

Origin of Jazz

Slavery Trade in 18th Century

- Mostly from West Africa
- Some slaves had higher social status
- They brought musical knowledge and culture with them

New Orleans in 18th and 19th Century

- Port city
- Many different ethnic groups
 - o British
 - o French
 - o Spanish
 - o African
- Gathering Places with Music
 - o Storyville – jazz historians are skeptical, no major jazz players worked there
 - Red light district
 - Workplace for New Orleans musicians
 - Shutdown by U.S. Navy in 1917
 - o Congo Square (now “Louis Armstrong Park”)
 - African music practice space
 - o Dance Halls
 - o Churches
 - o Parks
- Brass and Parade Bands

18th Century

1718 – Owned by France

1724 – Code Noir

1763 – Sold to Spain

1776 – Legalized Slavery Trade

19th Century

1801 – Sold back to France

1803 – Sold to the U.S.

– Population increased rapidly

1817 – Legalized African Music at Congo Square

1894 – Legislative Code

Uptown / Downtown Theory

1724 – Code Noir

- Slave owners can free their slaves
- Slaves can marry anyone including white
 - o Resulted in mixed race called “Creoles of Color”
 - o Black Creoles got proper classical music training

1894 – Legislative Code

- Segregation
- Black Creoles were forced back to be with Black African American in Uptown (South)
- White are in Downtown (north)
- The two areas are separated by Canal Street
- European music through creoles merged with African music and became jazz

New Orleans / Dixieland Jazz

Band Instrumentation

- **Rhythm Section**
 - Piano
 - Banjo
 - Double Bass or Tuba
 - Drums
- **Three-Horns Front Line (Collective Improvisation)**
 - Clarinet or Saxophone
 - Cornet or Trumpet
 - Trombone

Figures

- Pianist
 - Jelly Roll Morton
- Cornet / Trumpet
 - Buddy Bolden
 - Freddie Keppard
 - Joe King Oliver
 - Louis Armstrong
 - Bunk Johnson
- Clarinet
 - Johnny Dodds
 - Sidney Bechet (also soprano saxophone)
- Trombone
 - Kid Ory
- Bass
 - Bill Johnson
 - Pops Foster
 - Wellman Braud
- Drums
 - Baby Dodds

Buddy Bolden (1877-1931)

- No recording available
- Only one photo survived
- Only source came from oral history
- Well-known of playing the blues
- Mental problem forced to quit

Freddie Keppard (1890-1933)

- Creole of Color
- Important trumpet/cornet player after Bolden
- Was offered to record in 1915 but Keppard turned it down
- Was in Bill Johnson's Original Creole Orchestra

Original Dixieland Jass Band (ODJB)

- All white Band
- Their improvisation parts are notated and were played as written
- Different performances will sound the same
- First jazz recording “Livery Stable Blues” (1917)

Jelly Roll Morton (1890-1941)

- Creole Pianist, Composer, Arranger
- Considered the first important jazz composer and arranger
 - o Notate on paper in European notation system
- Claimed to have invented jazz in 1902
- Played in Storyville
- Also was a pimp, music publisher, thief, and boxing promotor
- Moved to Chicago in 1923
- His band was “Red Hot Pepper”

Joe King Oliver (1881-1938)

- Moved to Chicago in 1918
- Pioneer of using mutes, “Wah-Wah” Technique
- 1922 visited back to New Orleans
 - o Invited Louis Armstrong to Chicago to play with his Creole Jazz Band

Sidney Bechet (1887-1959)

- Creole of Color
- First great improviser in jazz history
- Clarinet and Soprano Saxophone
- New Orleans/Chicago/London/New York
- Was in the early period of Duke Ellington Band in NYC
- Band name “Red Onion Jazz Babies”

Important Year 1917

- Scott Joplin died
- ODJB made the first jazz recording, “Livery Stable Blues”
- Storyville was closed by U.S. Navy