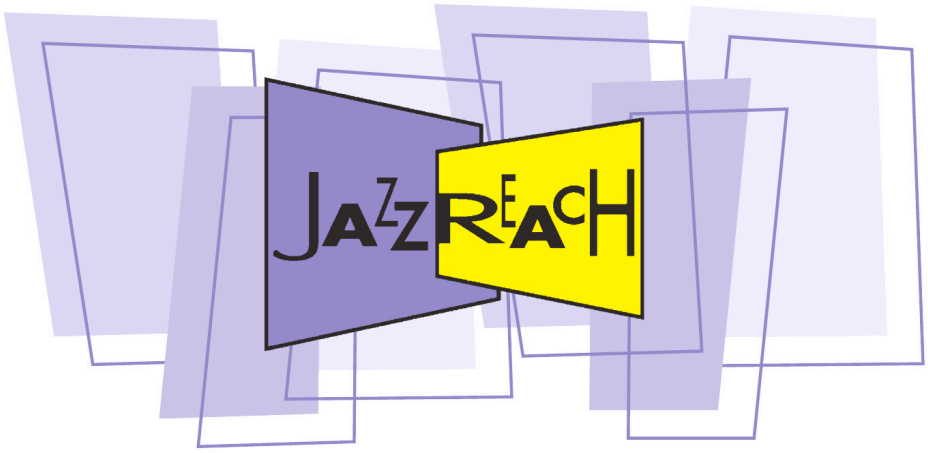


Study & Activities Guide

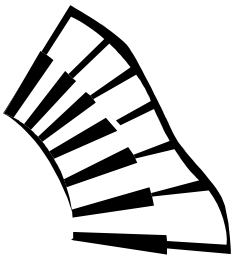


What IS Jazz?

There are many answers to that question. None of them tell the whole story, but in their own way, each of them is important.

If you were to "ask" a book like the "Encyclopedia Britannica," you'd get an answer that described the music from the **outside**: "Jazz is 'musical form, often improvisational, developed by Afro-Americans and influenced by both European harmonic structure and African rhythmic complexity."

If you were to ask a musician like Jo Jones (a famous drummer in Count Basie's band), you'd get an answer that came from the **inside**: "Jazz is 'playing what you feel. All jazz musicians express themselves through their instruments; they express the types of persons they are."



Bottom line:

- Jazz **is** largely improvised (improvise=to create on the spot)
- Jazz **was** created and developed mainly by African-Americans.
- Jazz **is** a fusion of African, European, and American music. But it is not a mere "variation" of any of the above. It is Jazz - a kind of music so new and unique that is often called "America's only original art form."

Famous Jazz Musicians you can research include:

♬ Ferdinand "Jelly Roll" Morton ♬ Louis Armstrong ♬ Duke Ellington ♬ Count Basie ♬ ♬ Benny Goodman ♬ Paul Whiteman ♬ Ella Fitzgerald ♬ Thelonious Monk ♬ ♬ Sarah Vaughan ♬ Miles Davis ♬ Dizzy Gillespie ♬ Billie Holiday ♬ John Coltrane ♬ ♬ Charlie Parker ♬ Jimmy and Tommy Dorsey ♬ Wynton Marsalis ♬ Herbie Hancock ♬

What is music?

Actually, because music consists of sounds, it can be a lot of things. Music can be a song you hear on the radio, a trumpet playing, a hand clapping, or even your dad singing in the shower! **But with all the things that music *can* be, it will *always* have four things: melody, rhythm, dynamics, and timbre.**

Dynamics

The loudness or softness of music. Most all music has a variety of dynamics within each song- it's what makes the piece interesting!

Can you think of a song you like that has loud parts AND soft parts?

Timbre

The type of sound you hear when you listen to a song. Music can have one or many timbres in a song. A solo instrument would have one timbre, where as a band has many- guitar, keyboard, saxophone, drums, etc. A choir has many timbres since it has many different voices to make up the ensemble.

What instrument do you think makes the most interesting sound?

Melody

An arrangement of notes that make up a tune. Simple melodies have few notes, and can be easily remembered.

Can you think of the melody to Three Blind Mice? Twinkle, Twinkle Little Star?

Rhythm

It's probably the most recognizable element in music.
It's the beat you hear and feel when you listen or move to music.

Drums are some of the most recognized rhythm instruments. Can you think of any others? What kind of rhythm do you hear in jazz? When else do you see/hear rhythm in every day life? Think about your heartbeat, the sound of a washing machine on spin cycle. What else can you think of?

Here are some more words that will help you enjoy the JazzReach concert. Look over these words and see if you can apply them to the songs you hear at the performance.

- ***Arrangement (or chart)**: The written adaptation of a composition for a group of instruments.*
- ***Improvisation**: An on-the-spot musical "mini-composition" in which a player (or, less often, a group) based on the harmonic structure of a song; it is one of Jazz's central elements and greatest challenges.*
- ***Jam session:** An informal gathering of musicians who don't regularly play together.*
- ***Polyrhythm:** Two or more rhythms played at the same time.*
- ***Scat singing:** A vocal style in which the singer essentially becomes an instrumentalist by using nonsense syllables instead of words. Example: Louis Armstrong, Betty Carter, Ella Fitzgerald*
- ***Syncopation:** Different rhythmic groupings played simultaneously against the primary rhythmic pulse.*
- ***Blues:** A 12-bar song form that evolved from black spirituals and work song; its unique elements are blue notes, speech-like inflection, and emotional expression.*
- ***Heritage**: Features belonging to the culture of a particular society, such as traditions, languages, or buildings, which still exist from the past and which have a historical importance.*

Before you see a JazzReach program:

Teachers can further enhance students' experiences through post-performance discussions and activities. As always, we encourage teachers to generate written feedback from students about their experience. Other ideas for pre- and post-performance activities are included in this study guide.

Activity One:

- Ask students to list their favorite types of music (rap, rock & roll, hip-hop, etc.). Does anyone mention jazz? What types of musicians do they consider "jazz" musicians?
- Jazz is the only true American artform. It started in the United States and includes many different sub-categories. Survey students to see how many of them have heard of the following styles of jazz music:
    - Swing
    - Blues
    - Ragtime
    - Funk
    - Dixieland
    - Be-bop
- Explain that the performance they will attend will include jazz music as well as American History. How do they think this might be done?
- Have students research one type of jazz music or create a timeline of jazz music.

Play some jazz music for students in the days leading up to the performance. You may wish to select vocal music and instrumental music, but try to select a wide variety. Students may even have music at home they can bring in to share.

Great jazz websites:

www.allaboutjazz.com/timeline.htm

www.aadl.org/whatsha/Jazz/Jazzweb.htm *(numerous links)*

www.pbs.org/jazz/kids/time *(really fun for kids!)*

www.jazzinamerica.org

Activity Two: *(Use the appendix starting at page 16 of this study guide.)*

Have students research either a period in the history of jazz, a specific style of jazz music, or a famous jazz musician. Students can work on this project individually or in groups and make a brief class presentation sharing what they have learned.

Activity Three:

- Listen to jazz in your classroom. To give your students a background of the various types of jazz music, be sure to include both instrumental and vocal performances.
- Students can respond in journals to what they hear, use magazines to create a collage of images, colors and words that jazz makes them feel.
- Have you explored listening to music on the Internet? Great websites for jazz music include:

✦ http://www.moontaxi.com ✦ http://www.choiceradio.com ✦
✦http://www.jazzexcursion.com/ ✦ http://www.wdna.org ✦
✦ http://www.publicbroadcasting.net/wdna/ppr.pprmain ✦

After you see a JazzReach performance:

Students who see a JazzReach program often leave with an elevated level of excitement and enthusiasm. Continue this back in the classroom! Be sure to reinforce the educational value of this experience by spending time discussing and evaluating the performance. As always, we encourage teachers to generate written feedback from students about their experience with JazzReach.

Activity One: *Keep Jazz Alive!*



- Listen to jazz music in your classroom. Ask students to identify elements of jazz they hear in the music, such as syncopation and poly-rhythms, improvisation and the way the music is arranged.
- Can students identify what style of jazz they are listening to? (This is much harder!) After reviewing the program and various styles of jazz (page four) ask students to vote on which is their favorite.
- Continue listening to jazz on a regular basis in your classroom. Students will become familiar with its style. You may even have some students who will bring in recordings from home to share with the class.

Activity Two: *Sing the Blues*

- Review the period of music when "The Blues" emerged. Listen to some samples of blues music and help students recognize a basic blues riff.
  - ♬ **BLUES**: A 12-bar song form that evolved from black spirituals and work songs; its unique elements are blue notes, speech-like inflection, and emotional expression.
- Have students create their own blues songs. They can sing about "The Homework Blues," "The Babysitting Blues," "The Cleaning up my Room Blues," and more!

Activity Three: *Improvisation*

In order to appreciate musical improvisation, central to jazz music, students must be reminded how often they use improvisation in their everyday lives. Even though students think of improvisation as "making things up as you go along," this is only partly right. It's not the same as "anything goes." There are always rules or a framework for any successful improvisation.

- Help them to recognize the following circumstance where they might improvise: a job interview. In what ways is this an "improvisation"? What are the rules/frameworks for a job interview? Why is this NOT "anything goes"?
- Give your students an opportunity to practice improvisation with the following exercise:
  - Students can be very adept at "making things up as they go along." Have your students sit in a circle and tell a chain story as a group. You can start the story and each person follows, one at a time, and adds another part to the story. *(Perhaps one or two sentences per person)*
  - The only rule needs to be that participants must continue the story, responding to what has been told before they "enter" the story. For example, if the story is a fairy tale, a person can't all of the sudden add in "aliens invading from outer space." It would change the overall mood/theme/feeling of the story. *(Remember the job interview example.)*

Language Arts, Music and Drama Lesson: *Critiquing a Performance*

(30-45 minutes)

Curriculum Standards:

Language Arts/Writing: Grade 6-12: Demonstrate the ability to generate drafts that use a logical progression of ideas to develop a topic for a specific audience and/or purpose. Demonstrate the ability to write multiple-paragraph compositions, friendly letters, and expressive and informational pieces. Demonstrate the ability to use writing to learn, entertain, and describe. Demonstrate the ability to develop an extended response around a central idea, using relevant supporting details.

Music/Analysis: Grades 6 – 12: Students will listen to, analyze, and describe music of a variety of cultures. **Music/Evaluation:** Grades 6 – 12: Students will evaluate music and music performances; apply and refine specific criteria for making informed, critical evaluations of the quality and effectiveness of performances.

Lesson Objective: Students will write a review of the JazzReach performance, including specific references to what they did and didn't like.

Getting Started: After seeing a JazzReach program, ask students to write a review of the performance. Explain that reviews should contain enough information and opinion that a reader who hasn't seen the performance would be able to decide if he/she wanted to go.

Learning Activity: Lead students in a discussion about or provide students with the following guiding questions to help them write a good review:

- **Instruments**—What instruments were included in this ensemble? Were there any musicians you enjoyed the most?
- **The Music**—Did you enjoy the jazz music? Is this a type of music you were already familiar with, or did you learn something new?
- **Sets and Scenery**—Was there a "set" for this performance? What was it? What mood(s) or atmosphere did it create?
- **Costumes**—Describe what the musicians were wearing. How did this contribute to (or detract from) the performance?
- **Narration**—What role did the narrator play in this program?
- **Lighting**—Did the lighting change throughout the show? Did the lighting affect their enjoyment?
- **Multi-media**—What video and slide images do you remember from the show? What effect did they have on your response to/understanding of the program?
- **Overall feeling**—How does this show compare with others you've seen? How did the rest of the audience respond?

What is a Critic?

A critic is an expert on a particular subject, who tries out a product or service and writes a review to help other people decide whether or not they want to spend their money on it. Critics may review movies, restaurants, books, hotels, … or anything else.

A good review doesn't necessarily mean that the critic enjoyed him or herself; What makes a review good is if it includes a helpful description of what happened (objective/fact) as well as the critic's opinions about it (subjective/ opinion). All statements of opinion should include the reasoning behind them—not just whether or not something was good, but reasons that support your point of view.

Have fun writing!

Wrapping Up:

Ask student to share their reviews with one another, as well as with JazzReach. After proofreading, mail a copy of reviews to: JazzReach, 55 Washington St., #509, Brooklyn, NY 11201.

Music Lesson: *Swing Low* *(60-75 minutes)*

Curriculum Standards:

Music/Singing: Grades 6 –12: Sing music representing diverse genres and cultures with expression appropriate for the work performed. **Music/History and Culture:** Grades 6-8: Compare functions of music, roles of musicians, and musical settings, from cultures of the world. Grades 9-12: Identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them.

Lesson Objective: Students will learn about spirituals, and the role they played in the lives of slaves. Students will listen to various spirituals and discuss the common characteristics found in spirituals, including religious meaning, syncopated rhythm, call and response.

Getting Started:

- Students will discuss what life was like for Harriet Tubman and the other slaves.
- The teacher will explain that spirituals are African-American songs that originated during the time of slavery and how many had a big part in the Underground Railroad.

Learning Activity:

- The teacher will discuss how spirituals were used as a call and response form with the students. Play "Swing Low, Sweet Chariot (lyrics can be found on page 24)," "Amazing Grace," "Follow the Drinking Gourd," and/or "Free at Last."
- Discuss call and response in the various songs and have the students sing the spiritual in that form.
- Play Richie Haven's "Freedom" as an example of people's desire to be free. Discuss with students the reasons why slaves wanted freedom so badly.
- Discuss with students how many of the spirituals had coded messages in them (for example, "Follow the Drinking Gourd"). Students will identify some of the code words that were used in some of the spirituals (ex: "Moses" – Harriet Tubman, "Pharaoh" – slave owner, "train" – Underground Railroad).
- Students will also listen to and sing "Go Down, Moses" and "This Train." After listening to a variety of spirituals, discuss as a class what things the music had in common.

Wrapping Up:

- Students will write their own spiritual with their own lyrics, and with at least one code word.
- Students will perform these for the class. Students may work in groups for this assignment.

Resources for listening to Spirituals:
Songs of the Underground Railroad –
by Kim and Reggie Harris
Younger Children:
Music and You Grades 3-4
Share the Music – Grade 5

Music Lesson: *The Significance of Spirituals*

Curriculum Standards:

Music/Cultural Heritage: Grade 5: Sing, play, and listen to music of one's own and a variety of ethnic and cultural groups; Grade 6: Relate events of personal musical heritage; Grades 5 – 6: Sing, play and listen to music from a variety of periods and musical styles and from different geographical areas.

Lesson Objectives:

- To learn about the role spirituals have played in African American history and religion;
- To examine Harriet Tubman's use of spirituals in her work for the Underground Railroad

Getting Started:

- Begin by providing students with background on the development of spirituals, referring to the posting on "African-American Spirituals" and the essay on "African-American Religion in the Nineteenth Century" at the National Humanities Center website:
  http://www.nhc.rtp.nc.us:8080/tserve/divam.htm
- Visit the following websites for information on African-American spirituals and the purposes they served:
  http://www.nhc.rtp.nc.us:8080/tserve/nineteen/nkeyinfo/nafrican.htm
  http://www.nhc.rtp.nc.us:8080/tserve/getback/gbafricanam.htm

Learning Activity:

Part One: Share the following information about spirituals with students:

- Inform students that **spirituals arose in the early 19th century among slaves who had been denied the opportunity to practice traditional African religions for more than a generation and had adopted Christianity**. For the most part, slaves were prohibited from forming their own congregations, for fear that they would plot rebellion if allowed to meet on their own. Nonetheless, slaves throughout the South organized what has been called an "invisible institution" by meeting secretly, often at night, to worship together. It was at these meetings that preachers developed the rhythmic, engaging style distinctive of African American Christianity, and that worshippers developed the spiritual, mixing African performance traditions with hymns from the white churches.
- Explain to students that **scholars have long debated the extent of African influence on the spiritual, but that most now trace the "call and response" pattern in which they are typically performed to worship traditions in West Africa**. This is a pattern of alternation between the voice of an individual and the voice of the congregation through which individual sorrows, hopes, and joys are shared by the community. In the performance of spirituals, in other words, slaves were able to create a religious refuge from their dehumanizing condition, affirming their humanity as individuals and their support for one another through an act of communal worship.
- Point out to students that **spirituals also reflect the influence of slavery in their emphasis on traditional Christian themes of salvation, which in this context take on a double meaning**. The worshippers sing of their journey toward spiritual freedom through faith, but the song also expresses their hope for physical freedom through God's grace. These two levels of meaning are especially clear in the many spirituals that recount God's deliverance of his chosen people in the Old Testament, in whom African American slaves saw a reflection of their own suffering.

Have students experiment with this community-building power by listening to a spiritual in class. (A text of what is probably the most widely known spiritual, "Swing Low, Sweet Chariot," is provided on page 23). Have students notice the song's call-and-response pattern and reflect on the experience of emerging from the group in the solo lines (in italic) and then feeling the group affirm this individual "testimony" with its response.

- Ask students the following questions after listening to "Swing Low, Sweet Chariot":
- To what extent is this spiritual a song about escaping the physical conditions of slavery?
- To what extent is it an expression of religious hope and faith?
- Have students speculate on the role sharing spirituals in this way might have played for African Americans living in slavery.

Part Two: Turn next to examine the role spirituals played for fugitive slaves, who sometimes used them as a secret code.

- Have students read the following excerpt of the account of Harriet's own escape from slavery (pages 26-28 in the electronic text), where she uses a spiritual to let her fellow slaves know about her secret plans:

  When dat ar ole chariot comes,
  I'm gwine to lebe you,
  I'm boun' for de promised land,
  Frien's, I'm gwine to lebe you.

  I'm sorry, frien's, to lebe you,
  Farewell ! oh, farewell!
  But I'll meet you in de mornin',
  Farewell! oh, farewell!

  I'll meet you in de mornin',
  When you reach de promised land;
  On de oder side of Jordan,
  For I'm boun' for de promised land.

This chapter in the history of the spiritual is best illustrated by several episodes in the life of Harriet Tubman as recounted in ***Harriet, the Moses of Her People****, a 19th-century biography based on interviews with this most famous conductor on the Underground Railroad. (Available through EDSITEment at the Documenting the American South website. At the website's homepage, click on "North American Slave Narratives," then click "Collection of Electronic Texts." Scroll down and click on "Bradford, Sarah H., Harriet, the Moses of Her People," then click "HTML file" for the text.)*

- Ask students the following questions:
  - What kind of leave-taking is this song about when it is performed as part of religious worship?
  - What is the figurative or coded meaning Harriet communicates to her friends through the song?
  - What is the relationship between these two levels of meaning?
  - How is Harriet's escape like a passing away from the viewpoint of those she will leave behind?
  - How does the song serve to create a bond that will connect her to her friends even after she is gone?

Through questions like these, help students recognize that Harriet draws on the community-building power of the spiritual to add religious and social significance to her departure. Her song reaffirms her place in the slave community, even as she declares her intention to leave it, and at the same time expresses the double faith in salvation that will sustain her on her way.

Wrapping Up:

Have students list two distinct ways that spirituals were utilized by African-American slaves, and the importance of these uses.

Swing Low, Sweet Chariot

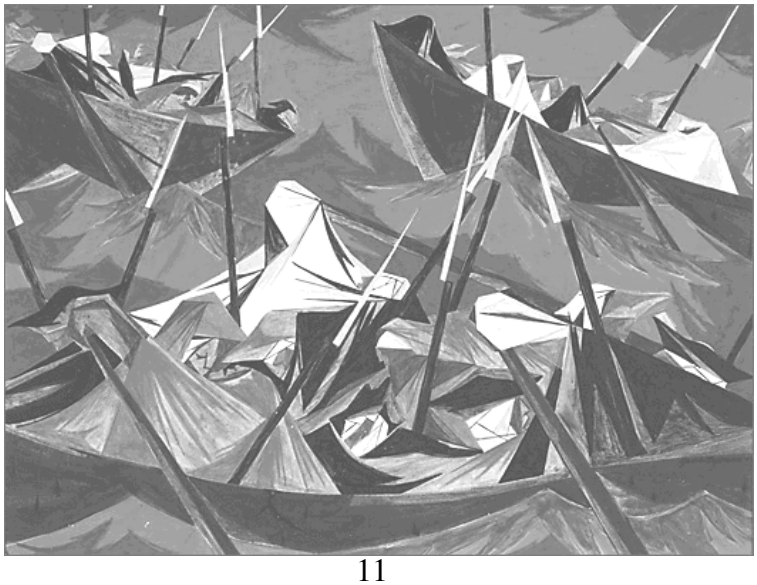
Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

I looked over Jordan, and what did I see,
Coming for to carry me home?
A band of angels coming after me,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

If you get there before I do,
Coming for to carry me home,
Tell all my friends I'm coming too,
Coming for to carry me home.

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.



Music Lesson: *Improvisation* *(15 minutes or more)*

Curriculum Standards:

Music/Creative Expression: Grades 3-5: Students will improvise and compose rhythmic phrases. Grades 6-9: Improvise and compose music with harmonic accompaniment.

Lesson Objective: Students will learn how improvisation has structure.

Getting Started:

- One of the most exciting features of jazz music is the use of **improvisation**. Ask students to define the term; they usually come up with "making something up on the spot." Students might be surprised to find that when playing jazz, musicians can't really play "anything they want" and call it improvisation. It still needs to fit within a certain framework of rhythm, notes, mood, etc.
- For this activity, you will be working with percussion. ***Hint for teachers:*** Secure yourself a tambourine and use it as a control device. When students hear your established signal, they should freeze and stop playing their instruments.

  You don't even really need drums—students can make their own percussion instruments. Remind them, percussion instruments can be **hit**, **scraped** or **shaken** to make music. Ideas:

  - Use your hands to play your desk
  - Use your hands to play your body- slapping palms against legs or your cheeks, etc.
  - Make a percussion instrument by scraping a something like a pen along the ridges on a ruler, or scraping a ruler along the edge of a desk. Sometimes the bottom of a stapler has ridges you can scrape.
  - Put some dried beans or rice into a plastic cup or empty soda can and seal the top.
  - Students can use their voices to make percussive sounds if the teacher wishes to make this option available. They can also sing repeated phrases or words. Teachers are encouraged to try this activity at least twice before introducing vocal improvisation as an option.
- Allow students to practice their personal percussion, and practice your control device.

Music Activity: Create a "**Drum Circle**." Move desks into a circle or sit on the floor.

- One person starts off with a simple repeated beat—any basic beat will work. He or she has the hardest job because whatever pattern this person starts with must be continued for the entire length of the drum circle. It's easiest to start off with a four-count measure.
- Once the first person plays a beat for a couple of measures, signal the second person to join in, and so on, moving around the circle. Each additional person must find a pattern that sounds good with the beginning rhythm, and continue with that sound.
  - Once everyone in the group is playing, the teacher can cue certain people to play softer or louder, or stop playing all together. Countless combinations can be made.
  - After the first drum circle, pick a new leader and new starting rhythm and try again.

Wrapping Up: Ask students how what they did was improvisation. *Although they were able to "make it up" on the spot, they still had to follow along with the "rule" set by that first person's rhythm.* Ask if two or three students could demonstrate a beginning beat and how it might sound if subsequent drummers didn't respect that beat. How does this affect the final product?

Music Lesson: *All About Jazz* *(30-45 minutes)*

Curriculum Standards:

Music Component Three: Musical Heritage: Grades 6 – 9: Sing, play, and listen to music from a variety of periods and musical styles and from different geographical areas.

Lesson Objective:

Students will learn about various types of jazz music and when/where it originated.

Getting Started:

Share with students that many people say that jazz is the only true America art form. What do they think is meant by this statement?

Learning Activity:

- Explain that jazz originated in the United States—New Orleans, in fact. Jazz developed as African Americans combined the energy and rhythms of African music with the sound and instruments of the western world.
- Jazz is unique in many ways, but one of the main characteristics of jazz is the improvisation present within the music.
- Some examples of different types of jazz are swing, blues and be-bop. Ask students to divide into groups and conduct an Internet search to provide examples of this music as well as performers associated with each type (it might also be good to get the music teacher involved in this activity!)
- For an extra excursion, investigate **improvisation**. Visit the following site to learn more about jazz, and also to visit the "improvisation station"—a plug in is available at this site to allow students to explore the sounds of jazz, as well as creating music of their own.

http://www.pbs.org/jazz/kids

Wrapping Up:

- Ask students to write a paragraph answering the following questions: (Give them the first sentence, "Jazz is the only true American artform.")
  - Where did jazz originally come from? Why?
  - Name at least two different types of jazz and include examples of these types.
  - Bonus: What does "improvisation" mean and how is it used in jazz?
- Play students a variety of musical selections, including jazz. Can they tell which selections are jazz? How are they able to identify the jazz sections?

Stolen Moments

An Educational Guide to Jazz

text by

Ron David

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ROOTS: How Did Jazz Begin?

Jazz is rooted in one of the most shameful parts of America's history: slavery. Between the 16th and 19th centuries, roughly 15 million African men, women, and children were taken by force from their homes in Africa and forced to work as slaves. The slave trade took hundreds of thousands of Yorubas, Dahomeans, Senegalese, and Ashantis – each with their own musical tradition – from Africa and forced them to work on the cotton and tobacco plantations of the Caribbean and the Americas. The music of their own culture was so important to the African captives that they kept it alive by connecting it to every aspect of their lives – especially work and religion.

Gospel singer Mahalia Jackson explained it this way:

> *It started "with the moans and groans of the people in the cotton fields. Before it got the name of soul, men were sellin' watermelons and vegetables on a wagon drawn by a mule, hollerin' 'watermellllon!' with a cry in their voices. And the men on the railroad track layin' crossites – every time they hit the hammer it was with a sad feelin', but with a beat. And the Baptist preacher – he's the one who had the soul – he gave out the meter, and the old mothers of the church would reply. This musical thing has been here since American been here. This is trial and tribulation music."*

One of the things Mahalia is describing is the **Call & Response** – you say it, I repeat it – which had been used by African musicians for hundreds of years. The work songs and church music led to the Blues (and Blues led to Jazz ... but that's later). Jazz started with the difference between African and European musical tradition. When African music collided with the music of the European and American church, army, and concert halls, expressive "pre-Jazz" hybrids (hybrid = a cross between two breeds) evolved. The most important of those hybrids were **Blues** and **Ragtime**:

Blues: The song form central to Jazz (and, eventually, Rock 'n' Roll) developed in the late 19th century from a mix of African field hollers and Christian hymns.

Ragtime: European style of piano music that took its formal structure from the march, but was played with African rhythmic undertones.

There were plantation brass bands as early as 1835. Touring minstrels were singing and playing early versions of the blues by the 1840s. Ragtime, the forerunner of Jazz, was fully developed in the 1890s. But nobody knows when all those pretty "almosts" became the real thing. Nobody knows exactly how or when Jazz emerged (or who "emerged" it). We don't know exactly when or who, but we do know **where**.

1900-1920: New Orleans

New Orleans, originally a French settlement, kept its European character longer than any other major American city. At the turn of the century, New Orleans had more opera companies, symphonies (black & white), and music halls per capita than any other city in America. The traditional songs of France, Spain, England, Scotland, Ireland, Italy, and Germany could be heard in the music halls; brass bands, common in every French village since the time of Napoleon, marched through the streets.

New Orleans was also a city with a long racially-mixed cultural tradition. Through the 19th century, New Orleans had a French-speaking upper class, called **Creoles**, who were educated in the classical European manner.

Creole: People of mixed race, initially French and Spanish, ultimately of each and/or Spanish and African descent.

Captive Africans were brought into New Orleans throughout the 19th century. As if to make up for the freedom that had been taken from their lives, the slaves gathered in **Congo Square** (the officially tolerated "headquarters" of their music), and in nightly explosions of creativity, combined European musical instruments with African instruments, sang African songs in Creole, and blended European dances with African dances.

An Old Familiar song (and the REAL Result of the Civil War)
After the U. S. acquired New Orleans in the Louisiana Purchase, white settlers moved south by the thousands. As whites poured into the city, working-class blacks were forced out of good neighborhoods and jobs. Sophisticated Creole musicians, forced to move uptown to what was rapidly becoming a ghetto, found themselves playing alongside self-taught black musicians who made up the music as they went along.

One of the weirder results of the Civil War was that when it ended, there was suddenly a plentiful supply of cheap military marching band instruments. The result: the music of late 19th century New Orleans, along with the rest of America, was dominated by brass bands. Brass bands played for parades, dances, riverboats, and, above all, funerals. For the black populace, virtually all of whom had been taken from West African cultures that respected their dead, honoring the death of a loved one was a reminder of home. To the displaced Africans, the funeral marching bands breaking out all over New Orleans were not about inventing some cool new music called Jazz. They had been deprived of honoring their dead in Africa, so they would honor their dead here and now, with music, with impassioned graveside ceremonies, and with life-affirming march band journeys back into town.

New Orleans Jazz classics like "When the Saints Go Marchin' In" were originally funeral band tunes.

Storyville
The heart of the new Jazz was a shady district of New Orleans called Storyville. The streets of Storyville were filled with big, noisy parades, complete with brass bands, consisting mainly of working-class blacks and Creoles of color. It is in the interaction between blacks & Creoles that most scholars see the origin of Jazz.

The Creoles read Western music and played instruments with "classical" technique, so they were the instrumental virtuosos of early Jazz. **Jelly Roll Morton** and **Sidney Bechet**, two early Jazz giants, were Creoles. Black musicians, on the other hand, were generally not "trained" to read European music notation, so they played by ear – and followed their feelings. At emotional moments, they bent and roughened their instrumental sounds the way a blues singer would. (Mix the technical skill of the Creoles with the earthy music of the black musicians, toss 'em into a New Orleans street band, and you're almost there.)

The Street Bands
The classic New Orleans instruments were cornet, clarinet, trombone, tuba, bass, drums, and guitar. The cornet was the dominant "voice". The clarinet would float above it, the trombones would fill in below in the choppy New Orleans "tailgate" style (when a band played on a cart, the trombonist sat facing backward so this slide wouldn't knock everyone upside the head: **"tailgate"**).

Marching bands weren't Jazz, but they were getting close. (Thump Thump) They had to learn two things: how to swing and how to play the Blues.

The Blues
The Blues didn't take shape until the late 19th century, but its roots go back to the first work songs. Work songs were Call & Response, sung in time to the activity at hand: the leader calls out a line, and the workers shout a phrase to coincide with, say, the fall of a hammer. The songs were filled with **blue notes** (the slightly "off pitch" sounding note that runs through Jazz), the lines were often improvised, and the time was ragged ... but they were the first crude version of the Blues. By the end of the 19th century, Blues had pretty much settled into the 12-bar form we know today.

The Blues was also the chronicle of black suffering and black strength, of black heroism and black humiliation and black spiritual rage and grace. The Blues songs were, literally, the musical story of the African-American mythology. After 1900, Blues became more formalized. By 1910, it was a fully-developed idiom with fully written songs like W. C. Handy's "St. Louis Blues".

Jazz knew how to play the Blues. Now it had to learn how to **swing**.
Enter Ragtime: Ragtime wasn't Jazz ... **but it <u>swung</u>!**

Ragtime
Ragtime was a technically complex piano music that adapted European light classics (like marches and polkas) and combined them with a steady, march-like beat, and put the accent **<u>between</u> the strong beats** ... thus "ragging" (or **syncopating**) the time.

The "cross-rhythmic" approach of Ragtime echoed back to the music of Africa. Generally speaking, European music emphasizes the "strong" beats (the 1st and 3rd), whereas Ragtime stressed the "weak" beats (the 2nd and 4th), creating what classical musicians call **syncopation**. Syncopation is much of what contributes to the feeling of "swing" .

Ragtime was lively, spunky, uniquely American music with many fine players, including, **Scott Joplin**. Joplin was the son of a slave, a child prodigy, the greatest Ragtime ever, world famous by the time he was 21. Joplin even wrote ballets and an opera ("Tremonishia").

Charles "Buddy" Bolden is usually credited with leading the first real Jazz band. Bolden was a charismatic cornet player with a huge sound. He began playing band-style Ragtime in the late 1890s; by the turn of the century, Buddy's band was playing in a collective improvisational style. Unfortunately, Buddy Bolden didn't make any recordings, but his myth continues to inspire young trumpeters.

The Original Dixieland Jazz Band
Many New Orleans bands followed Buddy's lead and began playing in a collective improvisational style. One of the groups that picked up the new style called itself the Original Dixieland Jazz Band. In 1917, the ODJB appeared at a fashionable restaurant on New York's Columbus Circle. The music they played struck the customers as so weird that they had to be <u>told</u> they could dance to it! Two weeks later, the ODJB made the first Jazz recording, "Livery Stable Blues" and "Original Dixieland One-Step". It sold one million copies!

By the time the new music of New Orleans first matured, **it was already time to move**.

1920s: Chicago

When writer F. Scott Fitzgerald called the 1920s "The Jazz Age", he was talking about the mood of America after World War I, about the magic of movies and cars and radios and, above all, about freedom. Suddenly, freedom wasn't a mere abstraction – if you didn't like where you were, you could pick up and move. In 1900, 75% of America's black population lived in the South; 50 years later, that number had shrunk to 20%. They left the cotton fields of the South to follow America's growing industry to places like Chicago. Chicago meant the promise of a new life. Not only did Chicago in the 1920s have jobs, it had more dance halls than the entire South combined. Jazz thrived.

In 1918, **Joe "King" Oliver"** left New Orleans for Chicago. His famous Creole Band became a big hit on Chicago's south Side. In 1922, Oliver sent for **Louis Armstrong**, the young trumpeter he had taught in New Orleans.

The Art of Improvisation
When King Oliver brought Armstrong into his band, the result was electrifying. Oliver was a fine trumpeter, but he never wandered far from the melody and beat. Armstrong, on the other hand, would shorten some notes, lengthen others, and loosen the rhythm until the music began to ebb and flow. He built his improvisations like songs within a song, and his trumpet sound glowed.

Historical Note: Before Louis Armstrong, Jazz was largely an ensemble music, with improvisation being a matter of embellishment rather than the streams of spontaneous melody that would characterize it later.

The Chicagoans
An early example of Jazz's universal appeal were the gents called the "Chicagoans" – young people from all over America, who began flocking to Chicago's South Side to hear the music played by its masters. The Chicagoans (guitarist **Eddie Condon**, clarinetists **Benny Goodman** and **Pee Wee Russell**, drummer **Gene Krupa**, trumpeters **Mugsy Spanier** and **Jimmy McPhartland**, saxophonist **Bud Freeman**) were educated, formally-trained white musicians who took Jazz every bit as seriously as the New Orleans players – especially once they heard Mr. Oliver and Mr. Armstrong.

Then along came **Bix Beiderbecke**. Beiderbecke, the cornetist from Iowa, was the first white player to be considered a true Jazz giant by everybody (*almost* everybody; in Jazz everything is a split decision). Bix not only knew how to play, he knew how to listen. Every chance he got, Bix went to study the moves of King Oliver, Louis Armstrong, and other Jazz greats.

By the end of the 20's, most of the major Chicago musicians had moved to New York.

1920s-1930s: New York

Despite the commercial advantages of New York, the black South had given Jazz a spirit that the Big City couldn't match and didn't quite know how to sell. "Real" New Orleans Jazz was too fierce and funky for the general public, so the New York music industry looked for a way to make Jazz tame enough for a mass market.

In 1922, bandleader **Paul Whiteman** slicked up his own popular dance band with kitschey "semi-symphonic" arrangements ("borrowed" from a guy named **Ferde Grofe**). Whiteman's "symphonic jazz" was a great success (he sold three million copies of his first record), so much so that he even went so far as to bill himself the King of Jazz. In 1924, Whiteman staged a concert in New York's Aeolian Hall. At that concert, **George Gershwin** introduced his famous *Rhapsody in Blue*, a fine piece of music that's probably not Jazz, but nevertheless, truly American music.

Fletcher Henderson: An Unheralded Giant
Meanwhile, a man named **Fletcher Henderson** was beginning to realize that a college degree in chemistry didn't help a young black man become a chemist (in those days at least). So, after a gig as a pianist for Black Swan, the first black record company, he became a bandleader. At first, his music sounded like Paul Whiteman's. Then he hired some real Jazz improvisers to add little bolts lightning. In 1924, Fletcher Henderson brought Louis Armstrong, the godliest improviser in the universe, to join his band. Henderson had revolutionized big band Jazz so brilliantly and so convincingly that Paul Whiteman hired Bix Beiderbecke to spice up his band.

The Harlem Renaissance
In the 1920s, black poetry, art, music, literature, and philosophy exploded with such brilliance that great numbers of white people began hitting Harlem night spots. **Duke Ellington**'s band, first at the Kentucky Club, then the Cotton Club, thrived on an exaggerated image of African life. Ellington's famous "Black and Tan Fantasy" both celebrated and mocked the "noble savage" image that well-meaning white folks had replaced real black human beings with. Ellington reigned over the Cotton Club during its most celebrated period (1927-1931). By the early Thirties, the Duke's bluesy version of symphonic Jazz had displaced Paul Whiteman in the popularity polls.

The music industry developed "race" labels specifically for black shops. The famous blues singer **Bessie Smith** spearheaded a blues boom that made a lot more money for recording companies like Columbia Records than it did for the singers. In 1929, the Stock Market crashed and so did the blues. During the Depression, America preferred to bury its head in the sand of Hollywood musicals. Nobody wanted anything as real as the blues. The Jazz Age died with the Great Depression, but the Swing Age was about to be born.

1930s: Swing ... Swing ... Swing

Things were so bad during the Depression, that Louis Armstrong and Duke Ellington went to Europe to play and Sidney Bechet shined shoes to keep a friend's tailoring business from going under.

A Band Like Louis, A Boy Named Benny
In 1934, the Fletcher Henderson band fell apart. The Depression had left Henderson, like everyone else, in financial trouble until a record company scout named John Hammond arranged for him to provide "charts" (arrangements) for Benny Goodman, a young classically-trained bandleader and clarinetist. Goodman was one of twelve children from an Eastern European Jewish family, whose awesome talent was seen by his father as the family's ticket out of the ghetto. Benny was a full time pro by age 14.

Sink or Swing
In August 1935, Goodman's band, featuring trumpeter Bunny Berrigan and drummer Gene Krupa, played the Palomar Ballroom in Los Angeles. Goodman started out playing soft dance music to an audience of bored college students. "As a sink-or-swim gesture, Goodman launched into Fletcher Henderson's arrangement of Jelly Roll Morton's "King Porter Stomp". ...The audience went crazy and Goodman was on the way to being dubbed the King of Swing". (from *JAZZ* by John Fordman)

The spread of radio and the end of the Depression helped the boom in Swing, as did Goodman's age, race, and talent. He was young – he looked like the kids in college campus audiences – and he played with a mix of precision improvisational attack that rang bells with a young educated audience.

The King of Swing & The Duke of Harlem
Goodman became such an international star that he brought Jazz into classical concert halls with the famous 1938 Carnegie Hall "Spirituals to Swing" show. He also led the way in integrating bands.

Not only did white bandleaders like Glenn Miller and the Dorsey brothers benefit from Goodman's broad new audience, but many of the new converts to swing began noticing the brilliant band(s) of Duke Ellington, who seemed to be constantly renewing himself and his music, often by turning to a Jazz version or what classical cats call "impressionism" – music that tries to "describe" musically certain places/situations.

Not To Mention, the Count of Kansas City
In Kansas City, a simpler, bluesier music had been cooking since the 1920s, most notably in the **Benny Moten** outfit, featuring saxophonist **Ben Webster** and pianist **William "Count" Basie**. When Moten died (during a tonsillectomy operation!), Basie formed a band of his own, using Moten's ideas and many of his players. When the band came to New York, it became almost as popular as Benny Goodman's – and it changed Goodman's music.

It changed Jazz! Jo Jones, Basie's drummer, ignited a new approach to rhythm with his loose, floating time and Basie himself pioneered a more restrained way of playing piano. Basie, like Ellington, seemed to cut through the different "schools" of jazz and appeal to nearly all Jazz players. **Coleman Hawkins** (tenor sax), **Art Tatum** (piano), **Roy Eldridge** (trumpet), and **Lester Young** (tenor sax) were the individual stars of the day. Their style of solo improvisation grew in influence during this period, which also produced **Billie Holiday**, generally considered the greatest singer in the history of Jazz.

Meanwhile ...
Swing, for all its sound and fury, was a fairly rigid music, with fairly rigid rules. If there is one constant impulse that characterizes Jazz, it is the need to break the rules, even if they're your own (*especially* if they're your own).

Swing couldn't last, everyone knew that. But not everyone was ready for the radical Jazz movement that followed ...

1940s: Bebop

In 1935, the Kansas City music scene was thriving – the clubs were open all night, pay was $1.25 a night, there were about 15 bands in town, plus Lester Young, Count Basie, Mary Lou Williams – so **Charlie Parker**, a self-taught 15-year-old alto sax player, decided to become a musician. After a few legendary humiliations, Parker joined Jay McShann's bluesy swing band, where he began playing with the harmonic potential in the chords of songs and, in the process, having more notes to juggle in his high-speed solos.

After a short stay in Chicago, Parker (his friends called him "Bird") went to New York, all the while searching for the way to play the music inside him: "I could hear it sometimes, but I couldn't play it." finally, one miraculous evening in New York, Bird managed to play what he'd been hearing.

Bird didn't invent Bebop – at least not by himself. Art Tatum, Coleman Hawkins, and some of the more modern European classical musicians had long been doing something similar. People like Lester Young, Roy Eldridge, Count Basie, and Jo Jones were only a step away from playing it ... but that last step was the hardest to take. It needed the reckless energy of

guys with nothing to lose, like the young sidemen who met in the after-hours clubs in New York.

Inventing Modern Jazz
One of the pioneers of Bebop was drummer **Kenny Clarke**. Inspired by the work of Basie's Jo Jones, Clarke wanted to create more tension in the music by setting contrasting rhythms against each other. He had acquired the nickname of "Klook" in imitation of his drumming, which fiddled around the edges of the regular beat, unlike the steady thump of Swing. Clarke was with the Teddy Hill band, which happened to include a free-spirited young trumpeter called **John Birks "Dizzy" Gillespie**, who was already experimenting with Swing harmony.

In 1940, Teddy Hill fired Klook for excessively "weird" playing, then rehired him a year later to put together a group for **Minton's Playhouse** in Harlem. Clarke sought out other cats who shared his far-out ideas; and in no time at all, he came up with Dizzy Gillespie and **Thelonious Monk**, a pianist who used odd chords and left unexpected cliff-hangin' spaces in his music.

Meanwhile, at another Harlem jammin' joint called **Monroe's Uptown House**, Klook discovered Charlie Parker. Klook, dazzled by Parker, brought him to Minton's and, together, they – Dizzy, Bird, Klook, Monk, and Bird – set about reinventing Jazz. No single one of them, including Parker, had seen clean to the end of Bebop. Each of them heard a fragment of the future, but it wasn't until they came together that "modern Jazz" was born.

Other musicians played crucial roles in Bebop's development, but Charlie Parker was its uncontested genius. Parker's sense of time and location within the structure of a tune was so solid that he could abandon the basic harmonic framework for long improvised stretches, skydiving into distant keys, but always landing on his feet. Bebop's horn players were further encouraged to take risks by adventurous drummers like Kenny Clarke and **Max Roach**.

Revolutionary Classics
The recordings from the first wave of Bebop are now Jazz classics. A band that included Charlie Parker and Max Roach played New York's **Three Deuces** in 1944, and a Coleman Hawkins-led band with Dizzy Gillespie also made some of the first Bop recordings.

The 1945, Diz and Bird began the sensational succession of small-group recordings that produced "Groovin' High", "Billie's Bounce", "Now's the Time", and "Ko-Ko". The second of Norman Granz's **Jazz at the Philharmonic** concerts (January, 1946) featured some of the greatest Jazz musicians in the world, including Charlie Parker.

Let's pause for a second, and talk about the music:

What exactly was Bebop?
Although it seemed like a radical break with the past, Bebop was more evolution than revolution. Although its rhythmic accents were more unpredictable, Bop still basically used Swing's fast four-four beat. And although Bop involved improvisation over chords (instead of melodies), the chords were just altered versions of the old chords (Blues and Pop songs).

Inspiration
Dizzy Gillespie's two-month tour of European concert halls in 1948 – plus the Paris Jazz Festival of 1949, featuring Charlie Parker and Miles Davis – showed Americans that a sophisticated audience for the new music existed outside the States.

The inspiration of Parker and Gillespie encouraged many brilliant young musicians to follow in their wake, including **Fats Navarro** and **Clifford Brown** (trumpets), and **Dexter Gordon**, **Sonny Rollins**, and **Sonny Stitt** (saxophones).

Backlash
There were two fascinating counter-reactions to Bop:
Bebop's zigzag melodies, breathless tempos, and calculus-like complexity led to a revival of listener-friendly New Orleans Jazz. And the backlash to Bebop also led to a music that used many of the innovations of Bebop, but caressed the audience with a softer sound – **Cool Jazz**.

The **Gerry Mulligan/Chet Baker** and **Stan Getz** bands became the sound that most people identified with Cool Jazz.

1950s: Cool Jazz

In the late 1940s, young musicians from L.A. to Leningrad wanted to be Charlie Parker. The best of the young Jazzmen were so intent on developing their own voices that they started functioning more as soloists that other musicians played **for** instead of **with**. Everybody wanted to be a genius. It was only a matter of time until a counter-revolution set in.

Birth of the Cool
In 1948, trumpeter **Miles Davis** assembled a nine-piece band for a gig in New York. the "nonet" played a three-week engagement at the **Royal Roost**. The following year, the group cut a record. The music wasn't explosive and bluesy like Parker's Bop. It was an ethereal, drifting music that used French horns, complex arrangements, and delicately woven solos. The tracks that this new band cut in 1949 and 1950 became known as the *Birth of the Cool*.

Inventing Miles
According to Jazz legend, Miles Davis decided that trying to play faster, higher, and hotter than everyone else was a doomed enterprise. After all, who could play faster, higher, or hotter than Diz? On first hearing, you can't help but be astonished by what fast players Bird and Diz were. After a few hearings, you realize that, not only were they fast players, they were impossibly fast and deep **thinkers** – especially Bird.

Possessing both of these qualities, Miles could, and did, "bop" with the best of them. Nevertheless, he would ultimately decide to play lower, slower, and cooler than anybody else. Like Bird, but for different reasons, Miles believed that improvisation based on pop songs limited Jazz by confining it to short, song-length forms.

Miles Goes Shopping
Miles wanted an arranger who could think soft and long, so he brought in Gil Evans, a young Canadian who had studied the works of European classical composers. Miles also wanted soloists who could approach improvisation in a different way as well. He found two saxophonists, baritone Gerry Mulligan and altoist Lee Konitz. Konitz had clearly been influenced by Parker – who hadn't? – but under the guidance of the blind Chicagoan pianist, Lenny Tristano, he used Bird's ideas in his own way. Mulligan's sound was influenced by the only other saxophonist whose influence on horn players rivaled Parker's – the poetic, rhapsodic Lester Young.

Lester and Lenny
By the time Cool Jazz arrived in the early 50's, Lester Young was sick and erratic and a whole flock of "cool" young saxophonists (Konitz, Mulligan, Art Pepper, Paul Desmond, Getz) had cloned his sound.

The true giants of The Cool were Tristano and Miles, who had nothing in common except their refusal to let Jazz improvisation be limited by pop song chords and tempos that raced like high speed car chases. Tristano was a purist who hated flashy effects and crowd-pleasing clichés; instead, he spun long lines of melody without "raising his voice".

West Coast Jazz
Although the Cool sound is identified with West Coast Jazz, much of the music from the West wasn't "cool" at all. The **Dave Brubeck** gang, one of the most popular Jazz groups of the late 50's, experimented with European classical forms and time signatures that were complex even by Jazz standards. Brubeck's playing style was anything but Cool: his style was energetic and precise, and his drummer Joe Morello was a poly-rhythmically advanced as any hot Jazz drummer. Saxman, Paul Desmond, on the other hand, was as Cool as it gets.

Gerry & Chet
Gerry Mulligan and Chet Baker played a kind of quiet Bop that made large money largely because Chet Baker looked like James Dean, played romantic trumpet like Miles Davis, and sang romantic ballads.

The MJQ
The Cool sound's most durable East Coast group was the popular **Modern Jazz Quartet**, which combined European Classical music and be-bop. The original MJQ included pianist, **John Lewis**; Bassist, **Percy Heath** and be-boppers, **Milt Jackson** (vibraphone) and **Kenny Clarke** (drums).

The Void
In 1955, at the age of 34, Charlie Parker died. Parker was a hard act to follow. His genius and monumental influence was at once liberating – it seemed to open up many possibilities for Jazz – and at the same time so overwhelming that it left little room for future innovations within the Bebop style. There had to be another way. There was: Miles Davis.

Hard Bop – The Death of the Cool
At first, Cool Jazz was seen as elegant and lyrical. By the mid-1950s, it began to feel repressed, emotionally empty, and even uptight. The Minister of Cool was still Sir Miles Davis. Although he had been partly responsible for the creation of the Cool, he was also in the forefront of the reaction against it, Hard Bop.

When Miles formed a small group in 1955 that included an up-and-coming saxophonist named **John Coltrane** and fiery drummer **Philly Joe Jones**, it was clear that Miles wanted to get down to some serious business. In 1958, with the addition of alto-saxophonist, Julian "Cannonball" Adderley, Miles would release his classic recording "Milestones" which would again redefine new standards of swing, improvisation and virtuosity.

Other major contributors and standard bearers of the Hard Bop movement included pianists **Horace Silver** and **Sonny Clark**; Bassists **Charles Mingus** and **Paul Chambers**; drummers **Art Blakey**, **Max Roach** and **Billy Higgins**; saxophonists **Sonny Rollins**, **Dexter Gordon**, **Jackie McLean** and **Hank Mobley.** And trumpeters, **Clifford Brown**, **Blue Mitchell** and **Lee Morgan**.

1960s: Modal Jazz

Kind of Blue

In 1959, Miles Davis reinvigorated and simplified Jazz with the haunting, trance-like ***Kind of Blue*** record – Considered the most influential Jazz recording since the mid-40's. It featured one of the finest Jazz combos ever: **Cannonball Adderley** on alto sax, **Bill Evans** and **Wynton Kelly** on piano, **Paul Chambers** on bass, **Jimmy Cobb** on drums, and **John Coltrane** on tenor sax.

Coltrane was Miles' diametric opposite. Where Miles' playing was spare and full of elegant Zen silences, Coltrane played the tenor using what one critic referred to as "sheets of sound".

Modal Jazz
Jazz had backed itself into a corner. Bebop was brilliant music, but it was so complex that you had to be a mathematical genius to *think* it and a technical wizard to *play* it. Modal Jazz arose in reaction to the complexity – and the limitations – of Jazz based on chords.

Complexity: Coltrane's solos in the album *Giant Steps* had 100 chord changes per minute!
Limitations: Miles: "When you're based on chords, you know at the end of 32 bars that the chord run out and there's nothing to do but repeat what you've just done ..."

In a search of a simpler, more atmospheric framework, Modal Jazz was based on a single scale or sequence of scales. It is closer to Indian music. John Coltrane studied Modal structure from both early European and Eastern music.

His Favorite Things
After leaving Miles Davis' band in 1960, John Coltrane would go on (with his own groups) to become one of the most profound and important contributors to the evolution of jazz. In fact, most jazz musicians would agree that, to this day, no one has even come close to surpassing the achievements of John Coltrane. Along with his now-classic quartet that included pianist, **McCoy Tyner**, bassist, **Jimmy Garrison** and drummer, **Elvin Jones**, Coltrane released some of jazz music's most classic recordings including: **A Love Supreme**, **Crescent**, **Coltrane**, **Ballads** and **Live at The Vanguard**. Also of note are some wonderful collaborations with singer **Johnny Hartman** and even the maestro himself, **Duke Ellington**.

Screaming To Be Free
Freedom, as anyone with a lick of sense knows, is difficult to achieve. In music, as in life, it doesn't happen overnight. It takes time and patience. For years, wise and patient Jazz players had been loosening Jazz's shackles, one by one, goosing Jazz along, inch by inch, towards ever-increasing, teensy-weensy bits of freedom. Then one day – late 50's, early 60's – a guy comes along who doesn't know how difficult it is, so he just TAKES it!

Free Jazz
While Miles and Coltrane and Mingus and Monk and other wise men were, each in their own way, inching towards freedom, a young rhythm and blues saxophonist from Texas decided, plain and simple, that his saxophone was free to do whatever it wanted.

That was **Ornette Coleman**. He set Jazz free. He didn't like chords, so he trashed them! Ornette didn't like pianos, so he didn't use one. Ornette's first New York did was at the **Five Spot** in 1959. Jazz trumpet legend Roy Eldridge had his own opinion: "He's jiving, baby. He's putting everybody on." Ornette's recordings *Something Else* and *Tomorrow Is the Question* ignited the Free Jazz movement ... and irritated many Jazz lovers.

Ornette made the breakthrough, but player like pianist **Cecil Taylor** had been working along similar lines for years. **Correction**: nobody was "similar" to Cecil, who played his piano like a cross between Vladimir Horowitz (world famous classical pianist) and Evander Holyfield (heavyweight boxer). Drummer Jo Jones got so irritated that he threw a cymbal at Cecil.

Miles, who took nobody's word for anything, went to **Birdland** to scope out Cecil. Miles, cursing and grumbling, walked out as Cecil continued banging on his piano.

Meanwhile ...
America was being asked to live up to its advertising and honor its promise of equality. In the late 50's, American soldiers began escorting black students into segregated southern schools. In 1963, a month after Martin Luther King, Jr. gave his "I Have a Dream" speech, four young black girls were killed in a church bombing in Alabama. America had a long way to go.

Archie Shepp, writer, musician, and political activist, was one of the first to use his music – free and passionate Jazz – to support the struggle of black Americans. Others follow. Drummer Max Roach made *We Insist – Freedom Now Suite*. Coleman Hawkins & Sonny Rollins joined forces for *The Freedom Suite*. Other

Meanwhile, Miles Davis, who thought he hated Free Jazz, had put together one of the fiercest "liberated" groups ever: **Wayne Shorter** on sax, **Herbie Hancock** on keyboards, **Ron Carter** on bass, and the spectacular **Tony Williams** on drums. The group wasn't allowed to play in some clubs, because Tony, a teenager at the time, was too young to be in the bar!

The group, in the right-on words of author John Fordham, "produced some of the most loose and explicitly emotional, yet emphatically shapely music he [Miles] ever recorded." Amen.

Meanwhile, free jazz continued to thrive to the boiling point. The music of artists such as, **Pharoah Sanders**, **Archie Shepp**, **Eric Dolphy**, and **Sun Ra** got so far out that the music started sounding like it was from another planet. In fact, Sun Ra even claimed to have been from Saturn! The music was clearly a sign of the times.

1970s: Fusion (and ConFusion)

Now What ? ...
By the late 60's, Bebop had run its course, Cool Jazz had played itself out, Coltrane had died (1967), and Free Jazz had died with him.

At roughly the same time, young people all over the world were developing a culture of their own. The unifying force of the new youth culture was Rock Music. Their music. Created by them. Jazz was in danger of becoming "older people's music".

Miles Davis and his band of brilliant young explorers (Hancock, Shorter, Carter, Williams) were birthing some of the most miraculous Jazz recordings ever, testing the limits, trying to balance freedom and structure. Trying to answer the question, musically, "How freely can we improvise without losing the music, before the center doesn't hold?" How far can we go before we get lost?"

Herbie Hancock, the protean young pianist , said, "Sometimes we got lost out there. I mean *really* lost. But any time you got lost, Miles always knew it. He'd come in and play a few notes and bring it all back to the center."

The Prince of Fusion
Even as Miles and his crew were making brilliant music at the outer limits of Jazz, Miles had decided that Jazz was losing its natural audience – young black people – so he begin listening to **Sly and the Family Stone** and **Jimi Hendrix.**

He warmed up with *Filles de Kilimanjaro* and *In a Silent Way*.. Then he added new players – **Chick Corea** and **Joe Zawinul** on keyboards (mostly electric), guitarist John McLaughlin,

bassist **Dave Holland**, and eventually **Jack DeJohnette** on drums – and a lot of electricity. Then in 1969, Miles recorded *Bitches Brew* and fusion was officially born.

Jazz purists hated it. They didn't say it was lousy Jazz, they said it wasn't Jazz, *period*!

Nothing lasts forever. In 1976, Miles Davis, at one of the peaks of his career, dropped out.. His explanation? "I stopped hearing the music."

Miles' former bandmembers, now famous artists in their own right, formed Fusion groups of their own:

Wayne Shorter and Joe Zawinul created **Weather Report**
Chick Corea formed **Return to Forever**
Jack DeJohnette's **Special Edition**
The Tony Williams Lifetime
John McLaughlin and the **Mahavishnu Orchestra**

Combinations & Permutations
Although "fusion" in Jazz usually referred to the combination of Jazz & Rock, other interesting Fusions included the full scope of the music from all over the world:

• Chick Corea's Return to Forever fused Jazz with a variety of Latin Music (which Dizzy had already done in the 1940s).
• John McLaughlin's Mahavishnu Orchestra fused Free Jazz with Indian sitar music.
• Ravi Shankar combined his own Indian sitar music with a range of other styles, from classical violinist Yehudi Menuhin to the Japanese Koto Ensemble.
• Brazilian saxophonist Gato Barbieri fused Free Jazz and Brazilian melodies and rhythmic sensibilities.
• South African pianist Abdullah Ibrahim blended African music with Jazz.

De-fusion
While fusion is usually thought of as electric music and the combination of diverse musical styles, there is one artist who had his own brand of "acoustic" fusion": pianist **Keith Jarrett**. No sax, bass, or drums. No electricity. Just Keith and his acoustic piano. They call it "fusion", because Jarrett's music fuses hi love of Jazz with his love of classical. In reality, by fusing everything with everything, Keith shows us that music is music. His mid-70's ***Köln Concerts*** is the best-selling solo piano recording of all time – and it deserves to be.

1980s & early 90's: Mostly Neo-Classical Jazz

The 1980s were a challenging time for Jazz. No new movement arose to channel new players in a single direction – like Bop did in the 1940s – and no single Jazz musician became the focal point like Coltrane or Miles had been in earlier years. Instead, Jazz in the 1980s and 1990s became a more "democratic" music, with many players sharing the spotlight and many types of Jazz being played and explored and fused with other music. If anyone was in the forefront, it was The Brothers …

The Brothers and "Neo-Classical" Jazz
Wynton and **Branford Marsalis**, New Orleans-born brothers, came on the scene in the 80's in groups led by drummer Art Blakey. Herbie Hancock, Ron Carter, and Tony Williams (Miles' old rhythm section) also took Wynton under their wing – they went on tour and cut a record. Wynton, a dazzling trumpet technician, headed what critics like to call a "neo-classical" Jazz movement. He started with Miles' 1960's conception and worked his way

backward into the grinning lap of early jazz. Wynton not only investigated all of Jazz for his roots – and his musical "Voice" – but he is also a celebrated classical trumpet player (he is the artist in history to win Grammy® awards in both areas). Wynton Marsalis plays, speaks, and lives with such conviction that he managed to create the Lincoln Center Jazz Orchestra (Lincoln Center, located in New York City, is one of the world's most prestigious cultural institutions), helping to give Jazz the status it has long deserved. Thanks largely to Wynton, Jazz is now often acknowledged as America's Classical Music.

But don't let that "classical " music stuff frighten you off. A concert by Wynton and the Lincoln Center Jazz Orchestra is like a tour through Jazz's history – a **living** tour. The music is so strong (and the players play with such conviction) that it takes you back in time with it. Every step of the way, the music is alive and real.

Wynton's brother, **Branford Marsalis** is one of the finest saxophonists of his generation. In 1992, in addition to his talent, his wit and charm made him the first choice to lead the orchestra on Jay Leno's *Tonight Show* (he eventually left the show in 1995 to continue his pursuit of more "serious" music). Branford is also as adaptable as he is talented: not only is he a great "straight ahead" jazzman, but he spent two years (1985-86) with British rocker **Sting** and in 1995 formed a Hip Hop-influenced band, **Buckshot Le Fonque**.

Wynton and Branford's success spawned an entirely new generation of serious young Jazz musicians, some of which included trumpeter **Terence Blanchard** and alto saxophonist **Donald Harrison**, pianist **Marcus Roberts** and the group **OTB** (assembled by Blue Note Records). Not only did the Marsalis brothers ignite a new generation of **young** players, but their success in general created a renewed interest in Jazz. Even wonderful "mature" musicians like **Freddie Hubbard**, **Michael Brecker**, **Chick Corea** and **Herbie Hancock** have returned to performing and recording straight ahead jazz.

More Fusion – Mostly With Hip Hop
Ever since Miles fused Jazz with Rock, Jazz musicians have looked to mate Jazz with young people's music. The main youth music that Jazz tried fusing with in the late 1980s and early 90's was Hip Hop. Jazz-Hip Hop fusion has been tried by both older and younger musicians. **Herbie Hancock** and **Gary Bartz** tried it with fair success. Young musicians such as saxophonists **Gary Thomas**, **Greg Osby**, and **Steve Coleman** have been known to combine Jazz with Hip Hop. Vocalist **Cassandra Wilson** creates her own powerful blend of Jazz with Hip Hop, Folk, Soul, and Blues.

GLOSSARY

Arrangement (or chart) The written adaptation of a composition for a group of instruments.

Attack The act or style of initiating a sound on an instrument

Backbeats The second and fourth beats in a four-beat measure. European classical music emphasizes beats one and three; Jazz usually accents the back of "after" beats.

Ballad A slow song, usually with lyrics that tell a story.

Bebop (or Bop) The first modern Jazz style; evolved in the 1940's. Bop's emphasis was on complex harmonic improvisation, and technical virtuosity. Examples: Charlie Parker and Dizzy Gillespie.

Blues A 12-bar song form that evolved from black spirituals and work song; it's unique elements are blue notes, speech-like inflection, and emotional expression.

Brass In a big band, the trumpet and trombone sections (may also include French horn, tuba, etc).

Call-and-response In a Jazz group setting, it is the alternation of a solo statement with an ensemble reply. Historically, it can be traced back to Africa and to British church service.

Chord Three or more notes played simultaneously (as on piano) that outline a scale.

Chord changes (or changes) The sequence of chords that provides the harmonic structure of a composition.

Cool Jazz A small-group Jazz style that originated in the 1950's with Miles Davis' *Birth Of The Cool* album, and is often identified with "West Coast Jazz".

Counterpoint Two or more melodies (each strong enough to stand alone) played simultaneously to produce a single musical fabric.

Cross-rhythm A rhythm that conflicts with the original rhythm.

Dixieland A general label that usually refers to early New Orleans style Jazz or to the version of (pre-1930's) Chicago Jazz played by white musicians.

Free Jazz (also Avant-Garde Jazz) A controversial style of Jazz that emerged in the 1960's in the music of Ornette Coleman, Cecil Taylor, and others; "free" of conventional rhythm, harmony, and/or melody.

Front line A group's main soloists, usually horn players.

Funk A Jazz style that combined modern Jazz with earlier black music styles, especially Gospel and Blues. Notable examples: Horace Silver, Bobby Timmons, and (sometimes) Cannonball Adderley.

Fusion A mix of different musical styles, especially Jazz and Rock or Jazz and R&B.

Hard Bop A 1950's Jazz style that emerged as a reaction by East Coast musicians to the "Cool Jazz" of the West Coast. Example: Mid-50's Miles Davis and Art Blakey Jazz Messengers.

Improvisation An on-the-spot musical "mini-composition" in which a player (or, less often, a group) based on the harmonic structure of a song; it is one of Jazz's central elements and greatest challenges.

Jam session An informal gathering of musicians who don't regularly play together.

Modal Jazz A style of Jazz based on "modes" instead of chords changes that freed Jazz musicians from the conventional harmonic progressions. Examples: Miles Davis' "Kind of Blue" and John Coltrane's "My Favorite Things".

Obbligato A countermelody played behind the soloist, often for great effect. Example: New Orleans clarinet playing melodic expressions behind the cornet solos or Lester Young's saxophone accompaniment to Billie Holiday's vocals.

Polyrhythm Two or more rhythms played at the same time.

Ragtime A "pre-Jazz" hybrid that combined European harmonies with the syncopated rhythms of black folk music. Example: Scott Joplin.

Riff A simple music phrase that is sometimes traded back and forth by soloists in small group Jazz (usually spontaneous) or by brass or wind sections in big band Jazz (usually pre-written in that case).

Scale A series of notes arranged in ascending or descending order.

Scat singing A vocal style in which the singer essentially becomes an instrumentalist by using nonsense syllables instead of words. Example: Louis Armstrong, Betty Carter, Ella Fitzgerald

Stride A post-Ragtime piano style rhythmically looser and more improvisational than Ragtime. Examples: James P. Johnson, Willie "The Lion" Smith, Count Basie.

Swing (noun) Dance-oriented big band music that became immensely popular during the 1930's. Examples: Benny Goodman, Count Basie, Duke Ellington.

Swing (verb) A feeling of rhythmic bounce and drive; an essential defining element of Jazz.

Syncopation Different rhythmic groupings played simultaneously against the primary rhythmic pulse.

Third Stream The fusion of classical music and Jazz. Example: Modern Jazz Quartet.