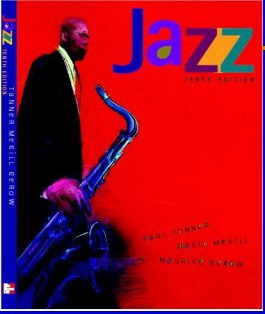


Jazz

Tenth Edition

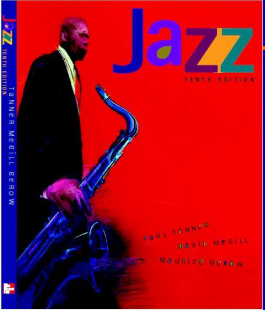
Chapter 5

PowerPoint
by
Sharon Ann Toman, 2004



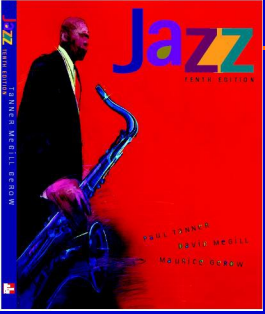
New Orleans

- Because of the geographical origin of this type of jazz and it bred more notable jazz musicians in New Orleans
- BUT...the more in-depth the research, the more difficult it is to claim one city as the origin



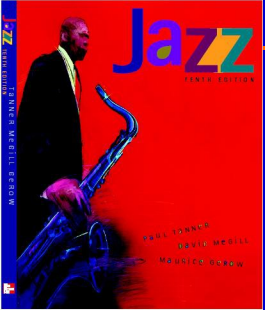
New Orleans

- A city that keeps alive many of its early customs and traditions
- A city that is tolerant of all races and was a natural setting for the music of West Africa and Europe to meet and merge



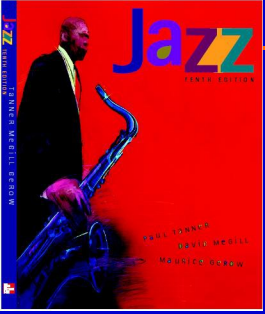
New Orleans

- When considering New Orleans the birthplace of jazz ... one must keep in mind that:
 - 1. slaves were brought 1st to **Virginia**(1619)
 - 2. 1st instrumental jazz was recorded in **NYC** (1917)



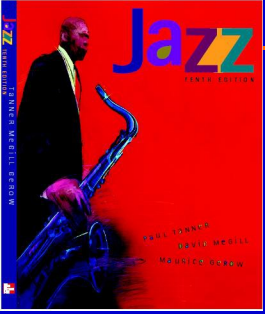
New Orleans

- The historical background of New Orleans, an exciting city that keeps alive many of its early customs and traditions
- Provided a receptive environment for jazz to develop and grow



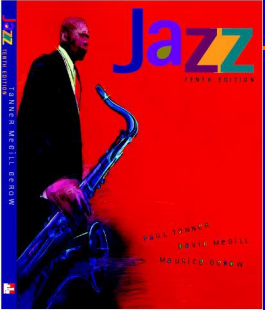
The Oral Tradition

- All “Early New Orleans” bands did not sound the same
- Style of playing varied with the job...whether it was music for a parade, funeral or dancing



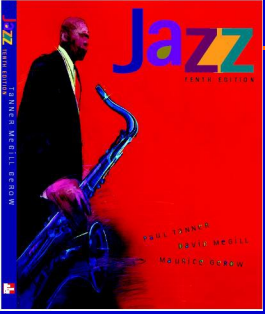
The Oral Tradition

- Music played in some African American clubs was too “rough”
- While music played for white dances had a more “sweeter” style
- Melody was fixed but everything else was improvised during performance



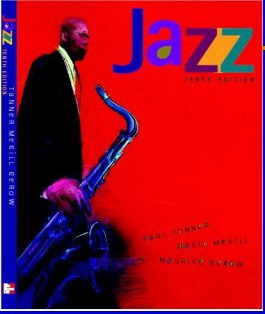
Storyville

- Section of New Orleans where early jazz developed and flourished until closed in 1917
- Named after **Sidney Story** who supported an ordinance that confined this red-light district to a 38 block area
- This district made important contributions to the beginnings of jazz



Instrumental Obligations

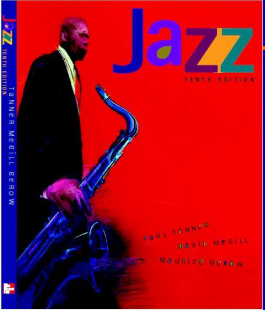
- **Frontline players** (cornet, clarinet, & trombone) – had obligations to fulfill in playing
- Frontline players played their parts polyphonically



Instrumental Obligations

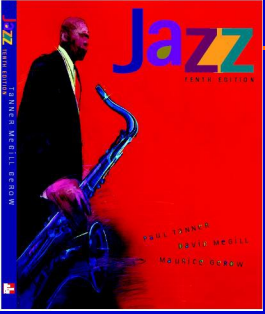
- **Cornet (trumpet)** played melody because of it being the loudest instrument in the orchestra

- **Clarinet** had a dual role:
 - a) play harmony
 - b) because more agile than coronet, it was used to create momentum



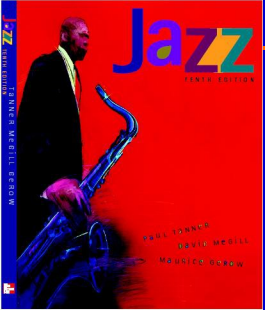
Instrumental Obligations

- **Trombone:** plays the most important note of a chord (bass note) to mark the change in harmonies
- **Banjo, tuba and drums:** played the rhythm parts in a flat 4 with no accents
- **No piano** is used...in the early Dixieland groups



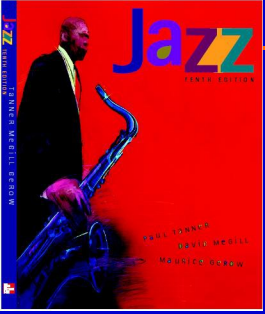
Instrumental Obligations

- **Dixieland format/structure** of the music consisted of:
 - 1. ensemble chorus
 - 2. solo choruses
 - 3. return to the ensemble chorus



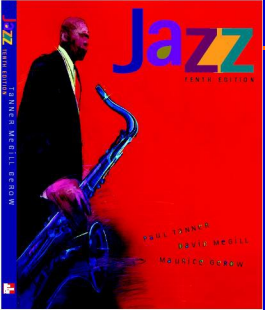
Instrumental Obligations

- Rhythmic complexity
- Collective improvisation
- Creative interaction and instrumental independence



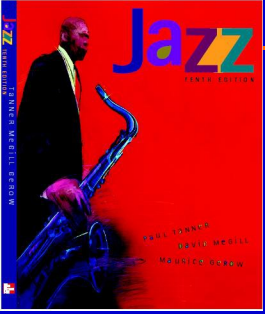
Joe “King” Oliver (1885-1938)

- The last trumpeter to be called a “king”
- Band leader
 - King Oliver’s Creole Jazz Band
- Most important figure of the “Early New Orleans” style
- Mentor and teacher of Louis Armstrong
- Was able to get a wide array of sounds on his trumpet



Sidney Bechet (1897-1959)

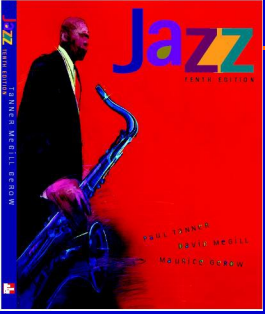
- Child prodigy - began playing professionally in 1903
- 1st jazz musician to achieve fame with his soprano sax, also played the clarinet
- Moved to Chicago as did other well-known musicians and bands
- Traveled to Europe – performing
- Rivalled Armstrong as one of the important solo improvisers from New Orleans
- His sax playing produced a rich and heavy vibrato



Out of New Orleans

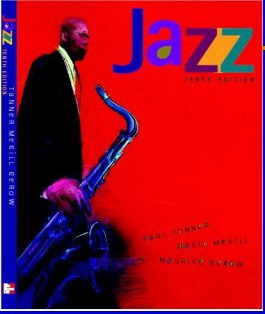
- Jazz moved to Chicago in 1916 and then to New York in 1917

- “Original Dixieland Jazz Band” in New York consisted of a group of white musicians
 - This band copied the “black bands”



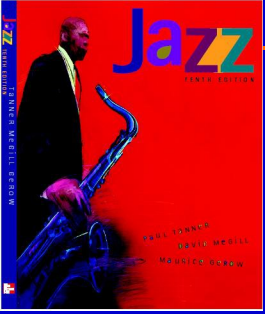
Louis Armstrong (1901-1971)

- Greatest of all Jazz musicians
- Amazing technical abilities as a performer
- Took up the trumpet in reform school
- Joined the school band/chorus
- Started to play for social affairs outside the home



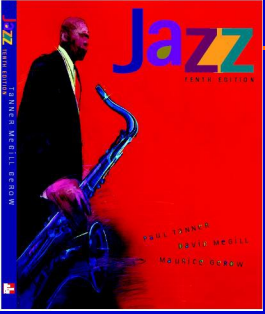
Louis Armstrong (1901-1971)

- Studied with Joe “king” Oliver and was Oliver’s protégé
- Considered the greatest trumpet player who ever lived
- Had great musical tone, stamina, range, creativeness and technique
- Considered one of the best jazz singers



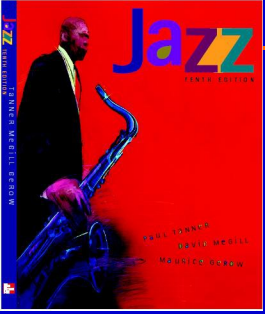
Louis Armstrong (1901-1971)

- Amazed his audiences with his playing style
- Genius at improvisation
- Concerned with pleasing his audiences
- Became great as a showman and even a comedian



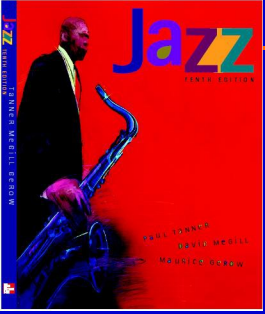
Chicago Style (the 1920s)

- Chicago was a very prosperous city
- Many opportunities for employment
- Recordings were done in NYC and the outskirts of Chicago
- It was the age of....
 - Straw hats, arm bands, Model T and Model A Fords
 - Raccoon coats, new dances like the Charleston, and Speakeasies (nightclubs in the 1920s)
 - Gangsters ruled Chicago during this period



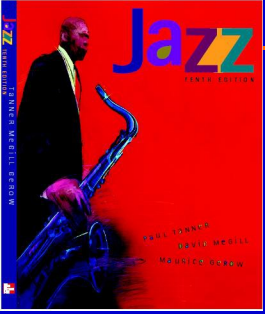
The New Orleans and Chicago Styles

- Both styles used cornet, trombone, clarinet and drums
- Now both styles use **piano** and the **string bass** replaced the tuba
- New Orleans style was “marching” music and not many recordings exist



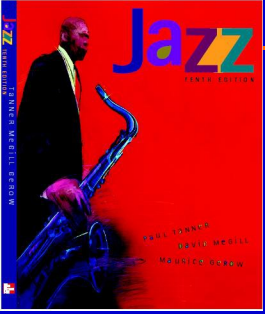
Chicago Style

1. saxophone was added
2. guitar replace the banjo
3. elaborate introduction and ending were common
4. ease and relaxation in playing style gave way to tension and drive
5. individual solos more important than the collective improvisation
6. time signature - rhythm changed from 4/4 to 2/4 (accenting beats 2 and 4, rather than 1 and 3)



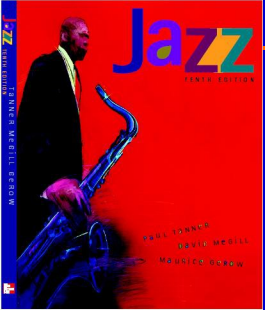
Chicago Style

- The 1920's brought many professionally trained instrumentalist into jazz
- Until the 1920's jazz was mainly an African American art form
- Chicago style used large numbers of white player with formal musical training into the jazz world
- One of the most popular groups in Chicago was:
 - **“New Orleans Rhythm Kings”**



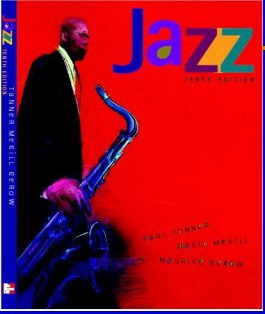
Earl Hines (1903-1983)

- Influenced by Louis Armstrong
- Developed what was called the “trumpet style” of playing the piano (melodic style)



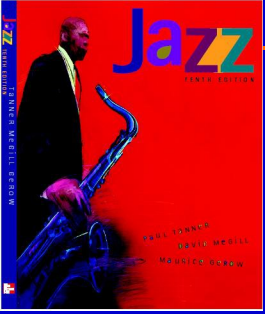
Bix Beiderbecke (1903-1931)

- Excellent white trumpeter
- His music has great vitality and creativeness
- And yet his music is “fun” listening



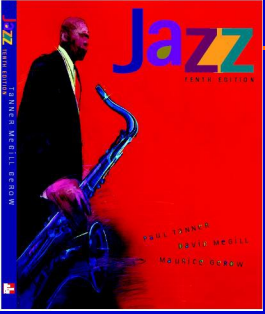
Later Developments

- Early New Orleans style of jazz is still played and heard today
- Chicago Style Dixieland is still popular today because of its rhythm
- The Chicago Style was perpetuated by large orchestra such as the **Dorsey Brothers** and **Bob Crosby**



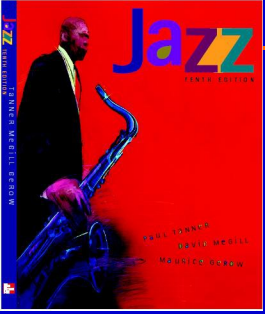
Later Developments

- Larger orchestras
- Complete section plays written parts on lines originally invented for one instrument (influence of the jazz style)
- Some historians feel that the jazz age ended around 1927....although jazz did continue
- Larger bands began to absorb the better jazz players



Later Developments

- By the end of the 1920s, jazz had again moved.....This time the move was from **Chicago to...New York**



Conclusion

- The move of jazz from New Orleans to the North placed emphasis from a predominately “ensemble style” of playing to...
- One that centered on the “soloist” which was due to the influence of Louis Armstrong