

MUSC4 Four Decades of Jazz 1910-1950
 REVISION: CHARACTERISTICS OF CORE JAZZ STYLES

NEW ORLEANS (1920s)	SWING (1930s)	BEBOP (1940s)	COOL JAZZ (late 1940s)
<ul style="list-style-type: none"> > FRONTLINE – comprising trumpet or cornet, clarinet and trombone. Usually the trumpet would take the main melody, with the clarinet harmonising above in a countermelody role and the trombone playing lower harmonies in a tailgate style. > RHYTHM SECTION – comprising piano, drums, a banjo and a bass line. <ul style="list-style-type: none"> • The bass line was originally played by a tuba. • The guitar replaced the banjo as time went on. • The drums often played a simple rhythm with the bass drum on the 1st & 3rd beats of the bar, and the snare on the 2nd & 4th beats: this is identical to the pattern most commonly used in marching band music. • The piano and banjo often played repeated chords, a technique known as comping. > SYNCOPATION – syncopated rhythms were derived from ragtime, where 'ragging' referred to the act of taking a melody and varying it by syncopating its rhythm. This idea, together with polyrhythm (playing different rhythms at the same time) can be traced back to African music. > COLLECTIVE IMPROVISATION – (otherwise known as New Orleans Polyphony). This is where the 'frontline' instruments improvise at the same time. > 12-BAR BLUES – was used frequently as a structural and harmonic framework. > 'BLUE' NOTES – melody lines were decorated with 'blue' notes – those which are outside the notes of the key of the music, or which are 'bent' to fall 'in the cracks' between the pitches of conventional scales. Typically, the use of the flattened 3rd and/or 7th. • Instrumental techniques such as smear, rip, fall-off, etc. • Stemmed from ragtime • Comping crotchets in piano & banjo • Virtuoso players • 32-bar song form (AABA) • Scat singing, pioneered by Louis Armstrong • CORE ARTIST: LOUIS ARMSTRONG 	<ul style="list-style-type: none"> • Meant for dancing in large ballrooms – bands had to be bigger to produce the right volume for this. • Written arrangements used to cater for large ensembles – collective improvisation is no longer viable so only the soloist tends to improvise. • Saxophones = leading solo instruments. • Banjos became outdated – rhythm section is now generally: double bass, piano, drums, (guitar). • Instrumentalists = better equipped, and more 'technically trained', reading music at a higher level. • Most big bands included: trombones, trumpets, saxophones + rhythm section. • Double bass replaced the tuba – walking bass style. • Piano players moved away from the stride piano styles of ragtime. • Drums relied heavily on the hi-hat for swing rhythms. • Emphasis on the off-beat. • DU-WAH – fast succession of open & closed plunger mute. • YA-YA – vocal growls + use of plunger/pixie mute. • The 'Ellington Effect'. • Head arrangement. • CORE ARTISTS: COUNT BASIE & DUKE ELLINGTON 	<ul style="list-style-type: none"> • WWII brought an end to the heyday of swing – big bands began to decline as many musicians were sent abroad to fight for their country. • With smaller groups, the focus of the music shifted from intricate arrangements to improvisation and group interaction. • A reaction to the "white-dominated" Big Band style. • Saw the growth in an importance of the drummer as a soloist within the ensemble. Max Roach was a pioneer for jazz drummers and incorporated features into his playing such as: <ul style="list-style-type: none"> • Bombs, higher tuned skins, rapid switching around kit, wung rhythm on ride cymbal. • 12-bar blues • 21-bar song form (extended to 64 bars) – AABA • Small groups of players – 4/5 musicians • Fast, intense virtuosic solos (trumpet/saxophone) • Rapid twists & turns in melodies (complex and angular) • Wide use of instruments – range & techniques • Extensive improvisation with pre-arranged sections • Walking bass – double bass • Regular swing rhythm on ride cymbal • Greater importance on the drummer • Irregular phrasing • Unpredictable off-beats – 'bombs' • Chord substitutions, added notes, chromaticism • Made for the musicians – not the audience • Use of pre-existing material by other composers • Non-commercial style of music • CORE ARTISTS: CHARLIE PARKER & DIZZY GILLESPIE 	<ul style="list-style-type: none"> • Cool jazz was a style of the 1950s that originated on the West Coast of America in Los Angeles. It was a direct reaction to the harsh sounds of bebop and took the completely opposite approach to produce a laid-back, lilting style of music. • Emphasis was on producing softer tones. The overall sound was quiet and understated. • Relaxed form of jazz – a reaction against 'bebop' • Originated on the West Coast of America in Los Angeles • Incorporates elements of classical music – Debussy, Stravinsky, Gershwin • Light & lyrical sound • Gentle, flowing rhythms • Whimsy saxophones & muted trumpets • Intricately arranged • Unusual time signatures (Dave Brubeck's "Take Five" & "Unsquare Dance") • Orchestral instruments used – French horns, oboes, bassoons, bass clarinet, alto flute • Controlled use of vibrato – very little use • Brass dominated sound • Flexible sense of timing • Middle ranges of the instruments • Economical style of playing – avoidance of double time with use of silences at the beginning of phrases • Pitch bends at the start and end of notes • CORE ARTIST: MILES DAVIS

ALLIGATOR CRAWL – LOUIS ARMSTRONG

Structure – Intro, 2 Choruses, Link, 3 Solos, 2 Choruses (no coda)

All Chorus sections are 12 bars long in F major.

Link between Chorus 2 and Solo 1 modulates from F-C.

All Solo sections are in C major:

1st 2 solos are 8 bars, last solo has extra bar to modulate back to F.

Harmony of Choruses

F7 / / / | Bb / / / | F7 / / / | F7 / / / | Bb / / / | Bb / / / | F7 / / / | F7 / / / | C7 / / / | C7 / / / | F7 / / / | F7 / / /

This is a basic 12 bar blues in F major, with the frequent use of 7th chords. The 12 bar blues was a very common chord sequence used in jazz during this time. Common features of the classic blues used in this piece are

- 3 phrases of 4 bars
- Use of chord I at the start of phrase 1, chord IV at the start of phrase 2 and chord V at the start of phrase 3
- Slow rate of harmonic change – at quickest 1 change per bar, with use of the same chord for 2 bars
- Use of some chromatic or diminished chords when passing from one chord to the next.

INTRO

2 bar solo on trumpet (Armstrong).

Starts and ends on the dominant (5th note) of the scale.

CHORUS 1

Melody on clarinet uses lots of ‘blue notes’ – notes not in the scale as in the ‘classical’ view, but with flattened 3rds and 7ths.

- (Look at melody on page 116, circling the ‘blue’ notes.)

Many glissandi, smears (sliding up to a note) fall-offs (sliding down at end of a note) and scoops (sliding down and back up during a note)

- Find 1 each of a smear, fall-off and scoop while listening to Chorus 1

Johnny Dodds uses a typical intense vibrato with fast movement.

Piano and banjo keep time by comping in crotchets.

Bass tuba plays.... well, the bass part, generally 1 note every 2 beats, with more frequent notes leading to the start of phrases 2 and 3.

Trombone plays softly, with low harmony notes.

No drums.

CHORUS 2

Use of a feature called ‘New Orleans Polyphony’ which is a style of collective improvisation – each frontline instrument has its own melodic material. It is possible to hear each of the 3 played as its own musical line.

- Listen to Chorus 2 three times, listening to the trumpet, clarinet and trombone parts in turn.

Trumpet has main tune, clarinet has wide ranging counter melody, trombone plays in its tenor register (higher than in previous verse, so more audible.)

- Compare the clarinet part with its tune in Chorus 1 – any comments?

Tuba, banjo and piano continue their roles from Chorus 1.

LINK

4 bars that allows music to modulate into C major (dominant key) for trumpet solos.

Use of G pedal – G dim (with a Bb from F major in it) followed by G7 (a B natural – dominant of the new key very clever use of harmony!)

- Play 4 chord sequence – F, G dim, G7, C, learn by memory!

SOLO 1 (A)

Trumpet tune (here comes Uncle Louis!)

Tuba joins in on beats 1 and 3, with drums on 2nd and 4th beats on hi-hat

Limited melodic range – 8ve for most part. Syncopated rhythm. Bars 5-6 uses repeated notes that has accents on different pitches as they progress – similar to a secondary rag as heard in other jazz pieces.

- Listen to Black Bottom Stomp by Jelly Roll Morton. 1min18 is a clarinet solo using secondary rag. 2min16 is another one played by the banjo. Compare with bar 5-6 of trumpet solo.
- Compose a 3 note motif and play it in semiquavers, noticing the different notes on the starts of each beat.

SOLO 2 (B)

New trumpet tune (sec B) Uses chord no III (E min) to modulate music temporarily into Em before modulating into G major (relative major of Emin)

Still limited range at first with 1, then 2-bar phrases.

Tuba and hi-hat continue throughout as in 1st solo.

Final bar ends on a smear (hear the smear!) up to a long A in its higher register that creates a G9th chord.

SOLO 3 (A')

Varied repetition of A section. Back in C major.

Much more dramatic, virtuosic, and wider range of pitches with bigger leaps. Tuba and hi-hat continue again throughout as in 1st solo.

Louis Armstrong makes section slightly longer by creating a 1 bar ending followed by a 1-bar link into the next section using a repeated C (tonic, but 5th of F which it reverts to in next chorus)

- What word describes what happens in 2nd note of bar 24?
- Find 3 examples of 4 chromatic rising notes in 3 solos. Mark them with a –
- Find 3 consecutive notes that form a chord of G major. Circle them.
- Find 3 consecutive notes that form a chord of C major. Draw a box around them.

CHORUS 3

Unaccompanied guitar solo – Johnny St Cyr swaps instruments from the banjo to the guitar – quite common for instrumentalists to do this.

Complete variety of texture obtained here by allowing a solo with no accompaniment.

Because no-one else is playing, harmony is allowed to develop with richer chords thus;

F7 / / / | Bb / Bbm7 / | F7 / C7 / | F7 / / / | Bb / / / | Bbm / / / | F7 / C7 / | F / Fdim | C7 / / / | C7 / / /
F7 / Bb-Bbm / | C7 / / /

- Other main difference is the speed - can you hear what happens to it?

CHORUS 4 (Final chorus)

Back to New Orleans Polyphony section (collective improvisation) similar to Chorus 2. Tempo slightly faster.

- Clarinet higher than trumpet, though trumpet tune still louder than clarinet – How?

Much vibrato used by frontline instruments (remember what they are?)

Sometimes trumpet and clarinet play at the same time, at other times, there is dialogue between the 2 parts.

Bars 7-8 – much faster notes on the trumpet – called Double Time – an elaborate fill with syncopated rhythms.

Trombone continues with mid range slightly quieter notes - not as prominent as in Chorus 2

Johnny St Cyr still comping on guitar (no time to swap insts) – quieter effect.

Tuba similar to Chorus 2.

- Make a list of similarities and differences between Chorus 2 and Chorus 4.

ENDING

No Coda. A simple hand-stopped hi-hat is all that is required, having not played during last 2 choruses!

ALLIGATOR CRAWL – LOUIS ARMSTRONG

INSTRUMENTS & PLAYERS

TRUMPET	LOUIS ARMSTRONG
TROMBONE	JOHN THOMAS
CLARINET	JOHNNY DODDS
PIANO	LIL HARDIN
BANJO/GUITAR	JOHNNY ST. CYR
BASS TUBA	PETE BRIGGS
DRUMS	WARREN 'BABY' DODDS

STRUCTURE/KEYS

INTRO	2 BARS	F maj	0'00	TRUMPET
CHORUS 1	12 BARS	F maj	0'04	CLARINET
CHORUS 2	12 BARS	F maj	0'32	ENSEMBLE
LINK	4 BARS	F- C	1'00	ENSEMBLE
SOLOS – 1 (A)	8 BARS	C maj	1'09	TRUMPET
2 (B)	8 BARS	C maj	1'28	
3 (A')	8+1BARS	C - F	1'47	
CHORUS 3	12 BARS	F maj	2'07	GUITAR
CHORUS 4	12 BARS	F maj	2'32	ENSEMBLE
			(finish 3'01)	

RECORDED 10 MAY 1927 IN CHICAGO ON THE OKEH
RECORD LABEL BY LOUIS ARMSTRONG AND HIS
HOT SEVEN