

Topical View of "Exploring Jazz: An American Music (1900 – 1970)"

1880 – 1900

French, Creole
(European music,
quadrille form)

West African --polyrhythms
call-and-response. Early
Afro-American: blues,
spiritual, and gospel church

West Indies
Spanish infl.

American -Marching bands
(Meter,thematic variation

PRE-JAZZ

1910

Creole

African-American

New Orleans style bands

- demographics (potpourri of cultures)
- sea port, entertainment
- collective playing, blues-influenced bands

Ragtime piano composition introduces syncopation. Scott Joplin in the midwest influenced by:

- Popularity of marching bands
- banjo music
- European piano sonata.
- Pianos and player-pianos fuel popularity

Advent of recording makes music replayable, easily distributed

1920

Migration to Chicago and New York: Jazz composing and the Improvised Solo

- Birth of jazz composing (mid-1920s): Jelly Roll Morton, Duke Ellington
- Birth of the jazz solo and scat (instrumental) singing : Louis Armstrong, Sidney Bechet, and others (beginning mid-1920s)
- Harlem Renaissance and increased awareness of Afro-American acts
- Stride piano; Cotton Club; earliest big bands

EARLY JAZZ

JAZZ SOLO

1930

The Big (Swing) Bands:

Automobiles, radio broadcasts, maturing of orchestrations that frame an improvised solo -- all this makes jazz less regional, creates a larger-than-life icon – the big band:

- Duke Ellington, Count Basie, Jimmie Lunceford, Benny Goodman, Dorseys, Glenn Miller, etc.
- Tenor sax player Lester Young showed the way towards a cooler, more airy solo style.

THE SWING ERA

1942

WW II and the vinyl-recording ban disrupt the large traveling bands and puts the documentation of the music on PAUSE.

Bebop and the Small Combo

- Advances in harmony and melody, combined with reactions to the social role of the Afro-American, spawned an adventurous, intense, uncompromising style of improvising that changed the way jazz was played and experienced.
- Innovations led by Charlie Parker, Dizzy Gillespie, Thelonious Monk, Tad Dameron, Max Roach, Bud Powell, a young Miles Davis

MODERN JAZZ - BEBOP

1949

Cool Jazz and West Coast jazz

Miles Davis's 9-piece band w/ arrangements by Gil Evans introduced a new tonal sensibility to the advances of bebop, demonstrating that one could play swinging and "modern" without virtuosic intensity. Thoughtful lyricism and harmonic sophistication were the cornerstones of a "west coast" breed of bebop (which was not really limited geographically).

COOL JAZZ

Hard Bop

A funky, blues-based, and swinging derivation of bebop became the dominant style in jazz from the early 1950s and continues to remain at the artistic center of the music.

- Art Blakey, Horace Silver, Miles Davis, John Coltrane, Sonny Rollins, and many more musicians distinguished themselves in this category.
- Composer/bandleader Charles Mingus stretched this approach to the breaking point.

HARD BOP

1959

Modal Jazz

A style of improvising and composing that did not rely on chord changes, but on varied scale-patterns (or modes) emerged under the influence of theorist George Russel, as well as Miles Davis, Bill Evans, John Coltrane, Eric Dolphy, and later Herbie Hancock and Wayne Shorter. This style was more open, free, and eclectic in its approach.

MODAL JAZZ

Avant Garde (Free) Jazz

Contemporaneous w/ modal jazz, musicians experiment with spontaneous collective improvising, exploring the artistic limits of freedom. Influence of conterculture & Nation of Islam.

AVANT GARDE

1969

Fusion: Influenced by rock and R & B, some jazz players tried to synthesize their rhytms with jazz soloing; fusion was a commercial success (briefly) but an artistic dead-end.

FUSION