

Roots of Jazz

African Roots

- African Folk/Tribal Music
- Field Hollers
- Spirituals and Revival Hymns
- Role of Percussions
- Banjo

African Folk/Tribal Music

- Improvisation
- Syncopation and Polyrhythms
- Groove
- Call and Response

Field Hollers

- Pitch Decorations
 - o Gliding, Scoop, Doit, Fall, etc.
- Vocal Tones
 - o Growl, Throaty, Falsetto, etc.
- Evolved to Blues

Spirituals and Revival Hymns

- Call and Response
- Get some blues and evolved to Gospel
- Vocal Tones
- Syncopations

European Roots

- Instruments
- Harmony
 - o Pitches
 - o Intervallic System
 - o Chord
 - o Chord Progression
- Social Event with Performance Opportunities
 - o Parade, Party, High Society Dance
 - o Brass Band
 - o Ballroom Dance
 - o Minstrelsy

Precursors

Blues

- Jazz Idiom
- 12-bar blues form (AAB)
 - o Problems-Problems-Solutions
 - o Main Idea-Main Idea-Contrasting Idea
- Pitch Bending
- Blue Scales
- Predecessor of R&B and Boogie-Woogie

3 Types

- Country Blues / Delta Blues / Southern Blues / Rural Blues / Folk Blues
- Classic Blues
- Urban Blues / Instrumental Blues

Country Blues

- Male Singer
 - o Charlie Jackson
 - o Blind Lemon Jefferson
 - o Robert Johnson
- Self-Accompanied with Guitar

Classic Blues

- Female Singer
 - o Gertrude “Ma” Rainey
 - o Bessie Smith
 - o Mamie Smith
- Accompanied by other instrumentalists
- Bridge between folk and entertainment world
- W. C. Handy – “Father of the Blue”
 - o First important blues composer

Urban Blues

- Usually instrumental (but can be with lyrics and vocal sometimes)
- 12-bar blues
- Kansas City Jazz

Ragtime

- Left Hand – imitate the brass band with bass and chord (Oom-Pah)
- Right Hand – playing syncopated musical idea (Ragging)
- Forms – multiple strains such as AABBACCDD from “Maple Leaf Rag”
- Rising through the sales of pianos and the piano rolls/player piano technology
- Piano: Scott Joplin (died 1917), James Scott, Tom Turpin, Joseph Lamb
- Band: John Philip Sousa, James Reese Europe, Scott Joplin