

**1. Pre-Jazz Development:** Background: **Slave Trade/American Civil War**

**Rag Time: Marching band** two beat accompaniment (stride) with **syncopated** (ragged) melody.  
**Scott Joplin** (1895-1917) A March Structure is employed. E.g. The Entertainer (1902)

**ODJB:** First jazz recording (1917) – **Livery Stable Blues/One Step** (use of marching band roll off)

**Structure:**

Most jazz is structured as a **theme and variations** (Head, improvised solos, Head). E.g. Bebop  
 The theme/head is commonly in **AABA** form (e.g. **Stomping at the Savoy, Take the A Train**)  
 Some arranged works of the swing era (late 20s to early 40s) include variations in arrangement throughout the work as well as an 'uplifting' **key change** towards the end of the work (final theme) e.g. Stomping at the Savoy.

**2. Trad. Jazz (1920s): Polyphonic,**

Standard line up including: trumpet, clarinet, trombone, banjo, piano, percussion, 'bass'

Two beat feel. Swing becomes increasingly employed over time.

St. Louis Blues (1925) – Louis Armstrong (reed organ, 12 bar blues, Slower than Handy, Improv.)

Muskrat Ramble (1926) – Louis Armstrong

West End Blues (1928) – Louis Armstrong (virtuosic cadenza, scat, chalumeau, swing)

The Mooche (1928) – Duke Ellington

**Blues Music:** Referenced throughout Jazz: Southern States Origin; Blues scale; Storytelling; Call & Response

**St. Louis Blues** (Handy) 1922 – **Louis Armstrong & Bessie Smith**. Use of Habanera Rhythm

**West End Blues** 1928 – **Louis Armstrong** Use of virtuosic trumpet cadenza, scat, call & response, swing

**Billie's Bounce / Now's The Time** 1945 – **Charlie Parker** (alto sax) – Fast, chromatic & Virtuoso (includes Bird Changes)

**Freddie Freeloader (4/4) / All Blues (6/8)** 1959 – **Miles Davis**. Chord sequence of G C G D Eb D G (flat 6<sup>th</sup> of scale)

12 Blues Developed (with **substitutions**):

I	IV	I	I
IV	#IV <sup>o</sup>	IC	VI
ii	V	<u>I vi ii V</u>	Turn Around

**3. Big Band/Swing** (late 20s – 1945). More arranged due to size of band. Collapse after WWII.

**Fletcher Henderson** – arranger/composer/leader; **Benny Goodman** – White band leader/clarinetist that used Henderson's arrangements (**Stomping at the Savoy**); **Duke Ellington** – Pianist/Band Leader (**The Mooche** 1928, **It Don't Mean A Thing** 1932, **Take the A Train** 1941, **Black Beige and Brown** 1943). Worked with arranger **Billy Strayhorn (A Train)**.

Early Ellington (1928) uses **Jungle style**: Wah-Wah mute, Soft Beaters, Tritone Sub.; Chalumeau register all employed to create an exotic sound (cotton club)

**6. Electric Jazz/Fusion & Later Exponents (Cross-Over artists):**

**Shhh** from the album **In a Silent Way** (1969) by **Miles Davis** [Expos. Dev. Recap] – Free/avant-garde Jazz includes organ, E guitar & piano

**Cross the Heartland** by **Pat Metheny**: ABA structure; mixolydian mode; I, iii, vi chord sequence; G pedal point with mixolydian scales over; C minor (natural) middle section. Sequence: GFC/ EEbBb/ DG

**These are the Good Days** (2011) by **Gwilym Simcock**: ABA; piano solo imitates the **rhythm section**; D and C major scales; **false relation** between C and C#; Section B in D flat; full use of modern piano; **ostinato**; use of **mid ped**;

**Snarky Puppy**: contemporary jazz fusion recording artists (folk music, pop vocals, big band, bebop, elements of classical)

**4. BeBop: Virtuoso.** Often very fast & **chromatic**. Very challenging to play and listen.

Swing melody is underpinned by a walking bass. Drums use feathered bass.

Beat one is not accented. Standard line up of Saxophone/Trumpet, with piano/bass/drums

Bird Changes; Added & Altered notes; 12 bar blues (with subs)

**Charlie Parker** (1920-55). **Dizzy Gillespie** (1935-1993).

**5. Cool Jazz:** Less Notes – repetition, riff based

**Miles Davis** - Slow harmonic rhythm; less emphasis on complexity (**A Kind Of Blue Album** 1959)

**Modes** used as a basis (e.g. **So What** – Dorian on both D and Eb)

**Bill Evans** – Piano uses **quartal harmony** (A stack or fourths with a major third –D,G,C,F,A)

**Contrafact** – employing chords from another work (How High the Moon = Ornithology; All the Things You Are = Bird of Paradise)

**Billie's Bounce / Now's The Time** (1945): 12 bar blues bebop

**KoKo** (1945): Originally by Duke Ellington. Fast at 300BPM; AABA structure; Max Roach drum solo

**Ornithology** (1946): Contrafact; use of supertonic to secondary dominants  
 (G<sup>maj7</sup> Gm<sup>7</sup> C<sup>9</sup> F<sup>maj7</sup> Fm<sup>7</sup> Bb<sup>9</sup> Eb<sup>7</sup> Am<sup>7</sup> (flat5) D<sup>flat9</sup> Gm<sup>6</sup>)

**A Night in Tunisia** (1941/2 - 46): Use of a repeated riff – particularly virtuosic sax solo

**Bird of Paradise** (1947): Use of Rachmaninov's Prelude in C# Minor melodically

**Bird Gets the Work** (1947): Extremely fast BPM of 340 – use of contrafact (Lover Come Back to Me)

**Barbados** (1948): A 12 bar with a **Mambo** rhythm

**Hard Bop** (Horace Silver/Miles Davis): Bebop with a stronger rhythmic 4 beat, slower / blues influenced

**Jazz Harmony:**

**Added notes** (7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>); **Altered notes** (Flat 3, Flat/Diminished 5, Augmented 5)

**12 Bar Blues Sequence:**

I	I	IV	I
IV	IV	I	I
V	IV	I	I [V] turn around

**II – V Sequence:** Used throughout Jazz history but especially in **BeBop** (supertonic to dominant – referred to as **Bird Changes**)

**Tritone substitution:** replace a chord with another a tritone away (G replaced by D flat, A replaced by E flat). Often found in place of the dominant so II, V, I (Dm G C) becomes II, Flat II, I (Dm Dflat C). Also found in romantic music (Chopin, Grieg)

**Scat: That Haunting Melody** (1911) Al Jolson (not jazz – early)

Heebie Jeebies (1926) LA      West End Blues (1928) LA      Take the A Train (1957)

One Note Samba (1969) EF      [LA = Louis Armstrong, EF = Ella Fitzgerald]

**Drum Kit Development:**

**Percussionist** of early jazz (ODJB/West End Blues); Low Boy; Bass Drum Pedal; Hi-Hat,

**Highly Virtuoso:** **Gene Krupa** (Benny Goodman band); **Max Roach** (BeBop); **Buddy Rich** (later-general)

Used to create **Jungle Style** (**soft beaters** on toms – **The Mooche**)

**A brief Series of Jazz land marks:**

1895 – First Known Ragtime composition 'Harlem Rag' (Turpin)

1899 – Maple Leaf Rag (Joplin)

WWI

1917 First Jazz Recording (ODJB – Livery Stable Blues)

1926 Heebie Jeebies (Louis Armstrong)

1927 Ellington starts at the Cotton Club (band increases 6 to 11 players)

1932 Ellington records 'It Don't Mean a Thing (If It Ain't Got That Swing)

1941 Ellington records Take the A Train / Parker begins to explore BeBop

1943 Ellington Plays Black Beige & Brown at Carnegie Hall (A Jazz Symphony – slavery -

1945 Bebop becomes increasingly popular (Parker/Gillespie tour)

1959 Miles Davis records A Kind Of Blue

1967 Herbie Hancock uses electric piano (with Davis)

1973 Herbie Hancock records Jazz-Rock Fusion album 'Headhunters'