

June 22-23

Review

King Oliver –what did he play?

Jelly Roll- **“Inventor of Jazz”**

Sydney Bichet –what did he play? w/ L. Armstrong first soloist

Louis Armstrong–first international superstar of jazz also responsible for transition to solo improv vs collective.

Review Articles

Langston Hughes

All of the above moved to Chicago and recorded there, not N.O.

TEST-

Bix Beiderbecke

By the early 1920's jazz has left N. Orleans. Chicago and NY are the new centers for jazz, but in reality jazz has spread throughout the country. The musicians have traveled throughout the country as well as overseas. But it was the recording industry that really helped jazz spread.

Bix was a talented white cornet player from Iowa who first heard jazz through recordings of ODLB.

Although influenced by Oliver and Armstrong, Bix had a mellower more fluid smoother sound that was unique for this period of time. He was the first great white jazz musician. His innovations were melodic and harmonic rather than rhythmic. His sound and music would be considered “sweet” as opposed to “hot”. He avoided mutes, bending notes and heavy vibrato, preferring a straight , pure tone.

Play “Singin the Blues” Track 21

Chicago Style-Bix was regarded as one of the initiators of what is known as the “Chicago school” of jazz.

The New Orleans style of collective improv was gradually fading out. The role of the trombone faded out, and was often replaced by the saxophone. The Chicago style was a linear style as opposed to an arpeggiating style. Although white musicians supposedly began this style, in reality, many blacks were apart of this new trend.

Song forms began changing as well, due to audience demands. The blues and ragtime began fading in popularity, and 32 bar forms became more popular.

Just as N.O. style developed in Chicago, The Chicago style developed in NY.

Harlem

Harlem Renaissance

In the 1920's Harlem, once a predominantly white neighborhood, experienced an influx of blacks after WW I. 70% of the area was black owned. The neighborhood represented optimism and pride for African-Americans, and was expressed through the arts, poetry, literature and music. Many came from the south, but they wanted to forget their past and assimilate into white culture. (Racial Mountain, L. Hughes.) So they looked down on the music from the south-blues, jazz, ragtime.

2 sides to Harlem-the high culture and idealism, striving for a better life. Literature and poetry

Poverty and "low" forms of art-jazz blues, ragtime

Rent parties-stride piano competition. N.O. Brass Harlem-piano.

Rise of the Big Band

Up until now, jazz has focused on improvisation, whether collective, or individual soloist. Even in this early jazz, there was a desire for arrangements, for the music to have order, and to be written down. Jelly Roll Morton's music was highly arranged, but was also spontaneous. The Big Band movement was a transition that was inspired by changes in dance styles.

Before talking about some of the best jazz big bands, I want to talk about Paul Whiteman.

He was a white bandleader who specialized in arrangements of **popular songs** for dancing. His music could not really be called jazz, but he did employ many fine jazz musicians, including Bix Beiderbacke. Whiteman stressed the power of the arrangement, and tried to keep the improvising to a minimum.

Because of his skills at PR, he became famous and was given the title- "**The King of Jazz**"

Although many black artist-Jelly Roll, King Oliver were the real innovators of jazz, most Americans believed that Whiteman's orchestral style was jazz, even though there was very little improv.

Talk about self-promotion-how many creative types do not have this skill, where as less creative types do.

Play There Aint No Sweet Man disc 1 track 20
Rhapsody in Blue

Fletcher Henderson

J. Reese Europe band and the Whiteman band were dance orchestras that used syncopation, but neither contained much improvisation.

The jazz big band style that did evolve was influenced by these larger society orchestras, but they were also influenced by the earlier NO and Chicago Jazz styles.

Fletcher Henderson was one of the first to combine these styles into what is now known as the jazz big band. Unlike Whiteman, Henderson did not have good PR skills, so his band didn't receive recognition it deserved. Henderson did have the ability to put the best musicians in the country together, including the best jazz soloists.

As the big band style developed, the importance of the arranger must be stressed. Don Redmond really needs to take credit for developing a style of big band that influenced every band to come. **Henderson and Redmond codified a popular approach to big band arranging.**

Explain instrumentation-trumpet- trombone –and saxophones. Grouping of reeds and brass. Interweaving-call and response, dueling, alternating between supporting and dominant roles. Thickly textured block chords.

These were big changes from the NO and Chicago style of jazz. Saxophones replaced clarinets. They were less shrill and more full bodied. Rhythm section began evolving as well.

L Armstrong had an impact as well. His looser feel influenced Redmond's arranging style, resulting in a more syncopated style. As opposed to the symphonic style of Whiteman, the "hot" solo provided the material for the arrangement.

Play "**Hotter than 'ell**" **Track 23**

June 23 ...

Names

Morton-Inventor of Jazz

Whiteman-King of Jazz

BessieSmith-“Empress of the Blues”

Review- Bix

Chicago school

Big Band Fletcher Henderson along with arranger Don Redmond

Was influential in standardizing a popular approach to big band.

Paul Whiteman-“King of Jazz”

Articles “Caucasian Storms Harlem” **Rudolf Fisher**

Duke Ellington-Cotton Club

The Mooche-Jungle music

Cootie Williams-Ben Webster

Swing Era

Because of the Great Depression, record sales declined 90% from 1927 –1932.

Live music shut down. Prohibition 1919-1933 encouraged illegal nightclubs, so people had to go out to get alcohol. When Prohibition ended, people didn't need to go out to consume it. Radio airplay did increase, but this also made it more difficult for live musicians, because one band could reach countless listeners

Although many musicians struggled, the mass medium of radio help catapult some select few to stardom or superstardom.

Benny Goodman became such a star.

Benny Goodman

A white bandleader and clarinetist who became one of the most famous and best jazz musicians of his time.

Unlike P. Whiteman, his music was inspired by the “hot” black musicians and bards, including F. Henderson and Duke Ellington.

From Chicago, he was a virtuoso musician who helped define the clarinet as a jazz instrument.

He used his fame and respect to help break through racial barriers by playing with and recording with many black jazz players.

John Hammond was important in propelling Goodman to fame. **Fletcher Henderson was also important, as he contributed his arrangements to Goodman's band.** Goodman actually bought Henderson's arrangements. Goodman's decision to go with the "hot" sound of Henderson was a key to his success.

He became known as the "King of Swing". One reason for this was the change in the role of the drums in the rhythm section. Gene Krupa helped bring the role of the drummer out of the background, and into the limelight. He pioneered the use of the ride cymbal as the time-keeper.

Play Sing Sing Sing disc 2 track 9

Although big band was popular, many musicians still played in smaller groups as well. The best musicians developed their own voice, and were innovators that many sought to imitate.

Charlie Christian

Rose Room track 8

Coleman Hawkins-played with Fletcher Henderson helped establish the tenor sax as the dominant solo voice in jazz. He was the first to develop a consistent sound and technique for playing the instrument. Sax invented in 1846. Not used in classical music. Hawkins. Inspired by pianists, he developed a harmonic approach to soloing that helped push the envelope for improvisation.

Body and Soul disc 3 track 1

Most famous sax solo in jazz history

Kansas City Jazz and Count Basie.

Because of a corrupt government, Kansas city was tolerant of alcohol, gambling and prostitution, and as we saw in New Orleans, this was a plus for musicians, because of the numerous nightclubs. In spite of the depression, money was being made, and this created opportunities for musicians. So many great musicians came from elsewhere to take advantage of the abundance of work.

Musically, Kansas City was influenced by the blues of the southwest, as well as the jam sessions of Harlem. The big band style of KC evolved from the more involved arrangements of NY style arrangers, to a looser, riff-based style that allowed for more improvisation.

Count Basie and his band pioneered this new style of big-band performance during the **30's to the 40's** Basie got his start with another KC musician Bennie Moten. Moten's band really help define a new style of jazz, replacing the tuba with the bass, and the banjo with the guitar.

Play Moten Swing d2 track 3

When Moten died at 40, Basie took over the band. He played piano and was influenced by the Harlem stride style. Later he became exposed to the blues, and became a major source of inspiration for him. Basie pioneered a sparser style of piano playing that influenced later more modern jazz players. The stride style is a more insistant driving rhythm, while Basie used a lot more space. The other members of Basie's rhythm section were also important in pioneering a new style of jazz. **Walter Page was the first bassist to use a "walking bassline", playing 4 beats to the bar instead of 2.** This 4/4 feel allowed the drummer, Jo Jones to adopt a more open feel, relying more on the hi-hat instead of the bass drum. The result was a more legato sound, creating a looser feel than the previous staccato sound of previous drummers. On top of this rhythm, Basie was free to accent and fill, leaving space, like a dialogue, as opposed to the steady pulse of stride.

The big Band style of Basie is based on head arrangements and riff. A riff is a short musical phrase that is repeated over and over again. It can be used as a theme or as a background to a solo. These are often made up on the spot. Someone will make up a "riff" and then others will join. This is a **head arrangement**. The Basie band did not use music! Everything was memorized or made up. **The emphasis was on improvisation,** and the function of the band was to serve **as dance music.**

Play Jumpn at the Woodside track 10

Sent for you yesterday track 11

One of the most important players in Basie's band was **Lester Young. He played a major role in shaping the sound of Basie's band.** His sound was lighter than Hawkins, and he had more of a smooth, less syncopated approach than his predecessors. But his creativity and melodic approach paved the way for the future of modern jazz.

Lester Leaps In d2 track 12

After 1946 after WWII, many of the great big bands began struggling and many disbanded. Basie struggled and was forced to play smaller clubs as dancehall gigs dried up. **After 1950-until the 1980's** he gradually built up his band and eventually formed his "New Testament" band. This band had a different approach then his "Old Testament" band of the 30's . They relied more on arrangements, thus they were a "reading" band. They had a more precise sound as opposed to the looser feel of the Old Testament band. They performed more in concert halls