standard](/wiki/Jazz_standard) composed by a non-Latino to use an overt African 12/8 cross-rhythm was Wayne Shorter's "[Footprints](/wiki/Footprints_(composition))" (1967).[[139]](#cite_note-139) On the version recorded on *Miles Smiles* by Miles Davis, the bass switches to a 4/4 [tresillo](/wiki/Tresillo_(rhythm)) figure at 2:20. "Footprints" is not, however, a Latin jazz tune: African rhythmic structures are accessed directly by [Ron Carter](/wiki/Ron_Carter) (bass) and [Tony Williams](/wiki/Tony_Williams_(drummer)) (drums) via the rhythmic sensibilities of [swing](/wiki/Swing_(jazz_performance_style)). Throughout the piece, the four beats, whether sounded or not, are maintained as the temporal referent. In the example below, the main beats are indicated by slashed noteheads, which do not indicate bass notes.

[thumb|center|400px|Ron Carter's two main bass lines for "Footprints" by Wayner Shorter (1967). The main beats are indicated by slashed noteheads.](/wiki/File:FOOTPRINTS_BASS_LINES.tif)

##### Pentatonic scales[[edit](/index.php?title=(none)&action=edit&section=51)]

The use of [pentatonic scales](/wiki/Pentatonic_scale) was another trend associated with Africa. The use of pentatonic scales in Africa probably goes back thousands of years.[[140]](#cite_note-140) [McCoy Tyner](/wiki/McCoy_Tyner) perfected the use of the pentatonic scale in his solos,[[141]](#cite_note-141) and also used parallel fifths and fourths, which are common harmonies in West Africa.[[142]](#cite_note-142) The minor pentatonic scale is often used in blues improvisation, and like a blues scale, a minor pentatonic scale can be played over all of the chords in a blues. The following pentatonic lick was played over blues changes by [Joe Henderson](/wiki/Joe_Henderson) on [Horace Silver's](/wiki/Horace_Silver) "African Queen" (1965).[[143]](#cite_note-143) Jazz pianist, theorist, and educator [Mark Levine](/wiki/Mark_Levine_(musician)) refers to the scale generated by beginning on the fifth step of a pentatonic scale as the *V pentatonic scale*.[[144]](#cite_note-144) [thumb|center|450px|C pentatonic scale beginning on the I (C pentatonic), IV (F pentatonic), and V (G pentatonic) steps of the scale.](/wiki/File:I_IV_V_pentatonic.tiff)[Template:Clarify](/wiki/Template:Clarify)

Levine points out that the V pentatonic scale works for all three chords of the standard II-V-I jazz progression.[[145]](#cite_note-145) This is a very common progression, used in pieces such as Miles Davis' "Tune Up." The following example shows the V pentatonic scale over a II-V-I progression.[[146]](#cite_note-146) [thumb|center|450px|V pentatonic scale over II-V-I chord progression.](/wiki/File:II_V_I.tiff)

Accordingly, John Coltrane's "[Giant Steps](/wiki/Giant_Steps)" (1960), with its 26 chords per 16 bars, can be played using only three pentatonic scales. Coltrane studied [Nicolas Slonimsky's](/wiki/Nicolas_Slonimsky) *Thesaurus of Scales and Melodic Patterns*, which contains material that is virtually identical to portions of "Giant Steps".[[147]](#cite_note-147) Early examples are Herbie Hancock's [Headhunters](/wiki/The_Headhunters) band and Miles Davis' [*On the Corner*](/wiki/On_the_Corner) album, which in 1972 began Davis' foray into jazz-funk and was, he claimed, an attempt at reconnecting with the young black audience which had largely forsaken jazz for [rock](/wiki/Rock_and_roll) and funk. While there is a discernible rock and funk influence in the [timbres](/wiki/Timbre) of the instruments employed, other tonal and rhythmic textures, such as the Indian tambora and tablas and Cuban congas and bongos, create a multi-layered soundscape. The album was a culmination of sorts of the [*musique concrète*](/wiki/Musique_concrète) approach that Davis and producer [Teo Macero](/wiki/Teo_Macero) had begun to explore in the late 1960s.

#### Other trends[[edit](/index.php?title=(none)&action=edit&section=60)]

Jazz continued to expand and change, influenced by other types of music such as [world music](/wiki/World_music), [avant garde classical music](/wiki/Experimental_music) and rock and pop. Jazz musicians began to improvise on unusual instruments, such as the jazz [harp](/wiki/Harp) ([Alice Coltrane](/wiki/Alice_Coltrane)), the electrically amplified and wah-wah pedaled jazz violin ([Jean-Luc Ponty](/wiki/Jean-Luc_Ponty)) and the bagpipes ([Rufus Harley](/wiki/Rufus_Harley)). In 1966 jazz trumpeter [Don Ellis](/wiki/Don_Ellis) and Indian sitar player [Harihar Rao](/wiki/Harihar_Rao) founded the Hindustani Jazz Sextet. In 1971 guitarist [John McLaughlin's](/wiki/John_McLaughlin_(musician)) [Mahavishnu Orchestra](/wiki/Mahavishnu_Orchestra) began playing a mix of rock and jazz infused with [East Indian](/wiki/Music_of_India) influences. In the 1970s the [ECM](/wiki/ECM_(record_label)) record label began in Germany with artists including [Keith Jarrett](/wiki/Keith_Jarrett), [Paul Bley](/wiki/Paul_Bley), the [Pat Metheny Group](/wiki/Pat_Metheny_Group), [Jan Garbarek](/wiki/Jan_Garbarek), [Ralph Towner](/wiki/Ralph_Towner), [Kenny Wheeler](/wiki/Kenny_Wheeler), [John Taylor](/wiki/John_Taylor_(jazz)), [John Surman](/wiki/John_Surman), and [Eberhard Weber](/wiki/Eberhard_Weber), establishing a new [chamber music](/wiki/Chamber_music) aesthetic which featured mainly acoustic instruments, occasionally incorporating elements of world music and folk.

### 1980s[[edit](/index.php?title=(none)&action=edit&section=61)]

[Template:Main](/wiki/Template:Main) In 1987, the [United States House of Representatives](/wiki/United_States_House_of_Representatives) and Senate passed a bill proposed by Democratic Representative [John Conyers, Jr.](/wiki/John_Conyers,_Jr.) to define jazz as a unique form of American music, stating:

... that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.

It passed in the House of Representatives on September 23, 1987 and in the Senate on November 4, 1987.<ref name=HR57>HR-57 Center [HR-57 Center for the Preservation of Jazz and Blues, with the six-point mandate.](http://www.hr57.org/hconres57.html)</ref>

#### Resurgence of traditionalism[[edit](/index.php?title=(none)&action=edit&section=62)]

[thumb|right|Wynton Marsalis](/wiki/File:Wynton_Marsalis_2009_09_13.jpg) The 1980s saw something of a reaction against the Fusion and Free Jazz that had dominated the 1970s. Trumpeter [Wynton Marsalis](/wiki/Wynton_Marsalis) emerged early in the decade, and strove to create music within what he believed was the tradition, rejecting both fusion and free jazz and creating extensions of the small and large forms initially pioneered by artists such as [Louis Armstrong](/wiki/Louis_Armstrong) and [Duke Ellington](/wiki/Duke_Ellington), as well as the hard bop of the 1950s. It's debatable whether Marsalis' critical and commercial success was a cause or a symptom of the reaction against Fusion and Free Jazz and the resurgence of interest in the kind of jazz pioneered in the 1960s (particularly [Modal Jazz](/wiki/Modal_Jazz) and [Post-Bop](/wiki/Post-Bop)); nonetheless there were many other manifestations of a resurgence of traditionalism, even if Fusion and Free Jazz were by no means abandoned and continued to develop and evolve.

For example, several musicians who had been prominent in the [fusion](/wiki/Jazz_fusion) genre during the 1970s began to record acoustic jazz once more, including [Chick Corea](/wiki/Chick_Corea) and [Herbie Hancock](/wiki/Herbie_Hancock). Other musicians who had experimented with electronic instruments in the previous decade had abandoned them by the 1980s, for example [Bill Evans](/wiki/Bill_Evans), [Joe Henderson](/wiki/Joe_Henderson) and [Stan Getz](/wiki/Stan_Getz). Even the 1980s music of [Miles Davis](/wiki/Miles_Davis), although certainly still fusion, adopted a far more accessible and recognisably jazz-oriented approach than his abstract work of the mid-1970s, such as a return to a theme-and-solos approach.

The emergence of young jazz talent beginning to perform in older, established musicians' groups further impacted the resurgence of traditionalism in the jazz community. In the 1970s, the groups of [Betty Carter](/wiki/Betty_Carter) and [Art Blakey and the Jazz Messengers](/wiki/The_Jazz_Messengers) retained their conservative jazz approaches in the midst of fusion and jazz- rock, and in addition to difficulty booking their acts, struggled to find younger generations of personnel to authentically play traditional styles such as [hard bop](/wiki/Hard_bop) and [bebop](/wiki/Bebop). In the late 1970s, however, a resurgence of younger jazz players in Blakey's band began to occur. This movement included musicians such as [Valery Ponomarev](/wiki/Valery_Ponomarev) and [Bobby Watson](/wiki/Bobby_Watson), [Dennis Irwin](/wiki/Dennis_Irwin) and [James Williams](/wiki/James_Williams_(musician)). In the 1980s, in addition to [Wynton](/wiki/Wynton_Marsalis) and [Branford Marsalis](/wiki/Branford_Marsalis), the emergence of pianists in the Jazz Messengers such as [Donald Brown](/wiki/Donald_Brown_(musician)), [Mulgrew Miller](/wiki/Mulgrew_Miller), and later, [Benny Green](/wiki/Bennie_Green), bassists such as [Charles Fambrough](/wiki/Charles_Fambrough), [Lonnie Plaxico](/wiki/Lonnie_Plaxico) (and later, [Peter Washington](/wiki/Peter_Washington) and Essiet Essiet) horn players such as [Bill Pierce](/wiki/Bill_Pierce_(saxophonist)), [Donald Harrison](/wiki/Donald_Harrison) and later [Javon Jackson](/wiki/Javon_Jackson) and [Terence Blanchard](/wiki/Terence_Blanchard) emerged as talented jazz musicians, all of whom made significant contributions in later 1990s and 2000s jazz music.[[154]](#cite_note-154)<ref name=Drummerworld> [''Drummerworld: Art Blakey](http://www.jazzdiscography.com/Artists/Blakey/chron.htmJ)*.</ref>*

The young Jazz Messengers' contemporaries, including [Roy Hargrove](/wiki/Roy_Hargrove), [Marcus Roberts](/wiki/Marcus_Roberts), [Wallace Roney](/wiki/Wallace_Roney) and [Mark Whitfield](/wiki/Mark_Whitfield) were also influenced by [Wynton Marsalis's](/wiki/Wynton_Marsalis) emphasis toward jazz tradition. These younger rising stars rejected avant-garde approaches and instead championed the acoustic jazz sound of [Charlie Parker](/wiki/Charlie_Parker), [Thelonious Monk](/wiki/Thelonious_Monk) and early recordings of the first [Miles Davis](/wiki/Miles_Davis) quintet. This group of "Young Lions" sought to reaffirm jazz as a high art tradition comparable to the discipline of [European classical music](/wiki/European_classical_music). [[155]](#cite_note-155) In addition, [Betty Carter's](/wiki/Betty_Carter) rotation of young musicians in her group foreshadowed many of New York's preeminent traditional jazz players later in their careers. Among these musicians were Jazz Messenger alumni [Benny Green](/wiki/Benny_Green_(pianist)), [Branford Marsalis](/wiki/Branford_Marsalis) and [Ralph Peterson, Jr.](/wiki/Ralph_Peterson,_Jr.), as well as [Kenny Washington](/wiki/Kenny_Washington_(musician)), [Lewis Nash](/wiki/Lewis_Nash), [Curtis Lundy](/wiki/Curtis_Lundy), [Cyrus Chestnut](/wiki/Cyrus_Chestnut), [Mark Shim](/wiki/Mark_Shim), [Craig Handy](/wiki/Craig_Handy), Greg Hutchinson and [Marc Cary](/wiki/Marc_Cary), Taurus Mateen and [Geri Allen](/wiki/Geri_Allen).[[156]](#cite_note-156) [Blue Note Records's](/wiki/Blue_Note_Records) [O.T.B.](/wiki/Out_of_the_Blue_(American_band)) ensemble featured a rotation of young jazz musicians such as [Kenny Garrett](/wiki/Kenny_Garrett), [Steve Wilson](/wiki/Steve_Wilson_(jazz_musician)), [Kenny Davis](/wiki/Kenny_Davis), [Renee Rosnes](/wiki/Renee_Rosnes), [Ralph Peterson, Jr.](/wiki/Ralph_Peterson,_Jr.), [Billy Drummond](/wiki/Billy_Drummond) and [Robert Hurst](/wiki/Robert_Hurst_(musician)). [[157]](#cite_note-157) A similar reaction took place against free jazz. According to [Ted Gioia](/wiki/Ted_Gioia):

the very leaders of the avant garde started to signal a retreat from the core principles of Free Jazz. [Anthony Braxton](/wiki/Anthony_Braxton) began recording standards over familiar chord changes. [Cecil Taylor](/wiki/Cecil_Taylor) played duets in concert with [Mary Lou Williams](/wiki/Mary_Lou_Williams), and let her set out structured harmonies and familiar jazz vocabulary under his blistering keyboard attack. And the next generation of progressive players would be even more accommodating, moving inside and outside the changes without thinking twice. Musicians such as [David Murray](/wiki/David_Murray_(saxophonist)) or [Don Pullen](/wiki/Don_Pullen) may have felt the call of free-form jazz, but they never forgot all the other ways one could play African-American music for fun and profit.[[158]](#cite_note-158)

Pianist [Keith Jarrett](/wiki/Keith_Jarrett) — whose bands of the 1970s had played only original compositions with prominent free jazz elements — established his so-called 'Standards Trio' in 1983, which, although also occasionally exploring collective improvisation, has primarily performed and recorded jazz standards. Chick Corea similarly began exploring jazz standards in the 1980s, having neglected them for the 1970s.

#### Smooth jazz[[edit](/index.php?title=(none)&action=edit&section=63)]

[Template:Main](/wiki/Template:Main) [thumb|upright|David Sanborn, 2008](/wiki/File:David_Sanborn_2008_2.jpg) In the early 1980s a commercial form of jazz fusion called "pop fusion" or "smooth jazz" became successful, garnering significant radio airplay in "[quiet storm](/wiki/Quiet_storm)" time slots at radio stations in urban markets across the U.S. This helped to establish or bolster the careers of vocalists including [Al Jarreau](/wiki/Al_Jarreau), [Anita Baker](/wiki/Anita_Baker), [Chaka Khan](/wiki/Chaka_Khan) and [Sade](/wiki/Sade_Adu), as well as saxophonists including [Grover Washington, Jr.](/wiki/Grover_Washington,_Jr.), [Kenny G](/wiki/Kenny_G), [Kirk Whalum](/wiki/Kirk_Whalum), [Boney James](/wiki/Boney_James) and [David Sanborn](/wiki/David_Sanborn). In general, smooth jazz is downtempo (the most widely played tracks are of 90–105 [beats per minute](/wiki/Beats_per_minute)), and has a lead melody-playing instrument (saxophone, especially soprano and tenor, and [legato](/wiki/Legato) electric guitar are popular).

In his [*Newsweek*](/wiki/Newsweek) article "The Problem With Jazz Criticism",[[159]](#cite_note-159) [Stanley Crouch](/wiki/Stanley_Crouch) considers Miles Davis' playing of fusion to be a turning point that led to smooth jazz. Critic Aaron J. West has countered the often negative perceptions of smooth jazz, stating:

I challenge the prevalent marginalization and malignment of smooth jazz in the standard jazz narrative. Furthermore, I question the assumption that smooth jazz is an unfortunate and unwelcomed evolutionary outcome of the jazz-fusion era. Instead, I argue that smooth jazz is a long-lived musical style that merits multi-disciplinary analyses of its origins, critical dialogues, performance practice, and reception.[[160]](#cite_note-160)

#### Acid jazz, nu jazz and jazz rap[[edit](/index.php?title=(none)&action=edit&section=64)]

[Acid jazz](/wiki/Acid_jazz) developed in the UK in the 1980s and 1990s, influenced by [jazz-funk](/wiki/Jazz-funk) and [electronic dance music](/wiki/Electronic_music). Acid jazz often contains various types of electronic composition (sometimes including [Sampling (music)](/wiki/Sampling_(music)) or a live DJ cutting and [scratching](/wiki/Scratching)), but it is just as likely to be played live by musicians, who often showcase jazz interpretation as part of their performance. Jazz-funk musicians such as [Roy Ayers](/wiki/Roy_Ayers) and [Donald Byrd](/wiki/Donald_Byrd) are often credited as the forerunners of acid jazz.[[161]](#cite_note-161) [Nu jazz](/wiki/Nu_jazz) is influenced by jazz harmony and melodies, and there are usually no improvisational aspects. It can be very experimental in nature and can vary widely in sound and concept. It ranges from the combination of live instrumentation with the beats of jazz [house](/wiki/House_music) (as exemplified by [St Germain](/wiki/Saint_Germain_(musician)), [Jazzanova](/wiki/Jazzanova) and [Fila Brazillia](/wiki/Fila_Brazillia)) to more band-based improvised jazz with electronic elements (for example [The Cinematic Orchestra](/wiki/The_Cinematic_Orchestra), [Kobol](/wiki/Kobol_(band)) and the [Norwegian](/wiki/Norway) "future jazz" style pioneered by [Bugge Wesseltoft](/wiki/Bugge_Wesseltoft), [Jaga Jazzist](/wiki/Jaga_Jazzist) and [Nils Petter Molvær](/wiki/Nils_Petter_Molvær)).

[Jazz rap](/wiki/Jazz_rap) developed in the late 1980s and early 1990s, and incorporates jazz influences into [hip hop](/wiki/Hip_hop). In 1988, [Gang Starr](/wiki/Gang_Starr) released the debut single "Words I Manifest", which sampled [Dizzy Gillespie's](/wiki/Dizzy_Gillespie) 1962 "Night in Tunisia", and [Stetsasonic](/wiki/Stetsasonic) released "Talkin' All That Jazz", which sampled [Lonnie Liston Smith](/wiki/Lonnie_Liston_Smith). Gang Starr's debut LP [*No More Mr. Nice Guy*](/wiki/No_More_Mr._Nice_Guy_(Gang_Starr_album)) (1989) and their 1990 track "Jazz Thing" sampled [Charlie Parker](/wiki/Charlie_Parker) and [Ramsey Lewis](/wiki/Ramsey_Lewis). The groups which made up the [Native Tongues Posse](/wiki/Native_Tongues_Posse) tended toward jazzy releases: these include the [Jungle Brothers'](/wiki/Jungle_Brothers) debut [*Straight Out the Jungle*](/wiki/Straight_Out_the_Jungle) (1988), and [A Tribe Called Quest's](/wiki/A_Tribe_Called_Quest) [*People's Instinctive Travels and the Paths of Rhythm*](/wiki/People's_Instinctive_Travels_and_the_Paths_of_Rhythm) (1990) and [*The Low End Theory*](/wiki/The_Low_End_Theory) (1991). Rap duo [Pete Rock & CL Smooth](/wiki/Pete_Rock_&_CL_Smooth) incorporated jazz influences on their 1992 debut [*Mecca and the Soul Brother*](/wiki/Mecca_and_the_Soul_Brother). Rapper [Guru's](/wiki/Guru_(rapper)) [Jazzmatazz](/wiki/Jazzmatazz,_Vol._1) series began in 1993, using jazz musicians during the studio recordings.

Though jazz rap had achieved little mainstream success, Miles Davis' final album [*Doo-Bop*](/wiki/Doo-Bop) (released posthumously in 1992) was based around hip hop beats and collaborations with producer [Easy Mo Bee](/wiki/Easy_Mo_Bee). Davis' ex-bandmate [Herbie Hancock](/wiki/Herbie_Hancock) also absorbed hip-hop influences in the mid-1990s, releasing the album [*Dis Is Da Drum*](/wiki/Dis_Is_Da_Drum) in 1994.

#### Punk jazz and jazzcore[[edit](/index.php?title=(none)&action=edit&section=65)]

[thumb|right|upright|](/wiki/File:John_Zorn.jpg)[John Zorn](/wiki/John_Zorn) performing in 2006 The relaxation of orthodoxy which was concurrent with [post-punk](/wiki/Post-punk) in London and New York City led to a new appreciation of jazz. In London, the [Pop Group](/wiki/Pop_Group) began to mix free jazz and dub reggae into their brand of punk rock.[[162]](#cite_note-162) In New York, [No Wave](/wiki/No_Wave) took direct inspiration from both free jazz and punk. Examples of this style include [Lydia Lunch's](/wiki/Lydia_Lunch) *Queen of Siam*,<ref name=bangs>Bangs, Lester. "Free Jazz / Punk Rock". *Musician Magazine*, 1979. <http://www.notbored.org/bangs.html> Access date: July 20, 2008.</ref> Gray, the work of [James Chance and the Contortions](/wiki/James_Chance_and_the_Contortions) (who mixed [Soul](/wiki/Soul_music) with free jazz and [punk](/wiki/Punk_rock))<ref name=bangs/> and the [Lounge Lizards](/wiki/Lounge_Lizards)<ref name=bangs/> (the first group to call themselves "[punk jazz](/wiki/Punk_jazz)").

[John Zorn](/wiki/John_Zorn) took note of the emphasis on speed and dissonance that was becoming prevalent in punk rock, and incorporated this into free jazz with the release of the [*Spy vs. Spy*](/wiki/Spy_vs_Spy_(album)) album in 1986, a collection of [Ornette Coleman](/wiki/Ornette_Coleman) tunes done in the contemporary [thrashcore](/wiki/Thrashcore) style.[[163]](#cite_note-163) In the same year, [Sonny Sharrock](/wiki/Sonny_Sharrock), [Peter Brötzmann](/wiki/Peter_Brötzmann), [Bill Laswell](/wiki/Bill_Laswell) and [Ronald Shannon Jackson](/wiki/Ronald_Shannon_Jackson) recorded the first album under the name [Last Exit (free jazz band)](/wiki/Last_Exit_(free_jazz_band)), a similarly aggressive blend of thrash and free jazz.[[164]](#cite_note-164) These developments are the origins of *jazzcore*, the fusion of free jazz with [hardcore punk](/wiki/Hardcore_punk).

#### M-Base[[edit](/index.php?title=(none)&action=edit&section=66)]

[Template:Main](/wiki/Template:Main) [thumb|Steve Coleman in Paris, July 2004](/wiki/File:Steve_Coleman_1611.JPG) The [M-Base](/wiki/M-Base) movement started in the 1980s, when a loose collective of young African-American musicians in New York which included [Steve Coleman](/wiki/Steve_Coleman), [Greg Osby](/wiki/Greg_Osby) and [Gary Thomas](/wiki/Gary_Thomas_(musician)) developed a complex but grooving[[165]](#cite_note-165) sound.

In the 1990s most M-Base participants turned to more conventional music, but Coleman, the most active participant, continued developing his music in accordance with the M-Base concept.[[166]](#cite_note-166) Coleman's audience decreased, but his music and concepts influenced many musicians,[[167]](#cite_note-167) both in terms of music technique[[168]](#cite_note-168) and of the music's meaning.[[169]](#cite_note-169) Hence, M-Base changed from a movement of a loose collective of young musicians to a kind of informal Coleman "school",[[170]](#cite_note-170) with a much advanced but already originally implied concept.[[171]](#cite_note-171) [Steve Coleman's](/wiki/Steve_Coleman) music and [M-Base](/wiki/M-Base) concept gained recognition as "next logical step" after Charlie Parker, John Coltrane and Ornette Coleman.[[172]](#cite_note-172)

### 1990s–2010s[[edit](/index.php?title=(none)&action=edit&section=67)]

Since the 1990s jazz has been characterized by a pluralism in which no one style dominates, but rather a wide range of active styles and genres are popular. Individual performers often play in a variety of styles, sometimes in the same performance. Pianist [Brad Mehldau](/wiki/Brad_Mehldau) and [power trio](/wiki/Power_trio) [The Bad Plus](/wiki/The_Bad_Plus) have explored contemporary rock music within the context of the traditional jazz acoustic piano trio, recording instrumental jazz versions of songs by rock musicians. The Bad Plus have also incorporated elements of free jazz into their music. A firm avant-garde or free jazz stance has been maintained by some players, such as saxophonists [Greg Osby](/wiki/Greg_Osby) and [Charles Gayle](/wiki/Charles_Gayle), while others, such as [James Carter](/wiki/James_Carter_(musician)), have incorporated free jazz elements into a more traditional framework.

On the other side, even a singer like [Harry Connick, Jr.](/wiki/Harry_Connick,_Jr.) (who has ten number-1 US jazz albums)[[173]](#cite_note-173) is sometimes called a jazz musician, although there are only a few elements from jazz history in his mainly pop oriented music[Template:Citation needed](/wiki/Template:Citation_needed). Other recent vocalists have achieved popularity with a mix of traditional jazz and pop/rock forms, such as [Diana Krall](/wiki/Diana_Krall), [Norah Jones](/wiki/Norah_Jones), [Cassandra Wilson](/wiki/Cassandra_Wilson), [Kurt Elling](/wiki/Kurt_Elling) and [Jamie Cullum](/wiki/Jamie_Cullum).

A number of players who usually perform in largely [straight-ahead](/wiki/Straight-ahead_jazz) settings have emerged since the 1990s, including pianists [Jason Moran](/wiki/Jason_Moran_(musician)) and [Vijay Iyer](/wiki/Vijay_Iyer), guitarist [Kurt Rosenwinkel](/wiki/Kurt_Rosenwinkel), vibraphonist [Stefon Harris](/wiki/Stefon_Harris), trumpeters [Roy Hargrove](/wiki/Roy_Hargrove) and [Terence Blanchard](/wiki/Terence_Blanchard), saxophonists [Chris Potter](/wiki/Chris_Potter_(jazz_saxophonist)) and [Joshua Redman](/wiki/Joshua_Redman), clarinetist [Ken Peplowski](/wiki/Ken_Peplowski) and bassist [Christian McBride](/wiki/Christian_McBride).

Although [jazz-rock fusion](/wiki/Jazz_fusion) reached the height of its popularity in the 1970s, the use of electronic instruments and rock-derived musical elements in jazz continued in the 1990s and 2000s. Musicians using this approach include [Pat Metheny](/wiki/Pat_Metheny), [John Abercrombie](/wiki/John_Abercrombie_(guitarist)), [John Scofield](/wiki/John_Scofield) and the Swedish group [e.s.t.](/wiki/Esbjörn_Svensson_Trio)

In 2001 [Ken Burns's](/wiki/Ken_Burns) documentary [*Jazz*](/wiki/Jazz_(TV_series)) was premiered on [PBS](/wiki/Public_Broadcasting_Service), featuring [Wynton Marsalis](/wiki/Wynton_Marsalis) and other experts reviewing the entire history of jazz to that time.

## See also[[edit](/index.php?title=(none)&action=edit&section=68)]

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* [List of jazz genres](/wiki/List_of_jazz_genres)
* [Jazz royalty](/wiki/Jazz_royalty)
* [List of jazz musicians](/wiki/List_of_jazz_musicians)
* [List of jazz standards](/wiki/List_of_jazz_standards)
* [List of jazz venues in the United States](/wiki/List_of_jazz_venues_in_the_United_States)
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* [Bibliography of jazz](/wiki/Bibliography_of_jazz)
* [Timeline of jazz education](/wiki/Timeline_of_jazz_education)
* [Victorian Jazz Archive](/wiki/Victorian_Jazz_Archive)

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## External links[[edit](/index.php?title=(none)&action=edit&section=71)]

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* [Jazz Foundation of America](http://www.jazzfoundation.org/)
* [Jazz at the Smithsonian Museum](http://www.smithsonianjazz.org/)
* [Alabama Jazz Hall of Fame website](http://www.jazzhall.com/)
* [Jazz Screen - Videos and live music Resource](http://www.jazzscreen.com/)
* [RedHotJazz.com](http://www.redhotjazz.com/)
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* [American Jazz Museum](http://www.americanjazzmuseum.org/) website
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* [Jazz History Database](http://www.jazzhistorydatabase.com/)
* [Acid Jazz Database](http://flacit.com/albums/genre/Acid_Jazz)
* [DownBeat's Jazz 101 A Guide to the Music](http://www.downbeat.com/default.asp?sect=education&subsect=jazz) This section of the Downbeat magazine website has several short pages to allow the beginning student of jazz to acquire an education.
* [The Historyscoper](http://historyscoper.com/jazzscope.html)
* [Philosophy of Jazz wiki](http://philosophyofjazz.net)

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