

Introduction to jazz: preceding musical styles and early New Orleans jazz – November 20, 2017

American popular music in the late-19th century and early-20th century

Minstrel shows

Vaudeville

Dances: cakewalk, two-step, slow drag, fox-trot, quadrilles

Music from Latin America: habanera, bamboula, tresillo

Military and brass marching music

Rag time

Blues

Tin Pan Alley

John Philip Sousa (1854-1932), *The Stars and Stripes Forever* March (1897) – performed by Vladimir Horowitz (1903-89), piano

- Most marches are in 2/4 meter
- Military march form:

Intro	Introduction	
AA	First strain	4-bar phrases, 8 or 16 bars long
BB	Second strain	4-bar phrases, 16 bars long
	[Introduction to the trio] (optional)	
C(C)	Trio (often played twice)	Usually <i>piano</i> dynamic level and features the woodwinds of the ensemble
Break	Breakstrain (also called the “dog fight”)	Loud and intense, contrasting dialogue between woodwinds and brass, often with chromatic harmonies
C	Trio + obbligato	Trio melody with an added countermelody
Break		
C	Trio <i>grandioso</i>	Usually loud, full ensemble, may be played slower
	Stinger	Final tonic chord (I) on last upbeat

- Other American march composers: Henry Fillmore (1881-1956), Karl L. King (1891-1971)

Rag time

Scott Joplin (1868-1917, the “King of Ragtime”), *Maple Leaf Rag* (1899)

Friars Society Orchestra (later known as the New Orleans Rhythm Kings), *Maple Leaf Rag* (1921-22)

- Developed in bars, vaudeville, and popular music venues by Black bands playing “ragged” versions of European music and their own new pieces
 - The American equivalent of Chopin mazurkas or Brahms waltzes
 - Influenced and imitated by 20th-century European composers: Claude Debussy, Erik Satie, Igor Stravinsky
- Takes the “square” military march and adds syncopation, polyrhythms, and “ragged” rhythms
- Usually in 2/4 meter, but examples of rag time exist in 3/4 and 4/4

- Form: AABBAACDD
- Other possible forms:
 - AABBAACCC'
 - AABBAACCA
- Other ragtime composers: Joseph Lamb (1887-1960), James Scott (1885-1938), Jelly Roll Morton (1890-1941)

Blues

Bessie Smith (1894-1937, voice) and Clarence Williams (1893 or 1898-1965, piano), *Florida-Bound Blues* (1925)

- Description and form chart are in Yudkin, pp. 264-265
- Each stanza is strophic (12-bar blues, AAB)

Other major blues singers:

Ma Rainey (1882 or 1886-1939)
Clara Smith (ca. 1894-1935)

Mamie Smith (1883-1946)
Victoria Spivey (1906-76)

Other early blues musicians:

Henry Thomas (1874-ca. 1930)
Lead Belly (1888-1949)
Blind Lemon Jefferson (1893-1929)
Charley Patton (d. 1934)

Skip James (1902-69)
Tampa Red (1904-81)
Robert Johnson (1911-38)

Jazz

Louis Armstrong, *Hotter than That* (1927)

- Description and form chart are in Yudkin, pp. 266-267
- Each chorus is a 32-bar AABA (from Tin Pan Alley)
- Trumpet, guitar, clarinet, trombone, and rhythm – collective improvisation
- “Hot” jazz refers to how dense the music is because multiple people are improvising (also later called “Dixieland” jazz)

Other early jazz bands and bandleaders:

Buddy Bolden (1877-1931)
King Oliver (1881-1938)
Papa Celsetin (1884-1954)
Kid Ory (1886-1973)
Original Creole Orchestra or Original Creole Band, led by Freddie Keppard (1889-1933)

Original Dixieland Jass Band (1916-25), led by
Nick LaRocca (1889-1961)
Jelly Roll Morton (1890-1941)
James P. Johnson (1891-1955)
Johnny Dodds (1892-1940)
Jimmy Noone (1895-1944)
Sidney Bechet (1897-1959)
Bix Beiderbecke (1903-31)

Homework for November 27:

Complete pop music analysis project (Step 2)
Finish reading Yudkin chapter on jazz
Email your music professional