

LECTURE 2

America's Music Comes to Life: The Blossoming of Jazz



AMERICAN POPULAR MUSIC

- originally tied to European model in terms of musical style
- syncretic contributions by wide variety of immigrants, British Isles, E. & W. Europe
- increasing African, African American, and “Latin” rhythmic influence to present
- formed a distinct global identity and culture

WIND BAND AND THE MARCH

- most popular form of American late 19th century musical entertainment
- brass, woodwinds, and percussion
- marches, classical arrangements, popular tunes
- began in the northeast
- spread throughout the country
- professional, community, and school bands
- distinctly American
- highly patriotic

BOSTON BRASS BAND.

WIND BAND AND THE MARCH

- **JOHN PHILIP SOUSA
(1854-1932)**
- **conductor of the US
Marine Band**
- **composer**
- **formed own band in
1892**
- **“America’s March King”**
- **toured internationally**



“Stars and Stripes Forever” [1897]

- multi-sectional form
- march rhythm
and tempo
- melodic complexity
 - countermelody
 - syncopation



“Stars and Stripes Forever”



RAGTIME (ragged time)

- first injection of African rhythmic influence
- through the introduction of syncopation



RAGTIME

- three main genres:
 - “Coon Songs”
 - Piano Rags
 - Ragtime Jazz
- popular through WWI into the early 1920s





“COON SONGS”

- popular genre
- outgrowth from the minstrelsy
- introduction of syncopation into songs
- “The Whistling Coon” by George Johnson, 1891
- first recorded song by African American

George W. Johnson, 1891

**LAUGHING
SONG**

OVER
50,000
RECORDS
UP TO DATE
FOR
PHONOGRAPH USE

ALL
OVER
THE
WORLD.

THE ORIGINAL

GEORGE W. JOHNSON



WHISTLING COON
AND
LAUGHING DARKEY.

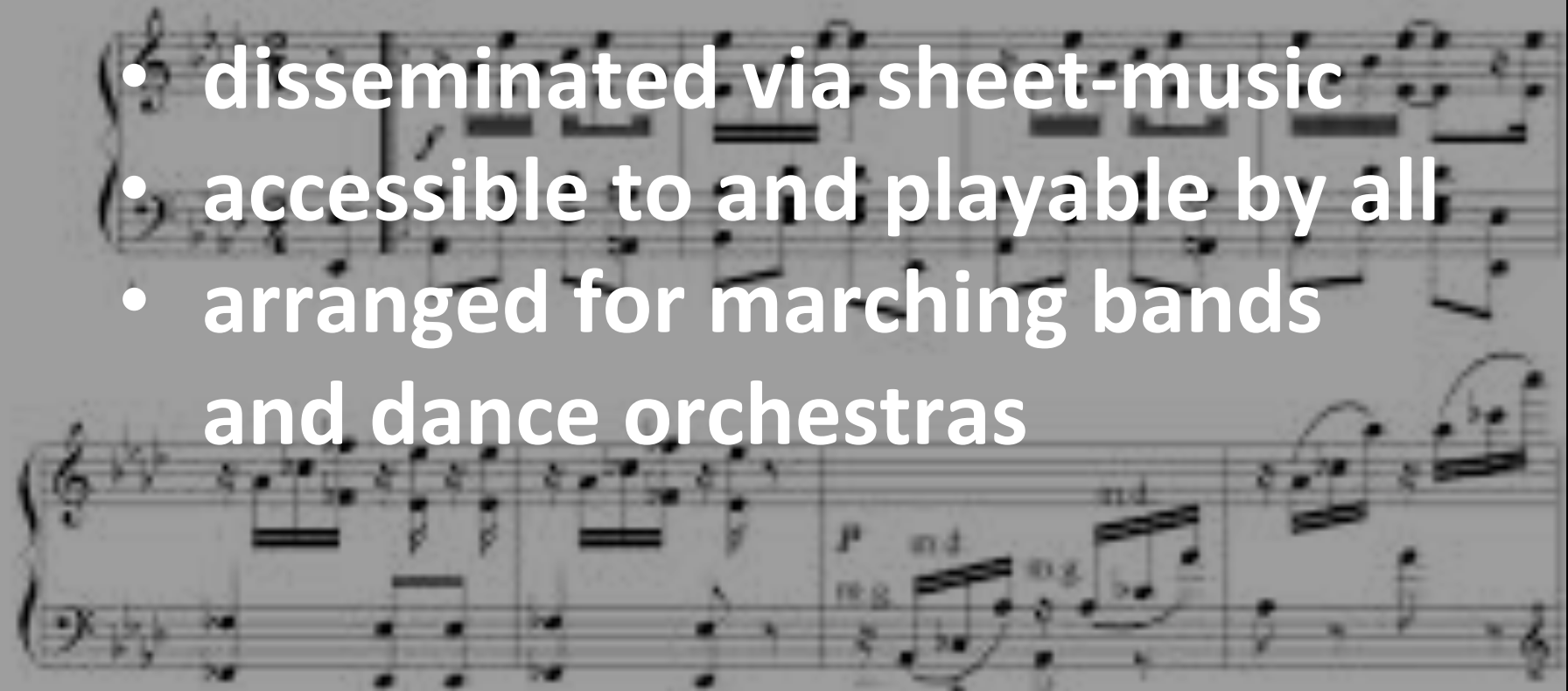
PUBLISHED
BY
KO-LA'R
212 W. 47TH ST.
NEW YORK CITY.

ROHLFING SONS MUSIC CO.

PIANO RAGS

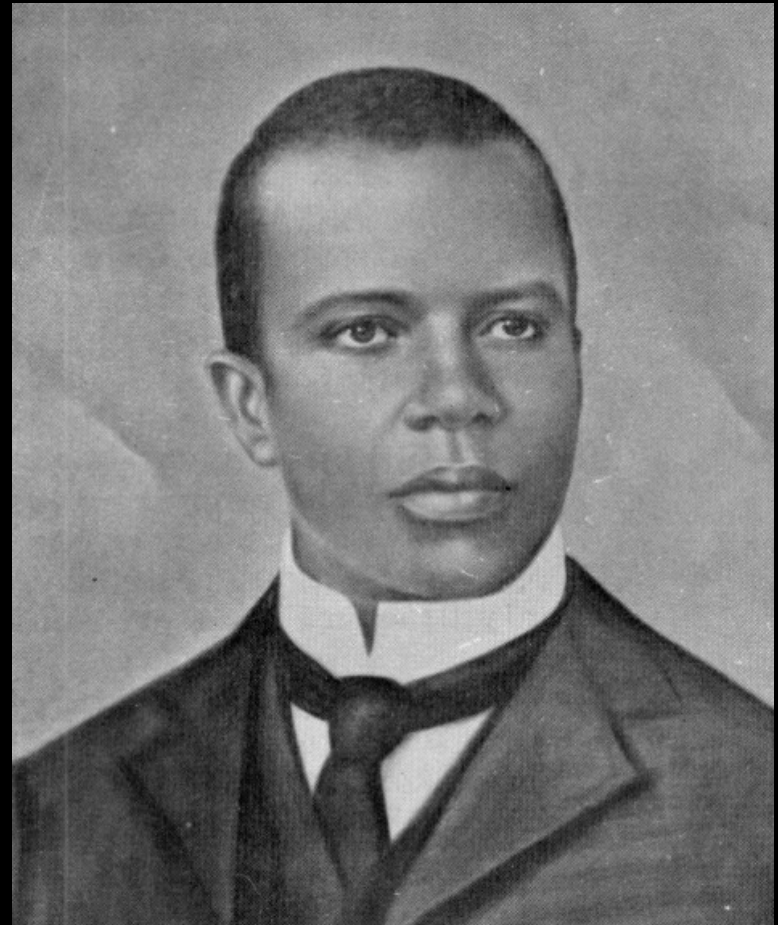
Maple Leaf Rag

- from mid-west
- written music
- disseminated via sheet-music
- accessible to and playable by all
- arranged for marching bands and dance orchestras



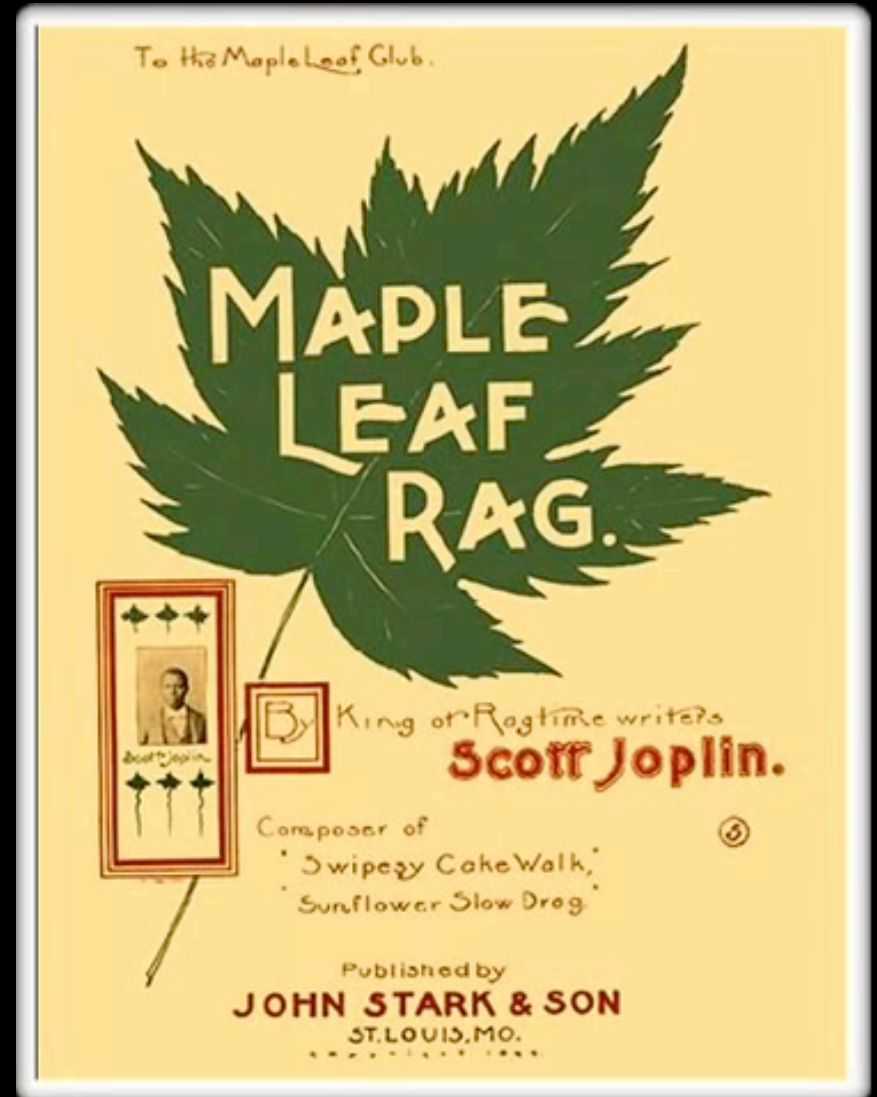
SCOTT JOPLIN (1868-1917)

- **African-American composer**
- **from St. Louis**
- **formal Western musical training**
- **composer of “Classic Rags”, operas, and a ballet**



MAPLE LEAF RAG - 1899

- 1st popular published rag
- based on march rhythm and form
- syncopated melody
- piano roll “performance” by Scott Joplin (1916)



RAGTIME JAZZ

- began in late 19th c.
- associated with new couples' dance forms at the beginning of the 20th century
 - cakewalk – dance from minstrel shows
 - turkey trot
 - fox trot



CAKEWALK

- dance based on European quadrille
- featured in the “walk around” finale of a minstrel show
- one of the first legitimate couple’s dances



CAKEWALK



JAMES REESE EUROPE

- classically trained African American composer and bandleader
- founded the socialite Clef Club in NY in 1910
- formed WWI military band for the all-black “Hell Fighters” 369th Infantry Regiment
- first introduced jazz to Europe during WWI



HELLFIGHTERS



IRENE AND VERNON CASTLE

- couples dance team 1912-1919
- legitimized couples contact dance
- tango – from Argentina
- popularized the turkey trot
- African American based dance
- invented fox trot
- NY high-society dance craze
- worked with JR Europe and socialite Elizabeth Marbury

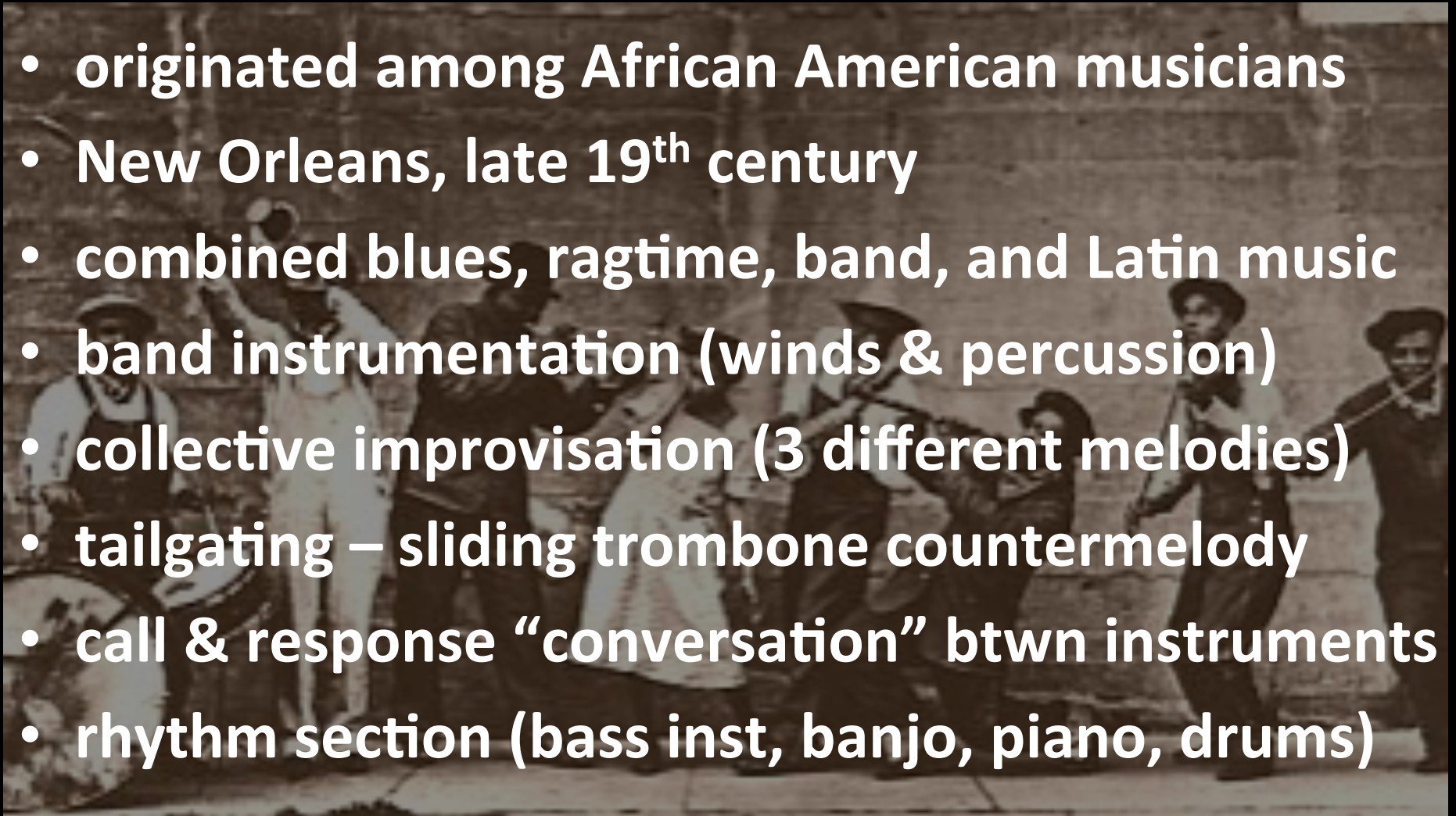


IRENE AND VERNON CASTLE



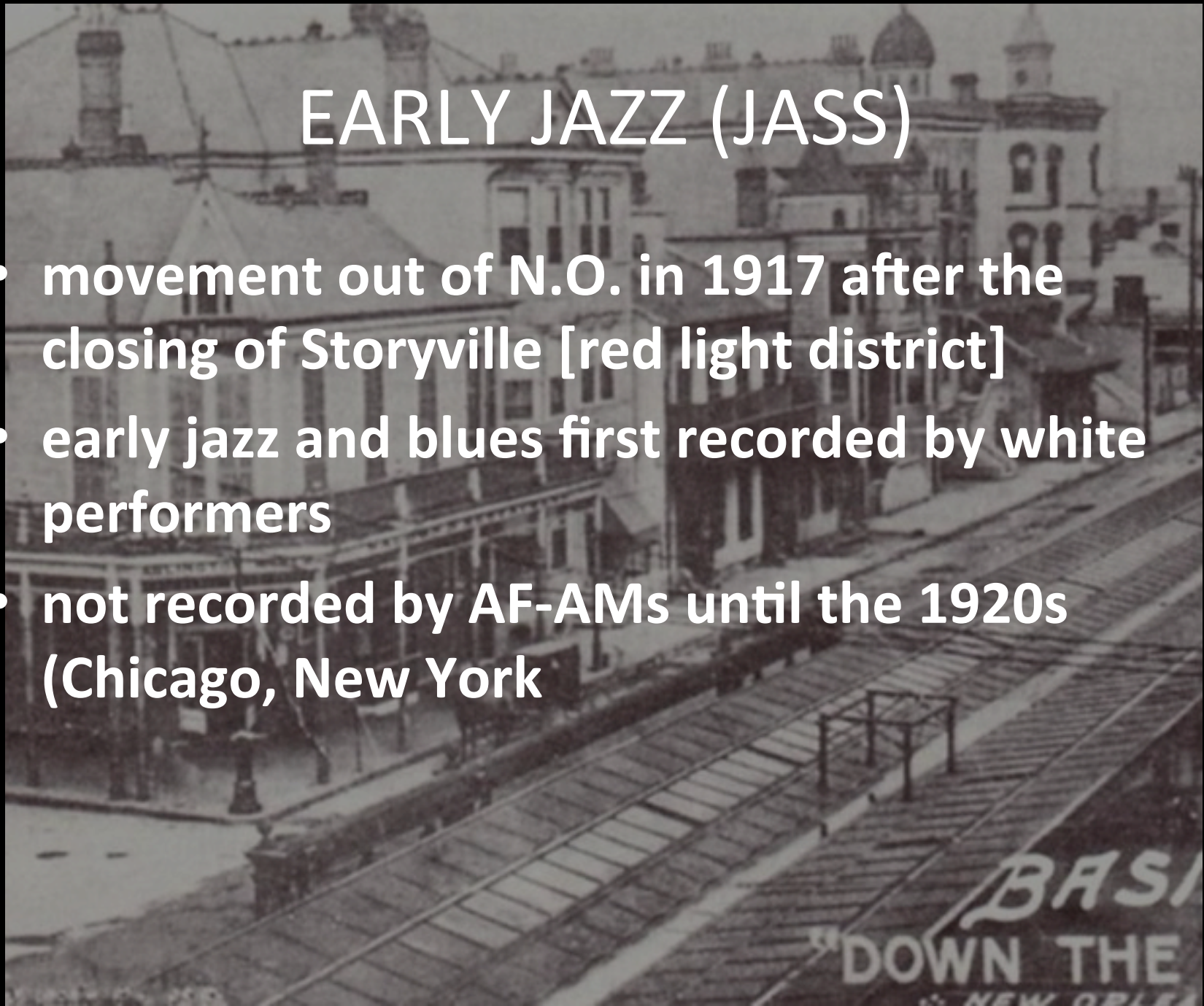
EARLY JAZZ (JASS)

- originated among African American musicians
- New Orleans, late 19th century
- combined blues, ragtime, band, and Latin music
- band instrumentation (winds & percussion)
- collective improvisation (3 different melodies)
- tailgating – sliding trombone countermelody
- call & response “conversation” btwn instruments
- rhythm section (bass inst, banjo, piano, drums)



EARLY JAZZ (JASS)

- movement out of N.O. in 1917 after the closing of Storyville [red light district]
- early jazz and blues first recorded by white performers
- not recorded by AF-AMs until the 1920s (Chicago, New York)



Original Dixieland Jazz/Jass Band

- first recorded jazz - 1917
- recording made in NY
- white band copying African-American style
- led by Nick LaRocca (cornet)
- origin of “Dixieland Jazz” name



Original Dixieland Jazz/Jass Band



Ferdinand “Jelly Roll” Morton

- New Orleans Creole musician
- stride piano style in left hand
- raggin’ syncopated melody in right hand
- use of the “Spanish Tinge” (Habanero rhythm)



“MAPLE LEAF STOMP”



Joe “King” Oliver (1885-1938)

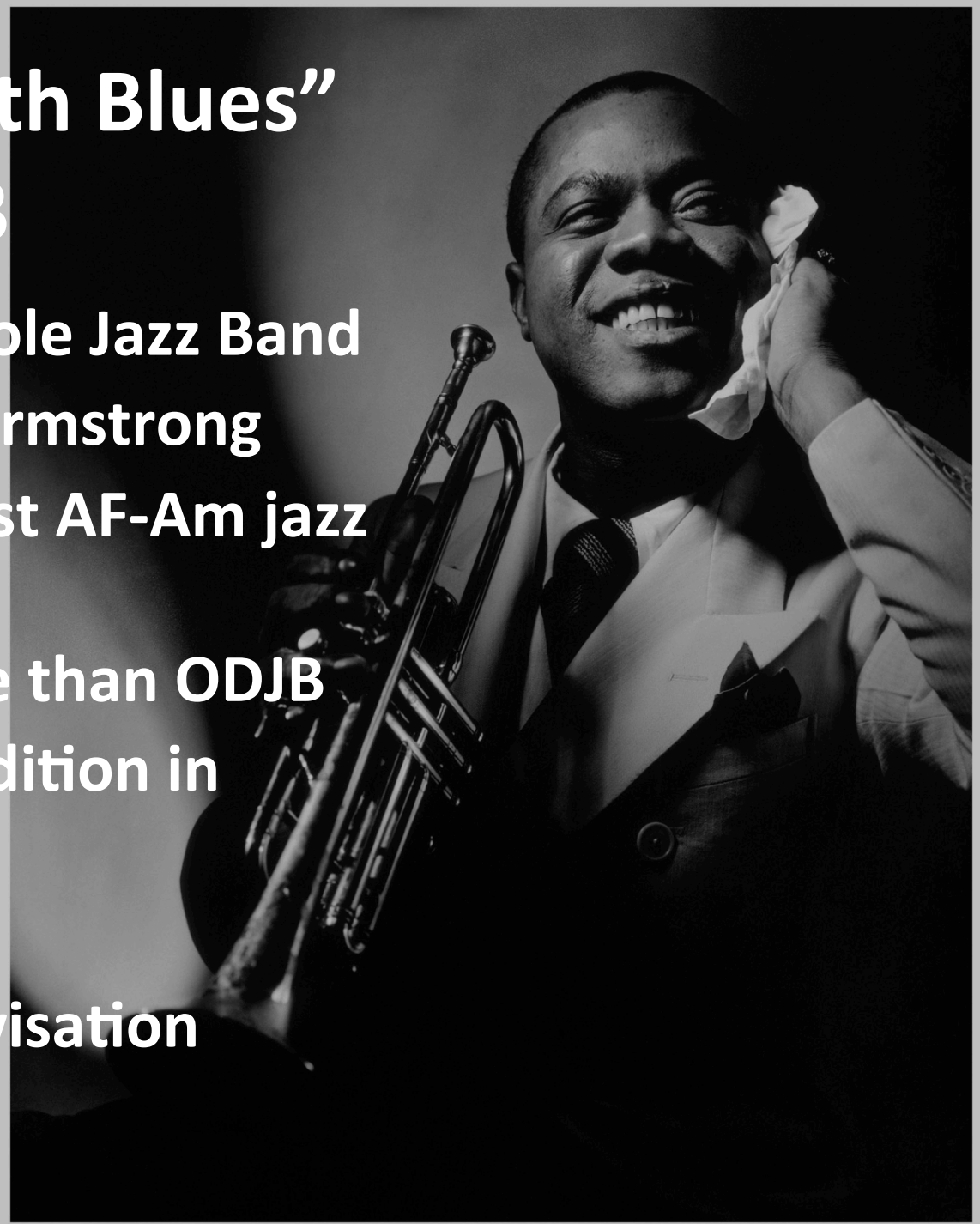
- New Orleans trumpet player
- began in Kid Ory’s (trombonist) Band
- moved to Chicago in 1918
- formed King Oliver’s Creole Jazz Band
- Louis Armstrong’s mentor



“Dipper Mouth Blues”

1923

- **King Oliver’s Creole Jazz Band**
- **featuring Louis Armstrong**
- **one of the earliest AF-Am jazz recordings**
- **soother jazz style than ODJB**
- **New Orleans tradition in North**
- **rhythm section**
- **collective improvisation**



“Dipper Mouth Blues” 1923



Paul Whiteman



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and His Orchestra
of Thirty Artists

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and His
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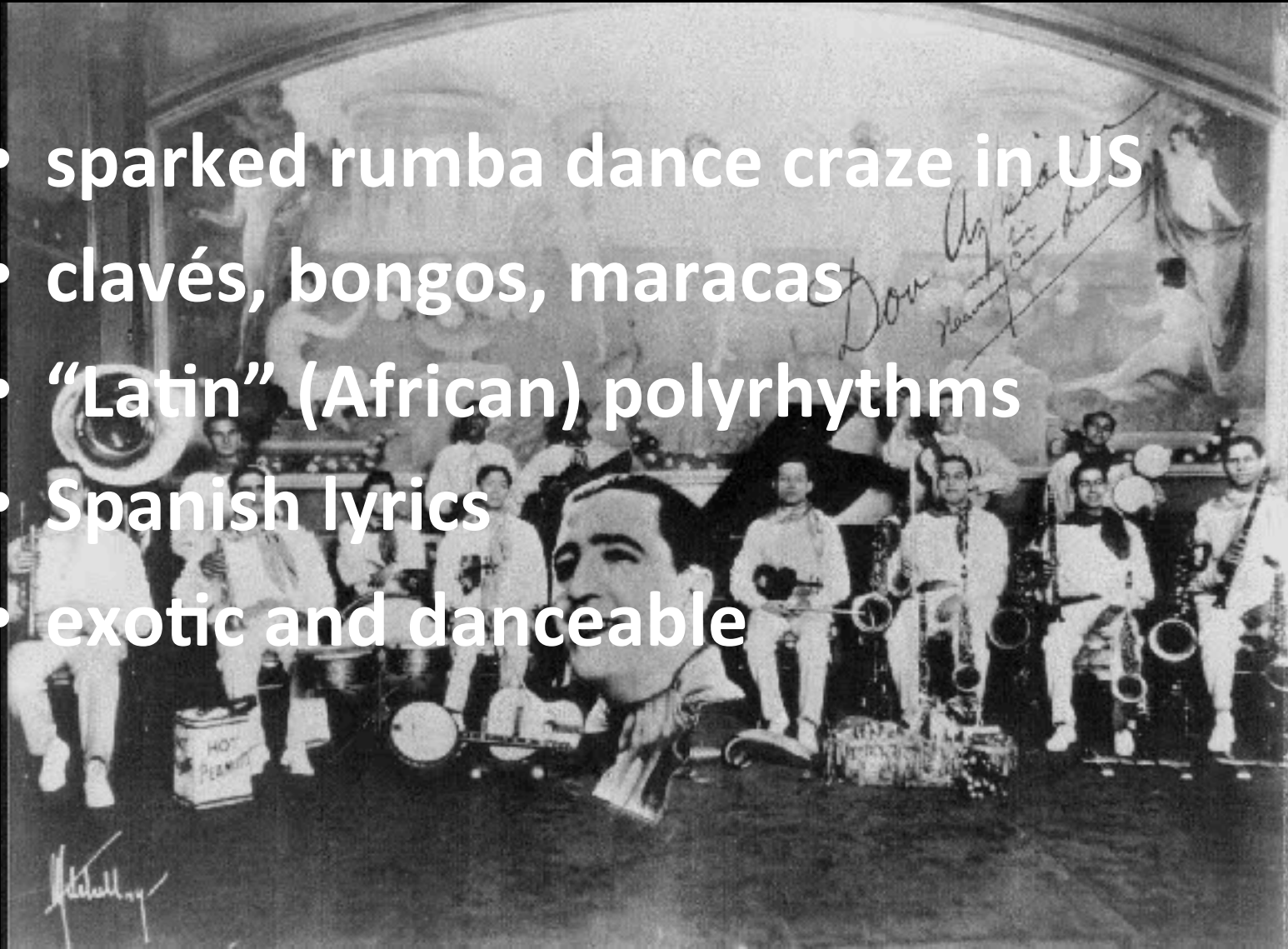
- self-proclaimed “King of Jazz”
- led most popular band of the 20s & 30s (30 #1 hits in the 20s)
- written arrangements
- little improvisation
- proving ground for young white jazz musicians (Bix Biederbeck, the Dorsey brothers) and popular singers (Bing Crosby)

Paul Whiteman



Don Azpiazu - Havana Casino Orchestra

- sparked rumba dance craze in US
- clavés, bongos, maracas
- “Latin” (African) polyrhythms
- Spanish lyrics
- exotic and danceable

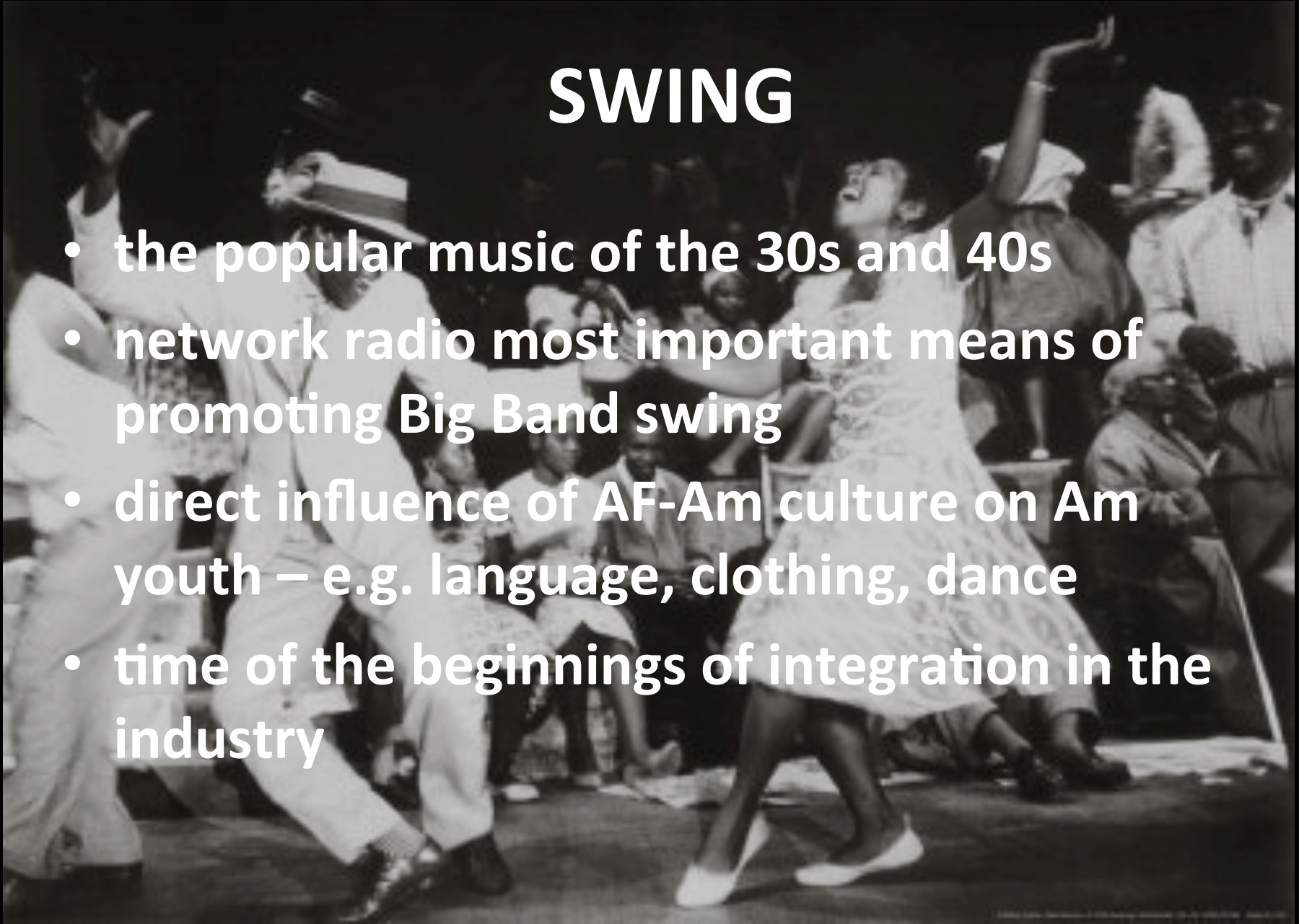


“El Manicero” (The Peanut Vendor) 1930



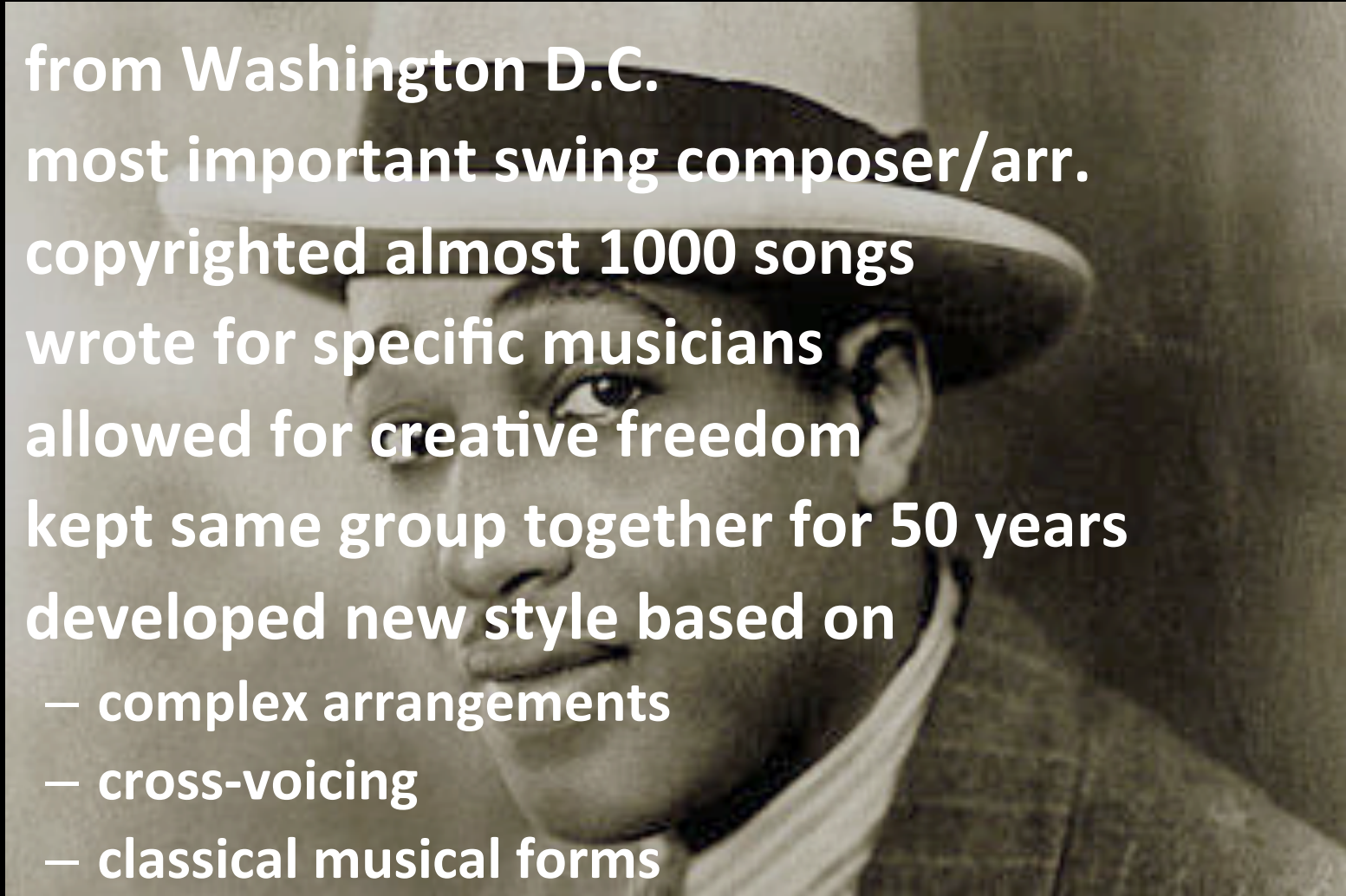
SWING

- the popular music of the 30s and 40s
- network radio most important means of promoting Big Band swing
- direct influence of AF-Am culture on Am youth – e.g. language, clothing, dance
- time of the beginnings of integration in the industry



Edward Kennedy “Duke” Ellington (1899-1974)

- from Washington D.C.
- most important swing composer/arr.
- copyrighted almost 1000 songs
- wrote for specific musicians
- allowed for creative freedom
- kept same group together for 50 years
- developed new style based on
 - complex arrangements
 - cross-voicing
 - classical musical forms



“Take the “A” Train” (1941)



HOT BANDS

- hard-driving rhythm section
- riffing
- improvisation
- blues based forms
- head charts
- originated in Kansas City



Count Basie Orchestra

- feat. Lester Young (Prez) – tenor sax
- riffing
- C&R
- improvisational solos
- 12-bar blues form
- no melody, series of riffs



“One O’Clock Jump” 1937



SWEET BANDS (Mickey Mouse Bands)

- written arrangements (Paul Whiteman early example)
- little or no improvisation
- featured “vocal arrangement”
- lighter feel – swing rhythm
- extremely popular in 40s (WW II era)

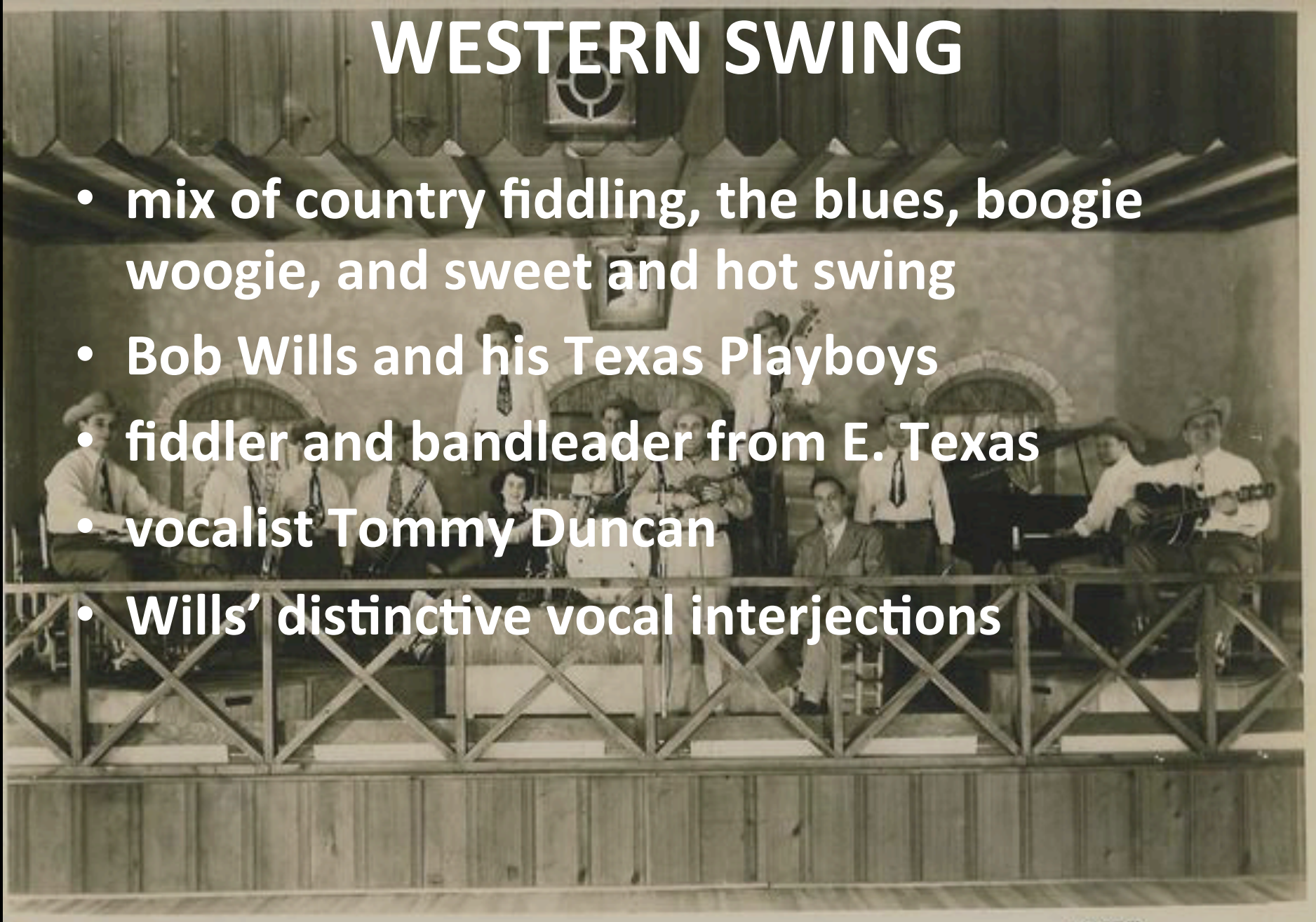


**“I’m Getting Sentimental Over You”
Glen Miller - 1935**



WESTERN SWING

- mix of country fiddling, the blues, boogie woogie, and sweet and hot swing
- Bob Wills and his Texas Playboys
- fiddler and bandleader from E. Texas
- vocalist Tommy Duncan
- Wills' distinctive vocal interjections



“New San Antonio Rose” (1940)



Swing Era Vocal Groups

- Mills Brothers
- Af-Am swing vocal era group
- secular version of sacred jubilee [gospel] quartet
- smooth jazz-influenced style
- appealed to broad audience



“Paper Doll” (1943)



Benny Goodman



- “King of Swing”
- Chicago School of Jazz (white jazz musicians, inspired by displaced New Orleans jazz musicians – Goodman, Dorsey Brothers, Glenn Miller, Gene Krupa, Bix Biederbeck)
- classically trained

Benny Goodman Quartet

- one of the first integrated groups (1935)
- Gene Krupa - drums
- Lionel Hampton - vibraphones
- Fletcher Henderson - piano



Carnegie Hall, Jan. 16, 1938



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and
his

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