

HISTORY OF JAZZ SUPPLEMENTARY LECTURE NOTES



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SUPPLEMENTARY LECTURE NOTES

Today, jazz is widely considered to be a universal music along with classical, rock, pop and latin musics.

Jazz is considered to be a cultural evolution that took place in USA (specifically in southern parts). Actually, jazz is the mixture of cultures of those who came to America on their own (pioneers- white Europeans) and the ones who came to America without their own will (African slaves of white Europeans). So the new comers brought their culture to USA meaning that whatever was in Europe in 15th - 16th centuries was brought to New World. What were them in musical sense?

They are the European heritage of Jazz music which can be grouped in 5 as follows:

1. European Classical Music
2. European Military Music
3. European Folk Music
4. European Dance Music
5. European Church Music

The second groups of people who did not come but was brought to America were the African slaves, who were abused, bought and sold by whites; mainly because the European elites in USA did not want to work, they needed man power for harvesting activities, etc..

What did Blacks bring to the music arena in America?

1. African Singing: They did not bring their instruments with them, so their voice was their only instrument.
2. Afro-American Church Music: The blacks did not belong to any religion. However the Christians tried to Christianize the blacks and began teaching them Christianity. While doing so, they tried to use the power and influence of the European church music. As the blacks did not have the background, they appealed to that music and church turned the music to its simplest format with simple words. So the blacks could learn it easily but anyway they sang them in their own African way.
3. Afro-American Work Songs: These are the songs, black slaves sang while working in the field. These songs are generally about their sadness, how cruel the white men, etc.

The black people did not have a unified culture and they were separated carefully in order not to communicate, unite and give harm to the New Americans. In the islands the strategy was different. The Spanish and Portuguese businessmen discovered that they were more efficient when they were altogether. As a result, since they were not separated, their culture could exist in the islands but it was dominated by the European culture.

The blacks who came later to New Orleans from the Caribbean and who kept more aspects of the African culture were given the freedom to meet at a square called Congo Square on Sundays. So they were practicing their own culture mixed with some Spanish influence and their music was a mixture of African singing and Spanish instruments (like guitar). In time, the white crowd began coming to Congo Square to watch the Sunday

dance of the blacks. In mid 1850's a native New Orleans man, Gottchalk , was deeply impressed by the music of blacks. Then he went to France for musical education and later he became one of leading concert piano players in USA when he turned back. He composed a musical piece called " BAMBOULA: The Dance of Négroés". He played it on many of his concerts. This tune became a masterpiece and influenced many other musicians. One of them is Scott Joplin who later introduced Ragtime.

The Ragtime: Generally it is referred to the music played only by piano. The music is full of syncopations. In time, both white and black piano players played it all around America at the saloons, films, etc. Then the need for piano factories existed. Piano became so popular because its sound was so full and satisfying. There was no recording technology but sheet music. The popular songs were written on sheets of paper so that anybody could buy and play them. Therefore till recording technology was invented piano was the music set of the time. Scott Joplin and Eubie Black were the most famous ragtime musicians. In this music the melody is split into smaller pieces. To rag means splitting the time into pieces in English so ragtime actually comes from "ragged time".

If Ragtime was one of the music influencing Jazz, Blues was the other one.

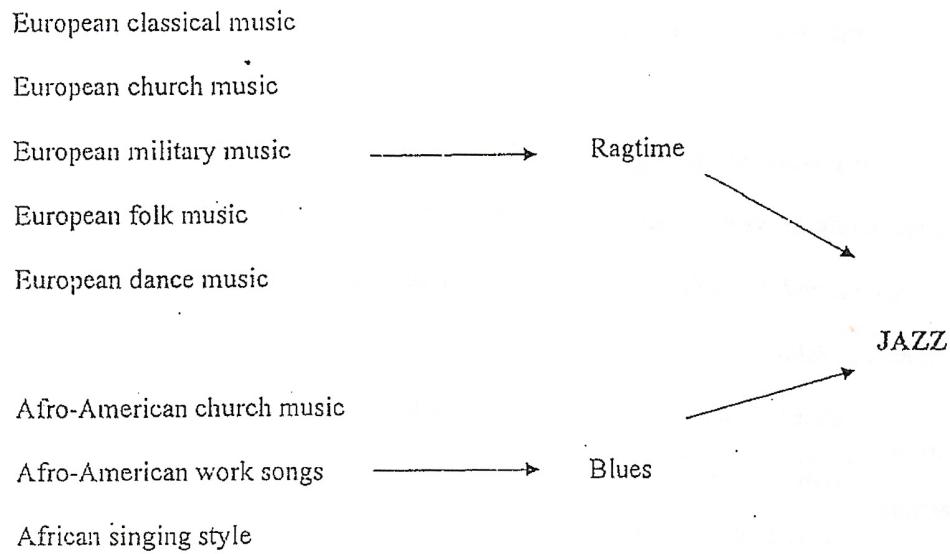
Blues: Blues became popular among blacks firstly.

Literally, "blue" means sadness in English. This word is used to describe the music of blacks since their tunes are mostly related with their sadness, problems, etc. The living conditions of black people were reflected in their music, so it became a form of music

later. The important characteristics of this music were "blue notes" and "improvisation" (see Elements of Jazz).

Blues started to evolve itself and getting shape in time. This evolution was from rural blues to classical blues. Classical blues has changed in time and later Rhythm and Blues (R&B) has been formed. Whites became enthusiastic about this music and later they introduced Rock'n Roll. Beat is the English version of Rock'n Roll. It started with Beatles, members of which were influenced by US Rock'n Roll star Elvis Presley. Following the influence of Beatles, many other British music groups were formed which became famous through out the US and also world. Later, it has been called as British invasion of music.

Jazz music is somehow a combination of Blues and Ragtime.



Elements of Jazz

1. Improvisation: Instantly creation of musical performance.
2. Blue notes: The notes reflecting the sadness and sorrow. These notes were not existing European Classical Music and they are mainly obtained by using brass instruments. This element was one of the contributions of the Blues to Jazz music.
3. Syncopation: It is the stress on a certain beat of a regular tempo. It must have a surprise effect.
4. Polyrhythmic: Playing two or more rhythmic patterns together.
5. Theme & Variations: In jazz music, generally the theme is played by group together, then each musician start to make their solos.
6. Swing: Swing is a rhythmic element which gives the music an essential drive and energy. It should not be confused with music from the Big Band era of the 1930s, which is also called Swing.

Originated at the beginning of 20th century in the southern regions of USA, more specifically in New Orleans, the music jazz evolved in time and various musical ideas were emerged throughout years. In many references, the history of jazz is divided in main genres as follows:

Blues & Ragtime	Classical Jazz			Modern Jazz				Post-Modern	
	New Orleans	Big Bands	Bebop	Cool	Hard-Bop	Free	Fusion		
	(Dixieland)	(Swing)							

Although there exist numerous subgenres too, none of them were presented in the

above sketch as they are not going to be covered in this course.

Today it is possible to divide jazz in 3 groups:

1. Mainstream
2. Free Forever
3. Fusion

Each main genre will be covered in next sections starting from the very beginning.

NEW ORLEANS (or DIXIELAND) JAZZ

It was not clear when Jazz was born as it did not occur in one day; but as a result of a process. Now we know that, it was born in New Orleans. Let's start from the beginning, what were the reasons why Jazz music has become popular in New Orleans but anywhere else?

Firstly, New Orleans was a rich city. When there is money, people always ask for entertainment. The effect of traditional New Orleans funerals was important. The climate and weather conditions permitted many activities. As there were a lot of musicians for these reasons, in time the musical standards have increased.

New Orleans was one of the biggest and most convenient harbors of the southern shores of US and the city was famous for The Mississippi River and delta which enabled navigation all the way up to Chicago. That means whatever there was in New Orleans could easily be transferred to other cities along Mississippi. City was rich because of the harbor which brought entertainment and a chance to the musicians to earn their livings. Climate conditions were suitable for people to join many concerts, parties, cinemas etc., even in winter. There was no need for any closed big saloons etc., because the weather

was dry and warm. The activities were anywhere even on the streets. MARDI GRAS was probably one of the most important activities performed in city, all existing bands in New Orleans participated to this parade.

Another interesting event was funerals. The dead were carried to the cemetery by a marching band playing a sad song. The task expected from a band was playing a very happy music on the way back from the cemetery. So the return from the funeral was really enjoyable for the people. They also joined and sometimes played with the band. Because of getting tired of playing same tune all the time, musicians start to improvise and due to enthusiasm about this music musician prefer not waiting for someone to die and played this music in other places. Funerals were probably the most important reason why jazz become popular in New Orleans. However, this tradition has been still alive in New Orleans especially among blacks' community.

Band Wagon: Some musicians playing the music on the top of a mule cart for advertisement.

Actually New Orleans was a place full of musical activities almost 24 hours a day.

It is possible to characterize New Orleans Jazz as parallel improvisation of 3 instruments which are trumpet, trombone and clarinet. The role of trumpet is playing the main melody, while trombone forms the base line and clarinet embellishes the melody.

Important Musicians and Groups from New Orleans Jazz

In those days, trumpet was the most important instrument in jazz music. The three kings of trumpets from this era were Buddy Bolden, Joe "King" Oliver and Louis Armstrong. All of them were black musicians. Buddy Bolden was probably the first

trumpet king in history of jazz. It was misfortune that the gramophone did not discovered in his time, so we have no records belonging to him, but only the comments of people who had a chance to listen him. The next one was King Oliver. He was also the mentor of Louis Armstrong. He was the most important figure not only in this era but probably one of the most important musicians throughout the whole jazz history. In time Armstrong became a cultural icon, an ambassador of love, human feelings, good nature and good manner. Why he was so popular and important in jazz?

1. He was the first trumpet player who could play the highest notes/keys.
2. He was the first jazz musician who made solo playing important.
3. He made a local singing style called as "scat singing" very famous. It is singing like playing an instrument and making up words instead of using the original lyrics.
4. He had a great influence on many jazz musicians.

Louis Armstrong was a turning point in history of jazz.

Nick LaRocca, Bix Beiderbecke and Red Nichols were the most important white trumpet players from those days. Nick LaRocca was the founder of Original Dixieland Jazz Band (O.D.J.B.). They made the first commercially issued jazz recordings in history of jazz. They were famous outside of New Orleans. Bix Beiderbecke was mentioned along with Louis Armstrong as the first solists of jazz and his style impressed early Cool jazz musicians.

Sydney Bechet (clarinet) and Jelly Roll Morton (piano) were other important musicians from this era. Jelly Roll Morton brought new ideas to jazz, and he was seen in both Ragtime music and Jazz. Actually he claimed that he was the person who created the

jazz; however, it was not true.

While black musicians were pioneers in history of jazz, whites used the ideas of blacks in a more academic manner. It was known that white musicians painted themselves and played the music as they were blacks in streets.

The innovation of gramophone increased the popularity of jazz around the country.

BIG BANDS (SWING) ERA

The second main genre of classical jazz period was Swing era which was also called as Big Bands era. Swing is the name of a rhythmic pattern and also name of a popular dance. The musicians realized that emphasizing the 2nd and 4th beats made music livelier. It was the main idea used in this era.

It was the time when big bands have been formed. Fletcher Henderson was the first one who wrote arrangements for big bands.

A typical big band composed of 15 – 16 musicians. There is one piano, drum, bass, clarinet and guitar (optional) and brass section which is composed of 4 trumpets, 4 trombones and 4 saxophones. By the way saxophone has become an important instrument with this era.

Swing was the most popular music in those days in USA. Actually it becomes a way of living. People went to ball room dances to listen big bands and dance. It is the longest and golden era of jazz.

Most famous big bands leaders were Benny Goodman, Glenn Miller, Duke Ellington, Count Basie, Artie Shaw, Tommy Dorsey, Jimmy Dorsey, Woody Herman, Jack Teagarden, Louis Prima, etc. The bands were remembered with their leaders' names.

It is a very difficult task to keep a huge number of musicians in peace and it is why arrangers are very important for this genre. There were some critics about the arrangements as they do not allow musicians to improvise. Yet, the solos still exist. Each band has major soloists for this task. Some important soloists of those days were Coleman Hawkins (ts), Johnny Hodges (as), Lester Young (ts), Louis Armstrong (tpt), Harry James (tpt), Roy Eldridge (tpt), Lionel Hampton (vb), Art Tatum (p), Teddy Wilson (p), Fats Waller (p), Earl Hines (p), Oscar Peterson (p), Gene Krupa (d), Buddy Rich (d), Django Reinhardt (g), etc.

A big band should know how to play jazz arrangements in the right way. Jazz is written in the same way as classical music but it is read in a different manner. So it is not enough to compose music, if the performer does not how to read it, it will lose all its charm.

Benny Goodman (clarinet) was called as "King of Swing" in those days. Besides his big band, he had a famous quartet (a group made of 4 musicians) including Gene Krupa (first drummer made this instrument important), Lionel Hampton (vibraphone) and Teddy Wilson (piano).

The big band of Duke Ellington was also quite important. This band gave lots of masterpieces in history of jazz. Ellington's style, called as "jungle", was different than the others. He used his orchestra as an instrument, made some experiments with his band, and he always got the best result.

Developments Leading to Modern Jazz and BEBOP

Increasing intellectual level of the musicians as well as the audience.

- Young musicians attended music schools, had a better education and got better musical qualities and performed music better.
- Jazz musicians were affected by modern composers in classical music such as Igor Stravinsky, Bela Bartok etc. They enthusiastically studied modern compositions, transferred the new forms and ideas into their works in jazz.
- In the mean time, instead of dancing with, the audience began to prefer listening to jazz.

Increasing value and satisfaction of solo playing

- The musicians discovered joy of improvisation and solo playing but the big bands could not fulfill their hunger for longer solos.
- It opened the door for small groups such as trios, quartets, quintets, etc. playing in small clubs and bars.

Appearance of Jam-Sessions

- After midnight, big band soloists began going to small jazz clubs to sit in with local musicians and play without rehearsal. It spread the virtue of improvised solo playing.

Discrimination of blacks

- Black musicians who could not easily find jobs in their surroundings began coming to New York City and concentrate especially in Harlem where there were sufficient musical activities for them to make money.

- They played in records, in radios and in clubs. They were motivated to play better than white musicians and to create a new style.

Modern jazz have been played already in New York by great musicians such as Bud Powell (p), Thelonious Monk (p), Kenny Clarke (d), Max Roach (d), Charlie Christian (g), J. J. Johnson (trb) and Dizzy Gillespie (tpt). However, it was when Charlie Parker (as) came from Kansas City and joined Dizzy Gillespie, the first style of Modern Jazz was created. This style was called as BEBOP.

Dizzy Gillespie and Charlie Parker were accepted to be innovators of Bebop music.

The main characteristics of Bebop are:

1. The tempo was generally fast
2. The melodies were unusual
3. Harmonies were complex
4. The structure of the tunes were complicated
5. The solos were long and crowded with notes.

Although Bebop was generally played by small groups, the style was also applied to Big Bands.

Although Bebop was generally played in fast and aggressive tempos, there were slow examples and ballads too.

COOL JAZZ

In the late 40's, Charlie Parker, the star of Bebop, was almost like a prophet for young musicians. They tried to play and sound like him but by the early 50's, some

musicians began developing a new style which was still modern yet not so fast, explosive and full of crowded notes as played in Bebop. It was considered as smooth, elegant and European -like chamber music style of jazz which eventually was known as COOL JAZZ.

Miles Davis (tpt) was the father of Cool Jazz. The philosophy and technique were to look for wisdom and richness in tune, instead of solos with crowded notes. Davis and a talented Canadian arranger Gil Evans (p, arranger) who studied both European classical music and Duke Ellington very well, made a record entitled "The Birth of the Cool" in 1950. Wisely and gracefully used brass instruments, their tune colors, modern harmonies, easy walking rhythm behind Davis' distinguished trumpet playing and improvisations made this style very popular. As he did through his life by introducing many musicians into jazz world, Davis looked for talents who would like to play the same style. Lee Konitz (as) and Gerry Mulligan (bs) were the first two.

Lee Konitz was influenced by Charlie Parker but this influence was cooled down into a much wiser and academic way of improvising by the help of blind Chicago pianist/composer Lennie Tristano who was accepted as another important Cool Jazz figure. On the other hand, Gerry Mulligan was influenced by a great tenor saxophonist Lester Young who inspired many other Cool jazz musicians with his cool manner of playing called "soundless laughter".

Dave Brubeck (p) was another important Cool Jazz musician. He made fascinating experiments on European classical forms and application of new rhythmic patterns into jazz. His quartet with Paul Desmond (as) was one of the most important

quartets of Cool Jazz genre. The other one was Modern Jazz Quartet (MJQ) which created a different version of cool by combining Baroque European music with Blues.

Some other important artists from this genre were: Chet Baker (tpt), Shorty Rogers (tpt), Bob Brookmeyer (trb), Wayne Marsh (ts), Stan Getz (ts), Billy Bauer (g), John Lewis (p), Milt Jackson (vb), Joe Morello (d), etc.

HARD-BOP

Some jazz musicians, especially blacks, did not appreciate the academic and sophisticated solos and moderate rhythms of Cool Jazz.

They wanted to pursue the difficult techniques of Bebop while simplifying the harmony to make music which can be applied and followed more easily. A new genre called Hard-bop has emerged based on these ideas. In Hard-bop music;

- The tempo was still fast and aggressive
- The influence of Blues and religious music were felt

Some important musicians from this genre were John Coltrane (ss, ts), Sonny Rollins (ts), Cannonball Adderley (as), Dexter Gordon (ss, ts), Joe Henderson (ts), Paul Chambers (b), Art Blakey (d), Max Roach (d), Kenny Clarke (d), Elvin Jones (d), Philly Joe Jones (d), Clifford Brown (tpt), Freddie Hubbard (tpt), Kenny Dorham (tpt), Herbie Hancock (p), Horace Silver (p), Wynton Kelly (p), McCoy Tyner (p).

Eventually John Coltrane became the most innovative musician of this genre by extending the harmony and opening the door for FREE JAZZ.

FREE JAZZ

In the late 50's, USA was heavily going into civil rights movement. The black musicians were also playing their role by spreading the light of freedom with their work. However, they did not only use the word freedom, but they actually brought freedom into their performances.

Many musicians have been already considering thinking about setting the music from existing rules and disciplines. The solution was simplifying the underlying structure: the form and harmony. This was partly practiced in Hard-bop by using blues and gospel forms.

Violin and saxophone player Ornette Coleman was the first to break all the rules. He went beyond the jazz horizons so far that nobody else could ever go. He received appreciation from some prestigious academic figures such as composer/conductor Leonard Bernstein, Gunther Schuller and Modern Jazz Quartet's music director John Lewis, but he was also heavily criticized by many jazz fans for being deaf to lyricism, out of tune, and aggressive to his audience. Mostly because there was no harmonic structure in his music, the melody was often shifted and the rhythm had no typical pattern. The musicians picked up the ideas from each other while playing and improvised freely without feeling the pressure of a certain rule.

The freedom movement began in Hard-bop by John Coltrane, and he also became one of the performers of Free Jazz.

Bass player Charles Mingus was also one of the top Free Jazz performers. He thought it was a great fun to create chaos in music where people enjoy plenty of freedom which did not exist in everyday life.

Free Jazz was also called as "Avant-Garde" which means advance guard in French.

FUSION (ROCK JAZZ)

Affected by the extreme freedom practiced by Free Jazz musicians, jazz audiences and record sales began to decline.

Popularity of Rock music was increasing among young generations. Rock musicians were using electric and bass guitars with heavy amplifiers and also practicing long improvised solos.

The influence of Latin music, especially Bossa Nova, was felt on all styles of music together with many Latin percussion instruments.

Technology introduced new electrical instruments such as "synthesizers" producing new and fascinating sounds.

All these elements were blended or mixed in one musical style acquired a new name: FUSION.

Miles Davis was the innovator and the most dominant personality in the beginning of Fusion era. He mixed down all his experiences in Bebop, Cool, Hard-bop and Free Jazz with Jimi Hendricks' Rock and Sly Stone's Funky music styles. Increasingly used electronic effects in the new music of Miles Davis were as haunting and as creative as his works with Gil Evans. Just like Cool Jazz, this music was also full of space (silences), drama (sadness) and surprises (avant-garde improvisations originating from the imaginative talent of Miles Davis). Davis introduced many young talents into the music scene. Herbie Hancock, Joe Zawinul, Chick Corea and Larry Young on piano,

Ron Carter and Dave Holland on bass, John McLaughlin on electric guitar, Wayne Shorter and Kenny Garrett on saxophone, Tony Williams and Jack De Johnette on drums are only a few examples.

Saxophone player Wayne Shorter and keyboardist Joe Zawinul formed the well-known group Weather Report and performed Funk and Latin blended Fusion classics.

Pianist Chick Corea brought liveliness into Fusion with his own interpretation of Latin music. He founded one of the most famous Fusion bands with Stanley Clarke (b).

A cooler and more romantic version of Fusion came with guitarist Pat Metheny who also extended the capacity of electronic guitar using a synthesizer.

LATIN MUSIC and LATIN JAZZ

The word "Latin" covers countries where the Latin culture is dominant. Spanish and Portugal are two typical examples.

When the new land (i.e. America) was explored Spain and Portugal also began establishing colonies. Caribbean Islands were among Spain's main interest. They brought slaves mostly from West and Central Africa. On the other hand, Portugal shipped slaves from its colonies in South Africa (especially Mozambique and Angola) to their new settlement Brazil.

In terms of music, drums and drumming were an integral part of everyday life in Africa as drums were believed to have spiritual power, power to heal, a communication means and also affect human energy and emotions. So the tradition was carried into Caribbean and Brazil too.

In these colonized regions cultures of Europeans, Africans and few left native Indian population (most of them were massacred by invaders) mixed together and formed new colors in race, language, religion, social customs, music and dance. African rhythms and European-derived melodies were mixed in music by using instruments of both cultures.

Although there are many other islands in Caribbean, such as Jamaica, Haiti, Trinidad and Puerto-Rico with their own distinct styles like Calypso, Reggae etc., Cuba, having the largest land and population, has become more dominant and created more such as Bolero, Rumba, Mambo and Cha-Cha-Cha. Therefore instead of Afro-Caribbean, this heavily Spanish influenced music was called as Afro-Cuban and became one of the two streams of Latin music.

In 1920's, Puerto Ricans started coming to USA and most of them settled in New York's East Harlem, This neighborhood was later called as Spanish Harlem. Afro-Cuban music was first introduced to both Latin and non-Latin communities with the popularity of a dance called Rumba. A slower and more romantic version of rumba is called as Bolero which also became a very popular Latin style. Mambo and Cha-Cha-Cha were the other two popular dances and music styles played by famous bands of Tito Puente, Perez Prado and Xavier Cugat.

Dizzy Gillespie in his famous 1947 Carnegie Hall Concert introduced the conga player Chano Pozo and brought Afro-Cuban influence into Bebop, calling it Cu-Bop.

The other stream of Latin Music includes inputs of:

- Native South Americans,

➤ Slaves (from Angola and Mozambique)

➤ Portuguese culture.

Samba was the output of this mixture. Samba is type of dance and also music. It is the national identity of Brazil.

The famous movie "Orfeo Negro" introduced to the music world, Antonio Carlos Jobim's (p, g) composition, "A Felicidade". This new version of samba was called as Bossa Nova (the new wave) which is actually romantic version of samba. Great jazz musicians such as Stan Getz (ts), Joao Gilberto (g) and Charlie Byrd (g) began making this music more popular in USA and around the world.

Eventually covering all, Caribbean, Cuban and Brazilian styles, the word Latin Music and also Latin Jazz became popular. In 1970's Salsa (meaning a hot and spicy sauce) became the popular Latin-hybrid music of New York. Salsa had a commercial street version as well as a progressive, jazz-influenced approach used by some musicians.

It is important to note that Latin Jazz is not a main genre in history of jazz. However, it has a dominant influence in the compositions and performances of many famous jazz and fusion musicians such as Chick Corea, Al Jarreau, Herbie Hancock, Kenny Garrett, Wayne Shorter and many more.

FOUR IMPORTANT FEMALE VOCALS IN HISTORY OF JAZZ

Bessy Smith

➤ Blues singer

➤ Called as "Queen of Blues"

➤ Her influence can be seen on many singers

Billie Holiday

- Called as "Lady Day"
- Influenced by Louis Armstrong and Bessy Smith
- Despite a lack of technical training, Holiday's unique diction, inimitable phrasing and acute dramatic intensity made her the outstanding jazz singer of her day
- Portrayed in the movie "Lady Sings the Blues."



Ella Fitzgerald

- Called as "Queen of Scat"
- Singer of Swing Period
- Influenced by Louis Armstrong and Billie Holiday
- Having great technique
- With Louis Armstrong, they made scat singing popular again



Sarah Vaughan

- Called as "Queen of Bebop"
- Singer of Be-bop period
- Having great technique
- Jazz critic Leonard Feather called

her "the most important singer to emerge from the bop era." Ella Fitzgerald called her the world's "greatest singing talent."



