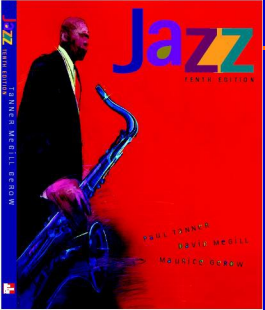


Jazz

Tenth Edition

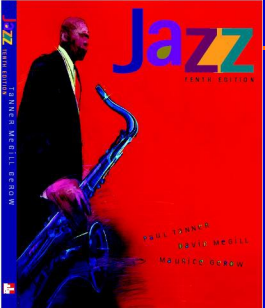
Chapter 4

PowerPoint
by
Sharon Ann Toman, 2004



The Birth of Ragtime

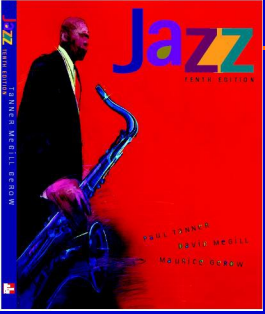
- Ragtime is said to have originated in Sedalia, Missouri
- Ragtime is considered to be outside the jazz tradition because it is composed before it is performed
- Ragtime is a solo style of playing the piano



The Birth of Ragtime

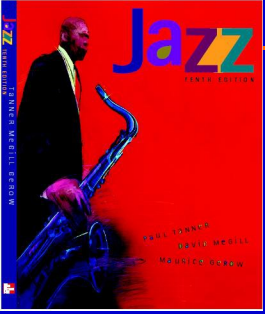
- **Ragtime** is not improvised but has an “improvisatory feel”

- **Ragtime:** displayed a definite separation of the hands at the piano
 - Left hand played both bass and chords
 - Right hand the melodic parts
 - Use of syncopation



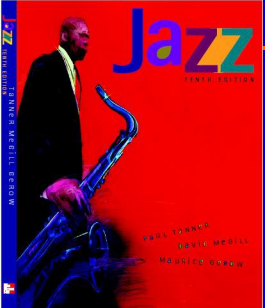
The Birth of Ragtime

- The general public first became aware of ragtime during a series of world's fairs held in Chicago, Omaha, Buffalo and other cities
- Ragtime flourished for over twenty years
- Ragtime players were both black and white



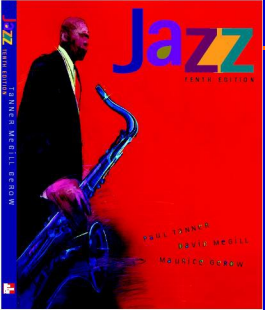
Scott Joplin (1868-1917)

- Most prolific composer of ragtime music
- Known as the “king of ragtime”
- Composed about 600 rags and published around 50
- Composed a symphony, and 2 operas



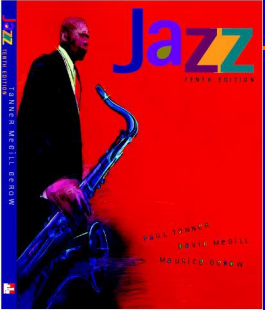
Jelly Roll Morton (1890-1941)

- Best known ragtime piano player
- He claims that he originated jazz in 1902
 - As well as ragtime, swing, and other jazz styles
- He also formed his own orchestra
 - Jelly Roll Morton and His Red Hot Peppers



Jelly Roll Morton

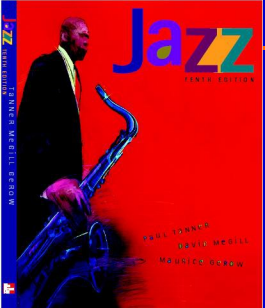
- Morton as an ideal ragtime bandleader
- An excellent piano player
- Creative and knowledgeable arranger
- And a fair singer
- In Morton, we see for the first time in jazz that the personality of performing musician is more important than the material contributed by the composer



Ragtime and Dixieland Merge

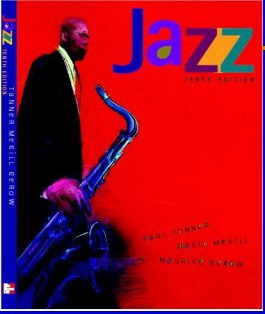
■ 2 important changes resulted:

- 1. The basic melodic concept of the rags was changed
 - The first melody became the verse, the 2nd and 3rd melodies were omitted and the 4th became a repeated chorus and the basis for improvisation
- 2. The rhythmic accentuation to the rags was carried over into Dixieland Jazz
 - Rhythm changed from a flat four to a two-four rhythm



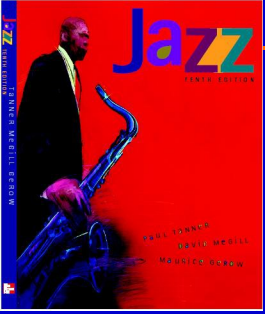
Ragtime Live On

- Ragtime is still played today
- Recordings are available from several sources
 - 1. Recordings of ragtime played today on a *tack piano*
 - 2. *Repressing of old master recordings*
 - 3. *Original recordings by old-timers like:*
 - *Eubie Blake*



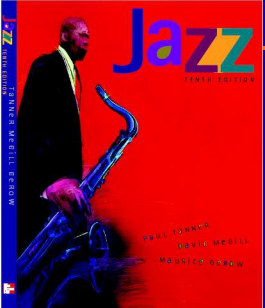
Stride Piano

- Three basic differences between stride piano playing and ragtime:
 - 1. Stride players were not at all concerned with ragtime form...they played popular tunes of the day
 - 2. Original ragtime was a composed music....stride players were often very proficient improvisers and used this in their performance
 - 3. The feeling of stride music was intense ...stride pianists played faster and with much more drive than the relaxed players of ragtime



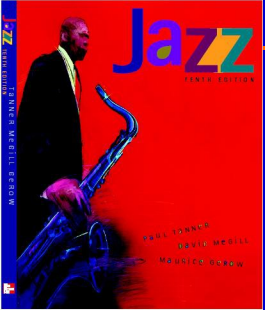
James P. Johnson (1891-1955)

- Famous stride pianist
- Considered to be the “father of stride piano”
- Composer of the famous tune “Charleston”



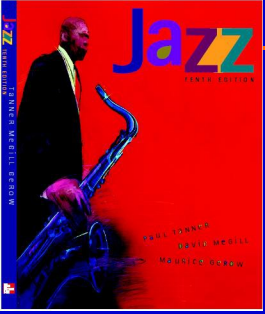
Thomas “Fats” Waller (1904-1943)

- Made important contributions to the Stride piano style
- Student of James P. Johnson
- Most entertaining and exciting stride piano player



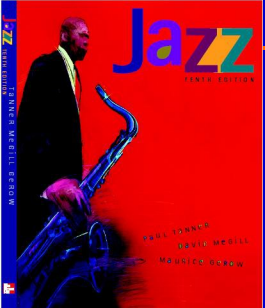
Art Tatum (1909-1956)

- Most versatile piano player in the history of jazz
- Stride pianist
- Almost completely blind
- Introduced advanced harmonies into jazz
- Received a Grammy Award from the National Academy of Recording Arts and Sciences (1974)



Boogie-Woogie

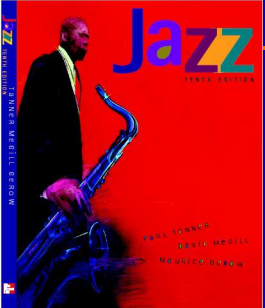
- Boogie-woogie is another piano style important in the evolution of jazz
- A style of piano playing that came into prominence as early as 1930s
- Rhythm is based on playing eight beats to the bar



Boogie-Woogie

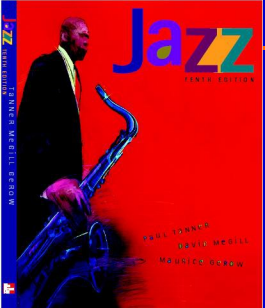
- Most identifying feature is the eight beats to a bar that are played as an ostinato
 - Ostinato is a melodic figure that recurs throughout the music in the bass

- Two distinct methods of boogie-woogie playing:
 - 1. The left hand plays full, moving chords
 - 2. The left hand plays a *walking bass* line outlining chords in a melodic fashion
 - In both, the right hand is kept free for melodic interpretation or improvisation



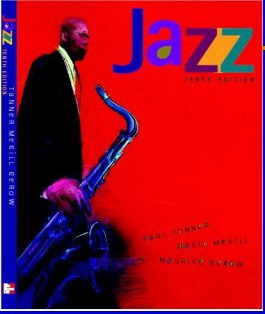
Boogie-Woogie

- Boogie-woogie has been called “8 over 4”
- The main feature of this style is rhythmic virtuosity
- The left and right hand operate so independently that boogie-woogie often sounds like it is being performed by 2 pianists instead of one



The Players

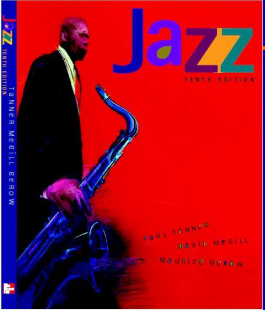
- Usually played by untrained pianists
- Many players could not read music
 - So they simply listened and developed this full style of playing



Origin

- The boogie-woogie piano style developed from a guitar technique used in mining, logging, and turpentine camps using 3 guitars
 - 1st guitar pick out an improvised melody,
 - 2nd guitar played the chords,
 - 3rd guitar the bass line

- To imitate 3 guitars at one time, piano players had to develop a very full style
 - the right hand play the melodic improvisation
 - the left hand substitute for the other 2 guitars



Later Developments

- Boogie-woogie laid the groundwork for some later musical styles both inside and outside of jazz
 - Left hand rhythm is similar to the “shuffle rhythm” used later by rhythm and blues artists and early rock songwriters like Jim Croce (“Bad, Bad, Leroy Brown”)
 - Revival of swing of the late 1990s like with Brian Setzer (“The Dirty Boogie” CD)