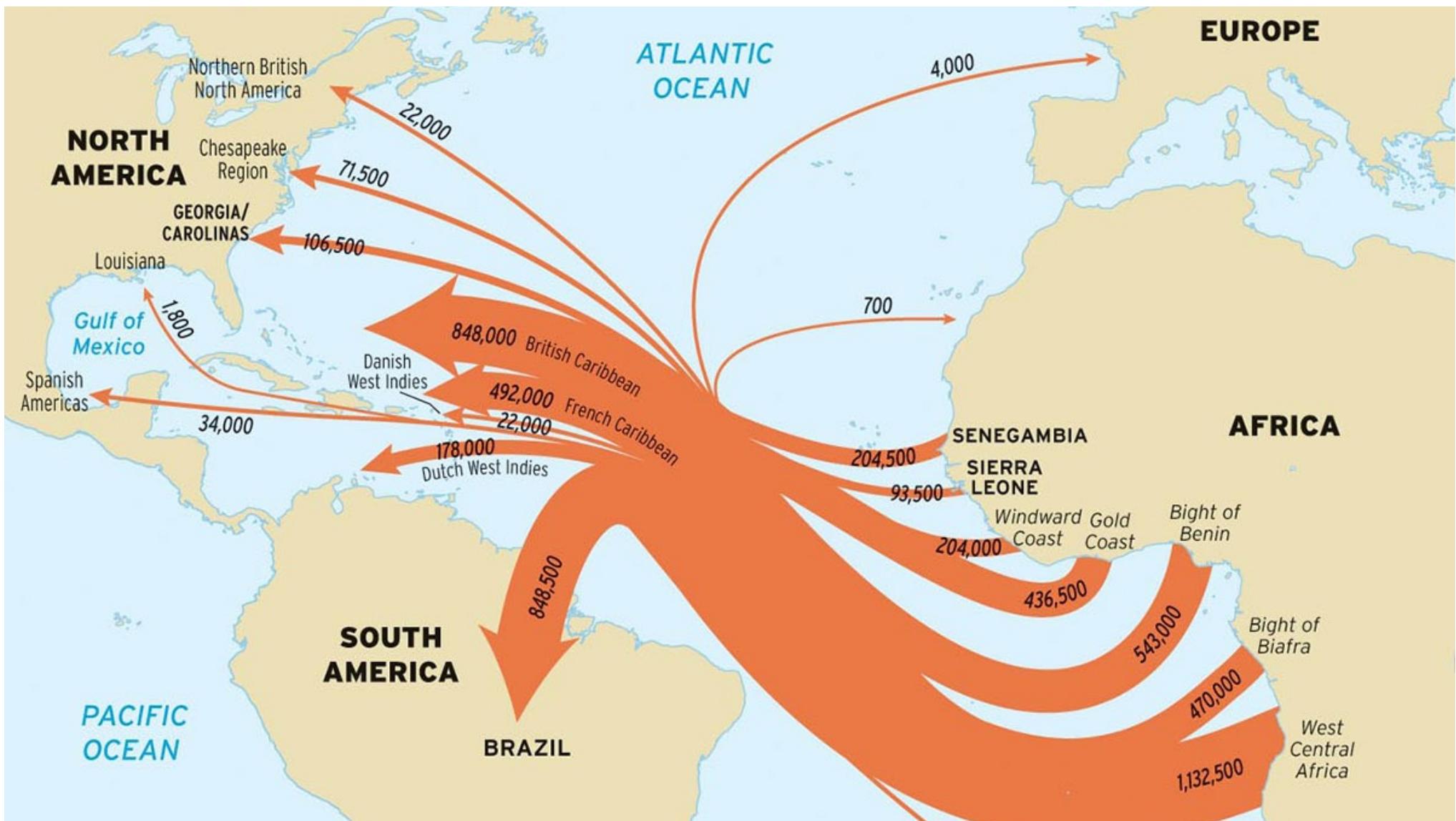


MUS 357

Jazz History

WEEK 2-1 : ORIGIN OF JAZZ
AND NEW ORLEANS

DR. SOPON SUWANNAKIT



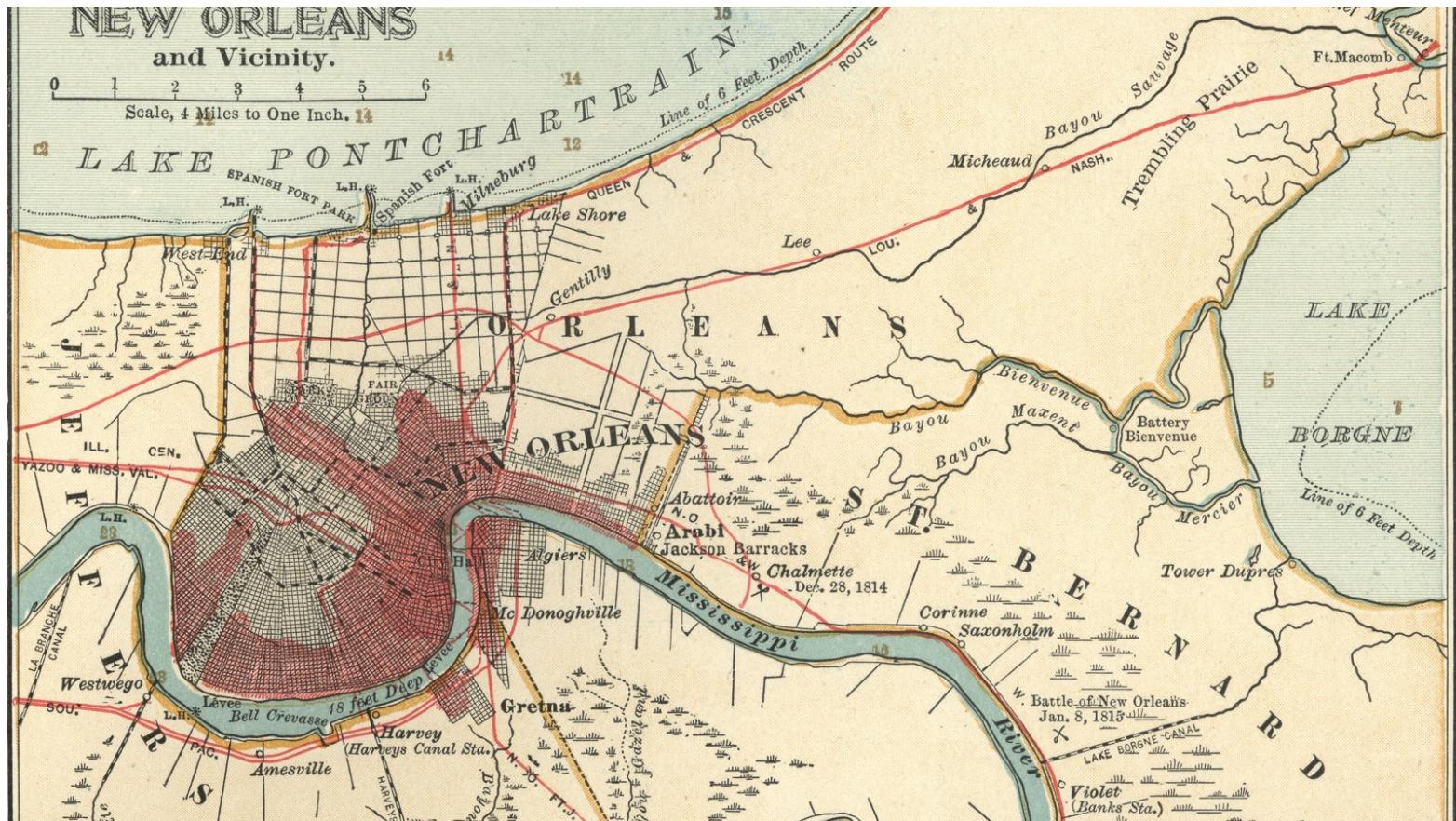
Who are
those slaves?



Slavery Trade

- Mostly from West Africa
- They brought African Musical Cultures with them
- Some slaves had higher social status





Why New Orleans?



New Orleans

Location / Diversity

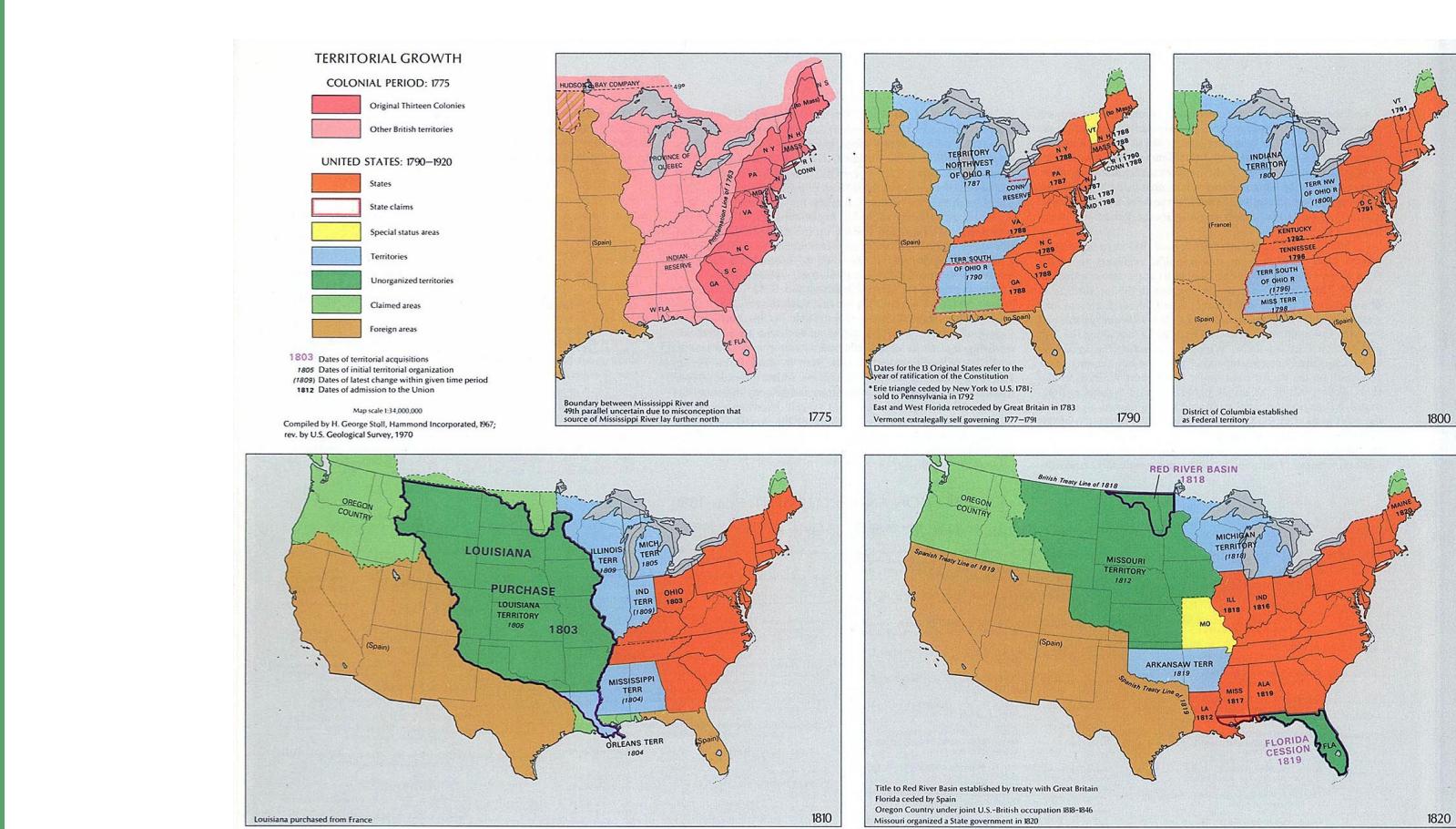
Port land (port town).

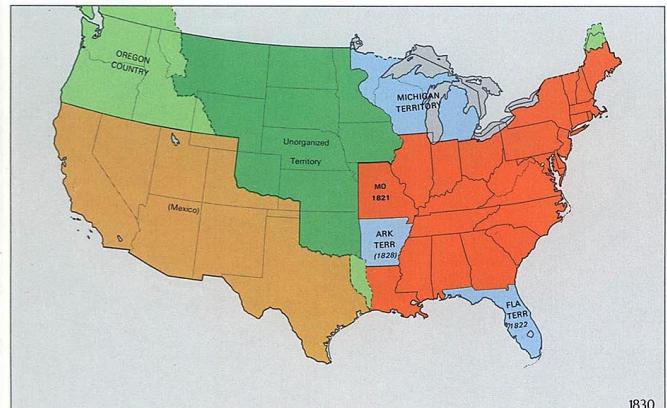
Brass and Parade Bands

Many different ethnic groups

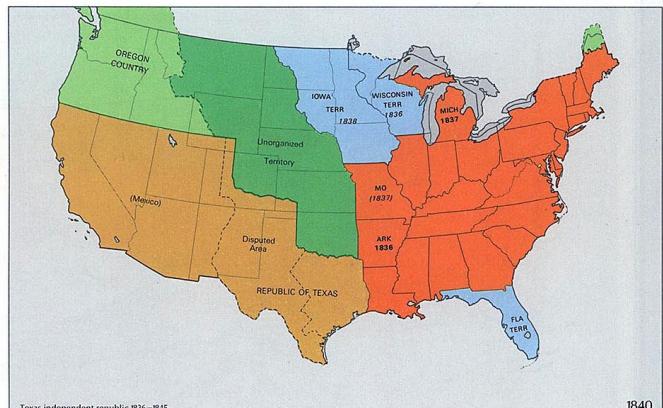
- British
- French
- Spanish
- African



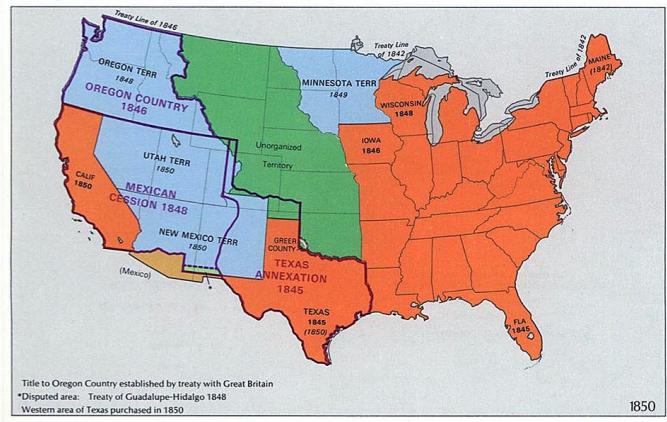




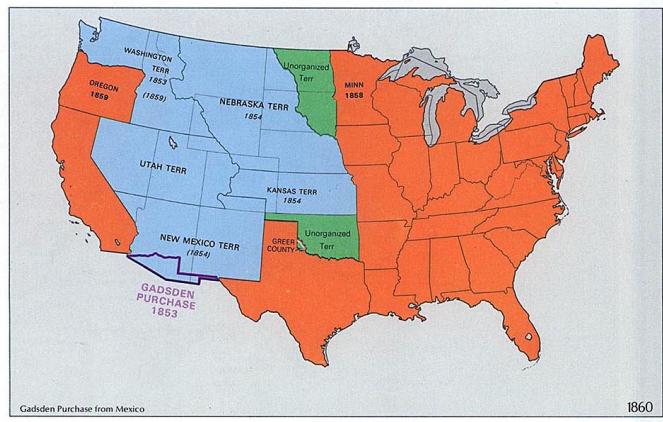
1830



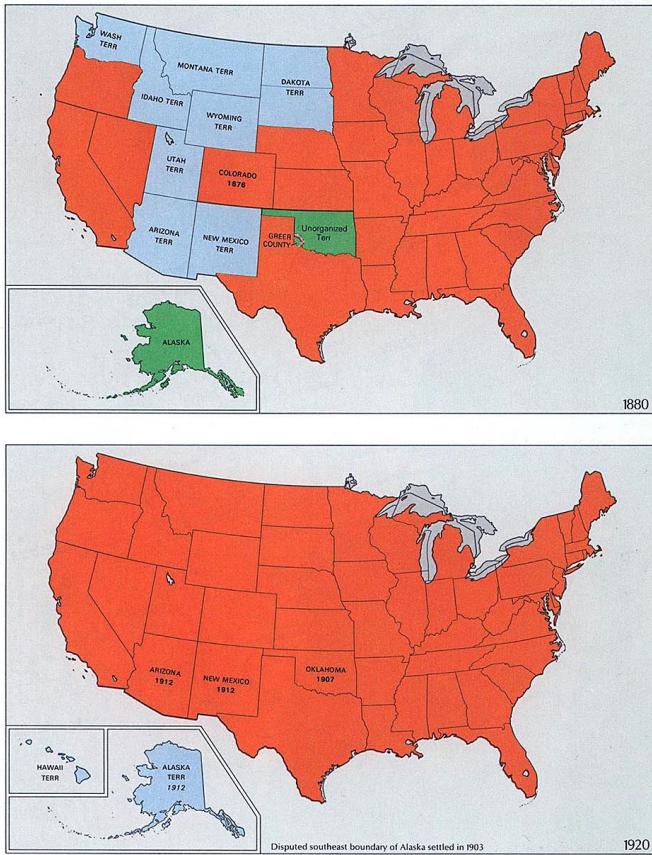
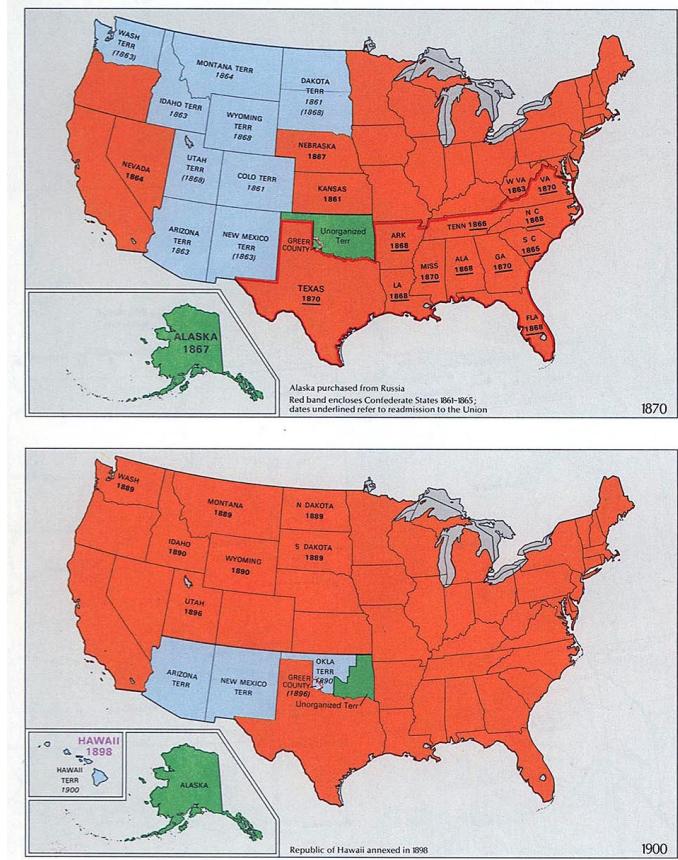
1840

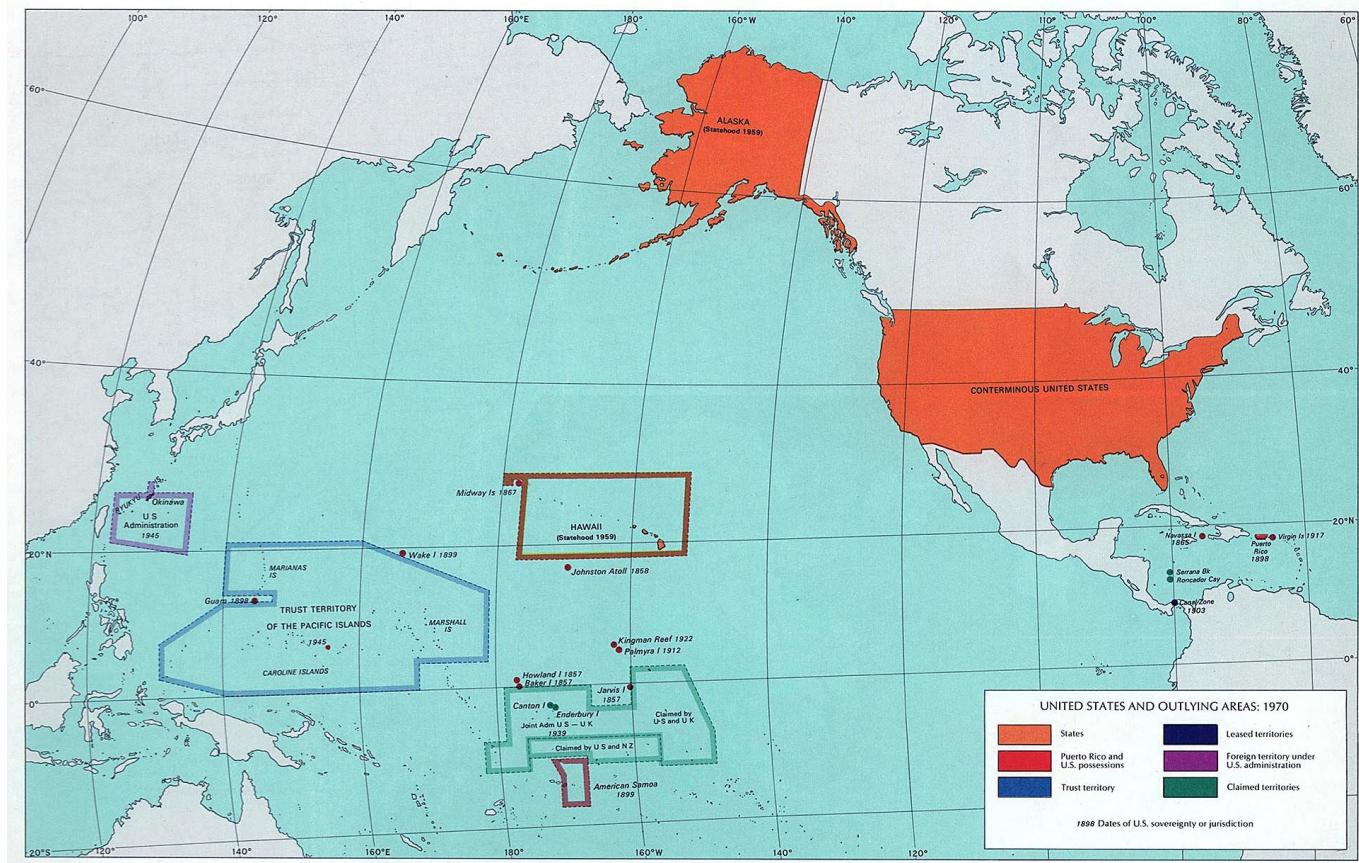


1850



1860





New Orleans

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

New Orleans

Gathering Places with Music

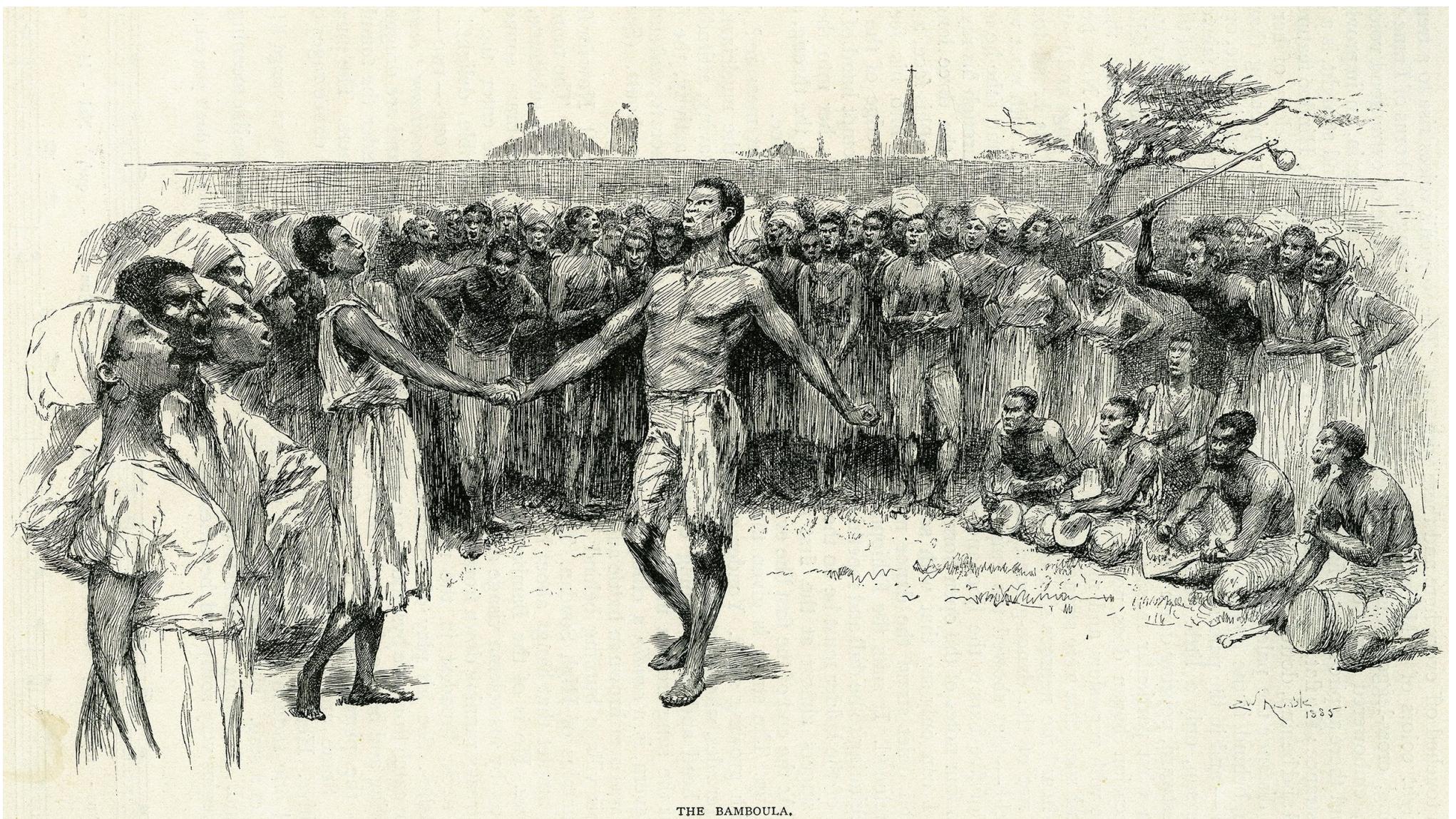
- Storyville
- Congo Square
(now “Louis Armstrong Park”)
- Dance Halls
- Churches
- Parks



EARLY 1900s



Staff map by DAN SWENSON



THE BAMBOULA.

CONGO SQUARE



Congo Square is in the "vicinity" of a spot which Houmas Indians used before the arrival of the French for celebrating their annual corn harvest and was considered sacred ground.

The gathering of enslaved African vendors in Congo Square originated as early as the late 1740's during Louisiana's French colonial period and continued during the Spanish colonial era as one of the city's public markets. By 1803, Congo Square had become famous for the gatherings of enslaved Africans who drummed, danced, sang and traded on Sunday afternoons. By 1819, these gatherings numbered as many as 500 to 600 people. Among the most famous dances were the Bamboula, the Calinda and the Congo. These African cultural expressions gradually developed into Mardi Gras Indian traditions, the Second line and eventually New Orleans jazz and rhythm and blues.

CONGO SQUARE WAS LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES ON JANUARY 28, 1993.





BASIN ST.
"DOWN THE LINE"
NEW ORLEANS

New Orleans

18th Century

1718 – Owned by France

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19th Century

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Creoles of Color

- From interracial marriage
- Properly trained in classical music
- Higher social status than typical blacks



New Orleans

18th Century

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1763 – Sold to Spain

1776 – Legalized Slavery Trade

19th Century

1801 – Sold back to France

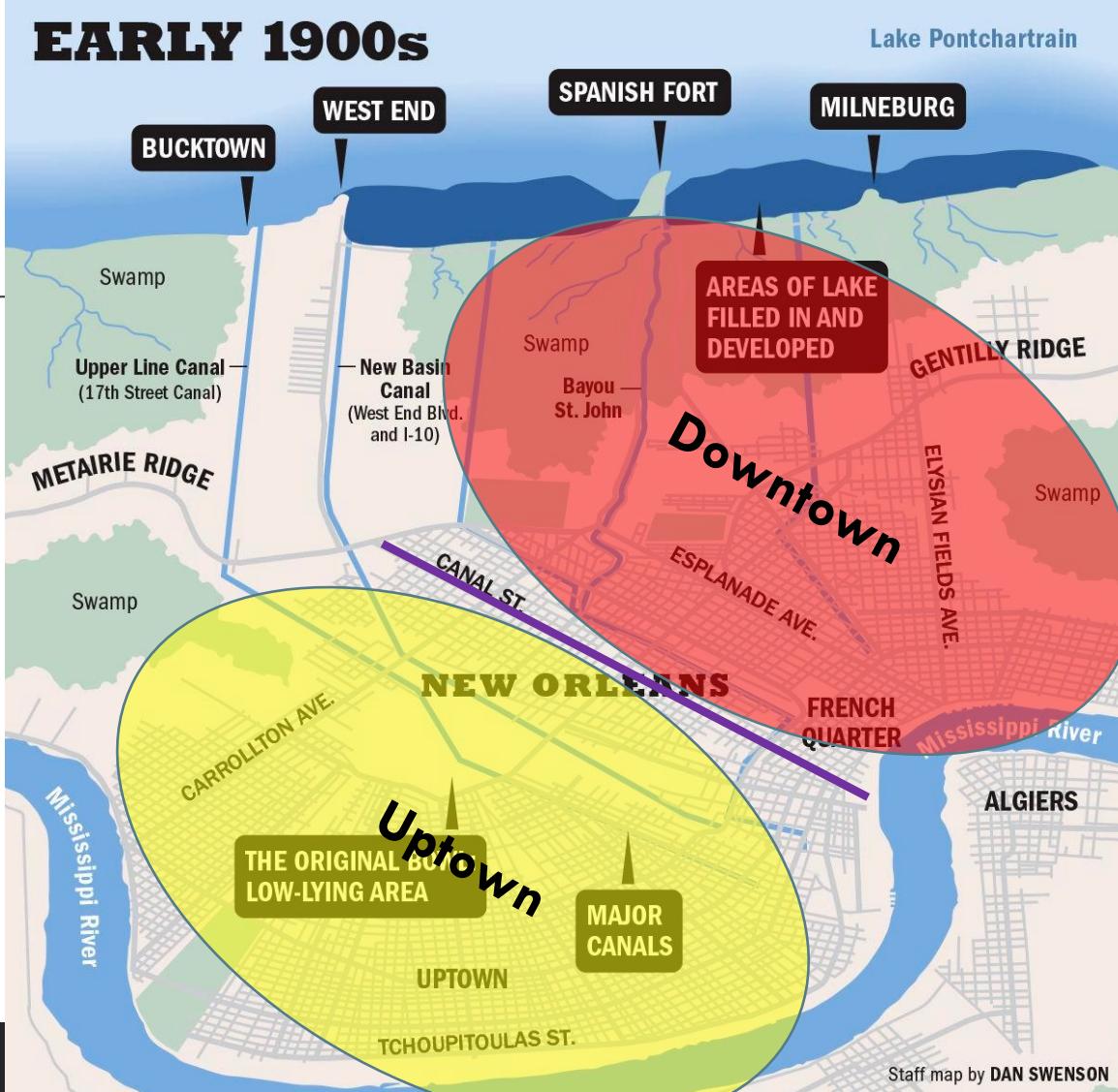
1803 – Sold to the U.S.

– Population increased rapidly

1817 – Legalized African Music at Congo Square

1894 – **Legislative Code**

EARLY 1900s



Uptown-Downtown Theory

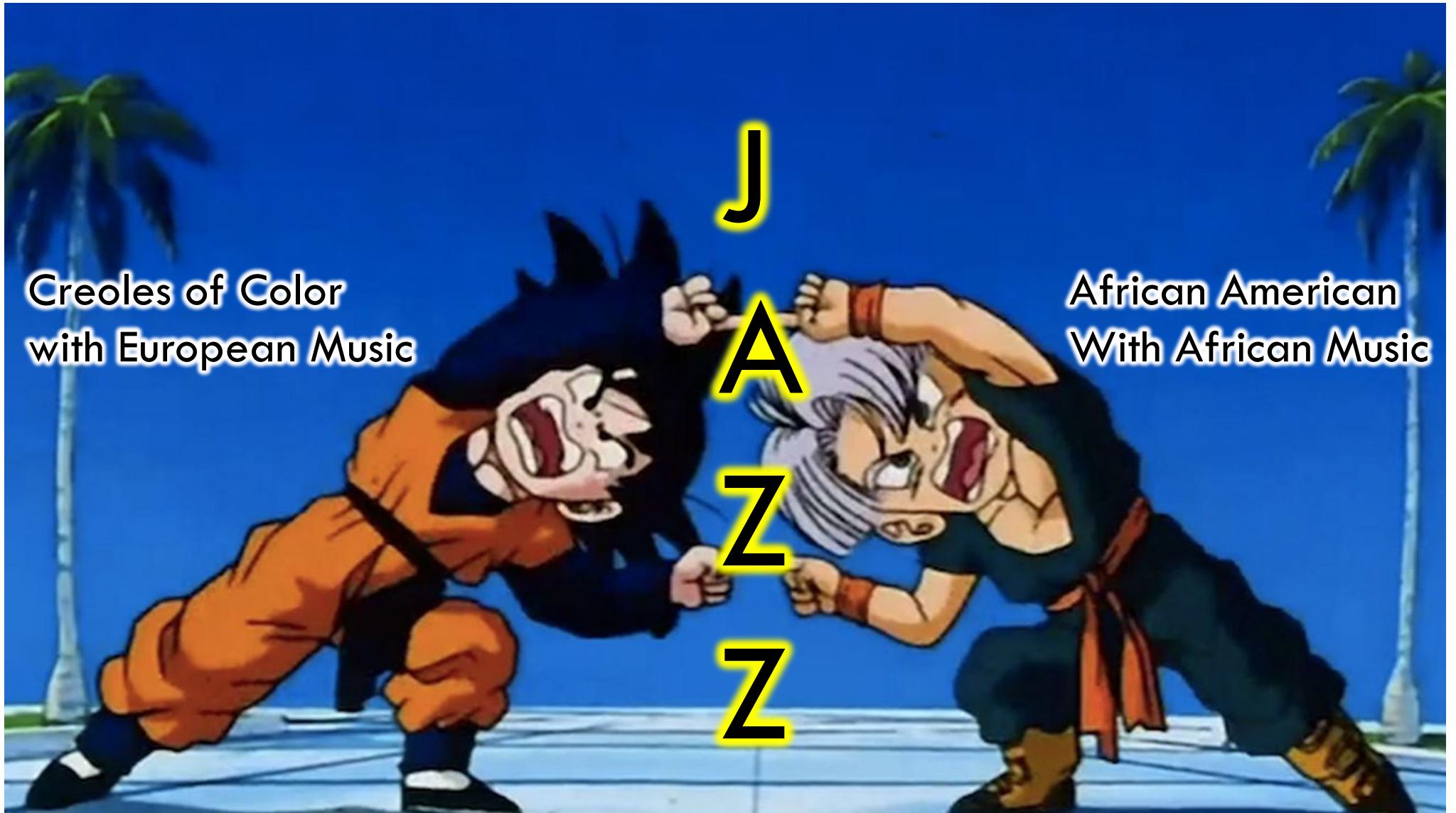
Creoles of Color

- Classical trained
- European music
- Soft and sweet music
- Orchestra
- Opera

African American

- Embraced black music
- Music was earthy and soulful
- Decorative tone and pitch
- Rhythmically advanced





Creoles of Color
with European Music

African American
With African Music

Uptown-Downtown Theory

Code Noir

- Slave owners could free slaves
- Freed slaves could marry white
- Creoles of color got classical music education

1724

1894

Legislative Code

- Segregation
- Uptown for black and creoles of color
- Downtown for white



New Orleans Jazz / Dixieland Jazz

Rhythm Section

- Piano
- Banjo
- Double Bass or Tuba
- Drums



New Orleans Jazz / Dixieland Jazz

Collective Improvisation

Three-Horns Front Line

- Cornet or Trumpet
- Clarinet or Saxophone
- Trombone

New Orleans Jazz / Dixieland Jazz

Figures:

- Buddy Bolden
- Freddie Keppard
- Jelly Roll Morton
- Joe King Oliver
- Sidney Bechet
- Louis Armstrong
- Bunk Johnson
- Kid Ory
- Baby Dodds
- Johnny Dodds





Buddy Bolden (1877-1931)

- African American Cornetist
- 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 late-1915 (or early-1916) but turned it down
- Was in Bill Johnson's Original Creole Orchestra



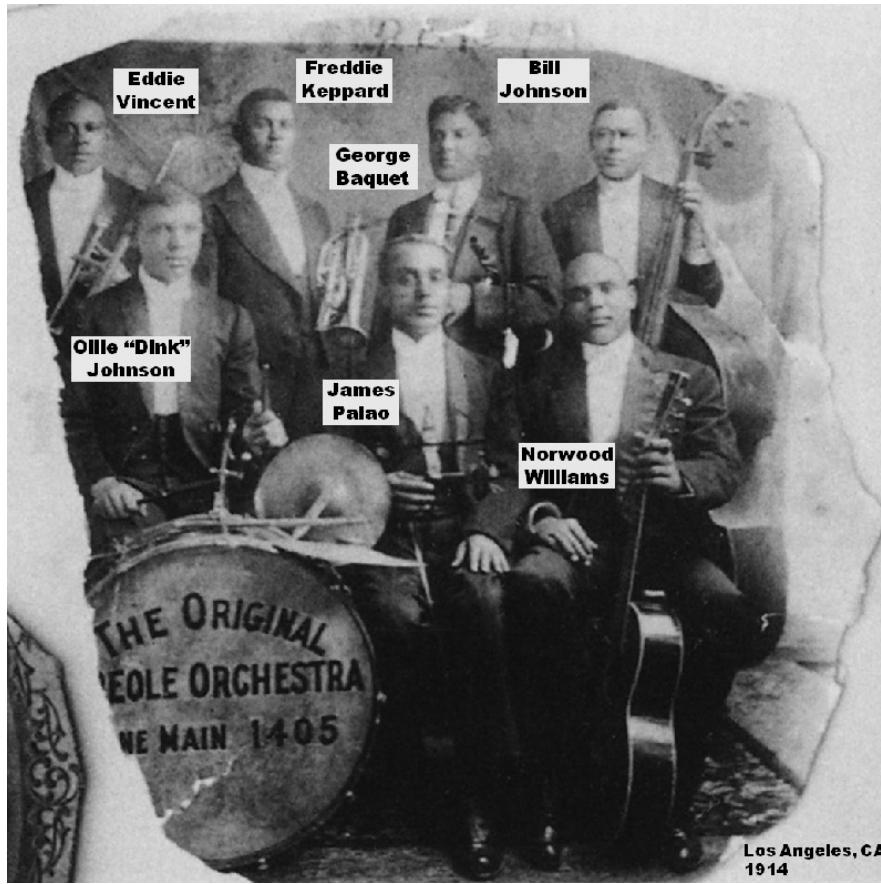
Sugar Johnny's Creole Orchestra
1917 | Chicago, IL

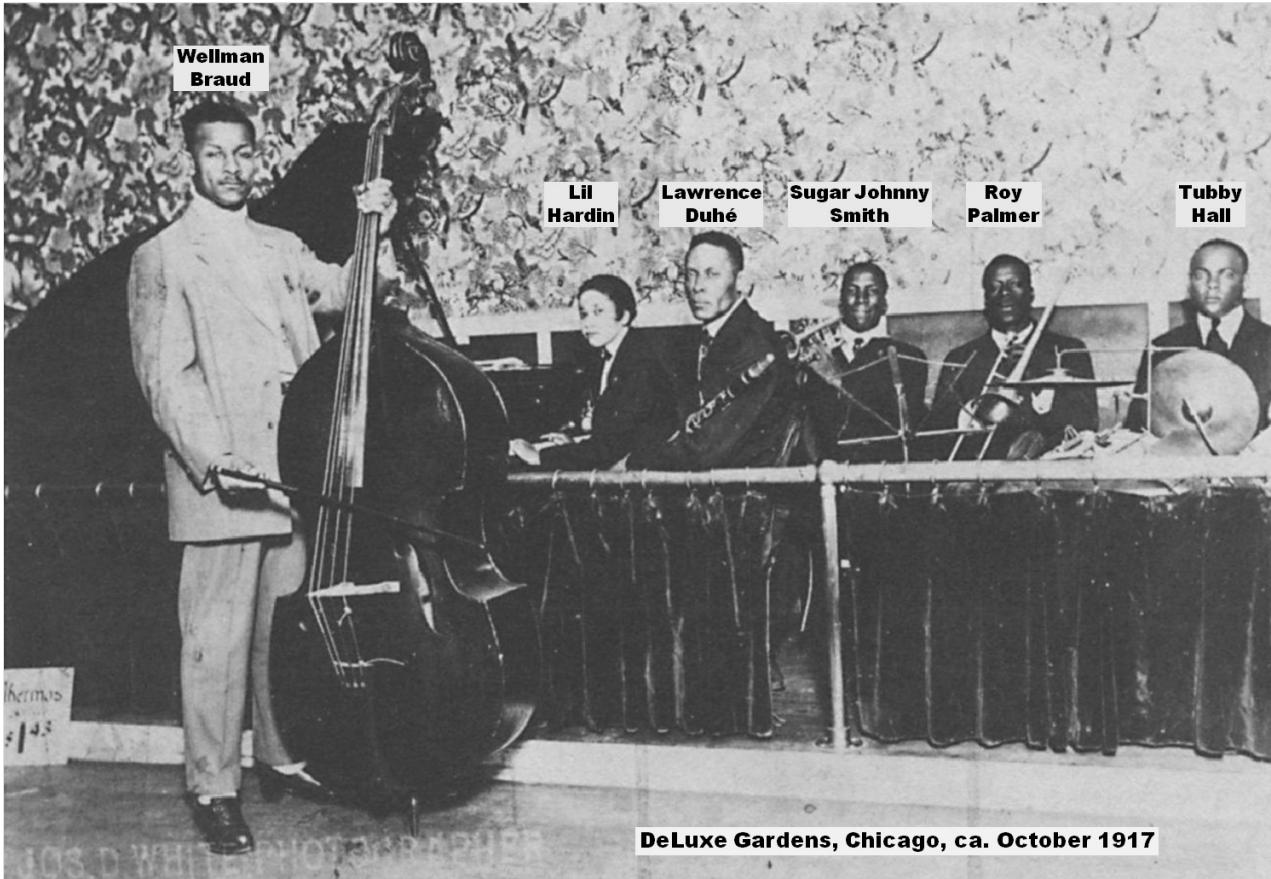


The Creole Band
1914 | Los Angeles, CA



Kid Ory's Creole Jazz Band
1922 | Los Angeles, CA





DeLuxe Gardens, Chicago, ca. October 1917



Recording Issues



Recording Issues

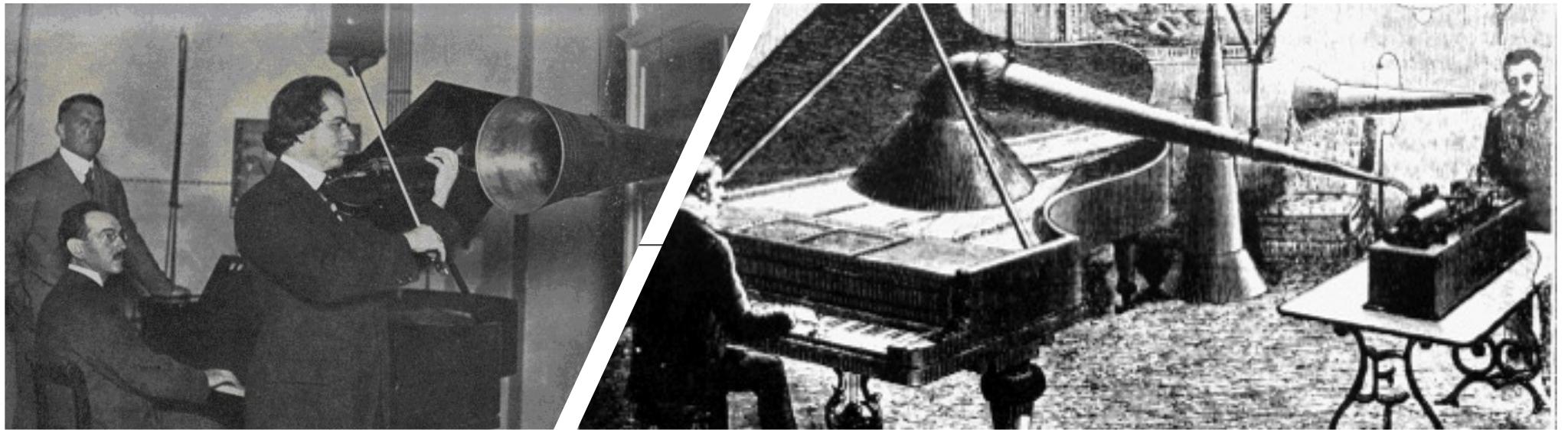
Acoustic Recording

Low Sound Quality

Technology at a time could not capture every sound

Limited dynamic

Limited length

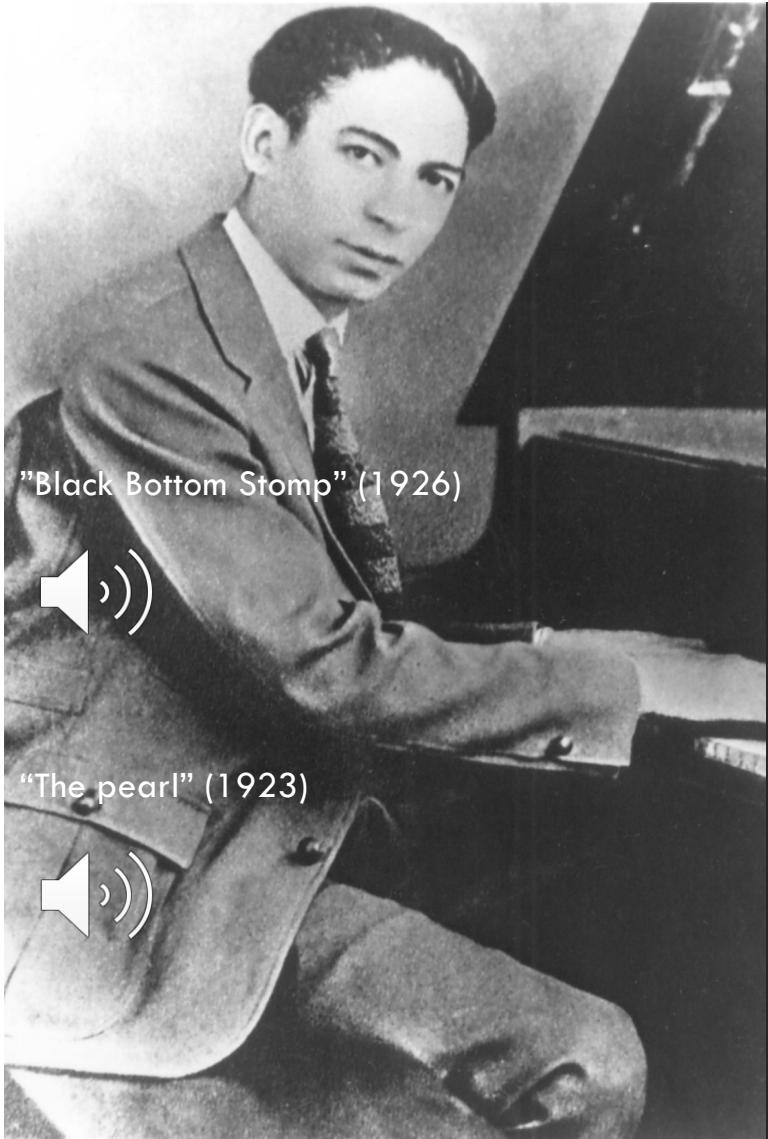


The Original Dixieland Jass Band (ODJB)

- All white Band
- Their improvisation parts are notated and were played as written
- Different performances will sound the same







"Black Bottom Stomp" (1926)



"The pearl" (1923)



Jelly Roll Morton (1890-1941)

- Creole Pianist, Composer, Arranger
- Considered the first important jazz composer and arranger
 - 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

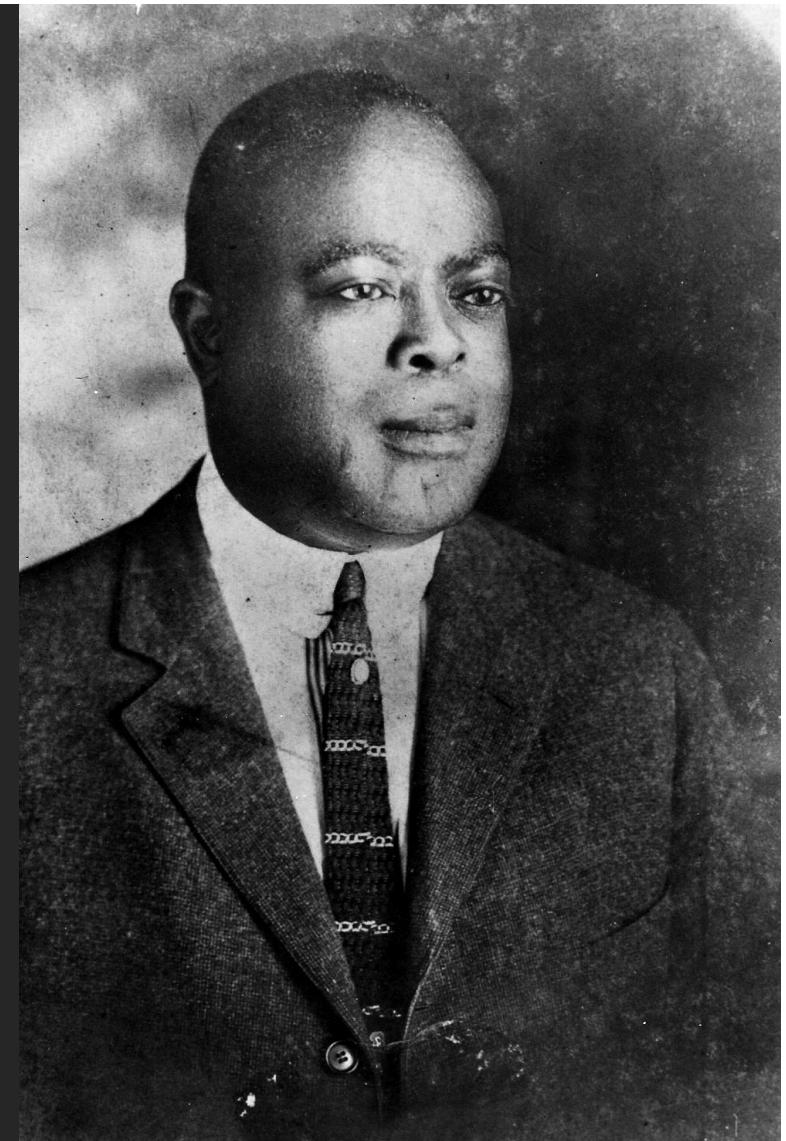
Pioneer of using mutes, “Wah-Wah” Technique

1922 visited back to New Orleans

- Invited Louis Armstrong to Chicago to play with his Creole Jazz Band



)) "Dipper Mouth Blues" (1923)





Paul
Barbarin

Eddie
Vincent

Joe
Oliver

Lottie
Taylor

Jimmie
Noone

Bill
Johnson







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”

Did New Orleans Music
Have Standards
Repertoires?

New Orleans Standards

“Royal Garden Blues”

“Clarinet Marmalade”

“High Society”

“Basin Street Blues”

“King Porter Stomp”

What is this thing
called “Dogfight” !?

Dogfight

Similar to an interlude

Transition back to a previously played theme

Might be used to separate between solos

A musical score consisting of four staves of music. The top staff starts with a C7 chord, followed by an F7 chord, and then a B♭ chord. A box above the B♭ chord indicates it is for "Cornet, Clarinet, etc.". The second staff begins with a D major chord, indicated by a diamond symbol and the letter D, followed by a sequence of eighth-note chords. A box above this sequence indicates it is for "Tromb, Bass,etc.". The third staff begins with an F major chord, indicated by the letter F, followed by a sequence of eighth-note chords. The bottom staff begins with an F7 chord, indicated by the letter F7, followed by a sequence of eighth-note chords.

Dogfight

"That's a Plenty" (1914)
By New Orleans Owls - 1927



Roles of the Three-Horn Frontline



Cornet / Trumpet

Main melody
Middle Register



Clarinet / Saxophone

Arpeggio Leaps
Higher Register



Trombone

Tailgating
Lowe Register

1917

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

