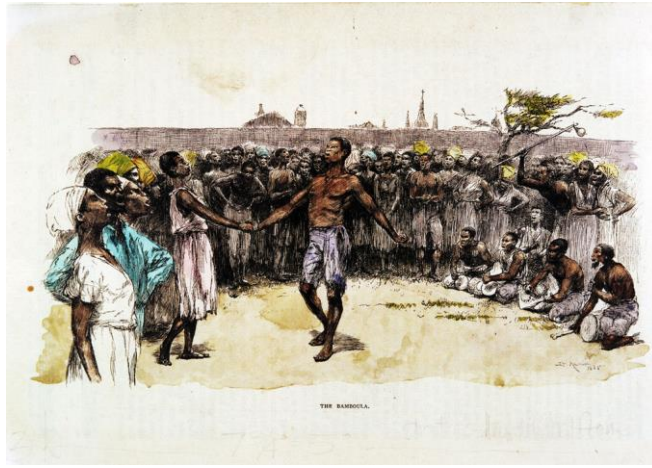


LEARNING UNIT III

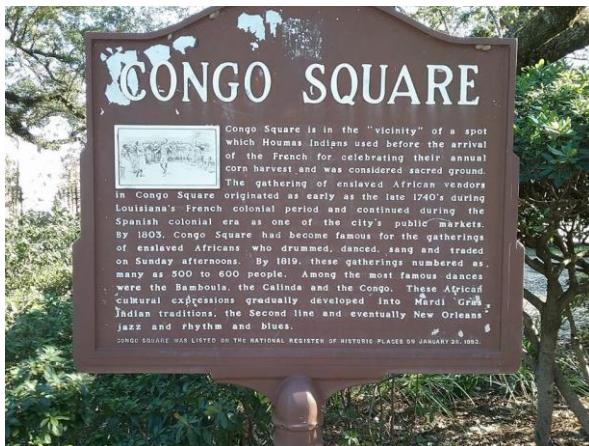
EARLY JAZZ: NEW ORLEANS AND CHICAGO

New Orleans, Louisiana is known as the “Birthplace of Jazz.” The music we call “jazz” first developed in this uniquely diverse and cultural city due to its geographical location, extensive African-American population, and numerous establishments where musicians could perform. The basic musical traditions of the blacks combined with the changing social structure of the community culminated in what we call New Orleans jazz. The popularity of New Orleans jazz spread to northern American cities such as Chicago where it became a hotbed of this new music. In this unit, we will look at how early jazz bands operated and investigate some of the earliest jazz musicians and bands.

Let’s begin by looking at some of the history of this unique American city. As part of the Louisiana Purchase of 1803, New Orleans became the largest city in the South and was an important port for commerce and for the slave trade. The city’s culture became very diverse, combining French, Spanish, Caribbean, Anglo-American, American Indian, and African influences.



Congo Square



Many African musical characteristics survived in Congo Square, a place where slaves were allowed to gather on Sundays. Here, Africans of many nations kept alive the rich musical traditions of their native continent by singing, dancing, and playing various African instruments--makeshift drums, pebble-filled gourds, the Jew's harp, and the banjo.

One very important social group that had a profound impact on early jazz were the mixed-race Creoles. Creoles were originally from the West Indies and lived under Spanish and French rule in Louisiana. The Creoles spoke French and lived in the high society of the Downtown district in New Orleans. Creole children generally received formal musical training in the European tradition, and many performed in concerts, in Opera Houses, and in various "classical" chamber ensembles and popular society orchestras.

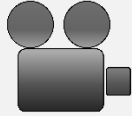
At the same time, the less-educated and economically poorer blacks performed music that was based on simple melodies with African vocal flexibility based in gospel music and the blues. Their songs spoke of the hardships blacks faced in Uptown New Orleans. They emphasized "playing by ear" and on improvisation rather than on reading music.

In 1894, newly passed segregation laws in New Orleans forced the upper-class Creoles to live Uptown with the less privileged blacks. The Creoles taught many of the black musicians European musical styles, instruments and harmony, but the blacks still retained many of their musical Africanisms. The blend of these two diverse approaches to music created the beginning of a new music--jazz.

Brass Bands

Brass bands were the immediate predecessors to the earliest jazz bands and could be heard throughout the streets of turn-of-the century New Orleans. These bands were small marching units sponsored by black fraternal organizations that played at many different social functions such as picnics, weddings, parades, and particularly at funerals. During a funeral procession, these bands played a slow and solemn hymn, called a *dirge*, on the way to the cemetery, and lively march-like music on the way back, what is called the *second line*. This second line music set the stage for the earliest jazz forms.

Let's watch a film entitled "New Orleans Brass Bands." In this film, we will learn more about the history and culture in New Orleans, brass band funerals, and the 1990s brass band revival started by legendary New Orleans musician Danny Barker.



NEW ORLEANS BRASS BANDS

National Geographic Explorer

Narrated by Tom Dent

Link found in Jazz Appreciation Audio and Video Playlist document

Storyville

In 1897, a red-light district called Storyville opened in New Orleans. The area was comprised of numerous drinking, gambling, and prostitution establishments that provided an outlet for black musicians to perform professionally. This is where the earliest jazz bands began to play. This lively new music, rooted in the instrumentation and second line style of the brass band, was perfect for this atmosphere of hilarity. The rough and energetic playing of these musicians thrilled audiences, and the spontaneous music they created captured a joyous sense of adventure.

A typical early jazz band in Storyville was a seven-member ensemble consisting of a *front line* and a *rhythm section*.

- *Front Line*: cornet (or trumpet), clarinet, trombone
- *Rhythm Section*: piano (if available), banjo, drum set, tuba (or string bass)

The cornet carried the main melody with a preponderance of “bluesy” inflections; the clarinet played improvised and fancy *countermelodies*; the trombone played a simpler and usually slower improvised countermelody using simple harmonies and, at times, comical rhythmic slides. These *collective improvisations* resulted in a dense *polyphonic* texture.

The rhythm section members played in a fairly stiff manner, being responsible for a strong driving beat (sometimes called *flat-four*). The piano and banjo often played pulsating chords strongly and evenly on each beat. The tuba often emphasized beats 1 & 3. The drums played a variety of march-like rhythms and ragtime influenced syncopated figures.

The repertoire of the early jazz bands consisted of popular songs, spirituals, ragtime tunes, and the blues. The formal structure for many tunes began with a spirited *ensemble chorus* followed by individual members of the ensemble playing improvised solos, and concluding with an energetic *out chorus* where all of the front line members soloed equally.

A song that has become associated with New Orleans is the spiritual “When the Saints Go Marching In.” There have always been musicians in New Orleans who play in a very traditional manner preserving the rich musical heritage of the city, including the musicians we will listen to on the next recording.



GEORGE LEWIS

"When the Saints Go Marching In" (Traditional)

Recorded in October, 1953.

Lewis (clarinet); Avery "Kid" Howard (trumpet); Jim Robinson (trombone); Alton Purnell (piano); Lawrence Marrero (banjo); Alcide "Slow Drag" Pavageau (bass); Joe Watkins (drums).

Meter: 4/4 meter
 Tempo: Fast; 208 beats per minute
 Form: 16-bar strophic song utilizing the chorus format;
 Ensemble Chorus--Solos--Out Chorus

<u>Time</u>	<u>FORM</u>	
0:00	<i>Introduction</i>	Piano solo
0:07	Ensemble Chorus	The trumpet plays the main melody while the clarinet and trombone play improvised countermelodies
0:39	<i>Vocal choruses</i>	Sung by "Kid" Howard The clarinet and trombone play improvised countermelodies
1:26	<i>Trombone Solo</i>	The clarinet plays an improvised countermelody softly in the background
1:58	<i>Vocal choruses</i>	The clarinet plays an improvised countermelody
2:46	<i>Trumpet Solo</i>	The clarinet and trombone play improvised countermelodies
3:18	<i>Vocal chorus</i>	The clarinet plays an improvised countermelody
3:33	<i>Clarinet Solo</i>	The trumpet and trombone play a repetitive and syncopate rhythmic figure
4:06	<i>Piano Solo</i>	(The front line instruments "lay out")
4:38	Out Chorus	An intense collective improvisation by the "front line" instruments--ending

Early New Orleans Jazz Performers

One of the earliest known New Orleans jazz musicians was the legendary cornet player **Buddy Bolden** (1868-1931). A barber by trade, Bolden organized some of the first bands in Storyville

and is credited for helping to pioneer the concept of collective ensemble improvisations. We know that Bolden had a strong playing style and a very bold personality claiming to have invented jazz in 1896. Bolden was the first to be crowned “King”—a New Orleans tradition designating the hottest cornet player in town. Legend has it that he was “the blowin’est man since Gabriel,” and was known to organize rehearsals by playing calls on his horn from the rooftops of buildings signaling to other musicians, and that he could be heard for miles around. Unfortunately, we have no recordings of Bolden. He quit playing around 1908 and was committed to an asylum where he spent a great number of his last years.

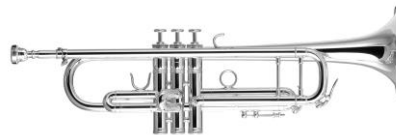


Buddy Bolden Band (ca. 1899). Buddy Bolden is standing 2nd from the left.

Other prominent early New Orleans musicians included **Bunk Johnson** (1879-1949) and **Freddie Keppard** (1889-1933). Johnson played second cornet to Bolden in some of the earliest New Orleans jazz bands and was rediscovered in Chicago during a 1940s New Orleans jazz revival. Keppard was one of the first to play the trumpet rather than the cornet. In 1915, Keppard refused the chance to make the first jazz recording fearing others would copy his style.



Cornet

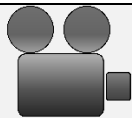


Trumpet

Pianist/Composer **Jelly Roll Morton** began his successful career playing piano in Storyville and helped to carry the New Orleans style to Chicago. **Sidney Bechet** (1897-1959), considered the first great jazz clarinet soloist, switched to the soprano sax and consequently became the first major saxophone soloist in jazz. Bechet moved to Paris in 1919 where he was one of the first American jazzmen to introduce jazz to Europe.

Other notable early New Orleans performers included clarinetists **Johnny Dodds** and **Jimmy Noone**, trombonist **Kid Ory**, drummers **Baby Dodds** and **Zutty Singleton**, and the young **Louis Armstrong**.

Today, there are a number of bands that have kept the original New Orleans jazz tradition alive, most notably **The Preservation Hall Jazz Band** who play for packed houses nightly at Preservation Hall in the French Quarter of New Orleans.



THE PRESERVATION HALL JAZZ BAND

“Panama Rag”

Appearance on “Saturday Night Live” (1975)

Link found in Jazz Appreciation Audio and Video Playlist document

Jazz Moves North

By the late 1910s, New Orleans was no longer a hotbed of jazz. Throughout the decade, there was a mass exodus to the North by southern blacks in search of a better way of life. Due to an industrial revolution prompted by the invention of the assembly line and the fast growing automobile and railroad industries, the factories in cities such as Chicago, Detroit, Cleveland, Toledo, Pittsburgh, Philadelphia, and New York were in need of much unskilled labor. There was also a desire by the local government in New Orleans to clean up vice in the city. Storyville eventually closed in 1917 creating a large musical void.

With the closing of Storyville and with the continuing migration of southern blacks during the 1920s, the New Orleans jazz style spread, and Chicago, Illinois became the new center for New Orleans-based jazz.

Dixieland

The first New Orleans-based jazz heard by many Northerners was a style called Dixieland. Although New Orleans jazz is often referred to as Dixieland, this was music played by transplanted white New Orleans musicians who copied their black counterparts. This was the first recorded jazz style and attained enormous popularity, but it was not “the real thing.”



The first Dixieland band to achieve fame was the **Original Dixieland Jazz Band** led by cornetist Nick LaRocca. In 1917 they made the first recordings of jazz. These recordings showed the lively spirit associated with New Orleans jazz, but their stiff rhythmic style and very little use of improvisation sounded more like circus music. *(Note the “jass” is not a typographical error. There was no standard spelling for “jazz.” The word originates from Creole and had sexual connotations. It was often spelled as “jas,” “jaz,” or “jass.” Musicians often referred to this music as “hot music,” but the word jazz was attached to it by folks who associated this music with the dregs of society).*



ORIGINAL DIXIELAND JAZZ BAND
"Dixie Jass Band One-Step"
Recorded 1917

This historic recording is considered the very first jazz recording.

Later, more musical white musicians were important proponents of New Orleans/Dixieland jazz, including the **Dukes of Dixieland**, trumpeter **Al Hirt**, and clarinetist **Pete Fountain**. Today, there is a continued popularity of Dixieland as evidenced by record sales and in the numerous jazz festivals throughout the world that celebrate and feature Dixieland music (sometimes called "traditional" or "trad" jazz).

Chicago In the 1920s

Because of its social and political climate, Chicago became the center for New Orleans-based jazz in the 1920s. Many of the second and third generation black New Orleans musicians found a new home here. The New Orleans style is best represented in the music recorded by these transplanted black New Orleans players.

The 1920s is often referred to as the "Jazz Age," and this new music from New Orleans, now officially called "jazz," seemed perfect for the atmosphere in Chicago. America had been victorious in World War I and the country was in very good economic times. This was also a period of "prohibition," but there were hundreds of illegal drinking establishments throughout the city. These speakeasies were controlled by notorious gangsters who wanted their patrons to be entertained in a lively fashion. In addition, the record industry was growing and city was becoming a major recording center.

Characteristics of Chicago Jazz

As New Orleans-based jazz evolved in Chicago, some notable changes occurred:

- A greater emphasis was put on individual soloists--moving away from the primarily full ensemble sound of New Orleans jazz.
- A more relaxed and swinging rhythmic feel.
- An increased desire for original composition and more elaborate and sophisticated arrangements.



King Oliver's Creole Jazz Band in 1923

Important Chicago Jazz Performers

The first important New Orleans style jazz band to make an impact on the Chicago scene was **King Oliver's Creole Jazz Band**. Cornetist **Joe "King" Oliver** moved to Chicago in 1918 and brought with him some of the best musicians from New Orleans, including the young Louis Armstrong. The group played at numerous venues on Chicago's south side and in 1923 made the first important recording of jazz. Let's listen now to what is considered the first important jazz recording, "Dippermouth Blues" by King Oliver's Creole Jazz Band in 1923.



KING OLIVER'S CREOLE JAZZ BAND

"Dippermouth Blues" (Oliver)

Recorded on April 6, 1923 in Chicago.

Joe Oliver and Louis Armstrong (cornets); Johnny Dodds (clarinet); Honore Dutrey (trombone); Lil' Hardin (piano); Arthur "Bud" Scott (banjo, vocal); Baby Dodds (drums).

"Dippermouth Blues" exhibits the unrestrained group improvisations evident in the New Orleans-based style played in Chicago during the 1920s. The solos of Johnny Dodds and Oliver became so well-known that they were quoted by other soloists for years to come. Legend has it that Bud Scott's unplanned declaration of "Oh play that thing" (in reference to Oliver's solo) on the first take of this recording session so overwhelmed the other players that it was kept on this second take. Louis Armstrong is playing a second cornet part to Oliver's lead. This apprentice position was another established tradition in New Orleans.

(Note that bass instruments, such as the tuba or string bass, and drum sets were often left out of ensembles in the recording studio due to the primitive acoustic recording techniques of the day.)

Meter: 4/4 meter

Tempo: Medium Fast: 180 beats per minute

Form: nine, 12-bar blues choruses with and introduction and tag

Time

FORM BARS

0:00

Intro

4

Full Ensemble: pre-arranged

muted cornets play a melody in the interval of a third

0:05	I.	12	Ensemble Chorus I polyphonic texture Oliver plays main melody Armstrong, Dodds, and Dutrey play improvised countermelodies The banjo and piano play a <i>flat-four</i> rhythm; the woodblock is the only percussion instrument played by the drummer Baby Dodds
0:21	II.	12	Ensemble Chorus II same texture as I
0:35	III.	12	Clarinet Solo: 1st chorus (Dodds) <i>stop-time</i> accompaniment (quarter notes on beats 1-2-3, rest on 4)
0:51	IV.	12	Clarinet Solo: 2nd chorus stop-time continues
1:07	V.	12	Collective Improvisation Armstrong, Dodds, and Dutrey solo altogether (Oliver lays out)
1:22	VI.	12	Cornet Solo: 1st chorus (Oliver) plunger mute Dodds and Dutrey play soft accompanimental countermelodies
1:38	VII.	12	Cornet Solo: 2nd chorus
1:53	VIII.	10	Cornet Solo: 3rd chorus more intense accompaniment
		2	vocal break: "Oh, Play That Thing!" (shouted by Scott)
2:09	IX.	12	Out Chorus intense collective improvisation by all front line instruments
2:25	Tag	2	Full Ensemble

The influences of ragtime, the blues, and the New Orleans brass band style came together in the music of another New Orleans transplant--the colorful pianist/composer **Jelly Roll Morton** (1885-1941). Morton was an important transitional figure between ragtime and jazz piano by incorporating the improvised polyphonic sounds of early jazz bands into his piano style. Morton is also considered the first important jazz composer and the first to consciously combine elements of Latin music with jazz. The compositions for his Chicago band, the **Red Hot Peppers**, employed complex formal structures with multiple thematic materials, and incorporated a wide range of techniques in each work. In addition, Morton experimented with continually changing textures and utilized various instrumental combinations within the ensemble.



Jelly Roll Morton was uniquely able to spend a lot of time and effort in refining the recordings of his clever compositions. Compare the recording quality of the Morton's "Black Bottom Stomp" with that of Oliver's "Dippermouth Blues."



JELLY ROLL MORTON'S RED HOT PEPPERS

"Black Bottom Stomp" (Morton)

Recorded on September 15, 1926.

Morton (piano); George Mitchell (trumpet); Omer Simeon (clarinet); Edward "Kid" Ory (trombone); Johnny St. Cyr (banjo); John Lindsay (bass); Andrew Hillaire (drums).

Based on the popular dance rhythm of the black bottom, this piece shows why Jelly Roll Morton, in addition to being the first important jazz composer, was the first great orchestrator in jazz. Morton saw many textural possibilities in the early jazz ensemble. What is most striking about this piece is the various smaller combinations of instruments that are utilized in addition to the full polyphonic ensemble. The Red Hot Peppers was comprised of some of the finest musicians in Chicago at the time and their virtuosic playing is evident here. Although much of the work sounds improvised, Morton often dictated almost note-for-note what each instrumentalist was to play. The sectionalized form is reminiscent of ragtime and march music where there is a change of key in the trio (B) section.

Meter: 4/4 meter
 Tempo: Very Fast; 260 beats per minute
 Form: Sectionalized: 16-bar A sections, 20-bar B sections

<u>Time</u>	<u>FORM</u>	<u>BARS</u>		
0:00	<i>Intro</i>	8	Full Ensemble	(Key of Bb)
			primarily 2-beat bass	
0:08	A1	16	Full Ensemble	
			polyphony, flat-four (banjo)	

0:23	A2	4	Trumpet Solo banjo accents on beats 2 & 4, two-beat bass	
		4	Full Ensemble	
		4	Trumpet Solo stop-time accompaniment	
		4	Full Ensemble	
0:38	A3	14	Clarinet Solo banjo & bass accompany with stop-time figures	
		2	Full Ensemble	
0:53	<i>Interlude</i>	4	Full Ensemble modulation and transition to Trio section	
	Trio			
0:57	B1	6	Full Ensemble partly 4-beat bass	(Key of Eb)
		2	break: trumpet & trombone	
		12	Full Ensemble	
1:17	B2	6	Clarinet Solo banjo & bass accompaniment	
		2	break	
		10	Clarinet Solo continues	
		2	Full Ensemble plays "Black Bottom" dance rhythm	
1:37	B3	18	Piano Solo (unaccompanied)	
		2	Full Ensemble plays "Black Bottom" dance rhythm	
1:55	B4	20	Trumpet Solo (muted) stop-time accompaniment (w/mistakes)	
2:15	B5	20	Banjo Solo bass alternates between 2-beat and 4-beat	
2:34	B6	6	Full Ensemble 2-beat bass	
		2	break: closed cymbal	
		12	Full Ensemble	
2:54	B7	6	Out Chorus (Full Ensemble) loud tom-tom on beats 2 & 4	
		2	break: trombone	
		12	Full Ensemble	
3:14	<i>Tag</i>	2	Full Ensemble	



Bix Beiderbecke and the White Chicago Style (Chicago Dixieland)

During the 1920s, a significant jazz tradition began in Chicago by local white musicians who were influenced by their cross-town black counterparts. The bands formed by these musicians were based on the New Orleans model, but often with an added saxophone--a relatively new instrument in jazz. Their playing style tended to be more harmonically sophisticated, but less rhythmically relaxed. Nevertheless, it was the first white jazz style respected by black musicians.



Considered the greatest musician of this style was cornetist **Bix Beiderbecke** (1903-1931). His exquisite tone quality and lyrical improvisations made him a widely admired figure and symbol of the "Jazz Age." Originally from Davenport, Iowa, Bix learned to play jazz and the cornet on his own after hearing the teenage Louis Armstrong on a Mississippi River steamboat in 1919. In

1922, against his parent's wishes, he moved to Chicago and formed his first band called the **Wolverines**. The band was influenced by the Dixieland recordings of the Original Dixieland Jazz Band and by the popular New Orleans Rhythm Kings. In 1925 he began an important collaboration with **Frank Trumbauer** from St. Louis--the only prominent soloist on the now obsolete C-melody saxophone.



BIX BEIDERBECKE
"Singin' the Blues"
Recorded 1927

Beiderbecke (cornet); Frank Trumbauer (C-melody saxophone); Jimmy Dorsey (clarinet); Bill Rank (trombone); Eddie Lang (guitar); Chauncey Morehouse (drums).

Just like the early recorded solos by King Oliver and others influenced many up and coming jazz players, Bix's solo on "Singin' the Blues" was no different. His smooth melodic sense and advanced harmonic ideas are evident in his solo here beginning at 1:01.

In 1927, Bix moved to New York City where he played with the popular dance orchestras of Jean Goldkette and Paul Whiteman. Unfortunately, Bix died young and relatively unnoticed, except by a small circle of associates and devout admirers, and left us with just a handful of recordings. He has become a legendary figure, and today, there is a yearly jazz festival held in his honor each summer in his hometown of Davenport, which is sponsored by the Bix Beiderbecke Memorial Society.

KEY TERMS for Unit III

COLLECTIVE IMPROVISATION

The simultaneous improvisation (soloing) by several players

COUNTERMELODY

A secondary melody that complements the primary or main melody resulting in a polyphonic texture

DIRGE

A funeral march; it is always slow and solemn

ENSEMBLE CHORUS

The opening chorus (choruses) in a New Orleans-based jazz performance where the cornet (or trumpet) plays the main melody of the tune while the other "front line" instruments (clarinet and trombone) each play improvised countermelodies; the resultant texture is polyphonic

FLAT-FOUR

A stiff beat pattern characterized by no accents on any beat in the measure; an even weight on all four beats; characteristic of New Orleans-based jazz

OUT CHORUS

The last climatic ensemble section in the performance of a piece in New Orleans jazz which involves very active and intense collective improvisation by the "front line" instruments

POLYPHONIC

Literally "many sounding": Two or more independent and contrasting melodies sounding simultaneously: POLYPHONY: COUNTERPOINT: CONTRAPUNTAL

SECOND LINE

Refers to the lively and joyous music played by New Orleans brass bands on the way back from the cemetery during a funeral procession

STOP-TIME

The practice of interrupting the normal flow of the music with a rhythmic figure played by members of the ensemble behind a soloist