

HISTORY OF MUSIC (JAZZ)

By Damian Maguire

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SYNTHESIS

1. EARLY JAZZ
2. BE-BOP

EARLY JAZZ

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INTRODUCTION

Jazz is a fusion of a few main styles which developed through a mix of cultures that came together in America, because they had emigrated there, bringing with them their own styles of music and forms of social cultures. Research on historic evidence of these styles goes back as far as 2800 B.C, from the presence of the Pentatonic scale (5 notes) on ancient African instruments. This scale is also common in Celtic folk music (from Europe)

Therefore the 2 main styles that created Jazz, which were so far apart to begin with, actually had things in common. The first recordings of written music in Europe date back to the 14th and 15th centuries, and since then European music has developed through many different groups and societies (churches, dances, art, functions, folk music, marches, etc).

Meanwhile in Africa, before the slave trade, tribes sang and danced throughout their communal lives, indulging in a trancelike state which came of much surprise to the Europeans. Jazz is now the bases from which most music in the 20th century has evolved.

THE GIANT COOKING POT

Jazz developed in New Orleans through a fusion of the following different styles:

- African folk music – from the slaves imported into America**
- Cajun – music from the French speaking Americans (Breton) fused with Negro music**
- Scottish and Irish folk**
- Others - such as South American, church music, and Brass bands.**

These styles all came together in what is described as a, "Giant cooking pot." (Cosmopolitan)

AFRICAN MUSIC

The Africans music was basic in melody but rhythmically complicated. Using scales of their own, the blues scale (3rd,7th and 5th notes diminished – but not equal to the notes on a piano), and the pentatonic.

Communal

It was more often communal than personal and happened throughout every aspect of the Africans life. Including:

Rituals for births, marriages, deaths, puberty; Inspiring hunters and warriors; Mourning the dead and wounded

Arrhythms and Improvisation

(set free of time scheme laid out by hand claps, foot beats, etc)

This contrasted with European music so much that it was either too complicated or impossible to transcribe. So the Europeans adjusted these ideas, and their own music in order to do so.

AFRICAN MUSIC 2

Songs

The Africans society was full of subgroups. Such as clubs, fraternal organisations, burial societies, hunting associations, etc. Each of these had their own songs for their events.

I.e., the admission of their initiates into full membership.

These songs had many different rhythmic and constructional elements, which Europeans found interesting, and began adopting them.

Example – ‘Africa Never Stands Still’

(Some prime examples of these are found in this recording):

- **Violin and flute – Play melody at start in unison.**
- **Then drums start (lots of toms), pipes and xylophones – improvising around 4/4 beat. Lots of syncopation.**
- **Rhythm changes to 6/8**
- **Flute starts improvising**
- **Many vocalists start singing in unison**

AFRICAN INSTRUMENTS

The Africans were imported with nothing so they had to make use of what they could find (hence the use of the washboard in jazz)

PERCUSSIVE – Gem gays (goat skinned), Tom drums (cow skinned, and sometimes hit with sticks), Talking drums (simulated expression of tones in their words), Shakers (shells, beans or jewellery inside or attached to an acoustic reverberate) Claves (2 sticks in order to tap together)

MELODIC - Xylophones (from 6 notes up to 3 or more octaves), Horns (elephant tusks), Pipes (made from bamboo, or other), Hand Pianos (metal bars attached to acoustic reverberate), and others.

BRETON MUSIC

Breton music was 1st brought to Louisiana and St Louis by the French, technical class (in between the rich and poor), immigrants who played at festivals and functions.

It was mainly dance music (Polkas, Waltzes – $\frac{3}{4}$ time signature) and commonly used pentatonic scales, and minor, modal harmony (I.e., Dorian – 3rd and 7th flattened to the major scale). Often the harmonic progressions used the 1st, 4th, 5th and sometimes 7th degrees of the scale.

This music used the following instruments:

- Violin
- Banjo
- Guitar
- Accordion
- Mandolin
- Clarinet (the accordion was un-often used by the Americans)

When Breton fused with the Negro music of America it formed a style known as 'Cajun' (one of the elements in jazz).

FOLK MUSIC

Scottish and Irish folk music was brought to America by the Scottish flow of immigrants (17th century onwards) and the Irish immigrants who escaped the potato famine (late 19th century). It's harmonic progressions use the same degrees of the scales as 'Breton' which also uses the Pentatonic scale.

These songs and dances are sometimes in 6/8 and 12/8 time signatures and sometimes ballads (slow – often about sailors). They are sometimes based on a drone (1 chord held constantly – the sound of the bagpipes).

The instruments it used were the same as in Breton apart from the following:

- **Irish and Scottish bagpipes (not used by Americans apart from in Nova Scotia, Canada)**
- **Penny whistle**
- **Zither (like the inside of a small Piano),**
- **Harp (also not yet used by the Americans).**

When Irish and Scottish folk music fused with Negro music it formed:

- **Hillbilly – East America**
- **Bluegrass – Central America**
- **Country and Western – West America**

OTHER STYLES

Baptist churches

Symphony/opera

Caribbean, West Africa, Jamaica and South

America.

Latin American

Latin American music was incorporated into jazz in the dance halls and was being written by the early 1930's. It derived from the Spanish music fused with the South American Indians. The Spanish had a style called, 'Flamenco,' which came from the Arabs who used to live in Spain.

MUSICAL DEVELOPMENTS

- **Blues artists – written works transcribed since the early 19th century**
- **Brass Bands - Parades and carnivals, when the Negro's would follow them behind, syncopating the rhythms with their pots, pans and anything else they could find which made a noise.**
- **Minstrel shows – Shows put on by the Creoles and Negro's, which had dancers, actors and poetry. Often written about the lives of Negro's.**
- **The jams – Blacks used to have on street corners.**
- **Congo square – A place given to the Negroes, where they could do their cultural activities.**
- **Classical – Playing music for dances.**
- **Function music – Dance music for weddings, etc.**
- **Religious music – Form many different religions (Christian, voodoo, etc)**
- **Ragtime – Music by black pianists in the brothels in New Orleans, which parents did not like (Dates back to 19th cent)**
- **Negro spirituals – songs the slaves sung, which had been passed down through generations.**

NEW ORLEANS

The reason why jazz developed in New Orleans is because there were all these cultures which met up and expressed themselves through their shows, etc. Therefore they learnt much from one another. Although the music was first often strictly geared towards a white audience. As the blacks became more accepted into society, they were able to incorporate more ideas from Negro music.

New Orleans was the music capital of the US. It was the centre of slave trade in the early 20th century and prospered in the trade of sugar, port, and livestock relying on black labour.

By the time of Louise Armstrong's birth (famous black jazz musician throughout the 20th century), the Negro's were faced with the worst treatment from whites, since slavery was legal. However there was an element of freedom there that very few other places in America had. They had a lack of moral issues.

There were upper class such as lawyers, businessmen and crooks who would make large amounts of money, then spend at weekends on expensive fancy dress costumes, drugs, alcohol and other forms of entertainment often provided by the Negro's and mixed bloods.

Mondays, down at the lake, there were described to be pimps, hustlers, whores and musicians, all whom had bands (white and black) play for them. This generation also promoted racial inequity (mixing of the races). The music in there would accompany almost any event (like with the African tribes).

I.e., weddings, funerals, picnics, parties, store openings and athletic events.

NEW ORLEANS 2

Jazz artists in New Orleans

- Louise Armstrong
- Jelly Roll
- Bix
- King Oliver
- Buddy Bolden
- Sydney Bechet (soprano clarinet)
- Pops Foser
- Freddy Keppard
- Lil Armstrong (Louise's wife)

Negro Artists

The Negro's were not aloud in any of the white venues, museums, performance halls, and others. These people were impoverished and un educated. They had very little entertainment apart from their own music and the music around them. They also had no novels or poetry (couldn't read), no painting or Opera, no theatre or ballet, no radio or TV, few records and no movies or magazines. It was probably partly for these reasons that they became so well trained in music.

CHICAGO

19th Century

In the late 19th century, the railroads struck business away from canals and rivers. At this point grew harder times, and there growing problems through chaotic growth, poor government, immigration. Things were a little behind the times there.

1930's

Eventually there was a lack of work available there and the musicians immigrated to Chicago (North America) where there was work for them, because of all the illegal trade and gangsters, etc, who wanted bands to play for them. The jazz bands then became larger and made more money, (Hence the big band , "Swing," in the 1930's and 1940's).

SWING AND BE-BOP

1. INTRODUCTION
2. ARTISTS
3. COMPARITIVES
4. COMMON AND ORIGINAL STYLES
5. SWING
6. BEBOP

INTRODUCTION

Swing

Popularity of swing was due to the appeal to eyes and feet rather than just ears. Only occasionally they performed just for listening (which later became custom for jazz groups) The lyrics of songs together with personality and good looks were attractions for a large portion of their audience. Like rock combos in the 50's & 60's, the swing bands in the 30's, principle functions were to provide dance music, more in this era than any other.

Be-Bop

However this popularity began to decay when jazz hit the Bop period. Why this was, could be a number of reasons. One being the fact that the music was fast and complex which, could have been hard for the listeners to adjust to. Others being possibly social reasons to do with the war and it's economics situations

I.e. Being too poor to buy the records

SWING ARTISTS

Big bands – Fletcher Henderson, Duke Ellington, Count Basie, Jimmie Lunceford, Benny Goodman, Tommy Dorsey, Artie Shaw

Sax – Coleman Hawkins, Lester Young, Don Byas, Benny Carter

Guitar – Charlie Christian, Django Reinhardt

Trumpet – Roy Eldridge, Charlie Shavers, Bunny Berigan

Pianists – Art Tatum, Teddy Wilson, Errol Garner, Milt Buckner, Nat Cole,

Drummers – Denny Brown, Gene Krupa

Trombone – Bill Harris

Bass – Slam Stewart

BEBOP ARTISTS

Sax - Charlie Parker, Charlie Rouse, Stan Getz, Dexter Gordon, Lucky Thompson, Sonny Stitt

Trumpet – Dizzy Gillespie, Fats Navarro, Miles Davies

Piano – Thelonious Monk, Bud Powell, Oscar Peterson, George Shearing, Al Haig

Composers/arrangers – Tadd Dameron, John Lewis

Vibraphonist – Milt Jackson

Drummers – Jo Jones, Kenny Clarke, Max Roach

Trombone – J.J. Johnson

COMPARING BE-BOP AND SWING

Bop music did not attract dancers and also did not have the commercial quality of Swing, that being easy to listen to and sing along with. Bop was a style which, focused on large amounts of improvisation, which contrasted with the music of big band (swing), which was mainly written arrangements with only few short solo improvisations.

Big bands and written arrangements imposed restrictions on the amount of solo time and on the spontaneous interaction between soloist and accompanist. However both combo and big band formats have existed in most eras. Both have been useful, in fact, *Parker* developed part of his advanced improvisatory style while playing in the big band of *Jay Mcshann*.

Even many modern jazz musicians led their own big bands such as *Thad Jones, Clark Terry, Gil Evans and Gerry Mulligan*. However some had distaste for big bands, and eventually combos became the standard size for popular music.

COMMON STYLES

STYLE

USED BY

Technical proficiency –

Byas, Goodman, Eldridge, Shavers, Gillespie

Big/full tone –

Harris, Carter, Parker

Complex/adventurous/imaginative/unpredictable –

*Eldridge, Byas, Tatum,
Stewart, Wilson, Parker*

Smoothness –

Shaw, Wilson, Monk

Quick vibrato –

*Hoges, Carter, Harris,
Shavers*

Authority/demand –

Harris, Gillespie, Monk

High register –

Gillespie, Harris, Eldridge, Shavers

Staccato –

Harris, Monk

Horn Like Lines –

*Eldridge, Shavers,
Tatum, Cole, Christian, Gillespie*

Long lines –

Eldridge, Christian, Monk

COMMON STYLES 2

<u>STYLE</u>	<u>USED BY</u>
<u>Low register –</u>	<i>Ellington, Berigan, Monk</i>
<u>Relaxed –</u>	<i>Berigan, Jackson, Stitt</i>
<u>Deep tone –</u>	<i>Hawkins, Gordon</i>
<u>Understanding harmony –</u>	<i>Hawkins, Gillespie, Stitt</i>
<u>Harmonic improvising –</u>	<i>Hawkins, Parker</i>
<u>Vibrato –</u>	<i>Clifford Brown, Reinhardt, Navarro</i>
<u>Littler vibrato –</u>	<i>Christian, Monk</i>
<u>Blues –</u>	<i>Christian, Parker, Jackson</i>
<u>Locked hand/block chords –</u>	<i>Garner, Buckner</i>
<u>Lightness –</u>	<i>Basie, Cole, Parker, Davies</i>

COMMON STYLES 3

OTHER COMMON STYLES USED BY SWING AND BEBOP PERFORMERS INCLUDE THE FOLLOWING

Consistence/steady
Rich lines(chromatic)
Early combined with modern
Precision
Flow/grace/flowery
Quaver rhythms
Syncopation/rhythmically inventive
Sweet/luxurious
Obvious/easy to follow
Fast/flashy/hurried Stride
Runs/showers (Fast arpeggios/chromatics/scales)
Unresolved/strange resolutions
Good Timekeeping

ORIGINAL STYLES

Rhythmic feeling (Eldridge)

Double time (Parker)

Quality (Wilson)

Responsive (Stewart)

Evenness/equality (Wilson)

Warmth (Jackson)

SWING (INTRO)

Swing era was at peak popularity for big band instrumentation, all of the big names were playing in big bands. Some big bands (I.e., *Count Basie*) focused on improvisation. However a lot of bands weren't as concerned with jazz. Listeners, like DJ's, etc, drew a distinction between the bands, which mainly improvised, and the ones which didn't.

I.e., *The Glenn Miller band* was very popular. They were a swing band with emphasis on pretty arrangements and vocals rather than on improvised solos. They were classified, 'Sweet band,' in 1941 by *Down Beat* magazine, and were distinguished from the, 'Hot Band,' or, 'Swing band,' classification given to *Duke Ellington and Count Basie*.

A lot of songs were with lyrics or based on rendition, so jazz value may not have been the appeal. Most hits were jazz orientated, with only a few solo improvisations (rarely more than 32 bars). The construction of these solos was melodically conservative

It was one of the few periods in jazz which had popular appeal. The big band music was rarely improvised, however hundreds of improvisers were in big bands. It was the most popular style in Jazz history and it attracted millions of dancers.

SWING (COMMON)

- **8 note patterns**
- **Looser, less stiff rhythms feelings.**
- **Began in late 20's**
- **Mostly bands of 10 or more**
- **Differs from early jazz:**
 - 1/ Instrumentation for big bands rather than small combo's, and had greater use of written arrangements.**
 - 2/ Saxophones were more common**
 - 3/ Bass viol (bass) used more often**
 - 4/ More hi hat cym's**
 - 5/ Rarely collective improvisation**
 - 6/ Smoother rhythmic feeling**
 - 7/ Higher Instrumental proficiency – speed, agility, tone control, playing in tune.**

SWING (INSTRUMENTS)

INSTRUMENT CATEGORIES

Brass

Saxophones (Reed Section)

Rhythm section

Eventually 2 alto's, 2 tenors, and a baritone became standard.

Brass

Trumpet section (2-5 men)

Trombone section (2 or 3 were standard)

THE RHYTHM SECTION

Piano, bass and drums

Rhythm guitar (was no longer used in late 40's)

Banjo and Tuba (dropped out in late 30's)

SWING

(INSTRUMENTS) 2

Pianist

- Played melody and sometimes did comping (not common in swing) Instead of the common stride style or chord on every beat.
- They didn't often improvise rhythms around solo's like in modern jazz.

Guitarist

- Strumming chord on each beat

Bassist

- Playing note on 1st and 3rd beats or all 4 beats of each bar (*Count Basie's bassist, 'Walter Page,' and Duke Ellington's bassist, 'Jimmy Blanton'*)

SWING

(COMPOSITION/ARRANGEMENT)

Improvisation:

- More difficult to improvise a respectable performance.
- Some big bands did succeed without a written arrangement. (*Count Basie*)
- Considerations of variety forced them to learn to read and write arrangements.
- A new comer would find it easier to adapt if materials were written rather than memorized routines.

Compositions, arrangements, and techniques:

Compositional devices were often quite simple. The melodies were often played by whole band in unison or harmony. Jazz improvising followed this with accompaniment by rhythm section and figures scored for the other members.

Melodies and accompanying figures were sometimes passed from 1 section of band to another. (Saxes state A section, bass State Bridge, etc.) Arrangements often had varieties on those themes (some as good as transcriptions of solo's) (*Bunny Bengan*) These were offered as passages for 1 section of band to play, whilst others remained silent or accompanied. Sometimes portions within passages were passed back and forth (question & answer) - (also called call and response or responsorial style)

They often used short simple phrases called riffs (sometimes differing ones were assigned to different sections of the band, and played against each other) – Sometimes whole arrangements were based on these.

SWING(DRUMS)

Were limited to obvious beats for dancers. They often played swing feel instead of in early drumming (separate line coexisting with horns). There were lengthy passages, doing not much more than stating each beat on the bass drum, and reinforcing with simple timekeeping patterns on the snare with wire brushes or on closed hi hat with sticks. Sometimes the emphases on 2nd and 4th beats on snare with sticks. (Called back beat). Deviations of this were embellishments of the beat or busy patterns during horn breaks. There were few new rhythms counter to horn lines. (Until 40's) Drumming was quite conservative and not very light or swinging. (until late 30's) – Even then only with few drummers such as, *Jo Jones or Dave Tough*.

Denny Brown –

Said that 30's swing drumming restricted the drummers' activity and freedom that combo drummers had. It was the riff based format that discouraged them from complexities because they might conflict with the melodic rhythms of the horn parts. He also states that the 30's swing drummers should've be felt not heard

Gene Krupa –

Became popular at this period and violated the norm by being heard and playing patterns that responded to horn lines. Also sometimes accompanying like a solo. This forecasted modern drumming.

Count Basie's drummer, Jo Jones:

Offered contrast to this by replacing the loud bass drum on every beat by often completely omitting it. Jones also rode on an open and closing hi-hat instead of just a closed one. He let cymbals ring (sustained), and had close coordination with bassist. He gave more equal treatment to each beat and had a more flowing feeling.

BE-BOP

- **There was more surprises**
 - **There was more syncopation**
- **Small combo instrumentation was preferred**
- **There was a faster average tempo**
- **Clarinet was rare**
- **There was a higher average level of instrumental proficiency**
- **Rhythm guitar was rare**
- **There was less emphases on arrangements**
- **Melodies and harmonies were more complex**
- **There was more varied accompaniment rhythms**
- **There was more comping than stride or on the beat chording (piano)**
- **The drummers used to do timekeeping on suspended cymbal (ride), instead of hi-hat, snare and bass drum**
- **There was more unresolved tunes and chord progressions**
- **Songs were more agitated**

BE-BOP 2

Improvisation

- A/ more themes per solo
- B/ less similarity among themes
- C/ more excursions outside main key
- D/ more rhythmic development

Contemporary Classical Influence

Modern jazz improvisers were inspired by contemporary classical music, like *Bela Bartok and Igor Stravinsky*.

When the 1920's jazz musicians (like *Bix Beiderbecke*) were influenced by *Claude Debussy and Maurice Ravel*.

Blues

Swing and early jazz players might have employed about five or ten new changes to a 12 bar blues, but a Bop player might want ten or twenty chord changes.

BEBOP 3

The Bop era did give birth to many successful improvisers who gained disciples for decades to follow, such as:

Trumpeter Dizzy Gillespie, Saxophonists Charlie Parker, Dexter Gordon, and Stan Getz, and pianists Theloneous Monk and Bud Powell.

These people contributed a vocabulary of musical phrases and methods of matching improvisation to chord progressions.

Bop developed gradually since 1940 through the work of swing era tenor saxophonists *Lester Young and Don Byas*, Pianists *Art Tatum and Nat Cole*, trumpeter *Roy Eldridge*, guitarist *Charlie Christian*, the *Count Basie Rhythm Section*, bassist *Jimmy Blanton* and others. *Parker and Gillespie* began their careers as improvisers in a swing era style. Their work eventually became known as a different style. Though departing from swing approaches, this style was still linked to swing.

The 1st Bop musicians included *Charlie Parker, Monk and Gillespie* who went on to influence the big bands of *Billy Eckstine, Claude Thornhill and Woody Herman*. Their first appearances were in the late 30's and early 40's. Their improvisations were composed of mainly 8th - note and 16th - note figures which were jumpy and full of twists and turns. The contours of the melodic lines were jagged, there were large intervals between notes and abrupt changes of direction. The rhythms in lines were fast and unpredictable with a lot of syncopation.

BEBOP 4

In Bop sometimes they would depart from the melodies and only retain the chord progressions. They would often enrich a progression by adding new chords (substitution).



DAMIAN MAGUIRE

Damian Maguire has been performing as a professional Jazz/Funk (DW drum kit) drummer/music teacher for over 10 years.

He first began at the age of 15, performing and recording with several well known bands and Jazz musicians and has since then gained a large amount of experience in the fields of performing/teaching including:

**Thompson Cruise Ship Drummer (Emerald - Caribbean)
CODA Musical Assistant Trainee, Bournemouth
EEIB (The Bambury Centre, Glasgow)**

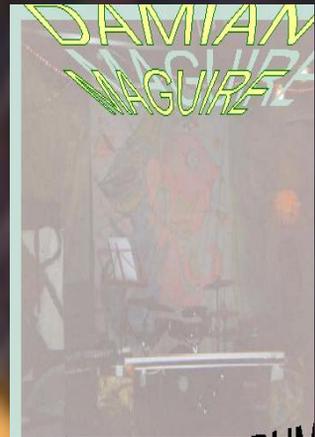
He has also been producing/composing dance music influenced by several experimental artists from the 90's dance decade (Orchestrated and on Cubase) since an early age, using his second instruments including the Bass, Violin and Keyboards.

DAMIAN MAGUIRE

PRODUCTS AVAILABLE

JAZZ/FUNK BOOK (2004)

A collection of Jazz/Funk songs in 'Lead Sheet' form with play along CD. Amazingly advanced techniques in Jazz harmonic progression.



BLACK SNOW (1,2,3,4) ((Double CD) (Experimental Dance/Pop music.)

Demonstrating some of the most up to date sequencing techniques.



HISTORY OF MUSIC

BY DAMIAN MAGUIRE

HISTORY BOOK (2001- 2003)

Covering many aspects of Jazz/Classical music from,'Romantic,' through to 'Modern Jazz.'

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