



A photograph of a jazz band performing on stage. A man in a hat and glasses plays piano on the left. In the center, a woman with curly hair plays a saxophone. To her right, another woman plays a double bass. On the far right, a man plays drums. The stage has red curtains and wooden floors. Overlaid on the image is white text.

MUS357

Jazz History

Week 1-1: Introduction
Dr. Sopon Suwannakit

What is jazz?

Louis Armstrong

“If you have to ask
what jazz is, you’ll
never know.”





Duke Ellington

“If jazz means
anything, it is
freedom of
expression.”



B. B. King

“Jazz is the big brother of the blues. If a guy's playing blues like we play, he's in high school. When he starts playing jazz it's like going on to college, to a school of higher learning.”

Miles Davis

Jazz is the big brother
of Revolution.

Revolution follows it
around.



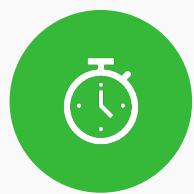
Herbie Hancock

“Jazz is about being
in the moment.”



Taxonomy: Categorizing Jazz

Taxonomy: Categorizing Jazz



TIME PERIOD/
HISTORICAL
EVENT



MUSICAL
STYLE



REGIONAL

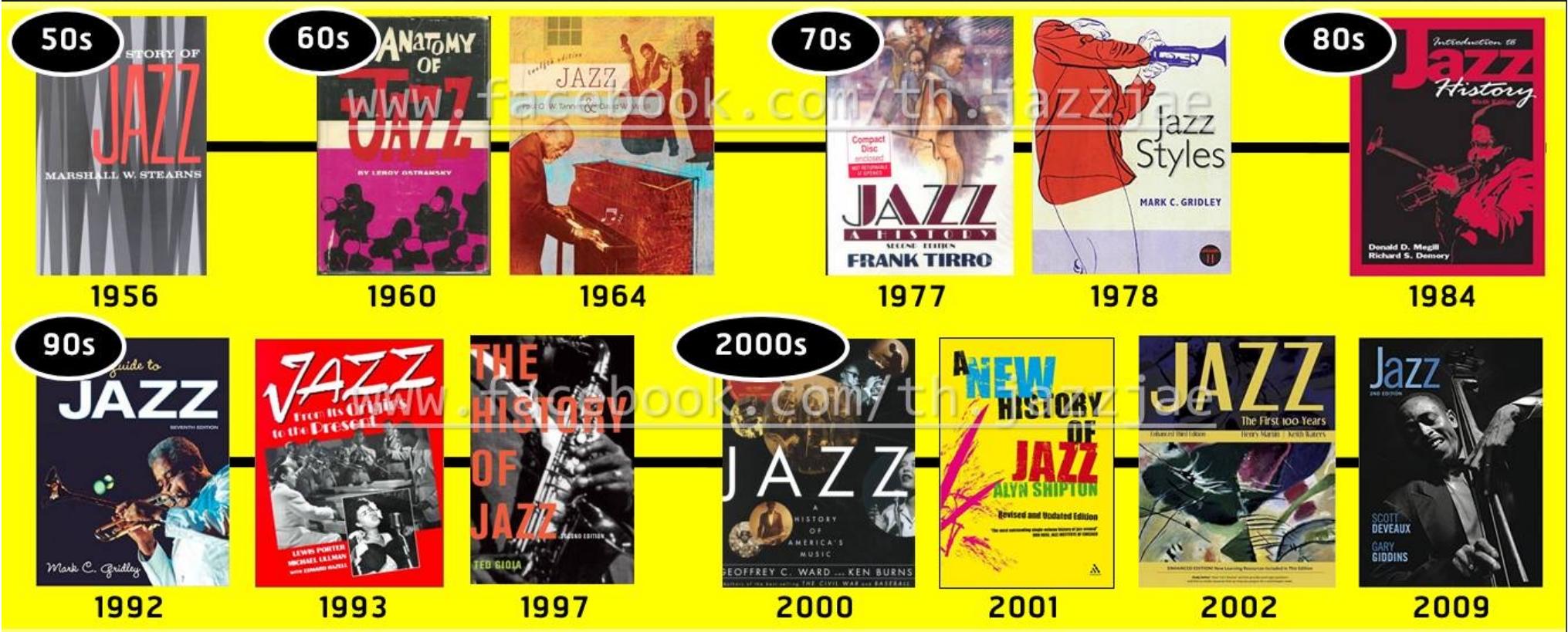


SPECIAL
INGREDIENT



PERSONS THAT
LEGITIMIZED

Jazz History Books



Time Period/Historical Event

- ❖ Decade: 1920s, 1940s, 1970s
- ❖ World War II
- ❖ Civil Rights Movement
- ❖ Cold War

Musical Styles

Bebop

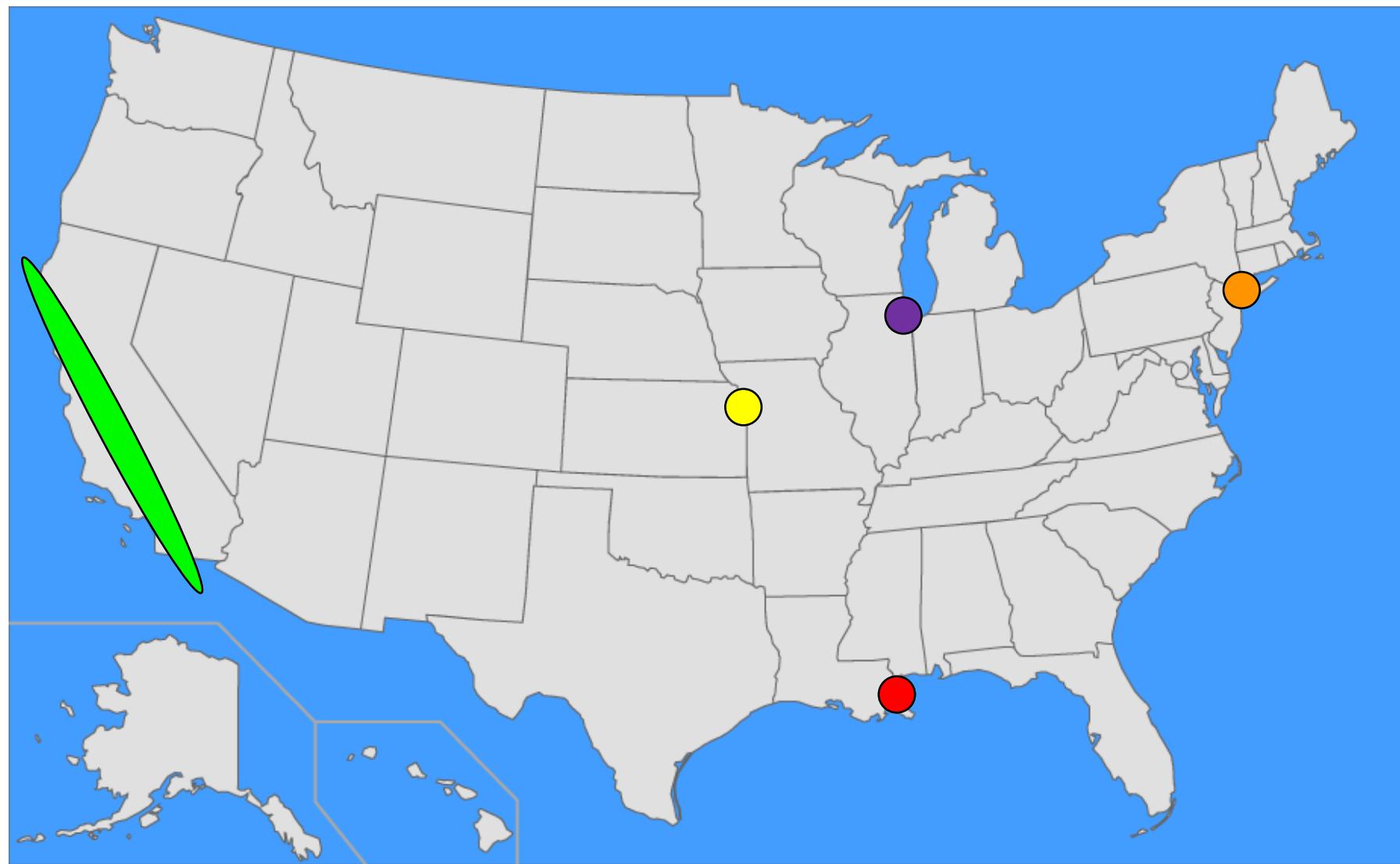
Modal Jazz

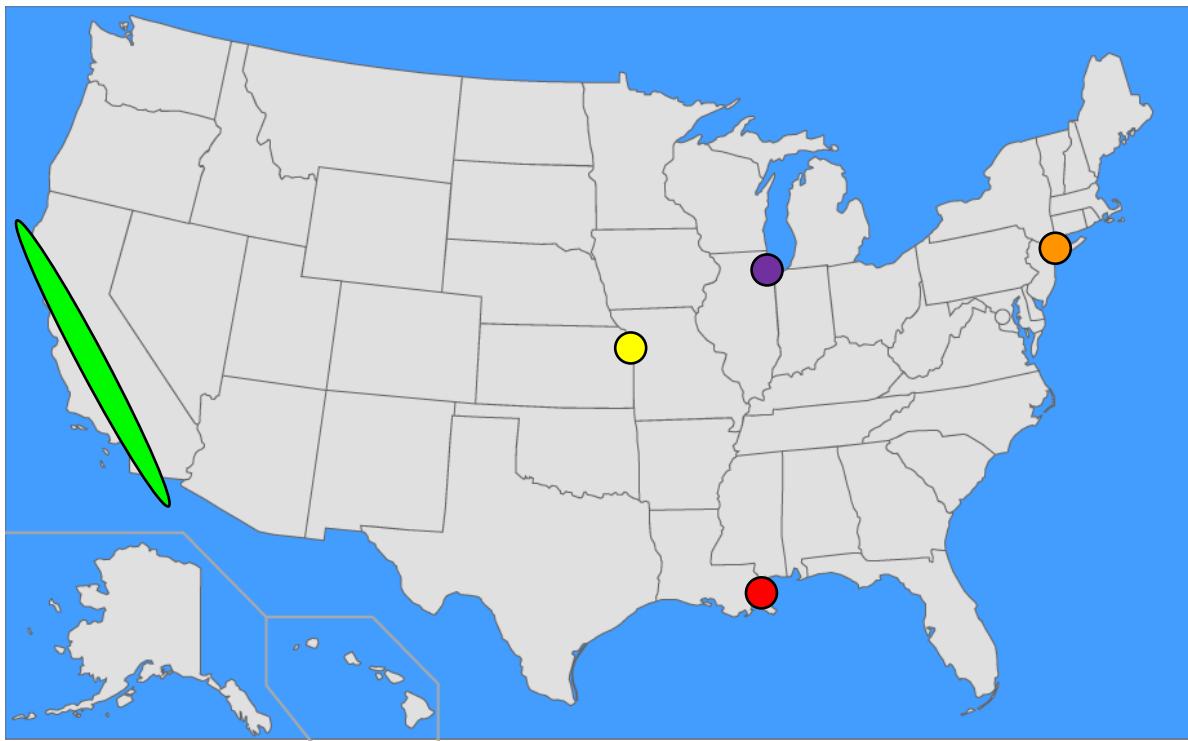
Free Jazz

Dixieland Jazz

Hard Bop









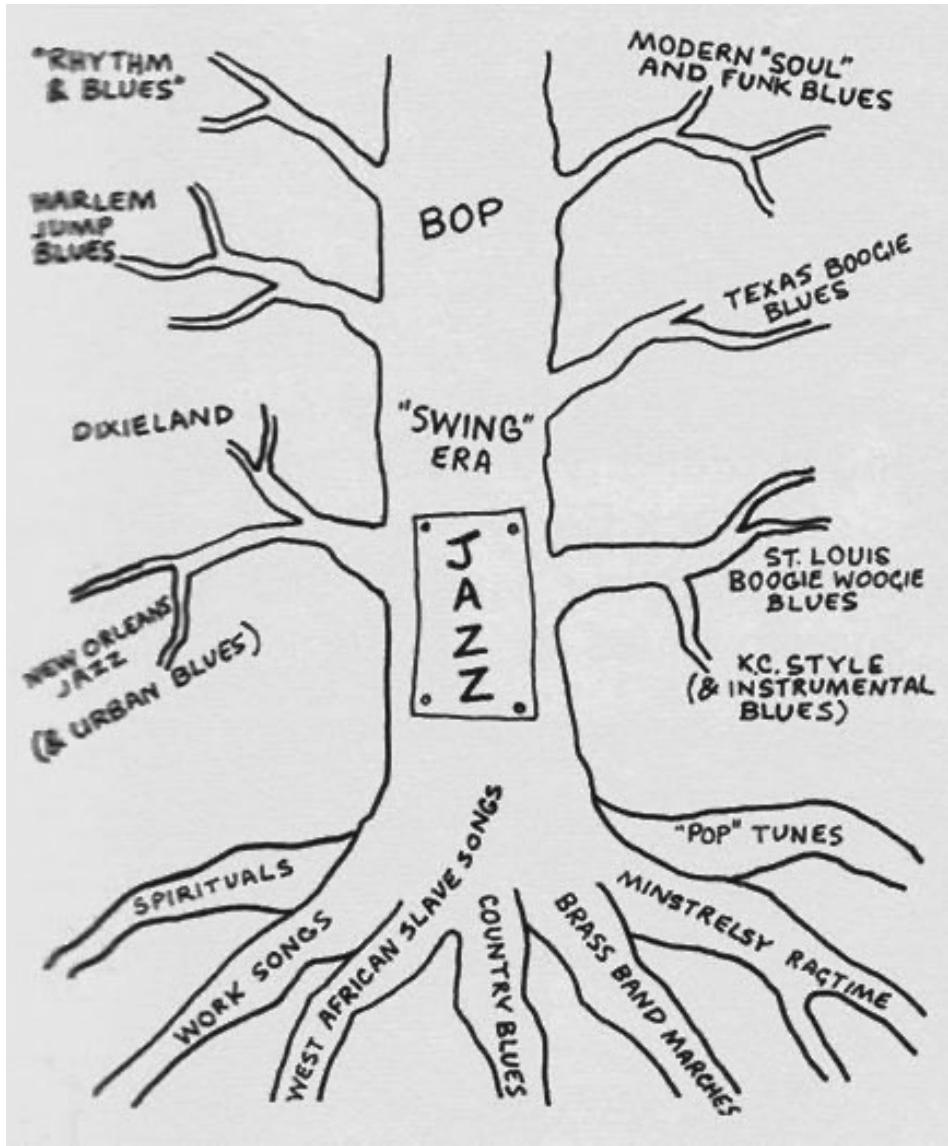
Special Ingredients

- ❖ Turkish Rhythm
- ❖ Cuban music
- ❖ Brazilian Bossa Nova
- ❖ Rock

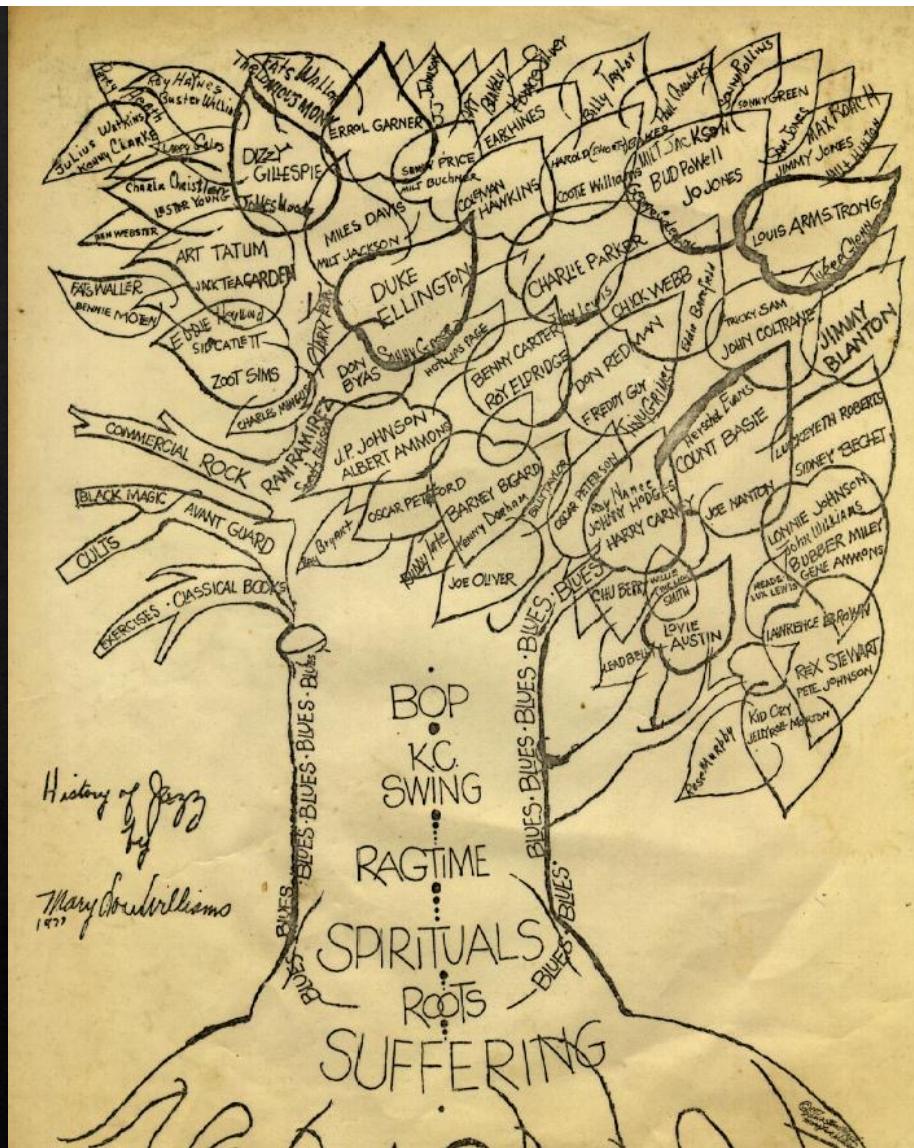


Persons that Legitimized

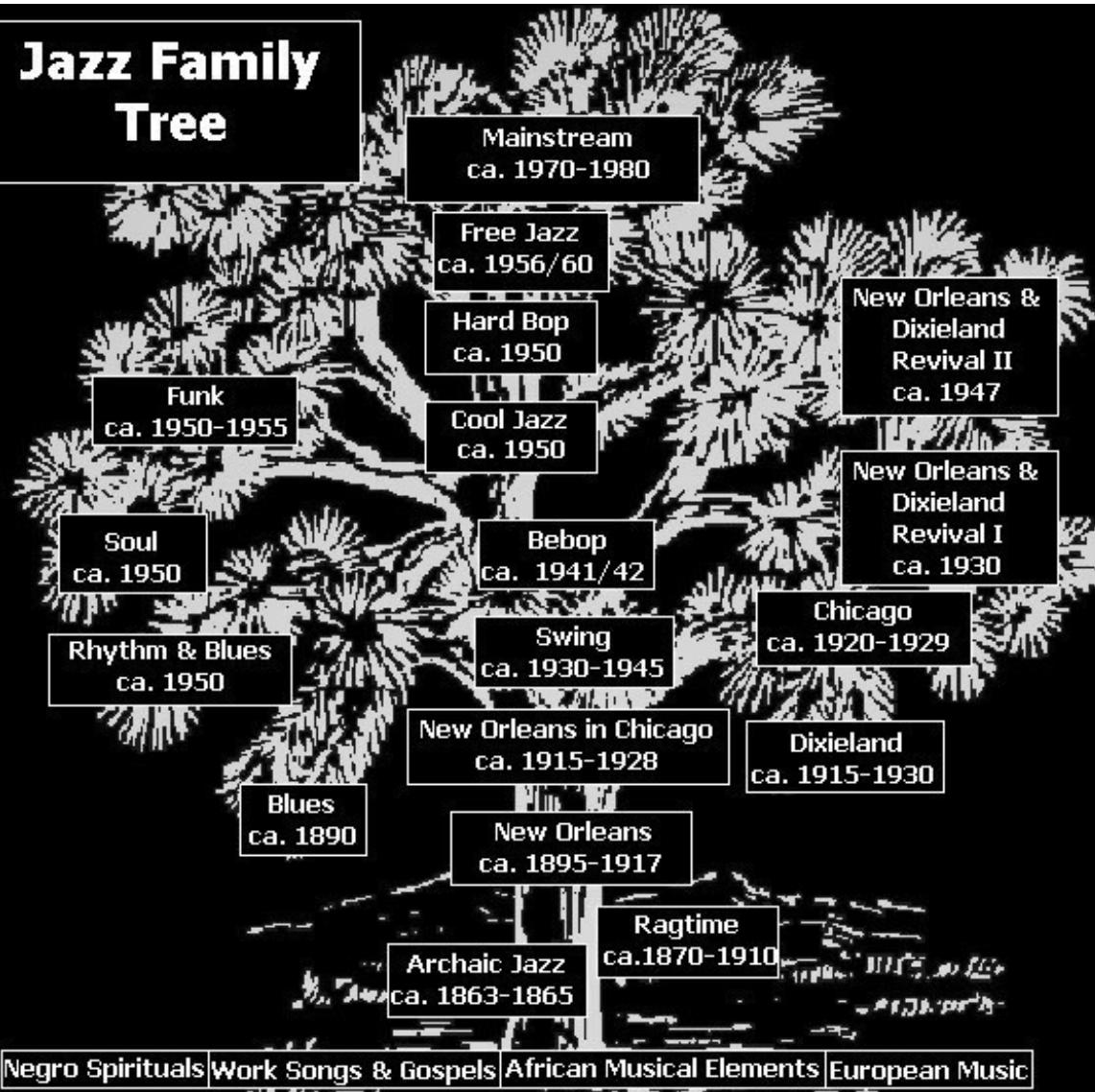
- ❖ Lennie Tristano's School
- ❖ Gil Evans Orchestration
- ❖ Thelonious Monk Style
- ❖ Bill Evans Trio
- ❖ Miles Davis 2nd Quintet



❖ The Jazz Tree
❖ Root
❖ Trunk
❖ Branches

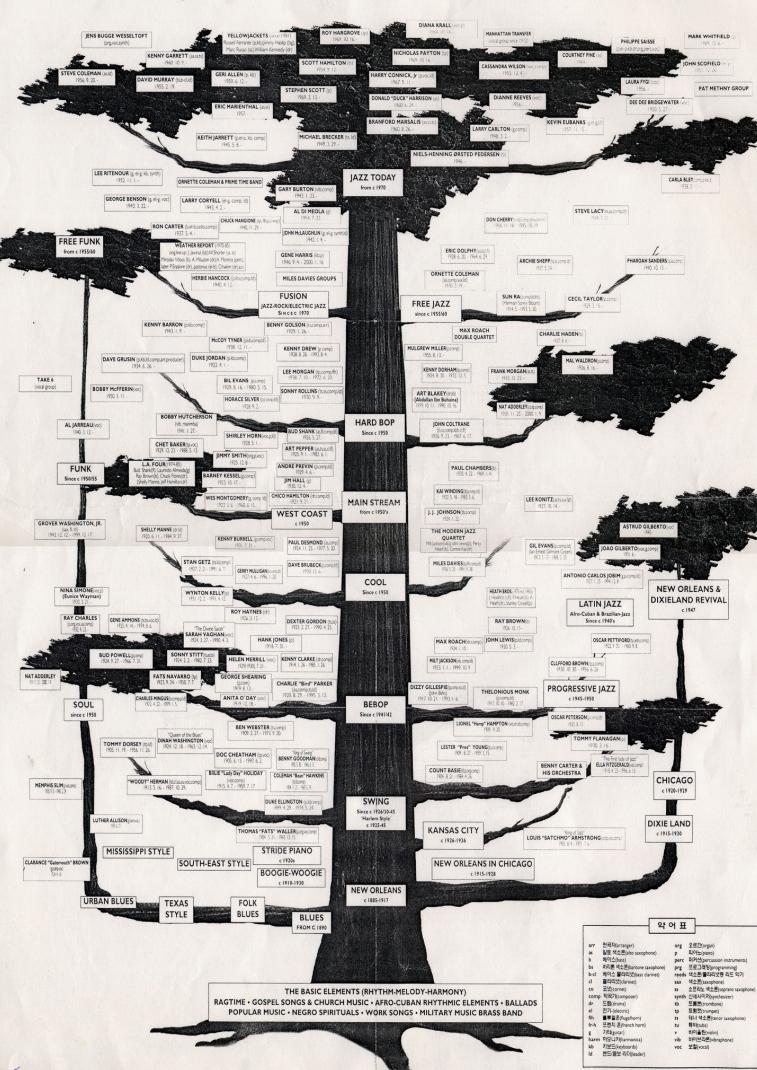


Jazz Family Tree



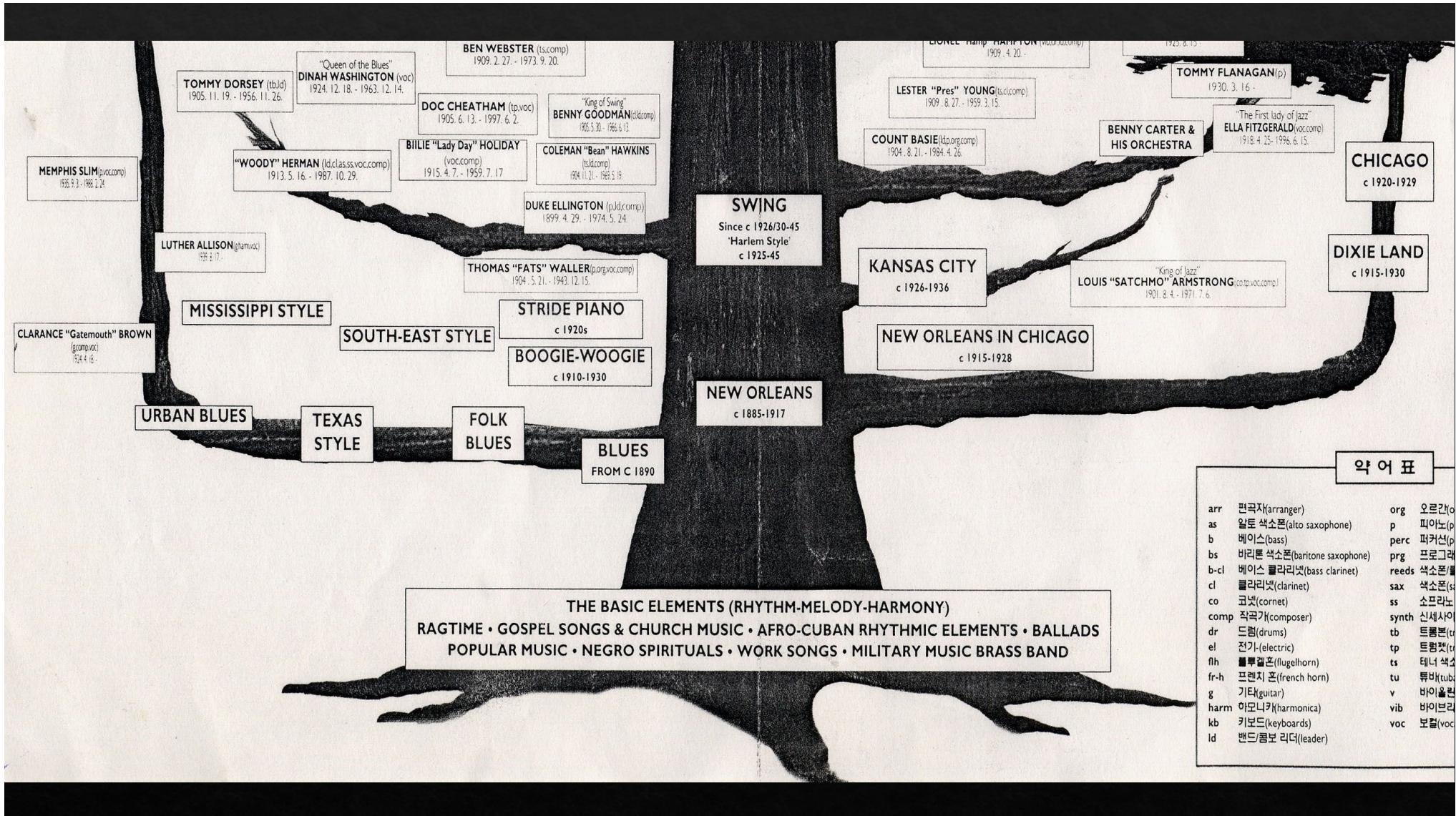
JAZZ TREE

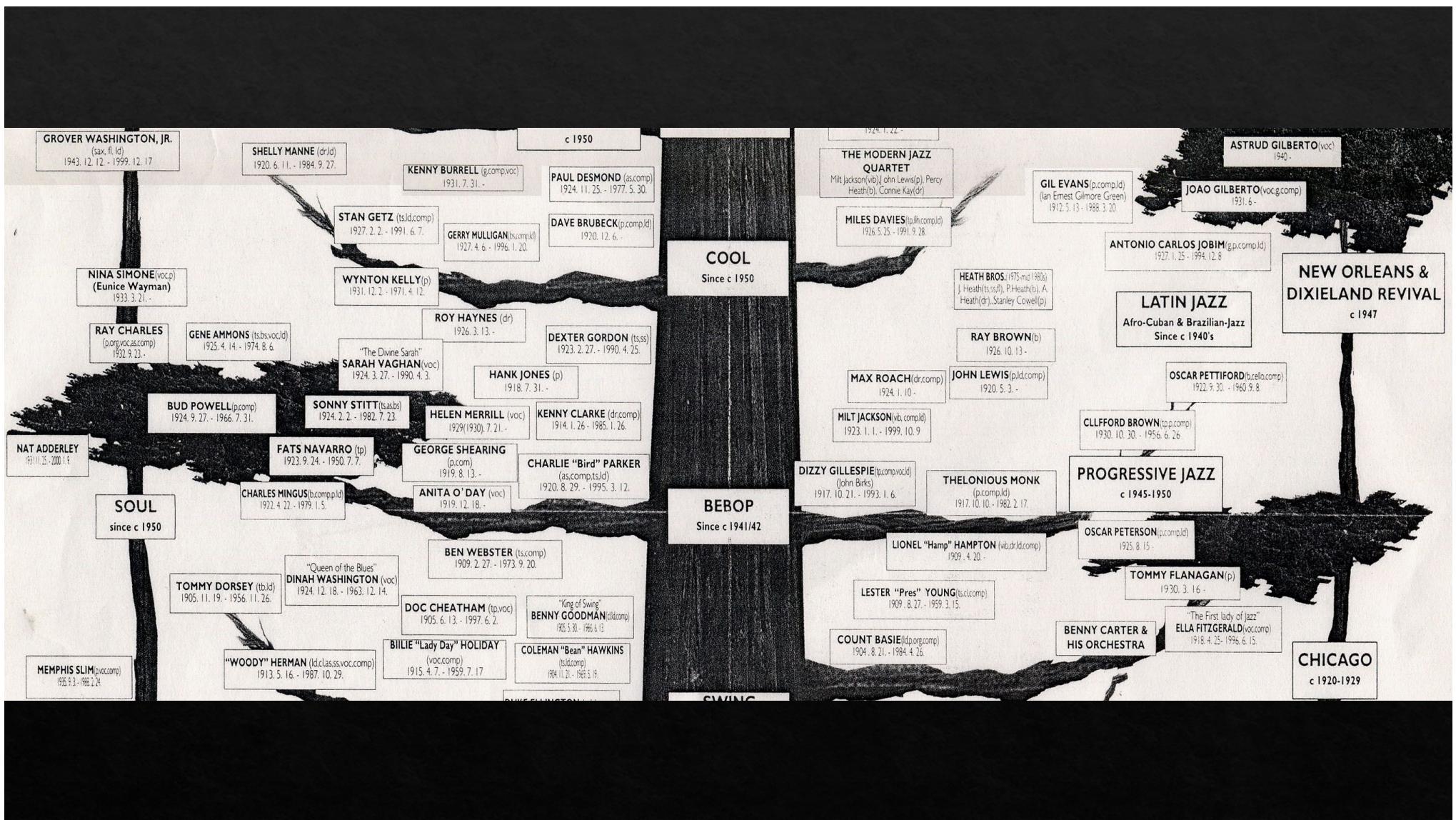
702주제부록

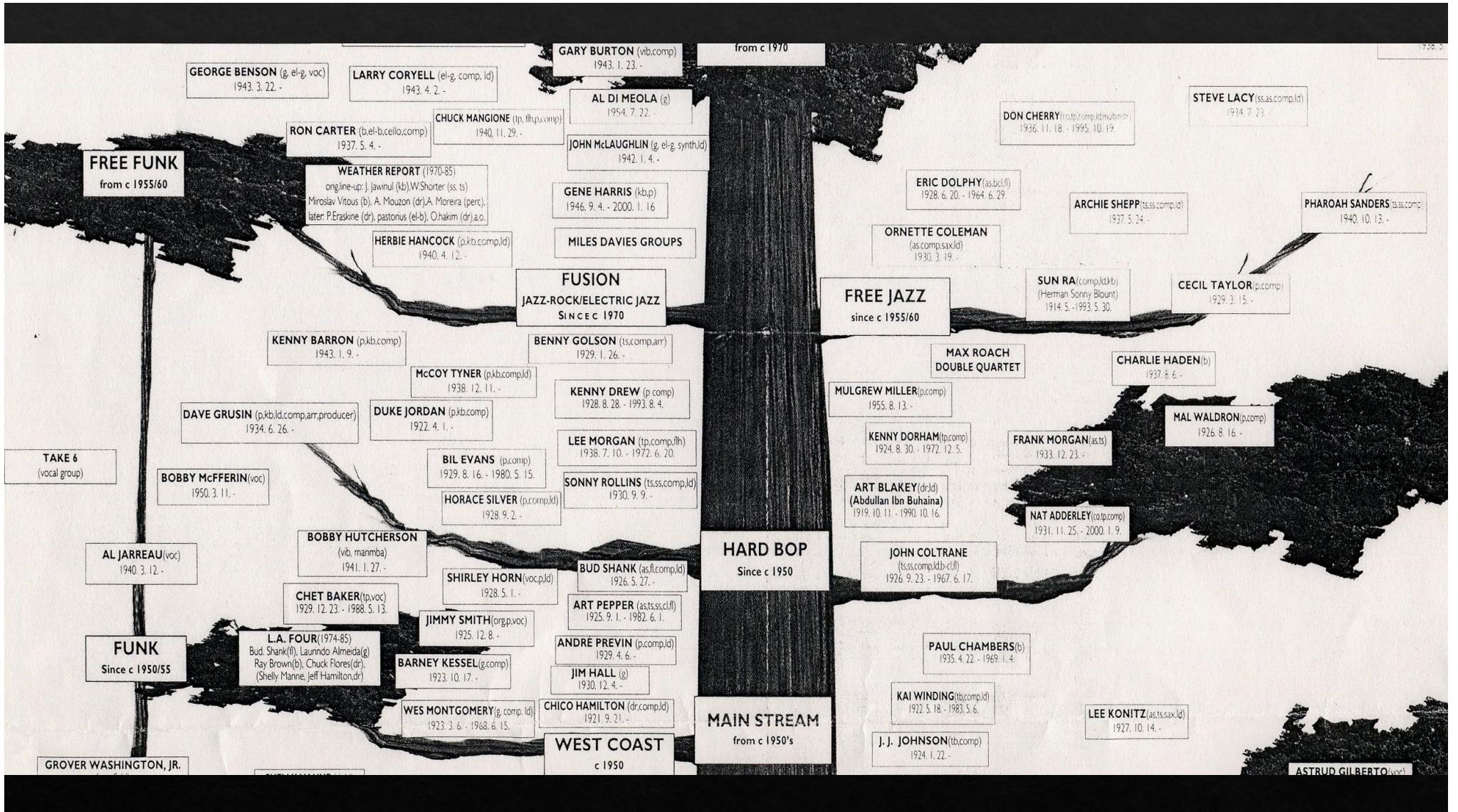


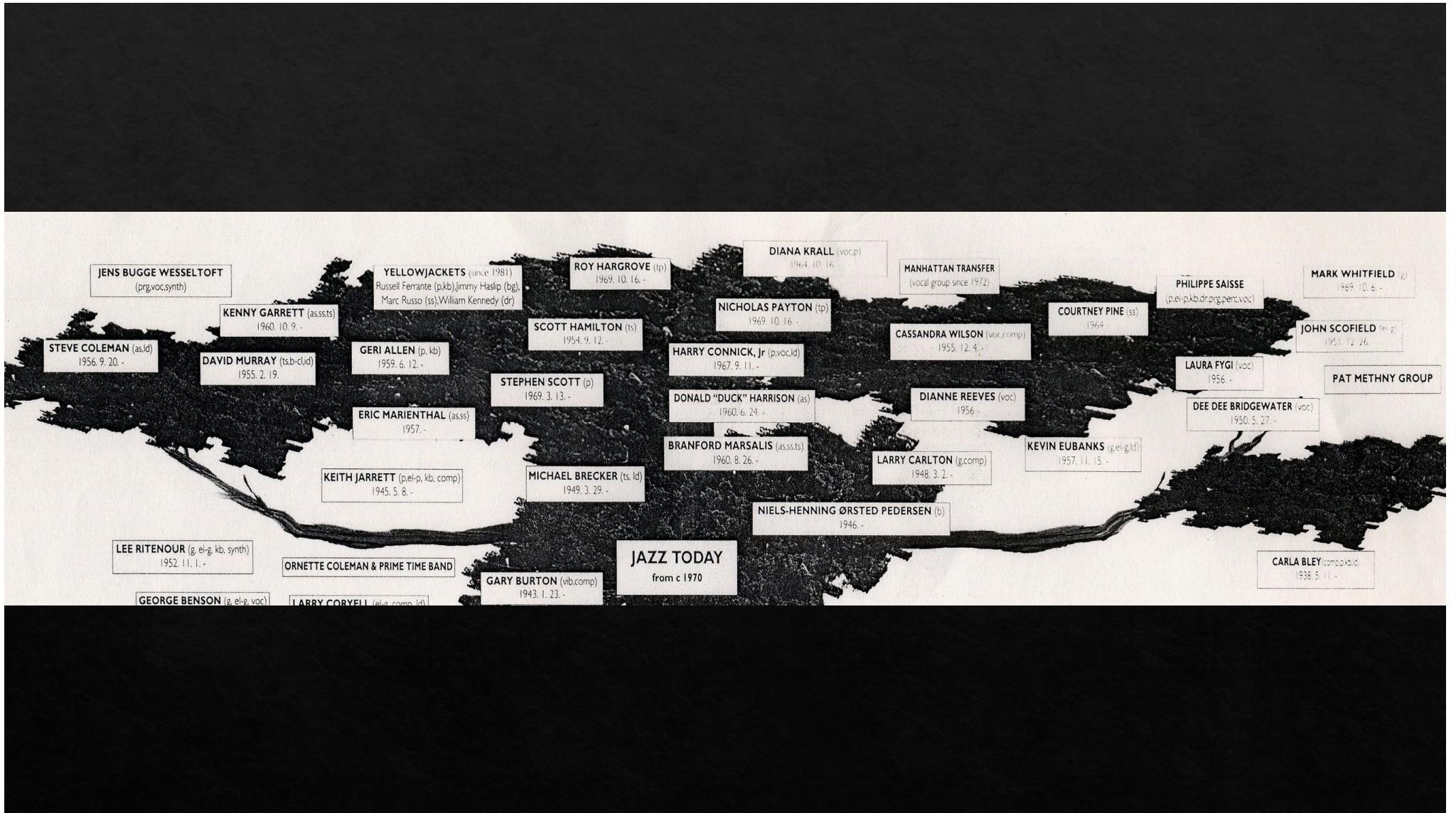
92 이 표

a	드럼(Drum)
b	비올린(Violin)
c	비올라(Viola)
d	비올라드보(Violardob)
e	비올린드보(Violindob)
f	비올라드보(Violardob)
g	비올라드보(Violardob)
h	비올라드보(Violardob)
i	비올라드보(Violardob)
j	비올라드보(Violardob)
k	비올라드보(Violardob)
l	비올라드보(Violardob)
m	비올라드보(Violardob)
n	비올라드보(Violardob)
o	비올라드보(Violardob)
p	비올라드보(Violardob)
q	비올라드보(Violardob)
r	비올라드보(Violardob)
s	비올라드보(Violardob)
t	비올라드보(Violardob)
u	비올라드보(Violardob)
v	비올라드보(Violardob)
w	비올라드보(Violardob)
x	비올라드보(Violardob)
y	비올라드보(Violardob)
z	비올라드보(Violardob)

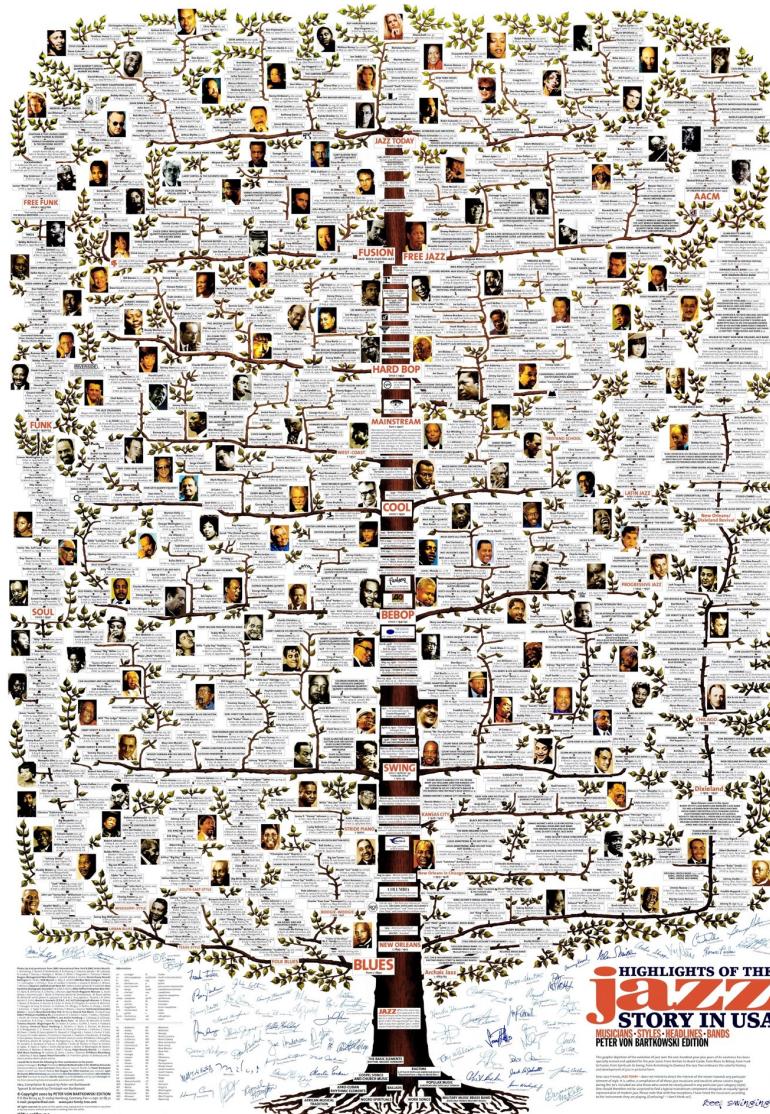


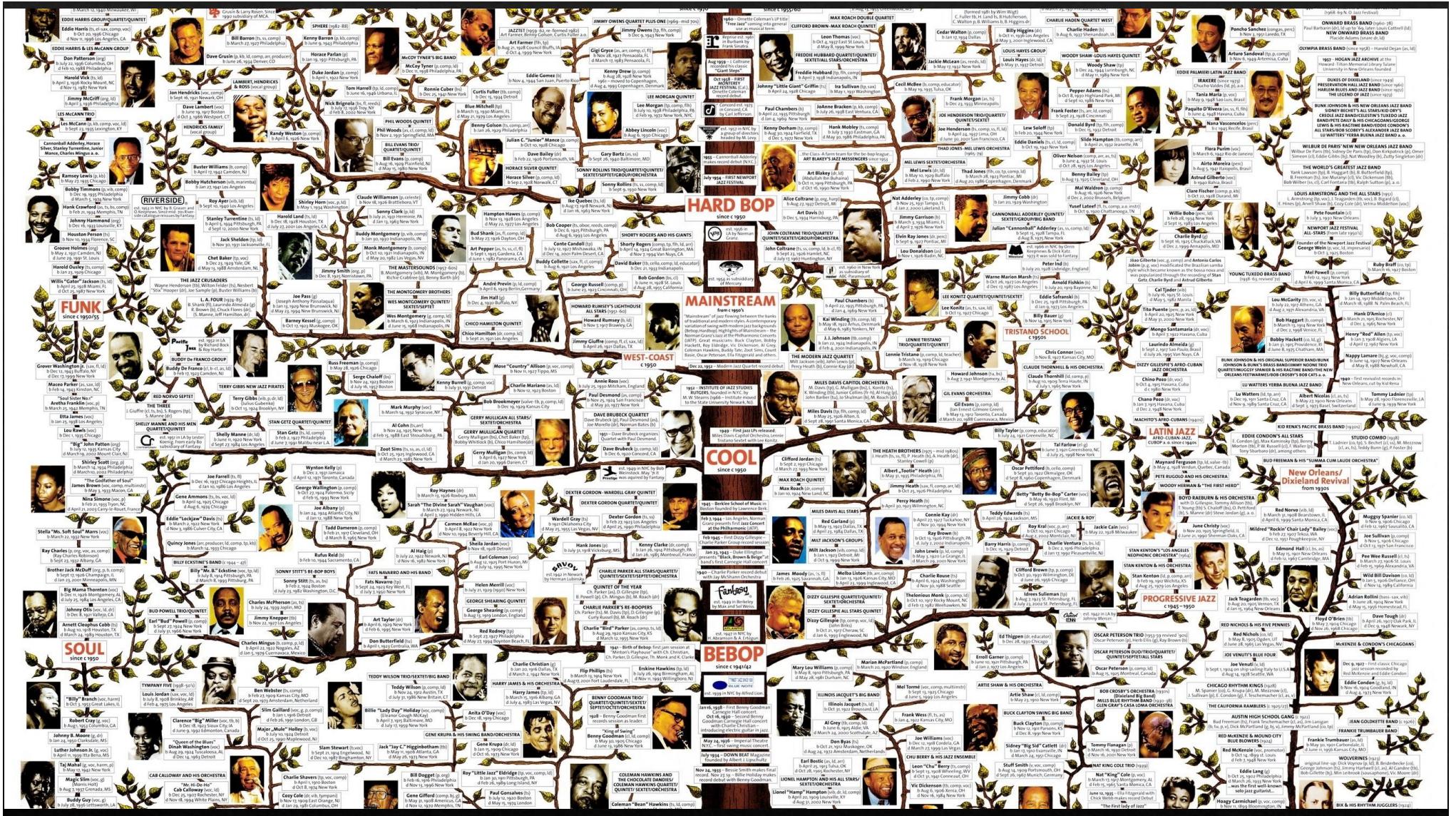






Peter Von Bartkowski









The Common Narrative

Pre-1900s

Precursors

Pre-1900s – Precursors

- ❖ African Tribal Music
- ❖ Blues
- ❖ Ragtime
- ❖ Brass Band
- ❖ Field Hollers
- ❖ Gospel Church



1900s to Mid-1920s

New Orleans

Chicago

New York City

1900-1920s – New Orleans to Chicago

- ❖ Three horns frontline
 - ❖ Expanding toward the late 20s
- ❖ Collective Improvisation
- ❖ Many New Orleanian musicians moved to Chicago





1920s – New York City The Jazz Age



- ❖ Harlem Stride Piano
- ❖ Dance Craze
- ❖ Pre-Swing Era
- ❖ Bands get larger
- ❖ Early big bands





Mid-1920s
to 1930s

Swing Era
Kansas City Jazz
Gypsy Jazz

1935-40 – Swing Era

- ◊ Large Ensemble
- ◊ Also Small Ensemble
to be more affordable



1935-40 – Kansas City Jazz

- ❖ Riff-based
- ❖ Jam Tradition



1935 – France
and Gypsy
Jazz



QUINTETTE DU HOT CLUB DE FRANCE

Stéphane
Grappelli

Django
Reinhardt



vogue



1940s to mid-
1950s

Bebop
Afro-Cuban Jazz
Tristano School
Cool Jazz



1940s – Bebop



1940s – Bebop

1940s – Afro-Cuban Jazz



1940s –
Tristano
School





1949-60s – Cool Jazz/West Coast



1950s

Hard Bop

Third Stream



1950s – Third Stream

- ❖ Classical = First Stream
- ❖ Jazz = Second Stream
- ❖ Third Stream = Something in the middle



Early-1950s to Mid 60s – Hard Bop

1960s

Modal Jazz

1959 Innovations

Bossa Nova

Civil Rights Movement

Political Movement

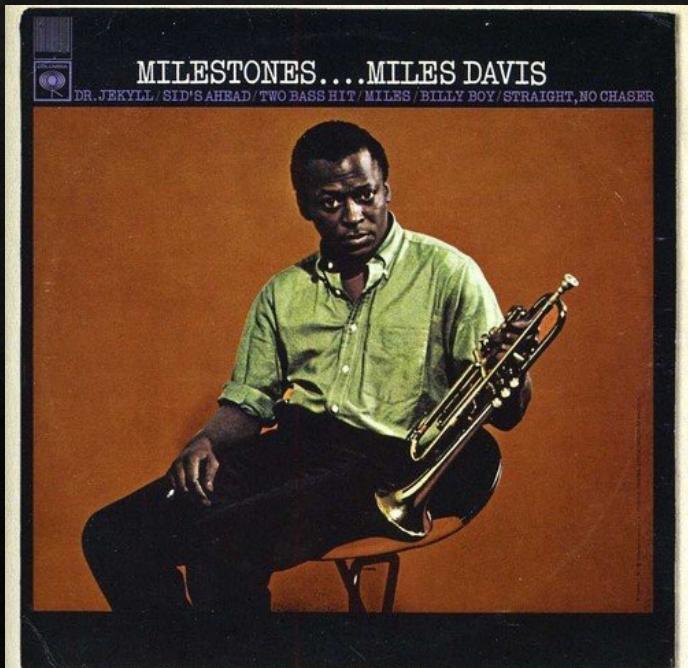
Avant-Guard

Free Jazz

Boogaloo

Modal Jazz

1958 to mid-60s



(Up Tempo Swing)

Milestones (New)

Miles Davis

A

$\frac{4}{4}$ G-7

$\frac{4}{4}$ G-7

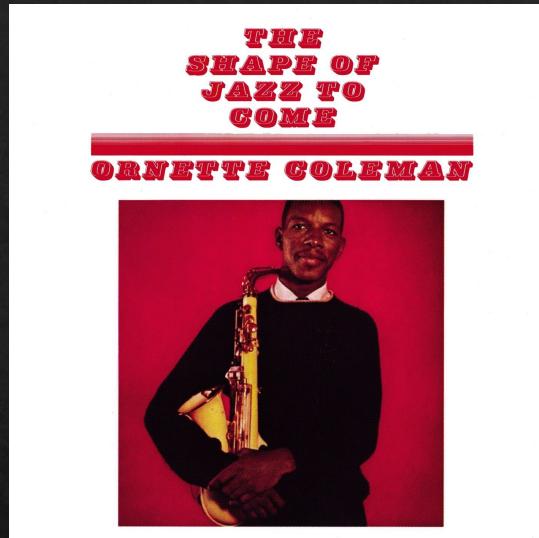
B

A-

G-7

A

G-7



Free Jazz
1959 to 70s



Bossa Nova

1962 to late-60s





Late-1960s to 1970s

Jazz Rock-Fusions



MUS 357

Jazz History

WEEK 1-2 : ROOTS & PRECURSORS

DR. SOPON SUWANNAKIT

Roots & Precursors

ROOTS

Previously existed musical styles that eventually merged and resulted as jazz and its precursors

PRECURSORS

Similar styles that share the same roots as jazz. You can call them *siblings of jazz*.

Roots & Precursors

ROOTS

- African
- European

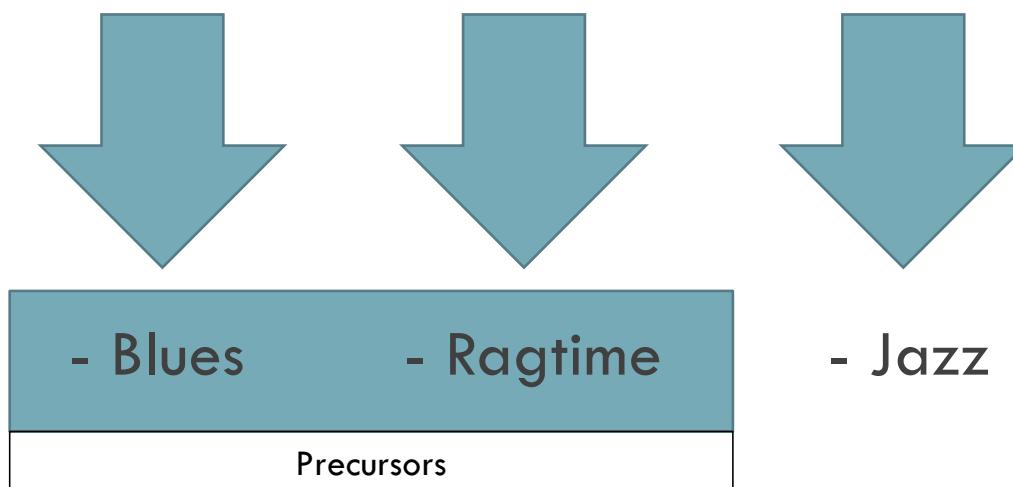
PRECURSORS

- Blues
- Ragtime

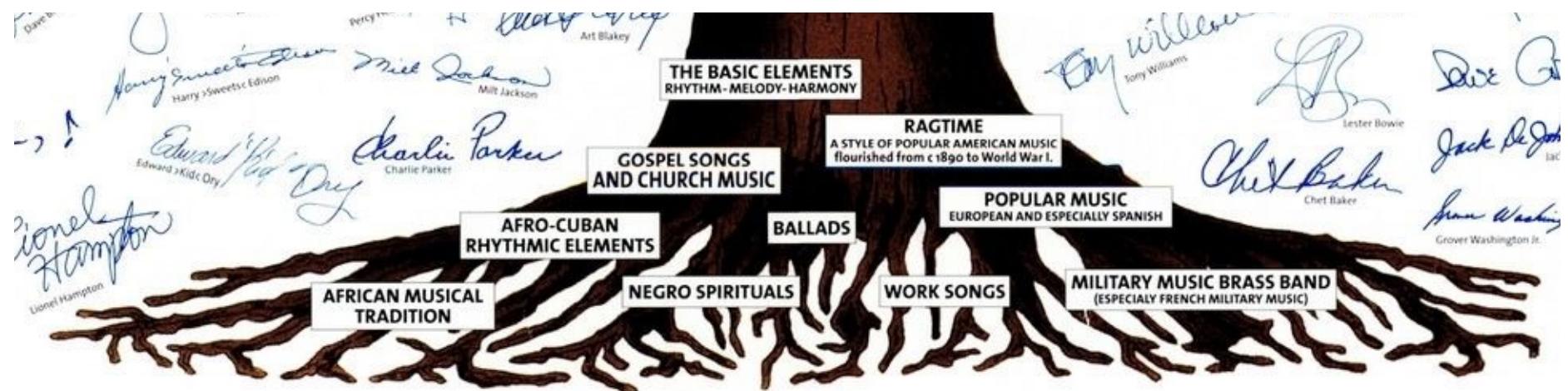


Roots & Precursors

AFRICAN ROOTS + EUROPEAN ROOTS



Roots



Roots

African Roots **VS** European Roots

African Roots

African Folk/Tribal Music

Field Hollers

Spirituals and Revival Hymns

Roles of Percussions

Banjo

African Folk/Tribal Music

Improvisational in Nature

Syncopations and Polyrhythms

Groove

Call and Response



African Tribal Music

YARUM PRAISE SONG
DANCE OF HUNTER
DANIEL



Field Hollers

Evolved to Blues

- 12-bar Blues Form

Pitch Decorations

- Gliding, Scoop, Doit, Fall, etc.

Vocal Tones

- Growl, Throaty, Falsetto, etc.

Spiritual and Revival Hymns

Got some blues then evolved to Gospel

Falsetto singing

Call and response

Syncopations

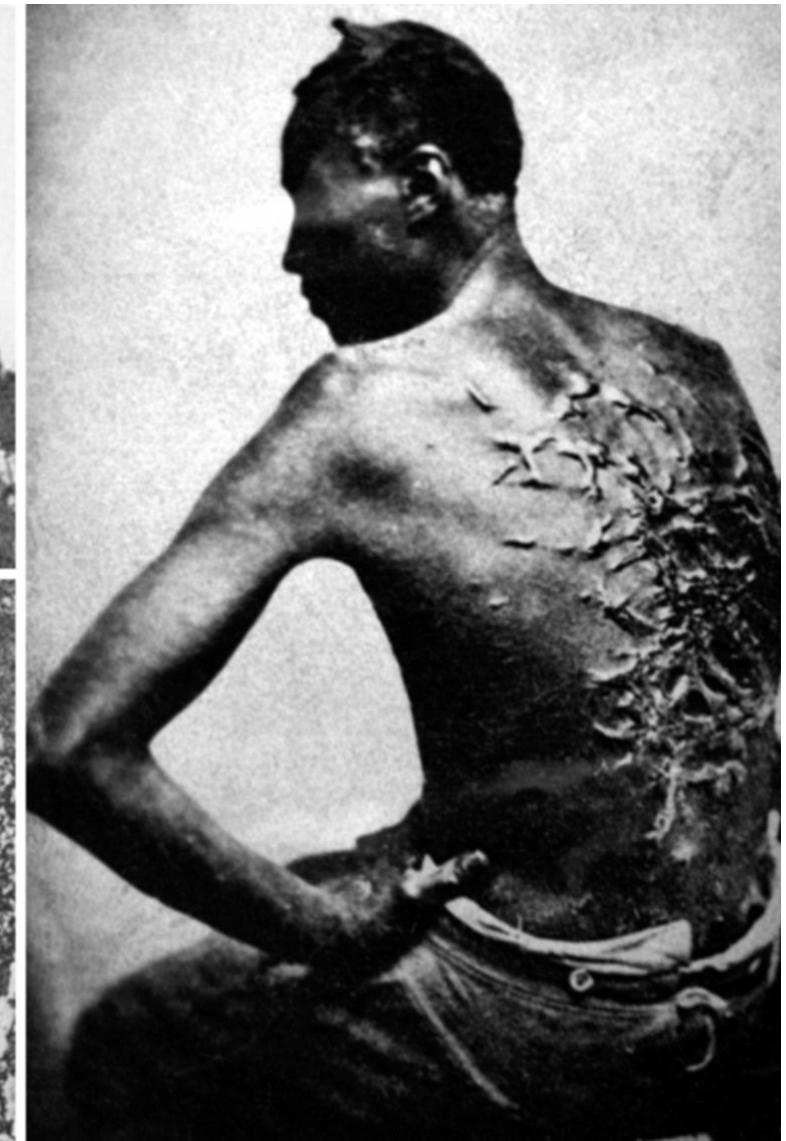


Field Hollers Spiritual Work Songs

Field Song from
Senegal

I'm Going to Heaven If
It Takes My Life

Lightning Washington
and Prisoners



European Roots



Instruments



Harmony



Parade, Party, and
High Society Dance Band

Instruments



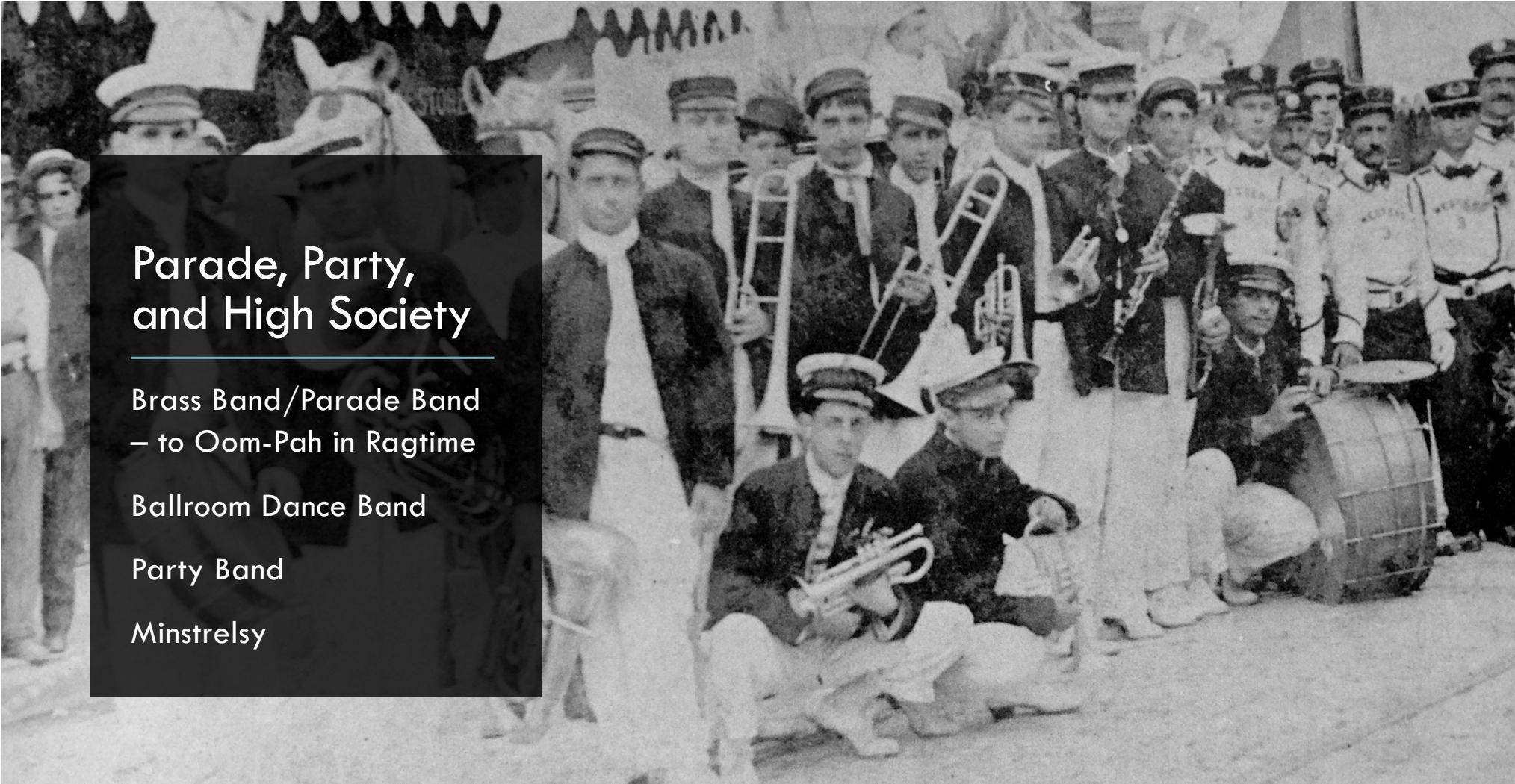
Harmony

Pitch and Intervallic System

Chords

Chord Progressions





Parade, Party, and High Society

Brass Band/Parade Band
– to Oom-Pah in Ragtime

Ballroom Dance Band

Party Band

Minstrelsy

Two Big Precursors

Blues **and** Ragtime



The Blues

Jazz idiom

12-bar blue form (AAB)

Intonation (pitch bend) and Blues Scale

Predecessor of R&B and Boogie-Woogie

The Blues

Country/Southern/Folk/Rural Blues

Classic Blues

Urban/Jazz Blues

Country Blues

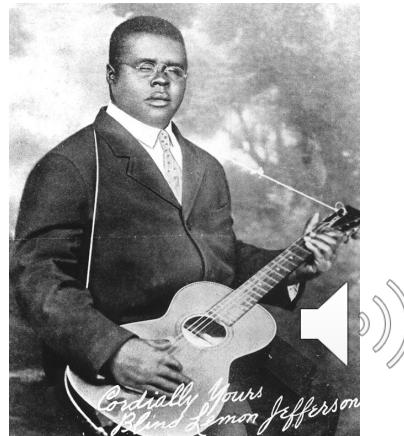
Features

- Male Singer
- Self-Accompanied with Guitar

Country Blues

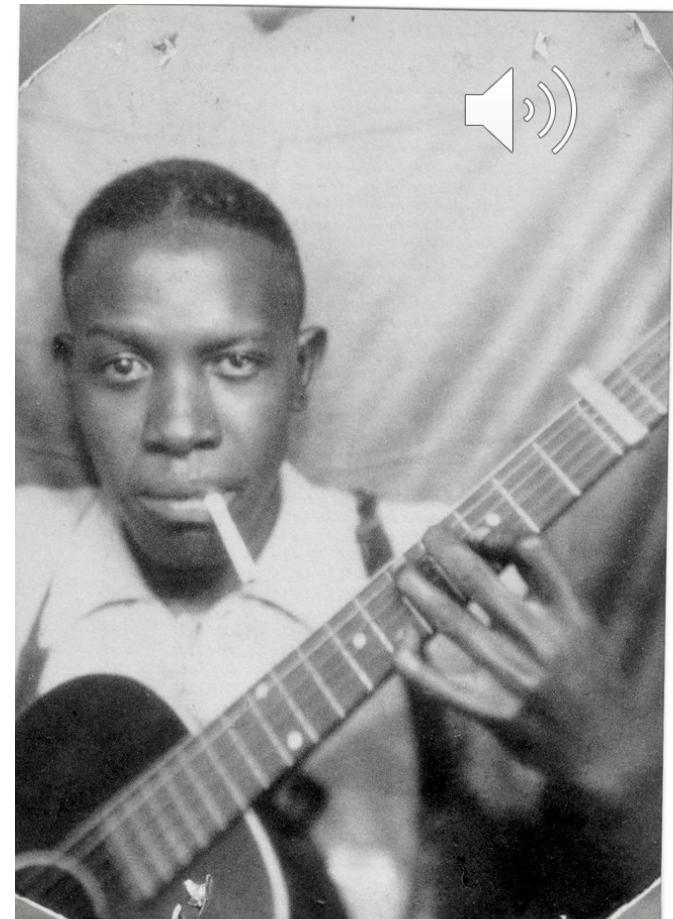
Figures

- “Papa” Charlie Jackson
- Blind Lemon Jefferson
- Robert Johnson



Black Snake Moan

Preachi' the Blues (Up Jumped the Devil)



Classic Blues

Features

- Female Singers
- Accompanied by other instrumentalists
- Bridge the gap between folk music and the entertainment world

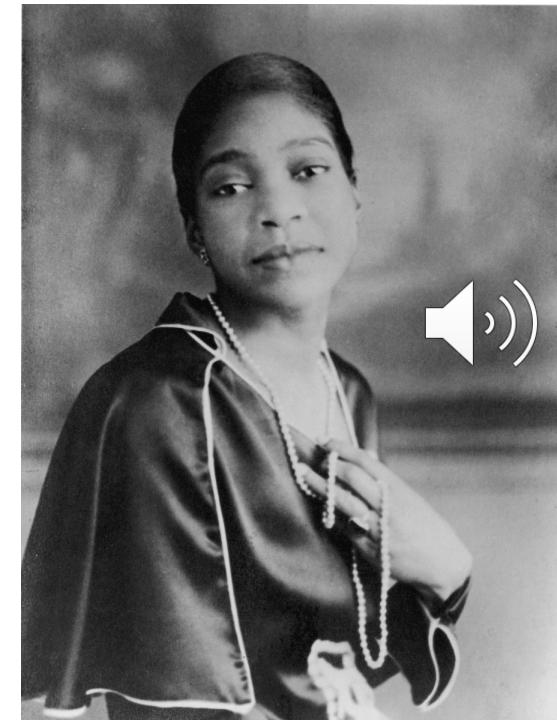
Classic Blues

Figures

- Gertrude “Ma” Rainey
- Mamie Smith
- Bessie Smith



Crazy Blues



Backwater Blues



Classic Blues Composer

W. C. Handy

“Father of the Blues”

Important Classic
Blues Composer



St. Louis Blues



Urban Blues

Features

- Absent of lyrics and vocal
- Usually 12-Bar blues which will be used in Jazz a lot
- Will play a significant role in Kansas City Jazz

Ragtime (1896-1917)

Left Hand

- March beat bass-chord (Oom-Pah)

Right Hand

- Syncopation (“Ragging”)

Form

- Multiple Strains (For Example: AABBACCCDD)

Ragtime (1896-1917)

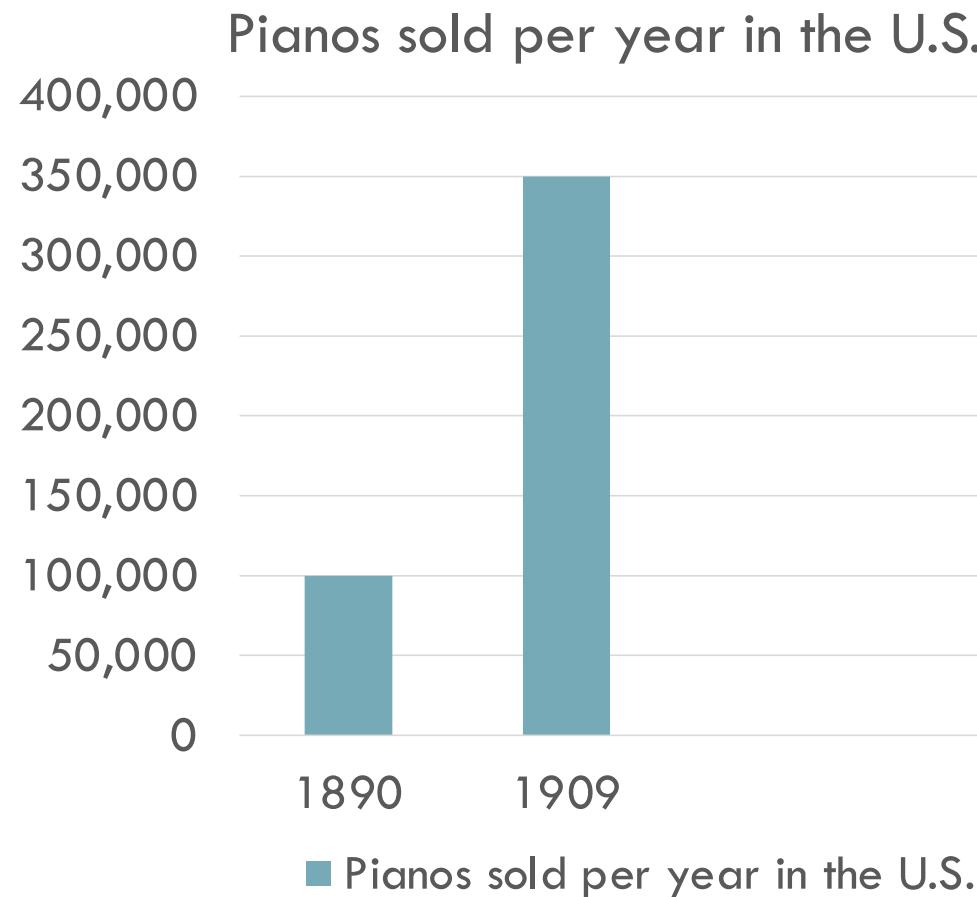
African Roots:

- Right Hand Syncopation
- Primarily by African Americans Composers/Performers

European Roots:

- Piano
- Notation
- Left Hand March Beat
- Harmony and Chord Progression

Pianos Sold Per Year in Early-1900s



Piano Roll Player Piano

Invented in 1896

Later evolved to MIDI
in the digital age



**My Player Piano
Stroud Pianola
Circa 1916**

Playing

Maple Leaf Rag

**Played by Composer
Scott Joplin**



Ragtime (1896-1917)

Piano:

- Scott Joplin (1868-1917)
- James Scott
- Tom Turpin
- Joseph Lamb

Ragtime (1896-1917)

Band:

- John Philip Sousa
- James Reese Europe
- Scott Joplin – 2 operas
 - *A Guest of Honor* (lost)
 - *Treemonisha*

Castle House Rag



Overture to Treemonisha



