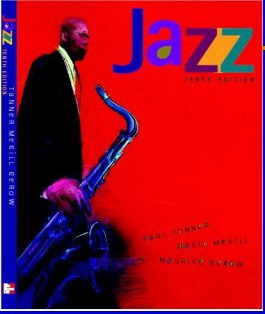


Jazz

Tenth Edition

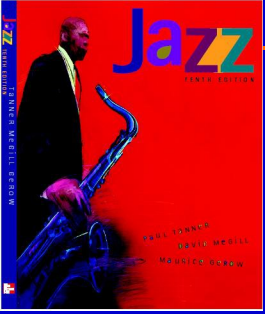
Chapter 6

PowerPoint
by
Sharon Ann Toman, 2004



Beginning of the Swing Era

- Name given to the era that follows the boogie-woogie
- In general, refers to the music of large-dance bands that played written arrangements

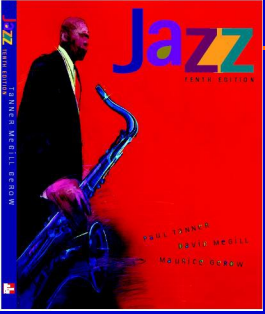


Beginning of the Swing Era

- **Swing** did not “*swing*” but rather...

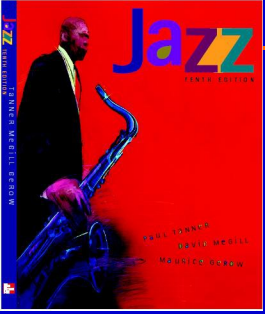
Involved jazz performers doing a jazz interpretation of pretty **ballads**

- **Ballad:** is a simple song, usually romantic in nature and uses the same melody for each stanza



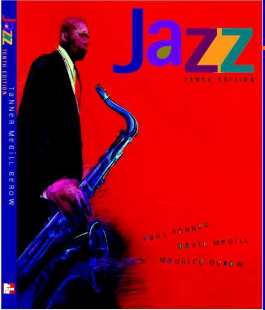
Beginning of the Swing Era

- Some listeners feel that all Swing bands sound alike...but band leaders wanted to be distinguished ...like:
 - **Tommy Dorsey:** played with a beautiful tone and control on the trombone
 - **Glenn Miller:** used a clarinet over his saxophone for identification



Beginning of the Swing Era

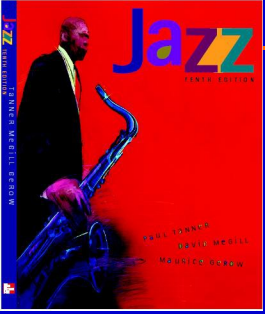
- Swing bands adopted a consistent instrumentation that remained fairly stable – four sections each:
 1. Saxophone section-two alto saxophones, two tenor saxophones, and one baritone saxophone
 2. Trumpet section-four trumpets; the first was responsible for the highest notes and eventually the second player for most of the jazz solos
 3. Trombone section-four trombones; later a fifth bass trombone was often added
 4. Rhythm section-one drummer, one bass player (string bass), one piano player, and one guitar player



Jazz Arrangements

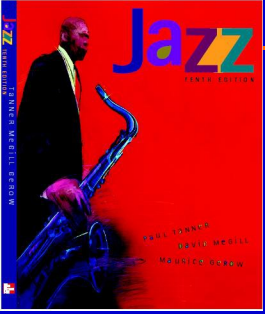
- The general procedure in the creation of a swing jazz arrangement was:
 - Write a score that has specific notes for each instrument to play in every measure
 - Indicate measures for solo improvisation
 - Musical notations with the desired sounds

- Short, repeated refrains or phrases, or riffs, are common in jazz



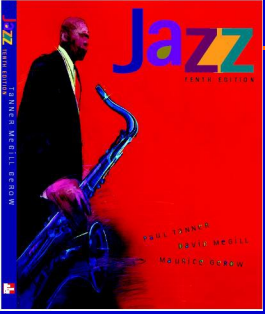
Fletcher Henderson (1897-1952)

- Credited with creating the pattern for swing arrangements which consists of:
 - Independent use of trumpet, trombone, saxophone, and rhythm section, with use of soloist
- A pianist and excellent arranger
- Wrote most of the musical arrangements that helped launch the success of Benny Goodman's orchestra



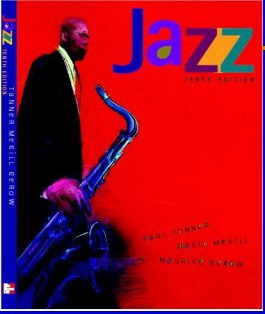
Fletcher Henderson (1897-1952)

- Henderson's arrangements used:
 - 1. tighter harmonic control
 - 2. less emphasis on improvisation
 - 3. control use of polyphony



New York

- **New York** was an important geographic area for the developments leading toward the **swing style** of jazz and important names like:
 - Chick Webb
 - Jimmie Lunceford
 - Duke Ellington



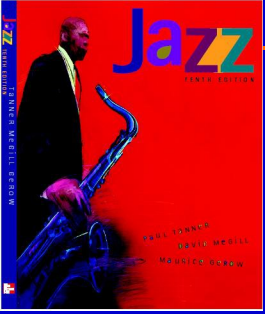
Chick Webb (1909-1939)

- Admired drummer for his forceful sense of:
 - Swing
 - Accurate technique
 - Control of dynamics
 - Breaks and fills

- Couldn't read music....but memorize the arrangements

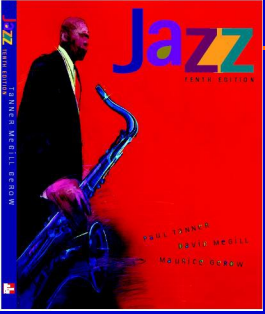
- Would conduct his band from his drum set

- **Ella Fitzgerald** contributed to Webb's bands success in NYC



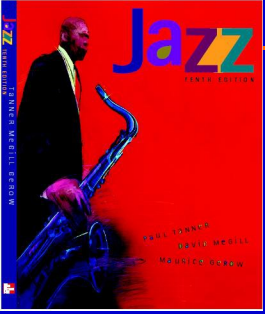
Jimmie Lunceford (1902-1947)

- Alto sax player/band arranger
- Graduated from Fisk University (BMus1926)
- Taught music at Manassas High School, Memphis – in 1927 organized a student jazz band and released its first recording in 1930
- This band emphasized correct technique and accurate playing



Duke Ellington (1899-1974)

- Proved that orchestrating jazz was an art of the highest level
 - His music was a combination of solo and ensemble playing
- The Ellington orchestra was always made up of the individual talents of his players
 - This is one of important aspects of the Ellington band which allowed individuals to retain their own identities and to expand and explore their own directions

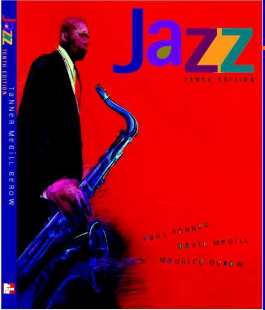


Kansas City

- Kansas City was busy with musical activity from the early 1920s to about 1938

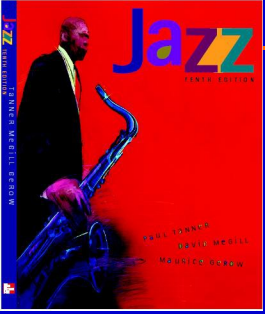
- Political organization called:
 - Pendergast Machine***
 - Encouraged nightclub atmosphere
 - Employment and opportunities for jazz musician arose

- Kansas City became a jazz mecca



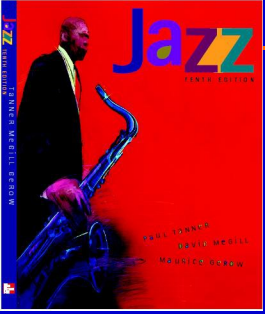
Mary Lou Williams (1910-1981)

- 1st woman in jazz history to compose and arrange for a large jazz band
- Considered one of the great jazz pianists
- One of the greatest performers from Kansas City
- Arranged music for dozens of leading swing bands like:
 - Duke Ellington
 - Dizzy Gillespie
 - Benny Goodman



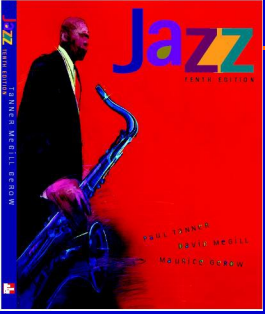
Count Basie (1904-1984)

- Outstanding represents the big band style
- Pianist, accompanist, and music director for blues singers, dancers, and comedians
- Band leader/arranger
- Traveled throughout Europe and Japan during the 1950s and 1960s
- Count Basie's music contains:
 - Moving rhythms
 - Economic piano style (less is better than more)
 - Relaxed swing sound



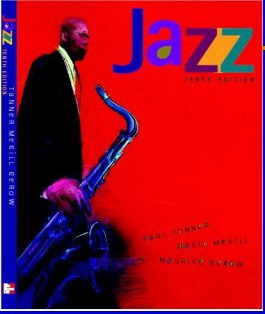
Southwest Bands – Early Basie

- Southwest bands offered a different solution to big-band improvisational structures
 - Recognized individual arrangers
 - Players contributed themselves
 - Looser compositional structure
 - Focus shifted away from the arranger and toward the improvising performer



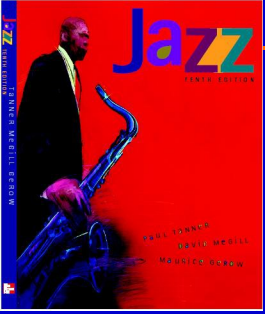
Swing Becomes Accepted...

- The depression(1929) found the music business suddenly failing
- Only hotel-type bands (Guy Lombardo) and better jazz players (Benny Goodman) survived
- Swing was really established around 1929 with its 1st recording - “Casa Loma Stomp” in 1930



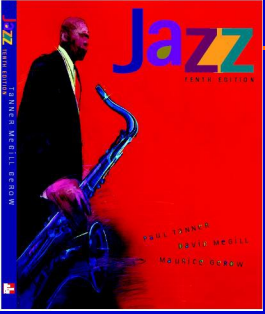
Swing Becomes Accepted...

- Upsurge in dancing
- Repeal of the **Volstead Act** in 1933
 - This law prohibited the manufacture, transportation and sale of beverages
- Social life changed and large ballrooms were needed for the thousands who wanted to dance every night and large bands seemed to be the answer to the dance halls



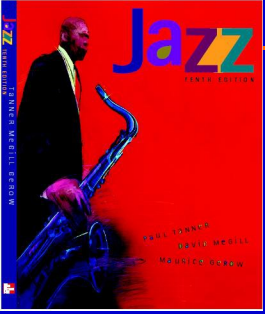
Swing Becomes Accepted...

- **Swing bands** produced a fuller sound than that of the Dixieland bands
- **Swing bands** used 2 or 3 times as many players compared to Dixieland bands
- **Swing band's** music was more organized in homophony – creating sounds more organized



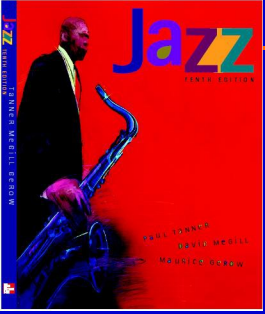
Swing Becomes Accepted...

- **Swing bands** returned to the use of a flat-four rhythm
- **Swing bands used block chords**
(chords with many notes moving in parallel motion)



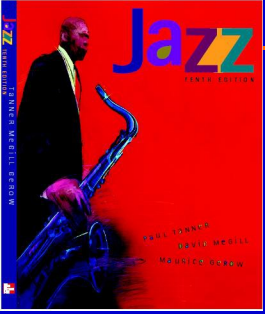
Paul Whiteman (1890-1967)

- Called “King of Jazz” because:
 - He sought after talented top names for his band like:
 - Bing Crosby, Bix Beiderbecke, Jimmy and Tommy Dorsey, and others
- His 1st band was started in San Francisco(1918)
- His fame spread into the 1920s



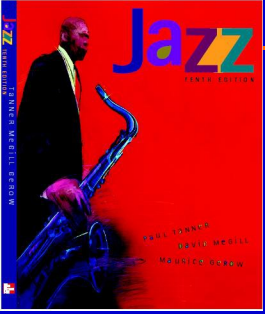
Paul Whiteman (1890-1967)

- **“The King of Jazz”** was the 1st film in technicolor (1st musical/film had no story, 1930)
- Increased the size of his band into nearly symphonic proportion
- His popularity never ceased



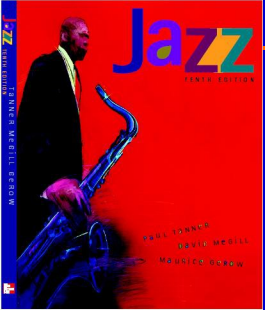
The Swing Bands

- By the late 1930s, prosperity was returning, and records and radio were extremely helpful in publicizing jazz
- The 1st jazz concert took place in 1936 in NYC – it was called a “Swing Music Concert”
- Benny Goodman jazz concerts were presented for the 1st time at Carnegie Hall in NYC (1938)



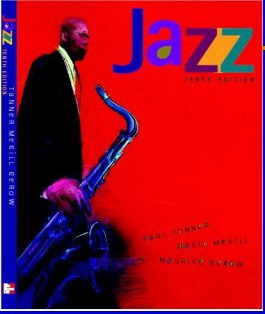
The Swing Bands

- Dorsey Bros. started with a large-band version of Dixieland with singer Bob Crosby
- Crosby developed his own band...
- Later...the public decided that the most popular of all swing bands was Glenn Miller



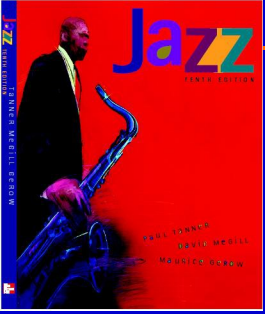
Glenn Miller (1904-1944)

- Brilliant arranger
- Outstanding businessman
- Fine trombone player
- Went in debt to start his band...but within 2 years was a millionaire
- Band works the best jobs and recorded often
- Had a radio program
- Made motion pictures



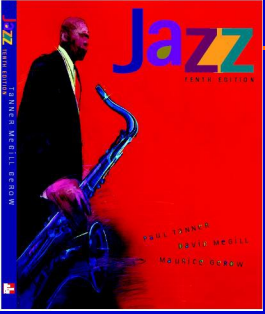
The Swing Bands

- Very important to the development of the “Swing Bands” were:
 - Role of composer/arranger
 - Excellent style setting musicians



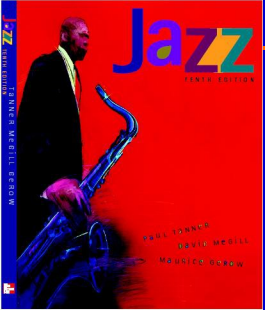
Benny Goodman (1909-1986)

- Superior clarinetist
- Appearing on stage by age of 12
- He joined Ben Pollack's band and made 1st his recording
- Goodman's band was the 1st to integrated black and white musicians
- He was important in making it possible for jazz musicians to earn a decent wage



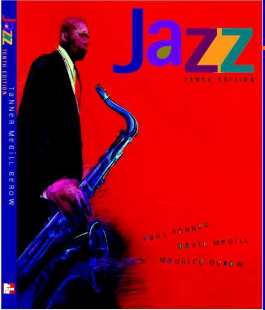
Benny Goodman (1909-1986)

- His clarinet playing was a combination of great wit, precise musicianship, beautiful subtleties, and never-ending swing
- Toured in many parts of the world
- Also was commissioned and recorded classical compositions
- His band became the 1st swing band to play a concert in Carnegie Hall (1938)



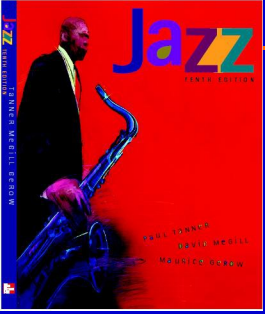
Coleman Hawkins (1904-1969)

- 1st great saxophonist of Jazz
- Made his 1st recording with Fletcher Henderson
- Sax playing is known for his full tone, flowing lines, and heavy vibrato
- Performed throughout England and Europe
- Most famous recording (“Body and Soul”) was made in 1939 and is know for its continuous smooth sound



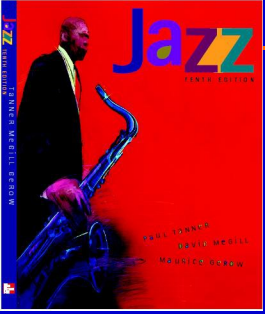
Lester Young (1909-1959)

- Tenor saxophonist
- Had a different approach than Hawkins'
- Used a lighter tone
- Studied violin, trumpet and drums
- Toured with Count Basie, and many other famous Swing bands
 - Excellent sense for melody
 - Recorded many solos with the Count Basie band



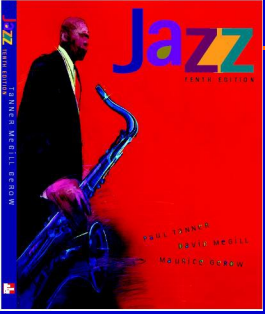
Swing Combos

- Most large bands also had a small group of better jazz players
- The smaller group would play during intermissions of the larger band



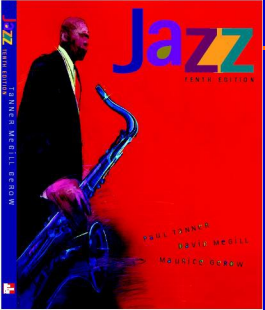
The Demise of Swing

- As a result of the military draft and problems of transportation....the swing era ended quickly
- Would only get jobs that were 1 night stands and would experience a financial loss
- The emergence of rock and roll captures the media and the world



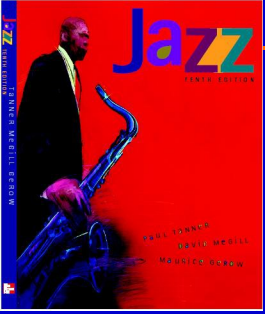
Big Band Legacy

- Consists of carefully composed arrangements that hold many players together
- Successful bands had identifiable leaders who placed their individual stamps on their musical arrangements



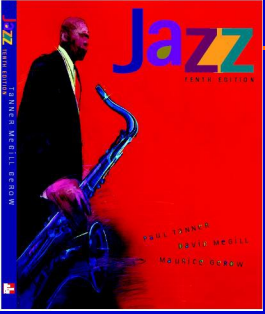
Big Band Legacy

- As a result of nostalgia for the big band style it has kept that style alive today...styles like the Miller and Dorsey bands
- When new arrangements are written, they are usually in the same style/trademarks as the original band
- Critics and historians refer to these groups as “ghost bands” because of the absence of their leaders and new personnel



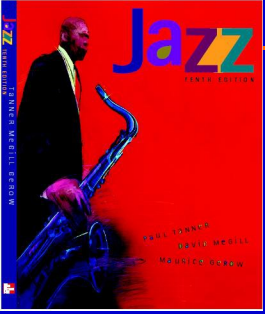
Transition Bands

- Bands that performed in the 1920s, 1930s, or 1940s performed successfully in the 1970s and 1980s
- Like: Duke Ellington, Count Basie, Woody Herman and etc.



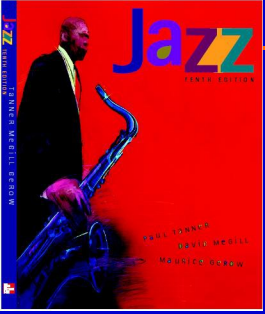
Contemporary Large Bands

- Big bands of today are not all from an earlier time
- Many of these bands may play and show a new and very individualized style...
- But many of them maintain a close tie to the swinging style of the Basie and Herman bands



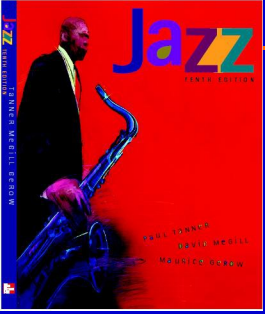
Contemporary Large Bands

- **Don Ellis:**
 - Influenced by music from India
 - Raga
 - Eastern rhythms
 - Use of usual meters
 - Advanced rhythmic techniques
 - Excellent trumpet player and drummer



Contemporary Large Bands

- **Maria Schneider:**
 - Assistant to Gil Evans
 - Wrote for Woody Herman and Mel Lewis
 - Conducted jazz orchestras around the world



Swing Singers

- **Billie Holiday and Ella Fitzgerald:**
 - Their singing styles are uniquely different
 - Their singing helped shape the definition of the pure jazz singer
 - Both came to the popular forefront during the swing era

- **Sarah Vaughan:**
 - Pianist and vocalist
 - Influenced many singers