JAZZ-STYLE AND THEORY

JAZZ - STYLE AND THEORY: FROM ITS ORIGIN IN RAGTIME AND BLUES TO THE BEGINNING OF THE BIG BAND ERA (1932).

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Elements of ragtime, a formally composed music, and the blues, an improvised vocal music, combined C.1900 to form a new idiom, jazz. Early jazz style and improvisation developed geographically in New Orleans, Chicago and New York. Rhythmically, jazz in the South was influenced by blues, in the Midwest by ragtime, and in the East by commercial and "classical" music. By 1926, a dispersion of recordings and musicians consolidated these styles.

Embellishment of the melody characterized earliest jazz improvisation (C.1917 - C.1923). From C.1923 to C.1930, jazz improvisors tended to play florid lines of continuous eighth-notes. Also at this time, improvisation became secondary to written arrangements.

An analysis of early jazz solos, transcribed from recordings sampled from each geographical and chronological area mentioned above, indicates that early jazz improvisors played arpeggiated melodies (harmonic) instead of scales and scale segments (linear) in their solos.

JAZZ - STYLE AND THEORY : FROM ITS ORIGIN IN RAGTIME AND BLUES TO THE BEGINNING OF THE BIG BAND ERA (1932)

by

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A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Musical Arts.

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Introduction

This thesis is concerned with the development of jazz improvisation from its origins in ragtime and blues (C.1885), to the beginning of the "big band" era in 1932.[1]

Using such primary sources as phonograph records, transcriptions, and studies which emphasize theory and analysis, I have traced the development of jazz improvisation both chronologically and geographically.

The influence of African music on jazz and the subject of Negro Slave music in the United States are beyond the scope of this paper.[2] However, the reader should be aware that for most American Negroes of the nineteenth and early twentieth centuries, worksongs and spirituals formed the basis of their musical experience. At approximately the middle of the nineteenth century, a new form, the blues, emerged to join the others as another aspect of Negro

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[2] For more information on these subjects see Marshall Stearns, The Story of Jazz, 3rd edition (Mentor, 1958), pp. 11-103 and Gunther Schuller, Early Jazz (New York, 1968), pp. 3-62.

Introduction

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musical life. These essentially vocal forms were first transmitted aurally among the musically illiterate slaves in the Southern States. In other words, this music is of a folk tradition, handed down from generation to generation without the perhaps dubious benefits of musical notation. Technically, the blues contributed to the development of jazz improvisation in the following ways:

- Melodically in terms of scale formations and microtonal inflections.
- Formally in terms of a certain order of phrases and harmonies.
- Rhythmically in a manner greatly influenced by speech and dialect.

Ragtime, on the other hand, was not a part of the whole Negro community anymore than was the music of Beethoven a part of German daily life in the first half of the nineteenth century. Ragtime, in its pure and non-commercialized form, is a "classic" music. To perform it, one requires a sophisticated musical instrument, the piano, and sufficient musical training to perform the often complicated syncopated rhythms. Only a small percentage of the Negro population living in the last half of the nineteenth century was affluent enough to afford these luxuries. Nevertheless, a school of ragtime composers emerged, and performers brought this music to the public. As the music became more popular, other pianists began to learn the growing repertoire (often by ear) and small bands of musicians using both manufactured and homemade instruments adapted the ragtime idiom and re-arranged the music for their own peculiar

instrumentation.[3]

Ragtime contributed the following elements to jazz improvisation and composition:

- Instrumental technique as opposed to the vocal idiom of the blues.
- Well defined eight measure phrases.
- The concept of multi-thematic compositions.
- Harmony extending beyond the usual three chord limit of the vocal forms.
- Characteristic syncopated rhythms which are not common to the blues.
- A published musical literature.
- An instructional literature.

In addition to the particularly Negro musics, other factors contributed to the development of jazz. These were the marching and concert bands (like that of John Phillip Sousa) which were popular throughout the United States at the turn of the century, and the repertoire of popular entertainers which consisted of light classics, opera arias, and popular songs and dances of virtually every ethnic origin. However, as with the spirituals and work songs, a thorough discussion of the influence of this music on the development of jazz improvisation is beyond the scope of this paper.[4]

[3]Some of the more popular homemade instruments were the kazoo, jugs and the "gut bucket" (an imitation string bass made from a broom handle, a large bucket or tub and a cord). As an example of the adoption of ragtime by a band using some of the instruments mentioned above, I have included a recording of "Dallas Rag" by the Dallas String Band on the tape which accompanies this thesis.

[4]For a discussion of the development of popular music in America during this time see Gilbert Chase, America's Music: From the Pilgrims to the Present, 2nd edition (New York, 1966), pp. 621-38.

The first two chapters of this paper then, concentrates on an analysis of ragtime and blues in their chronological development, in order to define the elements which are common to early jazz styles.[5] Chapter three of this thesis centers around theoretical studies written on jazz. These studies range from simple criticism to analytical essays, and date from Ernst Ansermet's "Bechet and Jazz Visit Europe" in 1919[6] to Gunther Schuller's Early Jazz published in 1968.[7] Chapters four through seven investigate the main jazz styles from 1917 to 1932 on a geographical basis. Chronologically, there is an overlap, justified on the grounds that distinct jazz styles were prominent in various parts of the United States at the same time. These chapters treat jazz in the principal centers of its development: New Orleans, Chicago, and New York. The final chapter contains a discussion of both the "territory bands" and a survey of early jazz piano styles.[8] In these chapters I have selected one or more examples to illustrate the main characteristics of each style discussed.

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[5]Although the blues may well have existed before ragtime, recorded evidence of this does not exist. Since my sources on ragtime date earlier than those on the blues, I have ordered the chapters in this way so as to preserve the chronology of the discussion of these sources.

[6]Translated and reprinted in Frontiers of Jazz, edited by Ralph de Toledano, 2nd edition (New York, 1962), pp. 115-122.

[7]Published in New York by Oxford University Press.

[8]The "territory bands" refer to bands which operated in the Mid- and Southwestern United States. Each band travelled and worked in a territory which often included several neighbouring cities and adjacent

Where possible, I matched published transcriptions with actual recordings which illustrate certain aspects of the style and development of jazz improvisation. When a published transcription of a given work was not available, it was necessary for me to produce my own study score.[9]

A problem inherent to most jazz studies (especially those which are directed towards non-specialists in the field) is the difficulty of obtaining essential recordings which are often out of print. Several recording companies have issued jazz anthologies.[10] However, since recording firms are able to draw only on material in their own catalog, it is usually impossible for one company to illustrate sufficiently even a small facet of jazz styles.[11] Since

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states. Unfortunately, bands from these and other more or less remote parts of the United States rarely had the opportunity to record in New York, the center of the phonograph industry. Consequently, recorded evidence of jazz styles other than those in the Mid-Eastern United States is almost non-existent.

[9]In every instance, transcription of rhythmic nuances and micro-tonal inflections has been avoided. The reader is urged to consult the supplementary tape recording to fully appreciate the complexity of these performances.

[10]Some representative anthologies of jazz are: Jazz Odyssey, Columbia: Vol. 1 The Sound of New Orleans (record No. 3CL-30), Vol. 2 The Sound of Chicago (record No. 3CL-32), Vol. 3 The Sound of Harlem (record No. 3CL-33). Encyclopedia of Jazz, Decca: Vols. 1-4 (record No. DX S-7140 /78383/6/).

[11]Folkways (record No. 2801-2811) has issued an eleven record anthology of jazz, drawing upon the catalogs of many different companies for their material. However, some of the examples were poorly chosen and the accompanying notes are often incomplete.

the reader will probably have no access to such recordings, a tape, containing almost every example referred to in the body of the text, has been prepared for this thesis, and is on deposit in the McGill Faculty of Music Library.

I encountered certain difficulties in obtaining and examining potentially useful publications issued by "Tin Pan Alley" firms.[12] This material comprises texts on rudiments and harmony, books on arranging and composition, as well as instrumental methods, transcriptions and arrangements -- many of which were written by outstanding and influential jazz musicians. Neither the New York Public Library at the Lincoln Center for the Performing Arts, nor the Library of Congress in Washington, D.C. listed many publications of this nature in their catalogs. Occasionally when interesting material did appear in these catalogs, it could not be located in the stacks. However, I was able to locate some of this material in the stocks of long established music stores in Cleveland, Pittsburgh, Washington, New York, and Boston.[13]

In the analytical portions of this paper, when classifying chords according to ther function, I have adopted the system employed by Walter Piston in his Harmony.[14] As a further refinement, major

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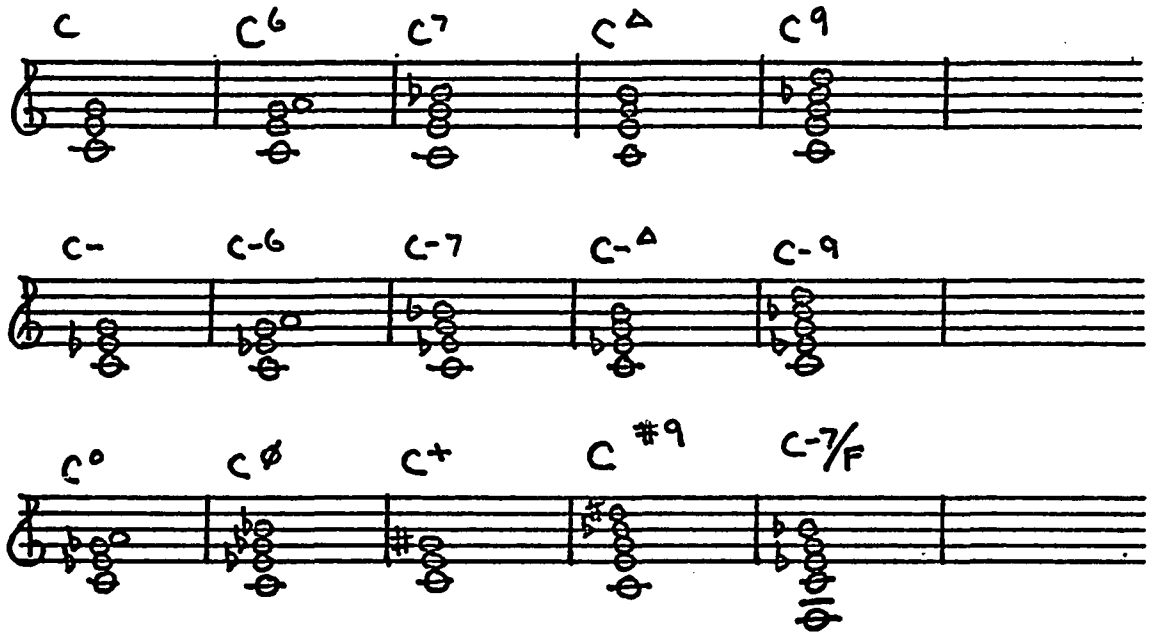
[12]Tin Pan Alley refers to 48th Street in New York City, where many publishers of popular music were located at this time. The term has since come to represent any publisher of popular music.

[13]Some of the better sources were Sheldon's Music House in Cleveland and The Music Exchange in New York.

[14]3rd edition (New York, 1962).

and minor chords are distinguished by large and small Roman numerals respectively.

On the other hand, when the question of chord function is not the point, I have labeled chords in the manner commonly accepted by jazz musicians. The following example of this latter system should be self-explanatory.[15]



[15]Most books on jazz improvisation, arranging and composition thoroughly explain this system of chord symbols. For example, see Jerry Coker, Improvising Jazz (New York, 1964), pp. 5-6, 42.

A few additional points on my methodology may be made. Many early jazz musicians acquired and became identified with colorful nicknames : e.g. Ferdinand "Jelly Roll" Morton. In all cases, I have used these nicknames, but have provided given names on first appearance in the text. Birth and death dates are given for all musicians when it has been possible to find this information.

Since in some cases it was impossible, when dealing with old recordings, to distinguish between the sound of the trumpet and that of the cornet, the term trumpet will refer to any soprano-pitched, valved, brass instrument.

The appendices contain extended musical examples, as opposed to those brief examples which are included in the body of the text and a glossary of terms peculiar to jazz, and perhaps unfamiliar to non-jazz specialists. Also included are details pertaining to information regarding the selections included on the tape recording which accompanies this thesis.

Throughout the body of this paper, I have tried to emphasize the Negro's contribution to the art of jazz. While a number of white musicians have distinguished themselves in this idiom, on the whole Negro musicians are responsible for the most profound developments in the areas of instrumental technique, orchestration, composition, and improvisation. Failure to recognize the Negro's role in jazz has marred the work of many critics and musicologists. Even so astute

a scholar as Richard A. Waterman transcribed a solo by the excellent, but white, clarinetist Benny Goodman as an example of "hot rhythm" in Negro jazz.[16]

Finally, I wish to express thanks to my advisor, Professor Arthur Daniels, for his help in the preparation of this thesis.

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[16] "'Hot' Rhythm in Negro Music", Journal of the American Musicological Society I (Spring, 1948), pp. 24-37.

I RAGTIME

Ragtime came out of a tradition of American minstrelsy and "plantation melodies" or "coon songs" popular in the last quarter of the nineteenth century. Such popular musical entertainment often included banjo accompaniment -- those same instruments which provided the background for the dance known as the cakewalk.[1] As Gilbert Chase has pointed out,

> many of the old minstrel tunes were marked by syncopation. For example, both "Old Zip Coon" and "Old Dan Tucker" among many others, contain the characteristic

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[1]Rudi Blesh and Harriet Janis in They All Played Ragtime, New York: Oak Publications Edition (Revised), 1966, p. 96, quote an interview with Shephard W. Edmonds, the son of freed slaves on the nature of the cakewalk. Edmonds notes that "the cakewalk was originally a plantation dance, just a happy movement they did to the banjo music because they couldn't stand still. It was generally on Sundays when there was little work, that the slaves both young and old would dress up in hand-me-down finery to do a high-kicking prancing walk-around. They did a take-off on the high manners of the white folks in the 'big house', but their masters, who gathered around to watch the fun missed the point. It's supposed to be that the custom of a prize started with the master giving a cake to the couple that did the proudest movement."

In 1895, the American composer, Louis Moreau Gottschalk (1829-1869) composed The Banjo, which parodies the style of Negro cakewalk music. This composition has been reprinted in Music in America: An Anthology from the Landing of the Pilgrims to the Close of the Civil War, 1620-1865, compiled and edited by W. Thomas Marrocco and Harold Gleason, New York: W.W. Norton and Company, 1964, p. 323.

Of other attempts by "classical" composers to incorporate this style in their works, the most famous is "Golliwogs Cakewalk", the final movement of Debussy's suite Children's Corner (1908).

For more information on the dance and its relationship to jazz, see: The Jazz Dance (original title, Dance U.S.A.) by Marshall and Jean Stearns. New York: Macmillan, 1968.

> rhythmic figure , that became the standard cake-walk formula of ragtime music. Among the songs of Stephen Foster [1826-1864], ... "The Glendy Burk" (1860) is a "true ragtime song" and that to be convinced of this, one need simply pat his hands and feet while singing it, to provide the regular beat of the bass in ragtime.[2]

According to Rudi Blesh and Harriet Janis, the first ragtime composition was published in 1895 by Ben R. Harney (1871-1938), a white musician born in Middleboro, Kentucky.[3] While Harney's piece, "You've Been A Good Old Wagon But You've Done Broke Down", is a song and not an instrumental composition, the accompaniment and piano "dance" solo show all the characteristics of true ragtime. In January 1897, William H. Krell (C.1850-C. 1910) published the first ragtime piano solo "Mississippi Rag". Since ragtime is primarily a black art, more significant ethnically and musically is the appearance of "Harlem Rag" in December of that year by Thomas M. Turpin (C.1897-1922) a Negro pianist from St. Louis, Missouri. In 1899, Scott Joplin (1868-1917), a Negro pianist born in Texarkana, Texas, published "The Maple Leaf Rag" which has since become the most famous of all true ragtime compositions.[4] Along with Joplin, the white

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[2] America's Music: from the Pilgrims to the Present. Revised second edition, New York: McGraw-Hill, 1966, p.430.

[3] They All Played Ragtime, p. 95. According to Andre Asriel in Jazz: Analysen und Aspekte, Berlin: VEB Lied der Zeit, 1966, p.61, "Das Worte wurde 1893 zum ersten Male gedruckt, und zwar im Titel des Liedes 'Ma Ragtime Baby' (F. Stone)." My research has not been able to substantiate the validity of Asriel's statement.

[4] Such commercial Tin Pan Alley compositions as "Alexander's Rag Time Band"(1911) by Irving Berlin and "12th Street Rag", (1914)

musician Joseph Lamb (1887-1960) and the Negro James Scott (1886-1938) are considered "the big three of ragtime".[5] The music of these men constitutes the core of ragtime literature in its classic form. In retrospect, the period from 1897 to 1917 may be considered the era of classic ragtime.

Since only one full length book on the subject of ragtime has been published, a thorough study of this music requires an investigation of the periodical literature of the time, especially critical and analytical studies by contemporaneous musicians and critics. The publication of expository literature on ragtime may be divided into three periods: Literature from the first period, C. 1898 to C. 1903, reveals an interest in a new and controversial music; articles written during the second period, C. 1911 to C. 1948, parallel the exploitation of ragtime by the commercial "Tin Pan Alley" composers; in the third period, from C. 1948 to the present, the periodical literature represents a revival of interest in ragtime as an art form.[6]

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by Euday Bowman are probably better known by the public than any "classic" rag. While such themes were occasionally used by early jazz musicians, these songs and their composers contributed little to the development of authentic jazz.

[5]See 100 Ragtime Classics, selected by Max Morath, Denver: Donn, 1963, Introduction p. III.

[6]These figures have been compiled from A Bibliography of Jazz by Alan P. Merriam, Philadelphia: The American Folklore Society, 1954, and "The Music Index", Detroit: Information Coordinators, Incorporated, 1949 and continuing.

After 1920, ragtime went underground. Its musicians were forgotten, and few new compositions were written. However, in the late 1940s, ragtime experienced a renaissance. Some of the old musicians were rediscovered, younger pianists became interested in the style, and both old and new compositions were published again. This rebirth may be attributed to two significant events: a 1948 recording by Pee Wee Hunt of "12th Street Rag", which became an unexpected best seller;[7] and the first edition of They All Played Ragtime by Blesh and Janis in 1950.[8] These two stimuli spawned discussions and analyses of ragtime in the periodical literature, producing such important studies as "A Survey of Ragtime" and "Joplin's Late Rags: An Analysis" by Guy Waterman in 1955[9] and A. R. Danberg Charters' "Negro Folk Elements in Classic Ragtime" published in 1961.[10]

Conveniently published volumes and reprints of ragtime music are easily obtained today. The most monumental volume to appear

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[7]See The New Edition of The Encyclopedia of Jazz by Leonard Feather, New York: Bonanza Books, 1960, p. 261.

[8]The first edition of They All Played Ragtime was published by Alfred Knopf (=Borozoi Book) in New York.

[9]"A Survey of Ragtime", The Record Changer, Vol. 14, No. 7 (1955). "Joplin's Late Rags: An Analysis", The Record Changer, Vol. 14, No. 8 (1955). Both of these essays have been reprinted in Martin T. Williams, editor, The Art of Jazz, New York: Grove Press, 1960, pp. 11-31. See also Guy Waterman, "Ragtime", in Jazz, edited by Nat Hentoff and Albert J. McCarthy, New York: Grove Press, 1961, pp. 43-57.

[10]Journal of Ethnomusicology, Vol. V, No. I (Sept. 1961), pp. 174-183.

so far (a sort of "Ragtime Denkmal "), is 100 Ragtime Classics, selected by Max Morath.[11] Other important collections of ragtime are: Ragtime Piano: A Collection of Standard Rags for Piano Solo;[12] and Ragtime Treasures: Piano Solos by Joseph F. Lamb.[13]

Unfortunately, recordings of classic ragtime are difficult to obtain. Two important collections which are now out of print are: The Golden Age of Ragtime,[14] and Ragtime Piano Roll Classics.[15] These recordings contain valuable performances by such leading exponents of the style as Scott Joplin, Tom Turpin and Joseph Lamb. Unfortunately, those performances taken from the original piano rolls have been recorded at a much too fast tempo, probably in an effort to make ragtime sound "flashy".[16]

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[11] Denver: Donn, 1963. Morath, a young ragtime revivalist has toured the United States and Canada as a one man show, featuring songs, piano solos and a monologue of historical and sentimental interest. "His show 'at The Turn of the Century' opens in Chicago June 2nd [1970] at 'The Happy Medium' Theatre." - From The Ragtimer, May-June 1970, p. 17.

[12] New York: Mills Music, ©1963. This collection contains 16 compositions, among them "Euphonic Sounds" (1909) and "Magnetic Rag" (1914) by Scott Joplin, and "Caprice Rag" (1914) and "Daintiness Rag" (1916) by James P. Johnson.

[13] New York: Mills Music, ©1964. This collection contains thirteen rags written between the years 1907 and 1960. Also of interest is the foreword by Rudi Blesh.

[14] Riverside record No. 12-110. This recording is now out of print.

[15] Riverside record No. 12-126. This recording is also out of print. The most extensive discography of ragtime recordings may be found in They All Played Ragtime, pp. 338-347. Also included is a list of ragtime player-piano rolls (pp. 326-337).

[16] See also Guy Waterman "Ragtime" in The Art of Jazz, edited by Martin Williams, p. 28, and "Ragtime" in Jazz, edited by Nat Hentoff and Albert McCarthy, p. 56.

Today there is a core of part-time scholars devoted to ragtime. Some of these enthusiasts have banded together and formed such organizations as The Ragtime Society[17] and The Maple Leaf Club.[18] The Ragtime Society engages in such diverse activities as publishing a journal (The Ragtimer), producing phonograph records of newly recorded ragtime, and re-printing classic ragtime scores.[19]

Although ragtime is a notated music, its characteristics resemble early jazz compositions and improvised performances in many respects. Turning to the music itself, I wish to point out some of the traits of ragtime which have since become a part of the jazz idiom.

Besides the usual duple meter, most ragtime pieces are multi-thematic. According to Guy Waterman,

> a heavy majority of all rags are organized on the basis of four strains, either ABCD or ABACD, with a less common structure being ABACDC. In nearly all cases, a repeat will be indicated for all strains except for the return strain.[20]

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[17]Box 520, Weston, Ontario, Canada. Ragtime pianist John Arpin is among the executives of the Ragtime Society.

[18]5560 West 62nd Street, Los Angeles, California 90056 U.S.A.

[19]The Ragtime Society reprints a number of authentic ragtime scores each year. Of particular interest among their publications is Scott Joplin's ragtime opera Tresmonisha (1911), of which a facsimile of the original piano-vocal score has been printed. For more information on this fascinating work, see They All Played Ragtime, pp. 231-250, and Samuel B. Charters and Leonard Kunstadt, Jazz: A History of the New York Scene, Garden City, New York: Doubleday, 1962, pp. 43-50.

[20]"Ragtime" in Jazz, p. 48.

A. R. Charters complements the above statement by noting that "the later strains C and D appear in a key a fourth higher than the key of strains A and B."[21] Actually, the 'D' strain of many rags appears in a key a fourth higher than that of the modulated 'C' strain. In other words, the final strain appears in the subdominant of the subdominant of the original key.[22] "The Cascades" (1904), a rag by Joplin, employs yet another modification of this tonal scheme;[23]

Ex. 1. Tonal and formal scheme of "The Cascades."

Section	Intro.	'A'	'B'	Trans.	'C'	'D'
Number of measures	-4-	-16-	-16-	-4-	-16-	-16-
Key	C	C	C	?	Bb	Eb
Harmonic movement	V	I I	V I	V/C V/Bb	I I	I I

[21] Journal of Ethnomusicology, Vol. V, No. 3 (Sept., 1961), p. 174.

[22] The above listed characteristics of ragtime also apply to such jazz tunes as "King Porter Stomp" (1902) by Jelly Roll Morton, and "South Rampart Street Parade" (1938) by Bob Haggart.

[23] The complete scores for "The Cascades" and "Maple Leaf Rag" appear in Appendix I. A piano-roll recording of "The Cascades" is included on the tape recording which accompanies this paper.

Usually, the harmonic rhythm of ragtime is quite slow and regular. A single chord will serve one, usually two measures; in some pieces, one chord may last for four or more measures.[24] The chord types are usually triads and sevenths of the simple diatonic and secondary dominant variety. However, as in the "Maple Leaf Rag", measure 5, one finds chords built on the flat sixth degree (VI) of the scale. Diminished chords are often used, functioning as dominants or secondary dominants as in "common practice" tonal music. In ragtime, and particularly in improvised jazz, chords are "better thought of as being controlled by questions of density, sonority, or spacing, and not harmony in the sense of voice leading."[25]

Much of what has been said not only applies to ragtime and early jazz, but also to the popular march tunes contemporaneous with ragtime. Many marches by Sousa (1854-1932) would fit into the tonal and formal schemes discussed above. However, it is the rhythmic conception which distinguishes ragtime from marches. While both share the steady "oom-pah" of the bass and tenor voices, ragtime differs from marches in that the melody is conceived as a sixteenth

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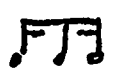
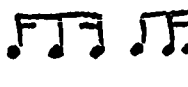
[24]This relatively slow harmonic rhythm is one of the main differences between jazz-like music and "classical" music. This in part explains why jazz musicians experience difficulty in improvising on "classical" compositions.

[25]Jerry Coker, Improvising Jazz, Englewood Cliffs, New Jersey: Prentice-Hall, 1964, p. 78. The quotation in the text is from a letter by Richmond Browne, jazz pianist and instructor of theory at Yale University.

note division instead of an eighth note division of the prevailing meter (2/4 time is assumed). One need only compare Sousa's popular march "The Stars and Stripes Forever" (1897), with its melody built mainly on an eighth and quarter note basis, with any of the "Maple Leaf Rag" themes to clarify this point. Also, the characteristic  and such permutations as  as found in many ragtime melodies are not typical of the march style.

As A. R. Charters has shown in an essay titled "Negro Folk Elements in Classic Ragtime",[26] many melodic figurations present in ragtime seem to have been derived from the pentatonic scale characteristic of Negro folk music. However, I do not agree with Mr. Charters that blue notes (flat thirds and sevenths) are elements of ragtime melody. In each example he gives, the note in question is not a "functional blue note," but rather, an alternating tone, or a lower neighbor tone.[27] A more detailed examination of blue notes can be found in the next chapter, where they are discussed and classified according to their context in actual performance.

Another aspect of ragtime is the conspicuous absence of scale passages. Almost every rag I have examined consists of arpeggiated chords or repeated note melodies. This kind of melodic structure also appears in early jazz. The following examples

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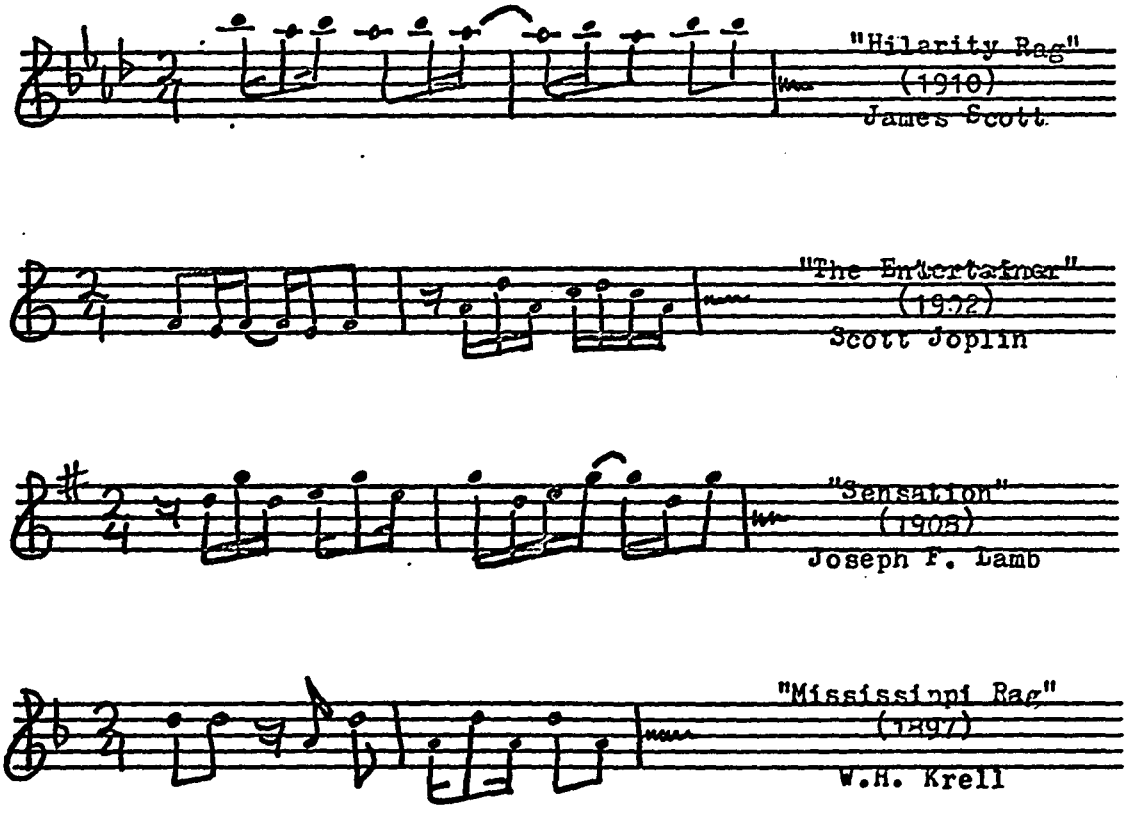
[26] Journal of Ethnomusicology, Vol. V, No. 3 (Sept., 1961), pp. 174-183.

[27] See page 177 of Charters' essay.

represent the basic types of ragtime melody:[28]

Ex. 2. Typical ragtime melodies.



Although not an aspect of compositional style, the tempo at which ragtime was meant to be played must be considered. Many composers emphatically warn that too quick a tempo ruins the beauty

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[28]All the compositions mentioned here may be found in 100 Ragtime Classics.

of the style. Such statements as "Notice! Dont play this piece fast, It [sic] is never right to play 'Ragtime' fast,"[29] are often found printed on the sheet music. At the turn of the century, a "St. Louis School of Ragtime" advocated whirlwind tempos and concentrated more on virtuosic display than musical meaning.[30] Composers such as Joplin, Lamb and Scott strongly denounced such practices.

Important early sources from which one may learn how ragtime was conceived musically are the so-called "Ragtime Instructors". These books, usually written by ragtime composers themselves, served to introduce the student to the intricacies of what was then a new kind of music. While concerned primarily with performance problems, these instructors do offer insights into compositional practices.

This theoretical/instructional material has been discussed, in part, by Blesh and Janis in the fourth chapter, "Ragtime in [sic] Ten Twenty Easy Lessons," of their book.[31] According to Blesh and Janis, Ben Harney's Rag Time Instructor, published in the Fall of 1897, was the first attempt to analyze ragtime. Conveniently, this instructor has been reprinted in Morath's 100 Ragtime Classics.[32]

Harney and/or his arranger Theo. N. Northrup (C.1850-C.1910) claim this book to be the

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[29]See "Eugenia Rag" (1906) by Scott Joplin. Reprinted in 100 Ragtime Classics, p. 45.

[30]See They All Played Ragtime, pp. 65-66.

[31]Ibid., pp. 128-145.

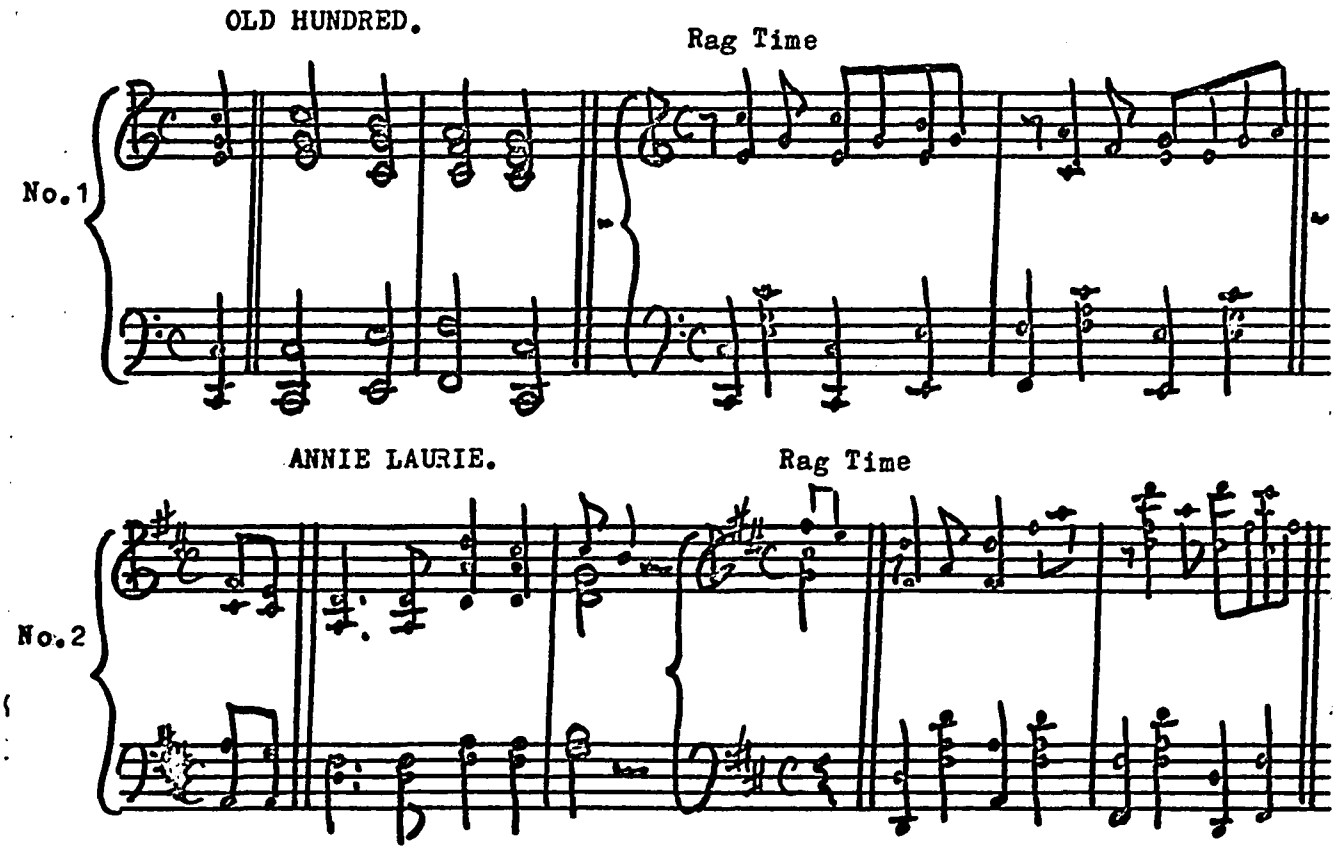
[32]See pages 357-366. The original publisher was Sol Bloom of Chicago.

> original instructor ... of the now popular ... Ethiopian song. The only book of its kind giving full instructions on how to play rag time.

Since Harney's text amounts to a scant five sentences, I quote him in full, abbreviating his musical examples.

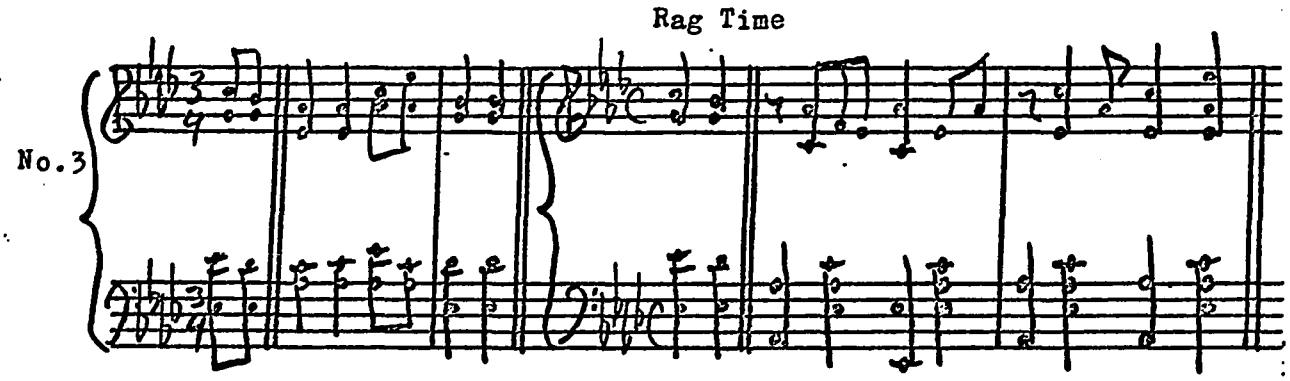
Ex. 3. Ben Harney's Rag Time Instructor.

> No. 1 is a sacred melody known to all, five bars of which are written plainly, and then repeated in rag time. The pupil will notice that the treble is just 1/8 behind the bass accompaniment.



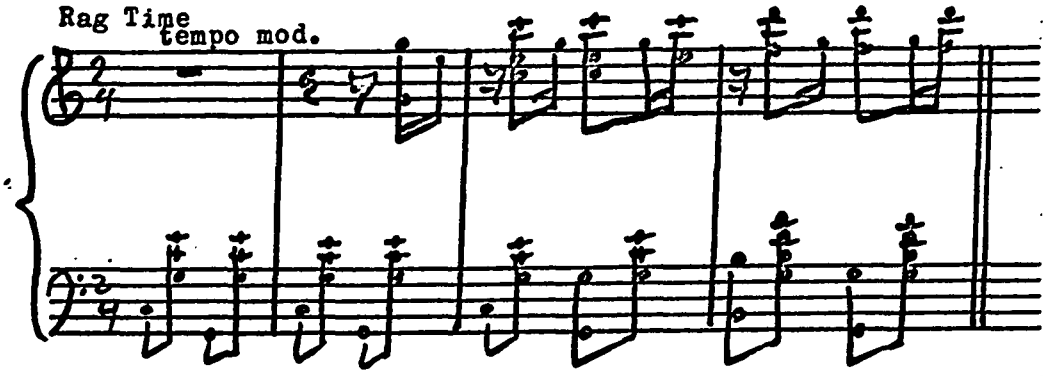
In sketch No. 2 the player will observe that to play Annie Laurie in rag time each bar is doubled in the rag time part to carry the melody and rhythm correctly; also in No. 3, which is a sacred hymn known to everybody.

COME THOU FOUNT.



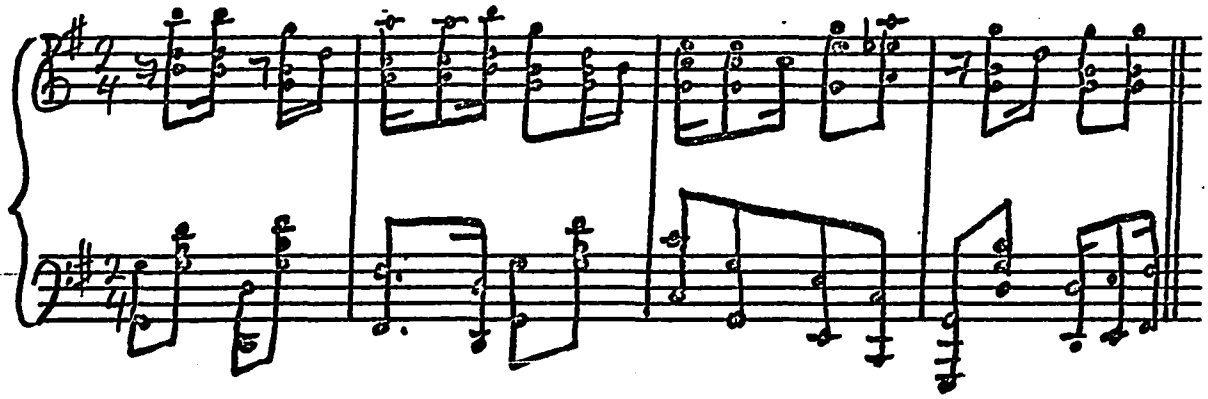
In playing this movement be sure and count for the left hand distinct 2/4 time; for the right hand, which is just 1/16th behind, and consecutive time, by playing over once or twice it will adapt itself to the accompaniment.

THE MAN THAT BROKE THE BANK AT MONTE CARLO



In this number the player will observe that both hands are playing consecutive time, and in places directly at variance with each other; by counting time with each hand separately, then playing slowly, increasing ad lib, the effect will be attained, and the most intricate rag can be played.

MA BLACK MANDY



Harney's little eight page instructor then concludes with a full length composition by Northrup entitled "Plantation Echos," a "rag two-step."

Harney's book interests us in several respects. First, he points out the rhythmic structure of ragtime and gives, by way of example, a variant of the most characteristic rhythmic figure  . Secondly, Harney shows how to improvise in the ragtime style from a given melody. Perhaps needless to say, the greatest fault of this instructor is its lack of rhythmic variety. If the student were to follow Harney's instructions to the letter, a most monotonous music would result. Also, none of the exercises or supplementary compositions come up to the technical or musical difficulties of classic ragtime.

As ragtime became more accepted, a demand was created for more thorough instruction than Harney's little treatise could supply. To meet this need, Axel Christensen (1881-C.1940) opened a studio in Chicago in 1903. He claimed that his students could learn the art of playing ragtime in only ten lessons.[33] In 1904 he brought out Christensen's Book No. 1 for Rag-Time Piano Playing.[34] From

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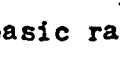
[33]Christensen probably didn't intend for his claim to apply to rank beginners, but rather, to those students who could read music and perhaps already had experience in playing the piano. Later, Christensen felt compelled to re-evaluate his teaching methods. See They All Played Ragtime, p. 138.

[34]See They All Played Ragtime, p. 136.

1906 to 1909, yearly revised and enlarged editions were marketed. The 1909 manual contained thirty-six pages. In 1912, a series of five supplementary books appeared as Christensen's Instruction Books for Vaudeville Piano Playing.[35] December of 1914 found yet another Christensen publication, The Ragtime Review, a musical periodical which was published for only a few years.[36]

As musical styles changed, Christensen's instructor metamorphosed itself into a book for jazz piano (1927)[37] and in 1937, to Axel Christensen's Instruction Book for Modern Swing Music.[38]

Since many of Christensen's books are preserved in the Library of Congress, it is possible to get an accurate picture of his approach to ragtime. The foundation of each of these books is to be found in three rhythmic motives, which Christensen calls "movements". Each movement as shown in the following example is derived from the basic ragtime motive  .[39]

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[35]See They All Played Ragtime, p. 136.

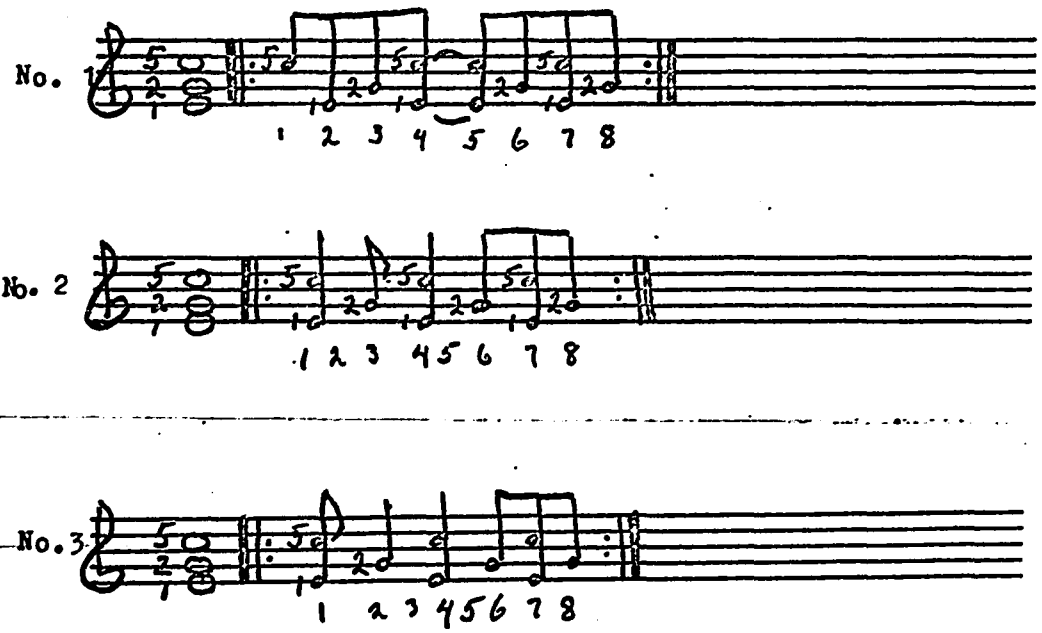
[36]The catalogue of the Library of Congress gives no information as to how many issues of this periodical were published.

[37]See They All Played Ragtime, p. 136.

[38]Ibid., p. 136.

[39]These "movements" also formed the basis of Christensen's later publications.

Ex. 4. Christensen's ragtime "movements."



As did Ben Harney, Christensen concentrates on mastering the syncopated rhythms of ragtime. In addition, Christensen's method contains an element of improvisational theory since the movements are more than devices for merely varying the melodies -- they also provide rhythmic patterns which can be applied to any series of chords. Hence, a student of Christensen could play a kind of ragtime far more interesting and closer to the style of of classic ragtime than could a student of Harney.[40] Blesh and

[40]However, entire strains of some ragtime compositions consist of nothing but a "raggy" arpeggiation of a typical chord progression. See "The Cascades", measures 57-72, and "Maple Leaf Rag",

Janis say of Christensen that "as [a] mass-production ragtime teacher he had no serious competitors. He simplified ragtime but never debased it."[41]

Of all the ragtime instructors to appear, The School of Ragtime - Six Exercises for Piano by Scott Joplin is the most important.[42] Published by John Stark in 1908, this short treatise remains the definitive work by the foremost ragtime composer and pianist. Gilbert Chase points out that

> this is not a beginner's school, but a set of "etudes", for the advanced student ....This [is a] fundamental document of classic ragtime, consisting of the exercises and the composer's comments thereon.[43]

The following is a reproduction of Joplin's treatise as printed by Blesh and Janis. Since they do not suggest the contrary, I assume that this is the entire treatise.

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measures 17-32. A similar compositional method is evident of many "classical" compositions in variation form.

[41] They All Played Ragtime, p. 140.

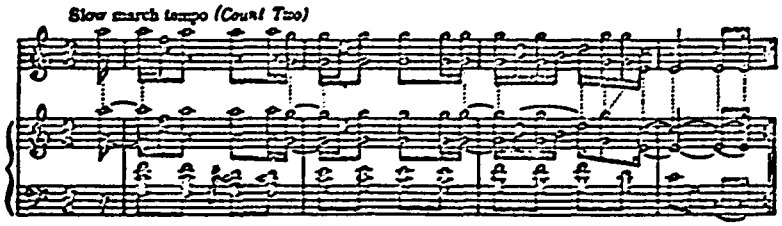
[42] Ibid., pp. 140-145.

[43] America's Music, pp. 442-443.

"What is scurrilously called ragtime is an invention that is here to stay. That is now conceded by all classes of musicians. That all publications masquerading under the name of ragtime are not the genuine article will be better known when these exercises are studied. That real ragtime of the higher class is rather difficult to play is a painful truth which most pianists have discovered. Syncopations are no indication of light or trashy music, and to shy bricks at 'hateful ragtime' no longer passes for musical culture. To assist amateur players in giving the 'Joplin Rags' that weird and intoxicating effect intended by the composer is the object of this work."

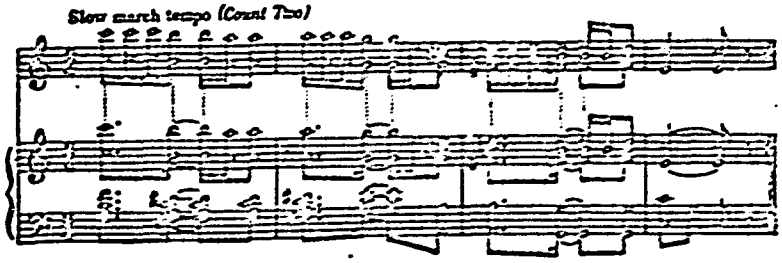
EXERCISE NO. 1

"It is evident that, by giving each note its proper time —and by scrupulously observing the ties, you will get the effect. So many are careless in these respects that we will specify each feature. In this number, strike the first note and hold it through the time belonging to the second note. The upper staff is not syncopated, and is not to be played. The perpendicular dotted lines running from the syncopated note below to the two notes above will show exactly its duration. Play slowly until you catch the swing, and never play ragtime fast at any time.



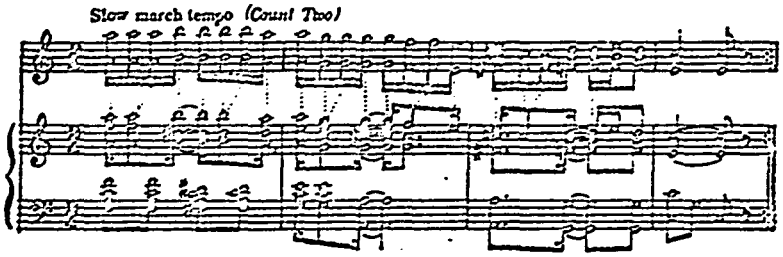
EXERCISE NO. 2

"This style is rather more difficult, especially for those who are careless with the left hand, and prone to vamp. The first note should be given the full length of three sixteenths, and no more. The second note is struck in its proper place and the third note is not struck but is joined with the second as though they were one note. This treatment is continued to the end of the exercise."



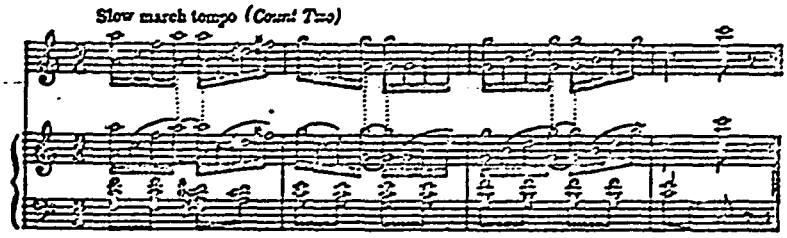
EXERCISE NO. 3

"This style is very effective when neatly played. If you have observed the object of the dotted lines they will lead you to a proper rendering of this number and you will find it interesting."



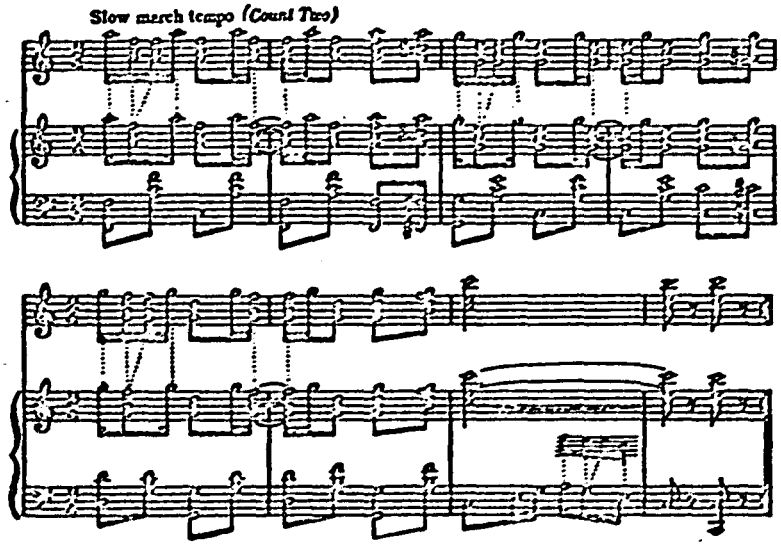
EXERCISE NO. 4

"The fourth and fifth notes here form one tone, and also in the middle of the second measure and so to the end. You will observe that it is a syncopation only when the tied notes are on the same degree of the staff. Slurs indicate a legato movement."



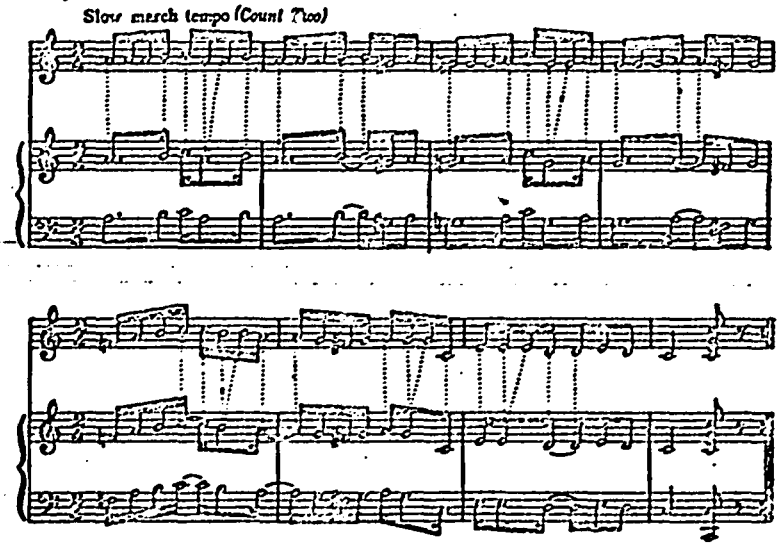
EXERCISE NO. 5

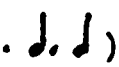
"The first ragtime effect here is the second note, right hand, but instead of a tie, it is an eighth note rather than two sixteenths with tie. In the last part of this measure, the tie is used because the tone is carried across the bar. This is a pretty style and not as difficult as it seems on first trial."



EXERCISE NO. 6

"The instructions given, together with the dotted lines, will enable you to interpret this variety which has very pleasing effects. We wish to say here, that the 'Joplin rag-time' is destroyed by careless or imperfect rendering, and very often good players lose the effect entirely, by playing too fast. They are harmonized with the supposition that each note will be played as it is written, as it takes this and also the proper time divisions to complete the sense intended."



As with Harney and Christensen, Joplin's main concern is rhythm. However, the sophistication of the rhythm and harmony in these slight etudes approaches the aesthetic plane of Joplin's greatest compositions.[44] The student who, with the help of the explanatory ossia notation, could master these etudes was well on the way to being able to perform much of the classic ragtime literature. Exercise No. 2, as Joplin points out, displays a rhythm "rather more difficult ... for those who are ... prone to vamp." Occasionally as this example proves, ragtime rhythm could move beyond the typical "oom-pah" of the left hand. It is this very rhythmic figure () which Gunther Schuller finds traceable to African origins, indicating that Joplin was able to incorporate some of the rhythmic characteristics of his musical heritage into the ragtime style.[45]

Joplin's advice quoted from exercise No. 1 is at the same time relevant to the interpretation of ragtime and, more broadly, to all styles of jazz.

> Play slowly until you catch the swing and never play ragtime fast at any time.

Most jazz musicians feel that this "swing," while undefinable and unteachable, is the most important element of a performer's style. Evidently, Joplin thought that one could "catch" swing. For many

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[44] A critical and analytical discussion of Joplin's greatest rags may be found in the writings of Guy Waterman noted elsewhere in this chapter.

[45] See Gunther Schuller, Early Jazz: Its Roots and Musical Development, New York: Oxford University Press, 1968, pp. 19, 22 and 24.

years after Joplin had made this statement, learning to improvise and learning to swing in particular, were thought to be impossible. Statements such as "if you don't have it, you never will" were offered as simplistic answers by those often talented musicians who were not able to reformulate their learning process.[46]

Of the other ragtime instructors published in the early years of this century, that of Edward R. Winn (C. 1880-C. 1950) was the bulkiest, published as a series of instalments in the popular music magazine Cadenza. These articles, published from March, 1915 to October, 1916, appeared under the title "Ragtime Piano Playing".[47] Winn's method was thorough enough; however, by this time, classic ragtime had all but died out and Winn failed to realize that ragtime as an art form was best realized by American Negro composers.

It is important to mention once again that ragtime was regarded by its greatest exponents as a carefully composed music; thus, one would not expect to find in its instructional literature much in the way of improvisational theories which further relate to jazz. However, this brief survey of the music may help one gain

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[46]For more information on the process of learning to play jazz, see Early Jazz, pp. 3-62 and Gunther Schuller's introduction to Improvising Jazz, pp. VI-X.

[47]Winn's installments consisted of a brief summary of the previous lesson followed by the presentation of new material. In the latest installments, the amount of review material occupied almost as much space as the new material.

insights into how ragtime influenced jazz.

As a piano music, ragtime found some continuance through the compositions of such early jazz musicians as Jelly Roll Morton (1885-1941) and James P. Johnson (1891-1955). An examination of this development appears in a later chapter of this paper.

As one of the predecessors of jazz, ragtime deserves mention in this thesis. As an independent art, it deserves a more thorough investigation than it has thus far received.

II The Blues

In contrast to ragtime, whose composers were celebrated and were musically literate individuals, the blues was a folk music, created anonymously out of the life style of Negroes living in America at the turn of the century, and sung by itinerant and often illiterate musicians from the rural southern states. Many of these blues musicians migrated to the industrial North in the second decade of this century and, troubador-like, carried with them their songs, which often embodied stories of personal and social protest.[1] The guitar, the usual instrument to accompany the singer, was probably chosen because of its availability and portability. In addition to its ability to sound a melodic line, the guitar could provide a rhythmic chordal background. Also, the performer could "bend" the notes by applying sidewards pressure to the strings, thus imitating the inflections of the human voice. The piano was another popular instrument for accompanying the blues. The chief advantage of this instrument over the simple guitar was its greater range and volume. However, it is limited in imitating the microtonal inflections of the human voice. To play "in the cracks," early blues and jazz pianists learned to strike semitones in such a way as to imitate the vocal effect.

Both men and women enjoyed fame as blues singers. However, many of the most famous early singers were women. Bessie Smith

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[1] See Paul Oliver, The Meaning of the Blues, Collier Edition (New York, 1966).

(1898-1937), "the empress of the blues", was probably the greatest of them all.[2] Curiously, while many of the early blues singers accompanied themselves on the guitar or piano, it is rare to find a recording on which a woman takes part in the accompaniment.

Since the blues is a vocal music, and since, as in most vocal settings, the text determines the form, the inter-relationship between words and music of the blues must be clearly understood. In his studies, jazz historian and Chaucer scholar Marshall Stearns has noted that

> the unusual fact about [the form of the blues text] is that it consists of three parts instead of two or four. This stanza form is quite rare in English literature and may have originated with the American Negro. Like the ballad stanza, it furnishes a good vehicle for a narrative of any length. At the same time, it is more dramatic: the first two lines set the stage clearly by repetition and the third line delivers the punch.[3]

The following example, sung by Victoria Spivey in 1929 demonstrates the typical blues form.[4]

Well I broke out of my cell when
the jailer turned his back,
Well I broke out of my cell when
the jailer turned his back,
But now I'm so sorry, bloodhounds
is on my track.

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[2]See Paul Oliver, Bessie Smith (London, 1959). Columbia (record No. CL-855/8) has issued a four volume set of recordings, drawing from their catalog which covers her entire recorded output.

[3]Marshall Stearns, The Story of Jazz, 3rd edition (New York, 1958), p. 79.

[4]This example has been included in the tape recording which accompanies this thesis.

The repetition of the first line was more of a practical innovation than a dramatic device as proposed by Stearns. Since blues lyrics were often improvised, the repetition allowed the singer more time to formulate an appropriate conclusion to the initial statement.

Although in some so-called "primitive" blues each line would be sung to almost any number of measures and beats, a standard practice of singing each line to a four measure phrase soon evolved. Each line usually took up only the first nine beats of each four measure phrase. The remaining seven beats were reserved for the accompaniment during which an instrumental response was improvised.

Rather than devoting space to a sociological study of the blues, or becoming concerned with those musicians who were best known for their contributions in this idiom,[5] I feel that it would be more valuable to examine in detail those musical elements of the blues which were absorbed by jazz musicians.

To a musician, the term blues specifically designates a twelve measure "chorus" containing or implying a certain succession of tonic, subdominant and dominant chords. Graphically, this may be represented as:

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[5]Among the most important studies of the blues from this vantage point. are: Paul Oliver, The Meaning of the Blues; Le Roi Jones, Blues People (New York, 1963); Charles Keil, Urban Blues (Chicago, 1966).

Ex. 6. Basic harmonic progression of the blues.

Measure number	1	2	3	4	5	6	7	8	9	10	11	12
Beats of 4/4	////	////	////	////	////	////	////	////	////	////	////	////
Function	I----------				IV------		I-------		V-------		I-------	

One need not for the moment consider variants in the chord pattern, but only keep in mind that, except for the personal decisions of each individual musician, the term blues in no way dictates such musical parameters as key, tempo, mood or melodic materials.

One of the most significant of early publications on the blues is W.C. Handy's Blues: An Anthology.[6] Handy (1873-1958) was a band leader, publisher and composer who took on the title "Father of the Blues" as his own.[7] As a band leader, he contributed little to the development of blues and jazz.[8] As a publisher, he was one of the first Negroes to "cash in" on the popular sheet music market. As a composer, his immortal "Saint Louis Blues" (1914) has since been used by jazz musicians of every generation.[9] While

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[6]First published in New York in 1926 by A. and C. Boni.

[7]In 1941 Handy wrote an autobiography titled Father of the Blues, published in New York by Macmillan.

[8]Handy made a number of recordings. However, none of these have since been reissued. See Brian Rust, Jazz Records A-Z: 1897-1931, 2nd edition (Middlesex, England, 1962), pp. 268-70.

[9]One of the most recent (C. 1969) recordings of "St. Louis Blues" is that by the Thad Jones/Mel Lewis Jazz Orchestra. Monday Night, Solid State (record No. SS-18048).

on the subject of Handy's compositions, it is interesting to note, as Gunther Schuller has mentioned, that many of Handy's tunes employ the multi-thematic structure characteristic of ragtime.[10] In fact, Handy's first published blues "Memphis Blues" (1912), was subtitled "A Southern Rag."[11]

The first portion of Handy's anthology contains a remarkable essay on the blues and a brief note on each of the songs in the collection, by Abbe Niles. The body of the anthology then, consists of fifty-one compositions illustrating a cross section of the blues from such "gospel" selections as "Trains a Comin'" (traditional Negro Spiritual) to John Alden Carpenter's ballet, Krazy Kat (1922) and George Gershwin's Concerto in F (1926).

However, it is Niles' essay, remarkable for its thoroughness and sympathy, which proves most helpful in determining how the blues were understood in those days. In its day, this essay

> must have been an eye-opener to the people fed on the Paul Whiteman -- King-of-Jazz pap. Even today, Abbe Niles' study is still crammed full of interesting information and data for the jazz historian and the jazz musicologist.[12]

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[10] In Early Jazz (New York, 1968), p. 65, Schuller notes that in an interview with Leonard Feather, "Nothing is said by Handy to prove that either he or the musicians he knew were 'jazz' musicians. Indeed, the words 'novelty' and 'minstrel' figure more prominently and are used more consistently than the word 'jazz'."

[11] This subtitle appears on the title page of "Memphis Blues", and is included in Appendix I.

[12] Ralph de Toledano, editor, Frontiers of Jazz, 2nd edition (New York, 1962), p. 32.

In his essay, Niles first gives a brief account of the origin of the blues and discusses the content and meaning of the lyrics. Of greater importance to this paper, is the second half of his study which defines and analyzes the musical elements of the blues.[13]

It is curious, that while Niles states that the twelve measure chorus is characteristic of the blues, no particular mention is made of its harmonic structure. Evidently, such information was either obvious or the musicians of that time were more concerned with variation and embellishment of the melodic line than with improvising over harmonic progressions. Since most early jazz improvisations rely on melodic variations, the latter case seems most likely.

Niles is probably the first theorist to comment on the "blue notes" -- specifically, the flattened seventh degree and the major/minor ambiguity of the "tonic third."[14] When discussing the blues melody, he cites the frequent use of the pentatonic scale and how

> the frequent return to the key note gave an almost hypnotic effect, and the only equally favored note was the tonic third; a fact of first importance to the blues because of a tendency of the untrained Negro voice when singing the latter tone at an important point, to "worry" it, slurring or wavering between flat and natural ... thus, the melody, if

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[13]Niles essay on the blues has been reprinted in de Toledano, Frontiers of Jazz, pp. 32-57. All references will apply to the reprinted essay.

[14]The term tonic third, favored by Niles, has been adopted to indicate a key tone to avoid confusion with a chord tone.

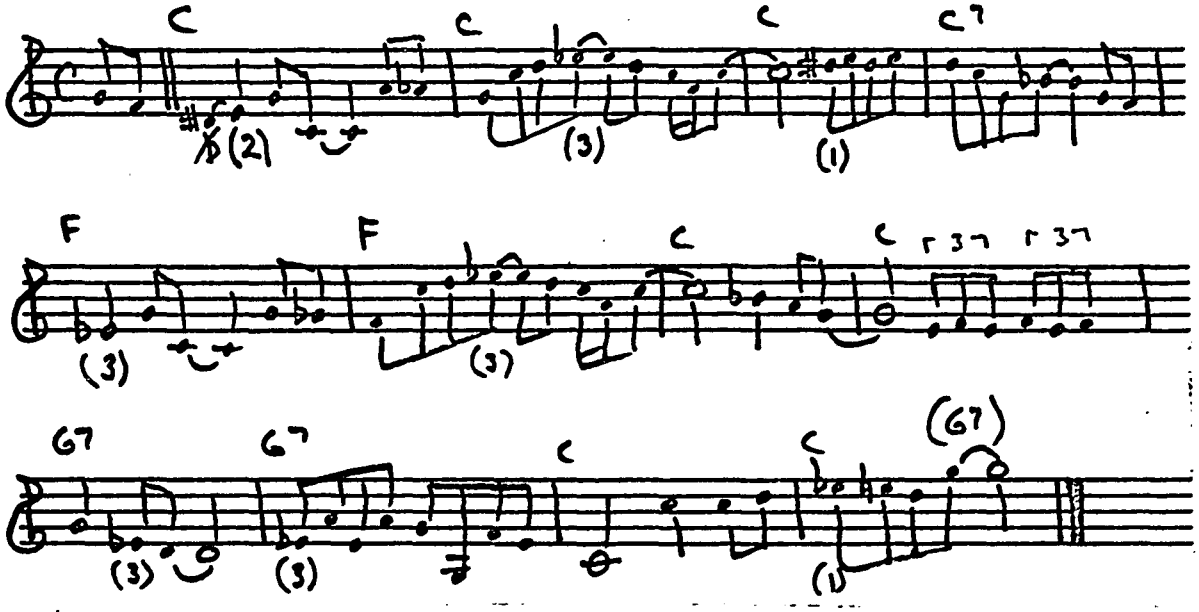
> sung unaccompanied, might seem difficult to classify as either major or minor.[15]

Thus, both according to Niles, and in accordance with the practice of those early blues singers which were recorded, a new melo-harmonic idiom came into accepted use -- a superimposition of the flattened tonic third over each of the three basic triads. Or, as Abbe Niles puts it:

> It [the flattended third] might [1] divide a beat between itself and the major third, [2] appear, more nearly as in the originals, as a grace note to the major, or [3] here and there entirely replace the major.[16]

Since Niles does not illustrate any of the foregoing situations, I have attempted to clarify these points in the following musical example.

Ex. 7. Typical usage of blue notes.



[15] de Toledano, Frontiers of Jazz, p. 43. In fact, the blue note is a micro-tone, actually being a slightly sharp, flattened tone.

[16] de Toledano, Frontiers of Jazz, pp. 44-45.

It is important to note that when the flattened third appears in the fifth measure of the blues, it changes the "color" of the subdominant harmony, but not its root function. The sound of a dominant seventh type chord on the fourth degree of the scale does not imply a modulation, but further strengthens the "subdominant-ness"[17] of that chord. The next musical example illustrates a typical accompaniment as it might have been played by a pianist in the 1920s. In this example, I have used a free mixture of inversions and voicing of chords to achieve smooth voice leading. Most other authors, in their examples of blues progressions, simply place the chords in root position with the tonic in the uppermost voice - a practice which is not only unmusical, but misleading.[18]

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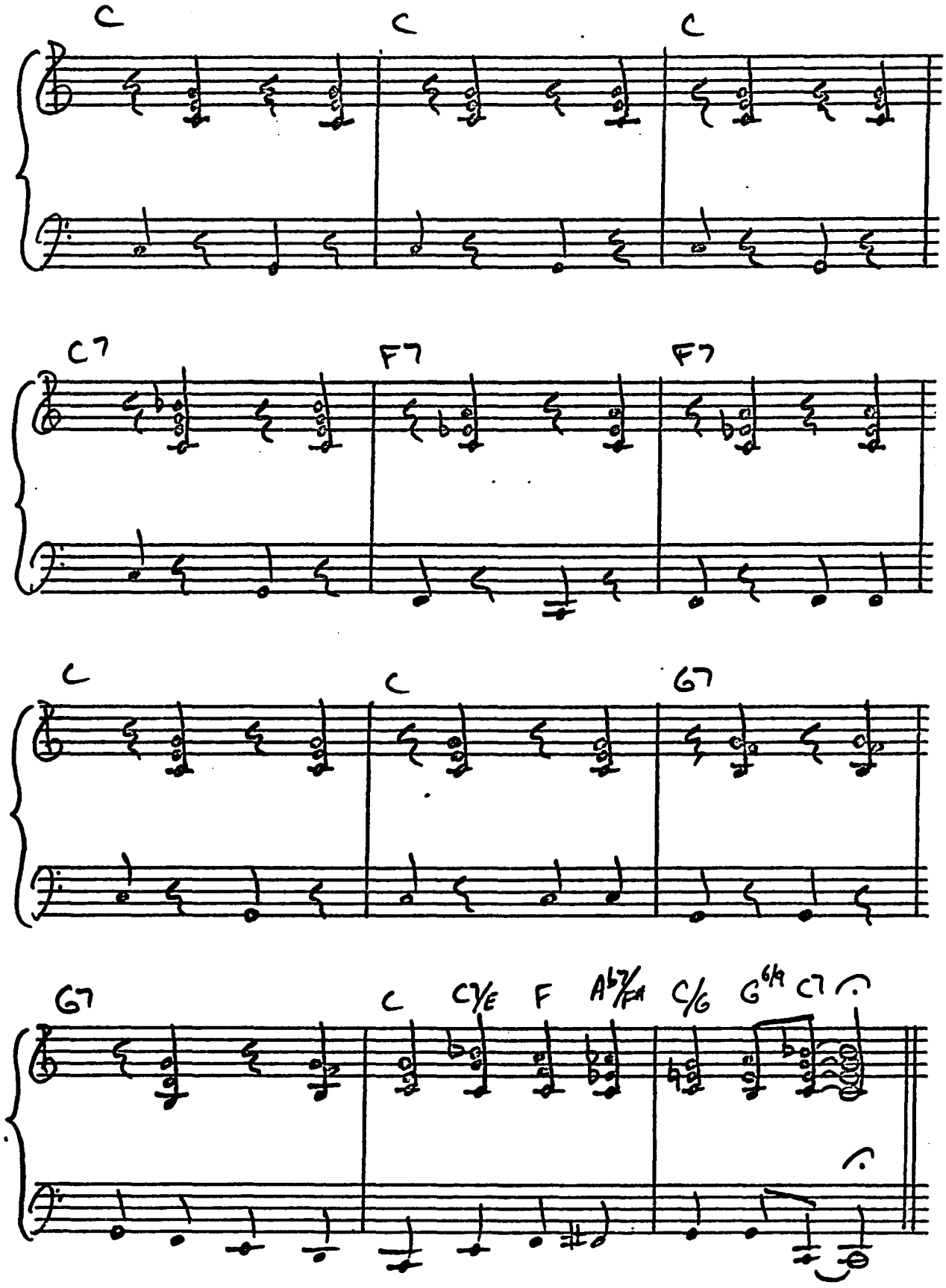
[17] An awkward term perhaps, but one which seems appropriate.

[18] Carl Gregor Herzog zu Mecklenburg and Waldemar Scheck, Die Theorie des Blues im Modern Jazz (Strasbourg/Baden-Baden, 1963), pp. 73-77, have compared examples of blues progressions as published by various authors of jazz books. In each case, the akkordschema shows chords only in root position.

Ex. 8. A simple blues piano accompaniment.



Some theorists might consider the Eb in m.5 of the blues as a misspelled D#, thus changing not only the name, but the function of that chord to an augmented sixth built on the second degree of the scale.[19] This reading becomes even more plausible when one realizes that the chord in m.6 is often replaced by a full diminished seventh chord in first inversion, that is, a #ii_6^{o7} (F# D# A C). However, if musical practice takes precedence over theory, one must accept the questionable note as being Eb. At least two points serve to support this view: (1) jazz musicians, when discussing harmonic constructions and when improvising, conceive this note as being Eb, and (2), the note is almost always used in conjunction with its scalar neighbors D and F. If this were considered D#, its scalar neighbors would be C (or C#) and E. When striving for a "funky" blues effect, no jazz musician would want to place an E in conjunction with D# in measures five and six.

Even when the chord for measure six is built over F#, the note in question must still be considered as a flattened third, not because jazz musicians necessarily spell chords in their simplest tertian form, but because rarely in either an improvised solo or

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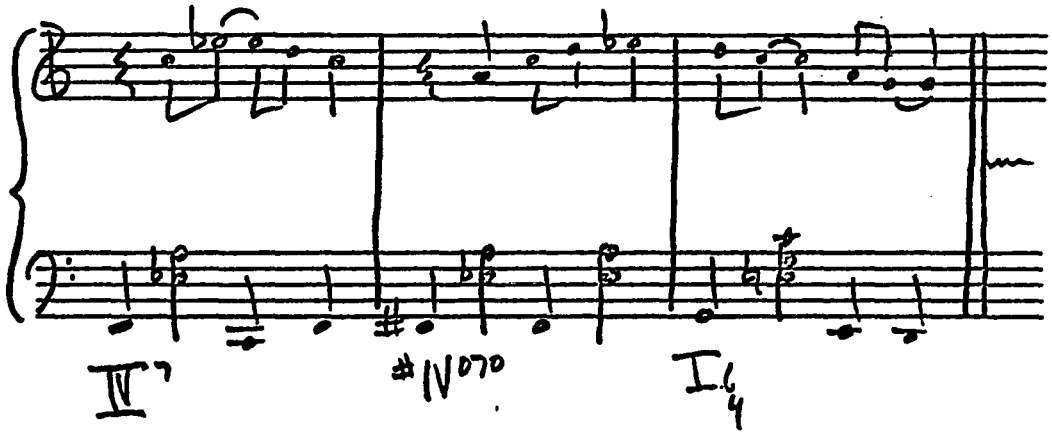
[19] Otto Gombosi in particular has made this error. In his "Pedigree of the Blues" in Theodore M. Finney, Editor, Volume of Proceedings of the Music Teachers National Association, Fortieth Series (Pittsburg, 1946), p. 385, he says that "while the minor seventh of the tonic transforms the tonic triad into a relative dominant and leads to the subdominant as relative tonic, the seventh of the subdominant has to be enharmonically changed into an augmented sixth leading to the third of the subsequent tonic chord ... the same conditions exist with regards to the seventh degree of the scale."

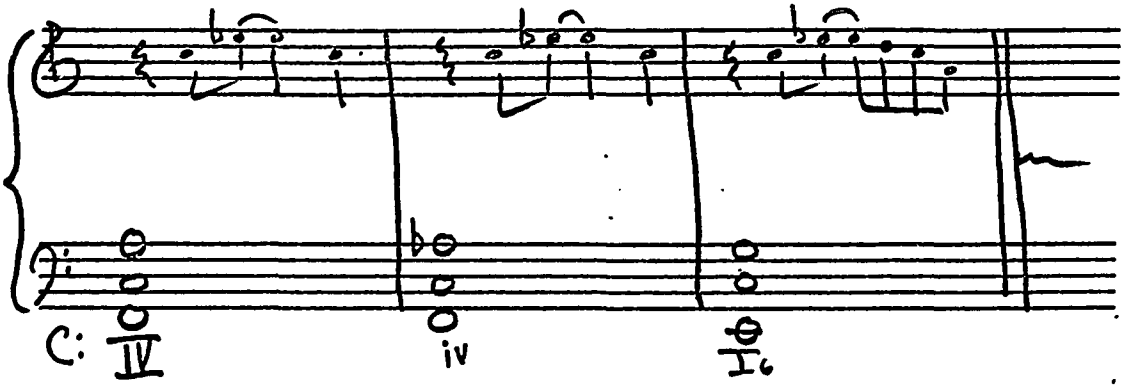
a written jazz "line" does that note move to an E in the following tonic chord. Rather, it most often resolves downward either by step or by skip to the tonic. The following musical example should help to clarify the above points.

Ex. 9. Usage of a blue note over a #IV070 chord.



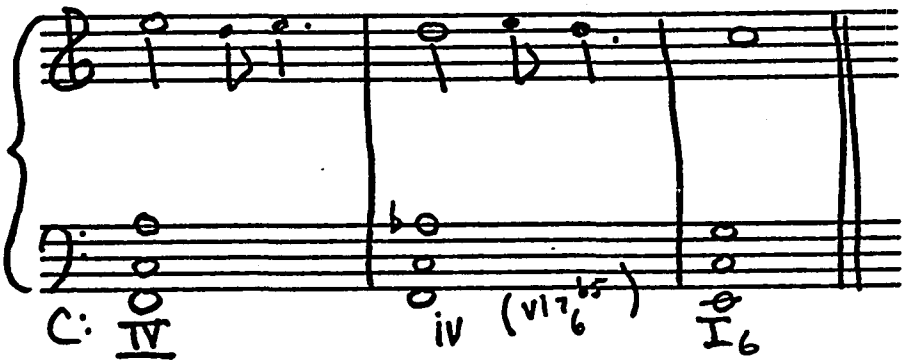
Still another variant for the fifth and/or sixth measure of the blues is the use of the minor subdominant. Sometimes, a major subdominant is followed by its minor form. Such a progression as this may be found in nineteenth century "classical" music. Yet in a typical jazz context, the Eb often appears over this F-minor triad, and since both Eb and Ab are derived from the subdominant side of C, the "subdominantness" quality of this chord is thereby intensified.

Ex. 10. Usage of a blue note over a iv chord.



However, as shown in the next example, a situation exists where a jazz musician might use an E♮ over both the major and minor subdominant chords. Perhaps this use originated with songwriters of the Tin Pan Alley type.

Ex. 11. Usage of a tonic third over a iv chord.



In 1938, jazz musicologist Winthrop Sargeant put forth his theory of a "blues scale".[20] While it seems logical to say that the creation of an interesting melodic line over four measures of tonic harmony would require a more extensive use of scales than was the case in ragtime with its reliance on arpeggiated melodies, most early jazz and blues musicians avoided scales in their improvised solos. Thus, a blues scale was not conceptualized by jazz musicians during the 1920s and 1930s. Sargeant's scale (C D Eb E♮F G A Bb B♮C) has since found its way into the jazz musicians vocabulary and other theorists have since modified its construction in accordance with the changing styles of jazz improvisation.[21]

The use of the tonic sixth degree was another unusual characteristic of blues melodies. Winthrop Sargeant has discussed this and other elements of voice leading very thoroughly in his book Jazz: Hot and Hybrid.

> The first degree of the /blues/ scale occupies the position of a tonic, appearing as the final note of the cadence and serving as a general center of melodic movement. In the cadences it is almost never preceded by the seventh degree, as is commonly the case in European melody. By far the most common cadential approaches are, from above by way of the blue third, and from below by way of the sixth degree. Very often the second degree appears as a passing note between the blue third and the tonic. It is interesting

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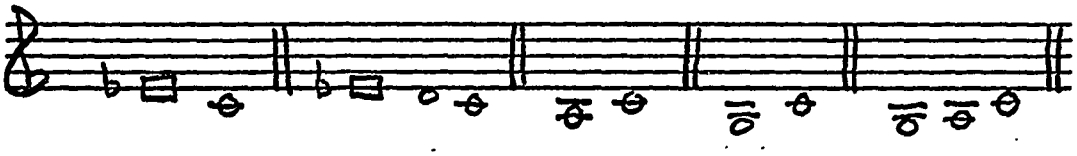
[20] See Jazz: A History (New York, 1964), pp. 147-172.

[21] For instance David Baker, Jazz Improvisation (Chicago, 1969), p. 61, builds a blues scale C D Eb E♮F F♯ G A Bb C.

> to note that even where the underlying harmony of a cadence consists of the standard dominant-tonic chords of European usage, the "blues" instinct of the Negro musician will bring forth a blue third or sixth simultaneously with the dominant seventh-chord as though they were perfectly normal constituents of the dominant harmony. Occasionally the tonic will be found preceded by the fifth from below; seldom by the fifth from above. The common cadential movement centering around the tonic may be indicated, then, as follows:[22]

Ex. 12. Cadential voice leading according to Sargeant.[23]



Sargeant then classifies the remaining notes of his "blues scale" according to their frequency of resolution as shown in the following example.

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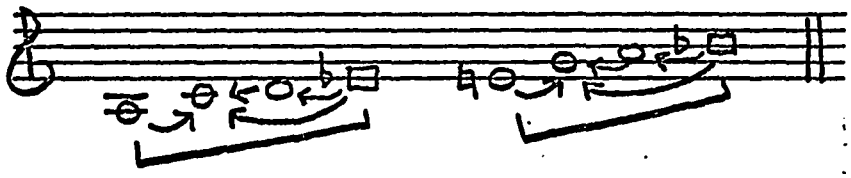
[22] Sargeant, Jazz : A History, p. 164.

[23] Ibid., p. 164.

24.

Ex.13. Resolution tendency of tones in a blues scale.



Concerning the fourth degree of the scale, which does not appear in many of the preceding examples, Sargeant notes that it

> is the least used tone of the entire scale. [The fourth degree] is entirely lacking in a large number of hot solos. When it is found it usually has the humble place of an incidental passing tone between the third and fifth degrees, or as a chordic tone of a very important subdominant harmony.[25]

Sargeant then illustrates the use of the fourth degree as shown in the following example.

Ex. 14 Typical usage of the fourth degree according to Sargeant.[26]

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[24]Sargeant, Jazz: A History, p. 167.

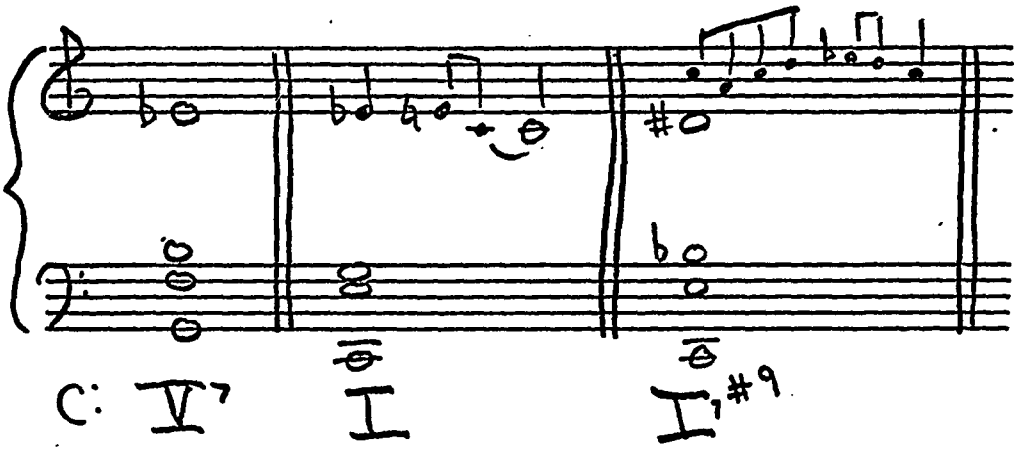
[25]Ibid., p. 166.

[26]Ibid., p. 166.

The flattened third has thus far been considered only in conjunction with the IV chord. However, as shown in previous examples, it often appears over the tonic and dominant chords. When used with the dominant chord, the result is an augmented triad or, since four part chords are prevalent in jazz harmony, an augmented seventh chord.

In most instances, the jazz musician regards the Eb as a flattened third rather than as a raised tonic second. However, when using the flattened third over the tonic triad, he is not consistent in defining its function. Sometimes he treats it as a true flat third resolving to the tonic either by step or by skip; other times he treats it as a lower neighbor (D#) to the major third. In more recent times, whenever a jazz musician constructs a chord with both qualities of thirds, he regards the flat third as an augmented ninth over the bass, while employing the same tone as a flat third when improving a melody over the chord. The following examples should illustrate some of the situations discussed above.

Ex. 15. Usage of the blue third over V7, tonic and augmented-ninth chords.



The following generalization in regard to such spelling problems may prove helpful: in general practice, chords are usually spelled in successive thirds except to avoid double flats or sharps, or in cases of the most obvious voice leadings.

Niles, quoting from W.C. Handy, gives several examples of cadences using the blue notes (b 3rd, b 7th) over dominant and tonic harmonies. Because of their historical interest, I have reproduced them here. Each example may be read in the light of the foregoing comments and analyses.[27]

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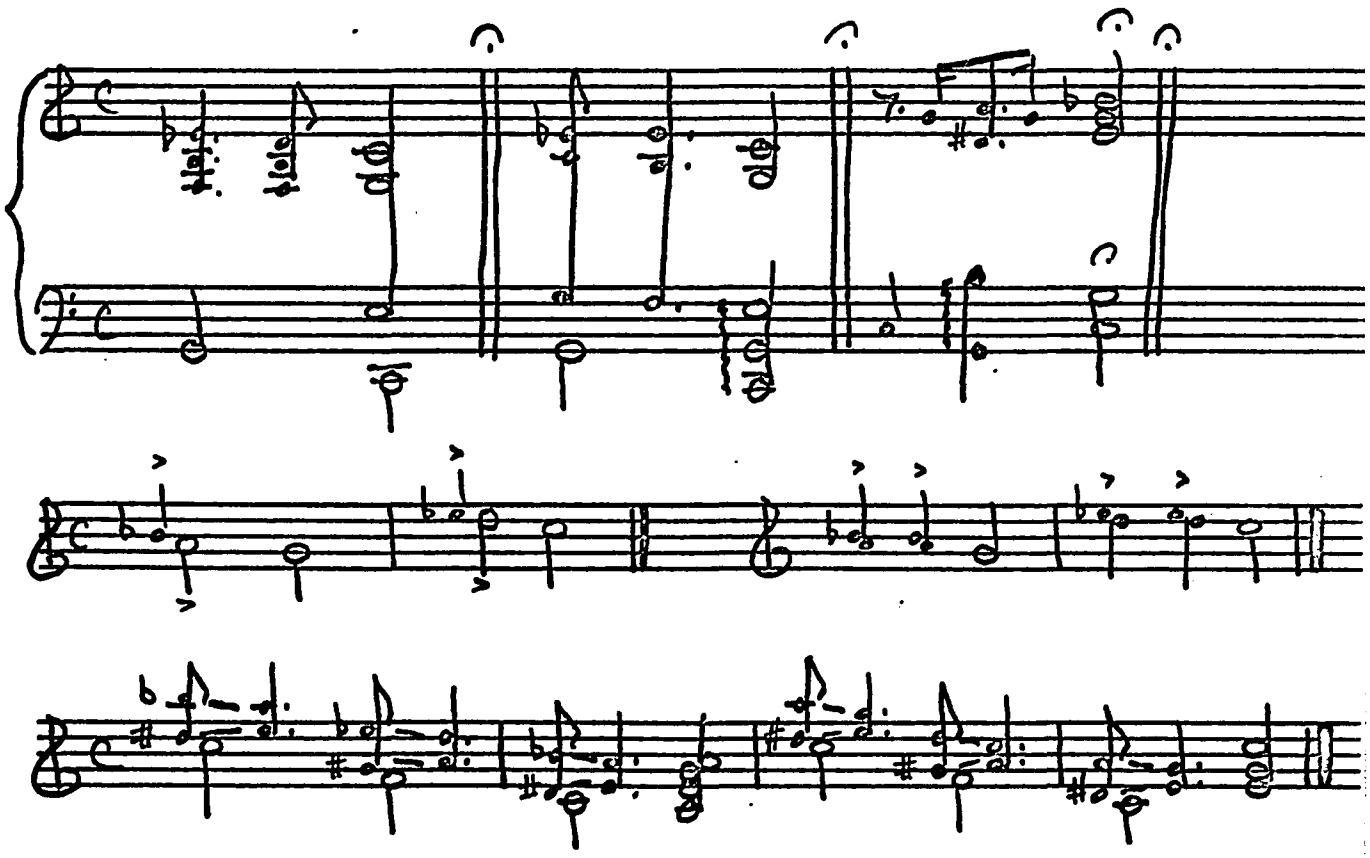
[27]Handy's examples are printed in de Toledano, Frontiers of Jazz, p. 46.

Ex. 16. Typical usage of blue notes according to W. C. Handy.



As mentioned earlier, chords of four different tones (eg. a 7^{th} chord or a chord with an added 6^{th}) were accepted by almost all jazz musicians as being the chords of repose and not chords of tension.[28] Final chords with added major 6^{ths} or minor 7^{ths} were regarded as consonant and appear in many early jazz recordings.

A comparison of the harmonic rhythm of the blues to that of ragtime reveals some fundamental differences. Whereas in ragtime chords change as much as once per measure, the tonic chord of the blues is often sustained for sixteen beats. As shown below, additional chords were often interpolated between or sometimes replaced the fundamental chords of the blues. This was most likely done because the musicians of the time had difficulty in sustaining melodic interest over such a static harmonic frame.[29] Another unique harmonic characteristic of the blues is its high percentage (as much as one third) of subdominant chords. This harmonic idiosyncracy may be a Negroid element which was suppressed by ragtime composers in their attempt to imitate European "classical" music.[30]

[28]This concept has become so accepted that jazz theorists now feel they must use special signs to indicate triads. See John Mehegan, Jazz Improvisation, Volume II, Jazz Rhythm and the Improvised Line (New York, 1962), p. 41.

[29]Schuller in Early Jazz p. 130 (f.n.), notes that "there is a fascinating correlation between the quality of jazz solos and the 'feeding capacity' of the chord changes, especially in earlier jazz. In any event, solutions for playing on little varied 'changes' or in minor keys were not developed consistently until the late thirties...."

[30]While it is true that ragtime composers usually modulated to successive subdominant key areas, as shown in the previous chapter, they rarely touched on the subdominant as a temporary tonal level within a particular strain.

As mentioned above, there were several ways of varying the basic chord progression in the twelve bar blues. Examples of the most usual of these substitutions is the exchange of a IV^7 chord for the usual tonic in bar 2, and the substitution of IV^7 in either bar 9 or 10 to replace the dominant chord usually found at those points. The following chart shows some of the most popular variants to the blues used by musicians of the twenties. Incidentally, it was not until the improvisations of Charlie "Bird" Parker (1920-1955) and John "Dizzy" Gillespie (1917) in the middle 1940s that the blues progression was to receive any further substantial modification.[31]

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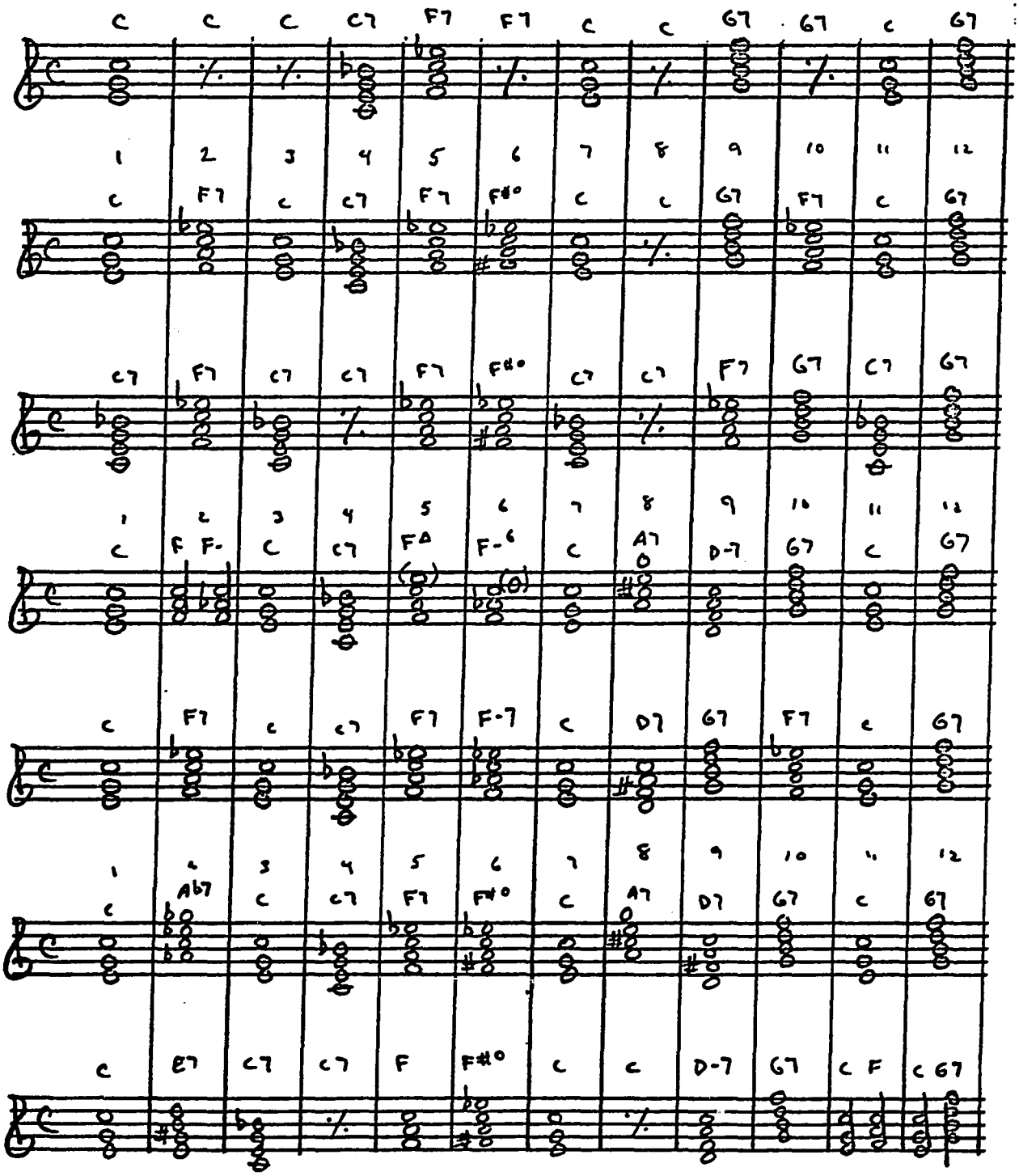
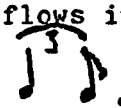
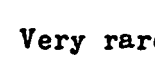
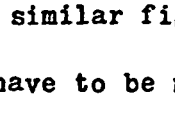
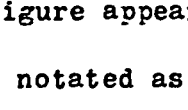
[31]Examples of variants for the blues progression as practiced by musicians from C.1940 until today are given in Jerry Coker, Improvising Jazz (Englewood Cliffs, New Jersey, 1964), p. 85, and David Baker, Jazz Improvisation, pp. 91-92.

Ex. 17. Variants of the blues progression as practiced by jazz musicians in the 1920s and 1930s.



The blues differed from ragtime not only in its melodic configuration and harmonic rhythm, but in its rhythmic conception as well. While ragtime melodies move in even eighth notes, or occasionally in dotted eighth and sixteenth note figures, the blues melody flows in what may be notated as a triple division of the beat:  .[32]

This more casual rhythmic motion probably reflects the vocal, "folksy" origin of the blues as opposed to the more "learned" style of ragtime. In general, blues melodies are not as syncopated as those of ragtime. Very rarely does the figure  appear in a blues melody. If a similar figure appeared in a blues performance, it would most likely have to be notated as  or  .

The emergence of jazz from its ragtime and blues origins in many ways resembles the emergence of tonality in the last quarter of the seventeenth century.[33] In other words, a new style had slowly, and no doubt unconsciously, evolved until the fact existed, but without a name or a theory.

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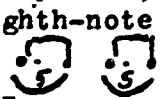
[32]Rhythmic notation has posed many problems for transcribers in all areas of music research. William Douglas, "Five Contemporary Jazz Piano Solos", unpublished Masters thesis (Columbia, 1969), introductory note, has proposed that "a more accurate notation of steady eighth-note figures [in a jazz performance], for instance, would be  .

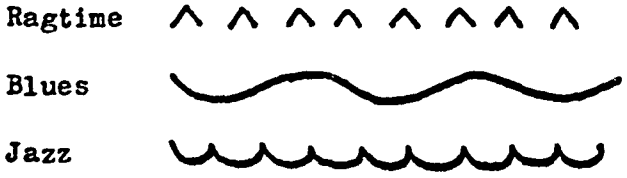
[33]"The first great composer whose works seem to reflect a consistent tonal system was Archangelo Corelli (1653-1713)." Jan La Rue "Two Problems in Musical Analysis: The Computer Lends a Hand", in Computers in Humanistic Research, ed. by Edmund A. Bowles (Englewood Cliffs, New Jersey, 1967), pp. 202-203.

III. Concepts and Theories of Early Jazz

The word jazz itself remains entangled in a web of etymological confusion. For instance, jazz is said to come from Chas. (Charles), Jasbo (Jasbo Brown was an itinerant, and perhaps legendary Negro musician) or from an African word which meant "to hurry up."[1]

Musically, jazz has its roots in the meter, harmonic rhythm and melodic figurations of ragtime, flavored with the "worried tones" (blue notes) and the relaxed rhythmic articulation of the blues. An interesting graphic representation of ragtime, blues and jazz was formulated by Norman and Tom Sargant in 1931.[2] Their example, although it oversimplifies the issue, indicates the melodic - rhythmic relationship among each of these musics.

Ex. 18. Graphic representation of ragtime, blues and jazz.



While many writers claim New Orleans to be the birthplace of jazz, there is evidence that music of a similar nature developed

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[1] See: Dom Cerulli, Burt Korall and Mort Nasatir, editors, The Jazz Word (New York, 1960).

[2] "Negro-American Music Or the Origin of Jazz" in Musical Times Vol. LXXII (July-Sept., 1931), p. 847.

in other parts of the United States. By 1923, the time of the first significant recordings, however, jazz could be heard in major cities in the United States and Europe. Thus, the style of jazz by the late twenties was a synthesis of various regional influences.

Before examining in detail examples of early jazz as it was played in various parts of the United States, a brief survey of the main "schools" extending beyond 1932, the chronological limits of this thesis, may help to place the early styles in perspective. Many jazz historians have devised charts or time lines to represent their various interpretations of the development of jazz. I have included such charts by William H. Tallmadge,[3] Andre Hodeir[4] and Joachim Berendt,[5] to illustrate the often conflicting views on this matter. The following examples should be self-explanatory.

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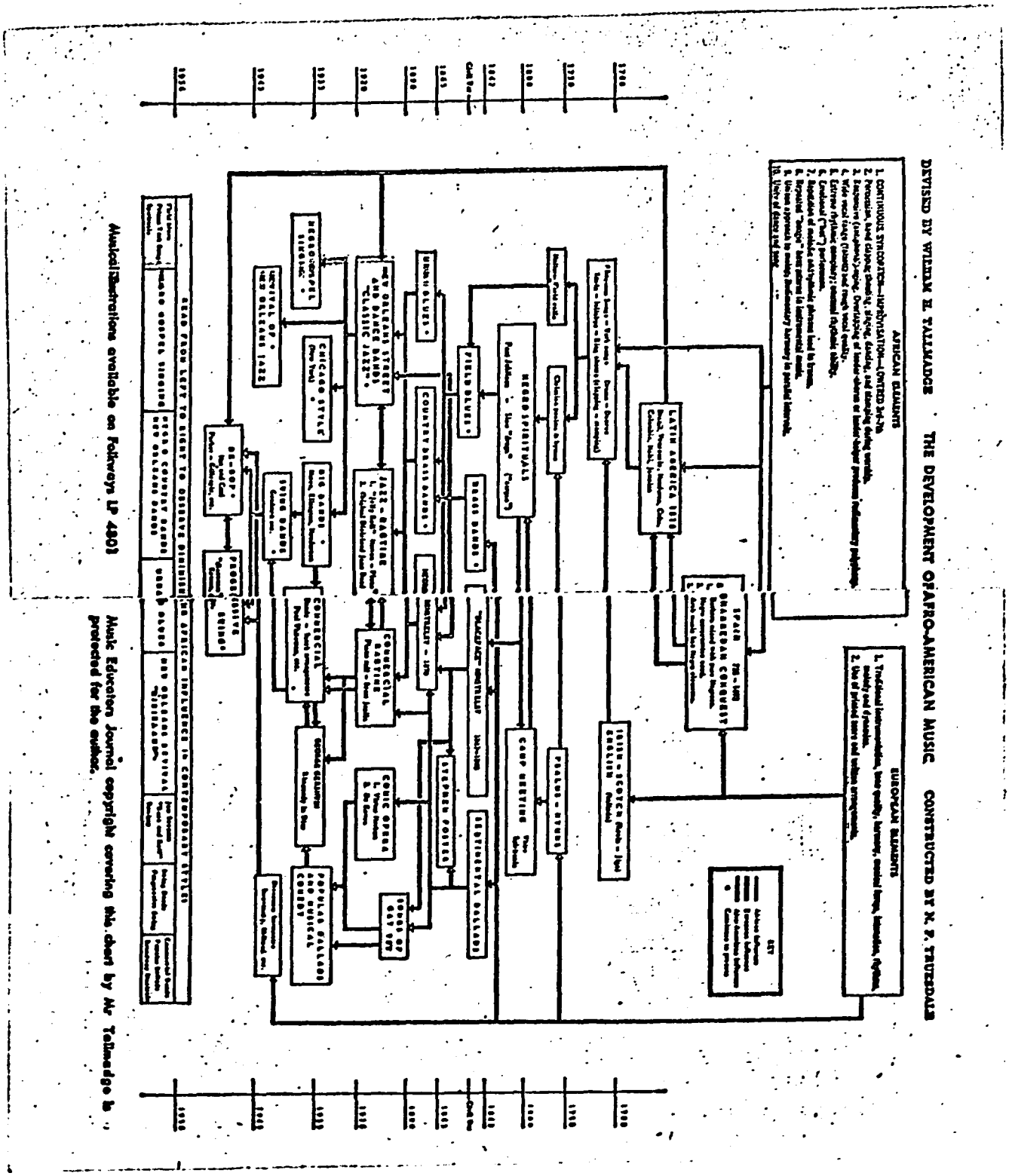
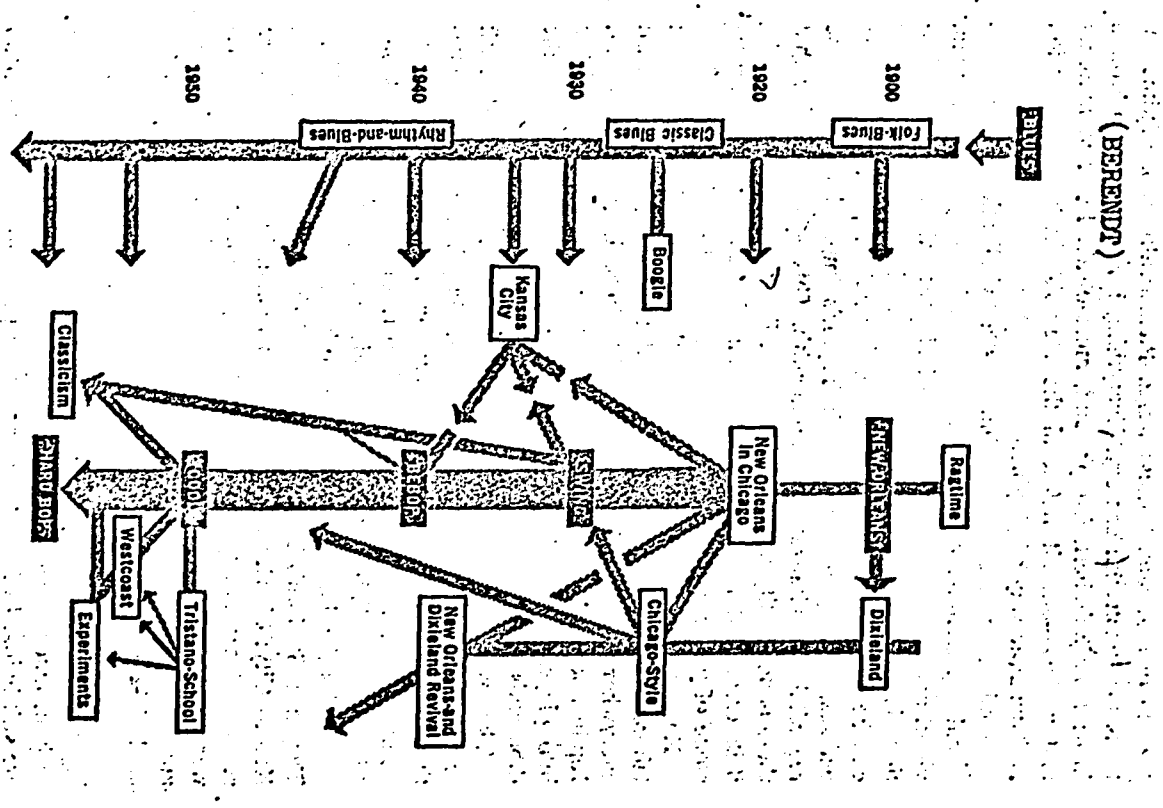
[3]This chart is printed in Marshall Stearns, The Story of Jazz, third edition (New York, 1956), pp. 262-263.

[4]Jazz : Its Evolution and Essence (New York, 1956), p. 24.

[5]The New Jazz Book, American edition (New York, 1962), p.5.

Ex. 19. Three charts tracing the development of jazz.





(BERENDT)

Table 1. The evolution of jazz (with the blues as the backbone of the entire evolution).

A SUMMING UP OF THE EVOLUTION OF JAZZ (HODEIR)

AGES (or PERIODS)	DATES	PRINCIPAL CENTERS	PREDOMINANT AND SECONDARY TENDENCIES	LEADERS
Primitive	c. 1900 (?)-1917	New Orleans	original New Orleans style	Buddy Bolden, Bunk Johnson, Em. Perez, etc.
Oldtime	1917-1926	Chicago	advanced New Orleans style	King Oliver, Jelly Roll Morton, Louis Armstrong
		New York	big band; piano	F. Henderson, J. P. Johnson
Pre-Classical	1927-1934	New York	swing style in gestation	Armstrong, Hawkins, Hines, Bix
		Kansas City	growth of the big band	F. Henderson, Ellington, Bennie Moten
		Chicago	vestiges of New Orleans	Noone, Morton, etc.
Classical	1935-1945	New York	swing style	Eldridge, Wells, Hawkins, Young, Fats, Wilson, Tatum, Webb, Cole, Hampton, Goodman
			peak of the big band	Ellington, Lunceford, Basie
			New Orleans Revival (beginning 1938-1940)	Armstrong, Bechet, Morton, Ory, B. Johnson
Modern	1945-...	New York	bebop style	Gillespie, Parker
			cool style	Davis, Konitz, Mulligan
			holdovers:	
			swing style	Young, Tatum, Garner
			New Orleans	Armstrong, Bechet
			big band	Ellington, Hampton
		West Coast	progressive	Kenton, Brubeck

Several conclusions may be drawn from the charts duplicated above. Tallmadge is basically concerned with pre-jazz developments of African, European and Slave music and how they combined to form various styles of blues, jazz and popular music in the United States. The time lines at the sides of the chart are so constructed as to give the reader only a vague notion of the actual dates of each style or school.

The main fault with Hodeir's chart is that his names of ages (periods) are ambiguous, biased and uncommon. For Hodeir, the "classic age" of jazz was the big band era (C.1935-C.1945); he had little respect for jazz before that time This may account for the slighty derogatory labels as "primitive" and "old time." As shown by his list of "leaders," Hodeir is concerned mainly with Negro jazz musicians, occasionally slighting important developments by white musicians.

The chief fault with Berendt's chart is the ambiguity of many meaningless arrows, especially those stemming from the blues line. Perhaps unintentionally, Berendt seems to have indicated white developments in jazz on the line at the far right, and the main developments of Negro musicians on the heavy center line.

Of the three charts, I believe Berendt's chart to be the clearest and most explicit. It is intresting to note each historian's concept of "classic jazz." For Tallmadge it is the music of early New Orleans jazz bands, for Hodeir, "swing music" of the 1930s and 1940s, and for Berendt, modern jazz developments in 1959.

While styles and schools cannot be confined within rigid chronological limits, it appears that most new concepts of jazz style and improvisation emerged in the middle of each decade after 1920 and then were absorbed and consolidated by the first half of the following decade.

One of the most recent classifications of jazz by school and style is that by John Mehegan.[6] On the following pages, I have outlined the principal characteristics of each of the main schools of early jazz, utilizing some of Mehegan's concepts.

Jazz style from 1917 (the year of the first "jass" recording) to 1932 is best approached through an examination of its more or less geographically determined styles. In the following paragraphs, I have attempted to isolate the most distinctive characteristics of each of the major styles.

New Orleans

The New Orleans style extends from about the turn of the century to about 1924 when it ceased to have a great influence on younger jazz musicians. Since most recording companies had their main studios in such Northern locales as Chicago and New York, few New Orleans musicians were recorded in their home town.[7] The main

[6] Jazz Improvisation, Volume II, Jazz Rhythm and the Improvised Line (New York, 1962), pp. 21-25, 35-40.

[7] In fact, the first recordings of New Orleans musicians were done in New York (C. 1917), then Chicago (C. 1923) and finally in

characteristics of this style are:

Instrumentation - clarinet, two cornets (or trumpets), trombone, piano, banjo (or guitar), bass (tuba, bass sax, or string bass), drums.
A definite function and range for each instrument.

Improvisation - contrapuntal collective improvisation which resulted in a rich texture of sound.

Material - marches, ragtime tunes, the blues.

Chicago

Chicago became the mecca for migrating New Orleans musicians. The more hectic daily life of this great city may have accounted for the evolution of a distinct Chicago style which flourished from C. 1924 until about 1931.[8] Its characteristics, which distinguish it from the New Orleans Style are:

Instrumentation - one trumpet handled all the chores of leading the ensemble, frequent adoption of the saxophone (mostly in conjunction with the clarinet), extended range of all the instruments.

Improvisation - a more disciplined collective improvisation, greater frequency and length of solos - these elements, also helped by improved recording techniques, resulted in a clearer overall sound.

New Orleans (C. 1924). See record notes by Frederic Ramsey and Frank Driggs for The Jazz Odyssey Volume I New Orleans, Columbia (record No. C3L-30).

[8]Early jazz in Chicago "reflected the hectic pace of the metropolis and, increasingly, the problems of racial discrimination." Berendt, The New Jazz Book, p. 14.

Material - popular tunes, the blues, an emerging repertoire of specifically jazz compositions, a tendency toward faster tempos.

New York

The New York School represents still another variant of the many styles of early jazz. While many authors do not recognize a distinct New York style, I believe there are very obvious characteristics which resulted, perhaps, from the demands of a sophisticated and exacting public. The outstanding characteristics of this style (C. 1923 - C. 1932) are:

Instrumentation - a complete emancipation of the saxophone as an independent voice, utilization of further resources of instrumental technique, use of "symphonic" instruments, introduction of guitarists and violinists as jazz soloists.

Improvisation - the use of arrangements supplants collective improvisation, soloists become more aware of their musical surroundings.

Materials - increased use of popular tunes, less use of the blues, a distinct literature of written jazz compositions which exhibited an advanced harmonic and rhythmic idiom.

The Territory Bands

Recently, jazz scholars have published their research on the development of jazz outside the main centers of New Orleans, Chicago and New York. Franklin S. Driggs was the first of these scholars who, in his essay "Kansas City and the Southwest",[9] brought attention

[9]Published in Nat Hentoff and Albert McCarthy, Jazz, Evergreen edition (New York, 1961), pp. 189-230.

to the territory bands which travelled and worked on a circuit often encompassing several states. Only a few studies have subsequently been issued on this aspect of jazz. Since few recordings of territory bands are available, it is difficult to discern clear-cut characteristics for the music as was done for the other styles. However, it does seem that the bands which played in the Mid and Southwest developed a regional style, more of which will be discussed in a later chapter.

The remainder of this chapter will be concerned with a discussion of the various theoretical, analytical, and critical writings which appeared during the beginnings of jazz and also those of interest which have been recently published. On the whole, the earlier writings were unscholarly and lacked perspective. However, I believe that it is interesting to see how jazz was regarded by musicians and critics of the day.

The earliest writings on jazz appeared in such metropolitan newspapers as the New York Times and in popular magazines like Literary Digest, New Republic and Ladies' Home Journal. These early essays were often critical rather than analytical.[10] Despite the fact that they were authored by such respected men of the musical

[10]The following is a list of titles of articles written on jazz between 1921 and 1926. My source is Allan P. Merriam, A Bibliography of Jazz (Philadelphia, 1954). The number preceding each title refers to Merriam's numbering system. (15)"'Accursed Jazz' - An English View", (47)"Ban on Jazz Sacrilege", (148) "Cornetist to Queen Victoria Falls Dead On Hearing Our Coney Island Jazz Bands", (188) "Does Jazz Cause Crime?", (1375) "Does Jazz Put The Sin in Syncopation?", (2174) "Unspeakable Jazz Must Go!"

world as Carl Engel, George Antheil, Virgil Thomson, Ernest Newmann and Aaron Copland, the results were often uninformative and misleading.[11] As Roger Pryor Dodge has pointed out in his essay, "Consider the Critics",[12] the main reason for the errors of these early critics was that they failed to distinguish between real jazz and the popular music which poured out of Tin Pan Alley. Such comments from George Antheil as "the works of Vincent Youmans are pure, clear, and extremely beautiful examples of jazz that is a pure music,"[13] or Virgil Thomson's comment that jazz "rhythm shakes but it won't flow. There is no climax. It never gets anywhere emotionally ... It is exactly analogous to the hoochee-coochee,"[14] indicate that these men had never been able to overcome the prejudices common to whites at that time who believed that jazz was inferior music associated with the brothel.[15]

[11]See Merriam, A Bibliography of Jazz for reference to writings by these authors.

[12]In Frederick Ramsey and Charles Edward Smith, Jazz Men (New York, 1939), pp. 301-342.

[13]Quoted by Dodge, p. 309. Original source: George Antheil, "American Folk Music," a letter to the editor of The Forum, Vol. LXXX (Dec., 1928), pp. 957-958. Youmans composed popular operettas.

[14]Quoted by Dodge, p. 316. Original source: Virgil Thomson, "Jazz" in American Mercury, Vol. II (Aug., 1924), pp. 465-467.

[15]"New Orleans was ... a city with a heavy share of what is known as 'vice'. In 1897, this activity was confined by law to a mere thirty-eight blocks in the French Quarter, in which prostitution, though not exactly legal, was openly tolerated. This was Storyville, known also as The District. Here flourished the brothels - and the gambling joints, saloons, dives and cabarets that clustered around them. It was here that the newly emerging music flourished, too, furnishing a keynote for all this high and low life." Orrin Keepnews and Bill Grauer, A Pictorial History of Jazz (New York, 1955), p. 3.

In Europe however, a much more understanding climate existed than that in the United States. One of the most comprehending and sympathetic articles on jazz was that written by the Swiss conductor Ernst Ansermet in 1919. Ansermet's essay was occasioned by a performance in London of Will Marion Cook's (1869-1944) Southern Syncopated Orchestra. Since few Negro jazz musicians were recorded before 1920, Ansermet's enlightened comments offer many insights into the jazz of that time. For instance, he notes that

> they play generally without notes, and even when they have some, it only serves to indicate the general line, for there are very few numbers I have heard them execute twice with exactly the same effects... . I have noticed, for example, that in their melodies the A sharp and the B flat, the E and the E flat are not the sounds of our scale ... here, [the Negro] uses a succession of seventh chords, and ambiguous major-minors with a deftness which many European musicians should envy.[16]

In Germany during the 1920s, a great deal of attention was given to jazz. Not only were essays of an analytical nature written, but in the mid 1920s, a Jazz-Akademie was established in Frankfurt where, supposedly, one could learn to play jazz.[17] In the early 1930s, a jazz conservatory was opened in Prague.[18] Whether either

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[16]"Bechet and Jazz Visit Europe, 1919" in Ralph de Toledano, Frontiers of Jazz, 2nd edition (New York, 1962). This article, translated by Walter Schaap, was first printed in 1919 in the Revue Romande.

[17]Paul Schwers, "Die Frankfurter Jazz-Akademie im Spiegel der Kritik" in Allgemeine Musikzeitung, Vol. LIV (Dec. 2, 1927), pp. 1246-1248.

[18]Anon. "Jazz Conservatory for Prague", in New York Times, Nov . 22, 1931, III, 3:5. Gunther Schuller notes that "Matyas Seiber [Hungarian composer and musicologist] ... was as far as is known,

of these institutions was successful in their methods is not known. The fact remains that jazz was recognized as a legitimate area of study in Europe, whereas only recently has this come to be true in the United States.[19] While Europe has not yet produced many important jazz musicians, her contribution to jazz scholarship is both thorough and valuable.

The first attempts to approach jazz pedagogically in the United States occur, curiously enough, in some method books for trombone. In 1919, two such books appeared; they are Henry Filmore's Jazz Trombonist for Slide Trombone,[20] and Mayhew Lester Lake's The Wizzard Trombone Jazzer.[21] The following year Fortunato Sordillo, first trombonist with the Boston Symphony Orchestra, published his Art of Jazzing for the Trombone.[22] Of these three publications, I was able to examine only that of Sordillo, who merely equated jazz with glissando - a feature with which slide trombonists undoubtedly impressed both the public and music critics of the day. Thus, Sordillo's book has little to offer in terms of early concepts of jazz.

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the first composer to give a course on the nature of jazz - no, not in America, but in 1931 in Frankfurt, Germany!" "Jazz and Classical Music", in The Encyclopedia of Jazz (New York, 1960), p. 499.

[19]Among the more renowned institutions of higher learning which offer intensive study in the area of jazz are: Berkely College of Music in Boston, The New England Conservatory of Music, Indiana University, North Texas State University and The University of Utah.

[20]Cincinnati: Filmore Music House.

[21]New York: Carl Fischer.

[22]Boston: O. Ditson and Co.

In 1924, John L. Herman published his Improvising for Trumpet, Saxophone, Trombone, Piano, Violin, Banjo, etc.[23] While this method book may be important historically, its slight size, fourteen pages, precludes thoroughness. Samuel T. Daley's Sure System of Improvising for All Lead Instruments,[24] also written in 1924 may be of greater value since it numbers 142 pages. However, the latter publication was unfortunately unavailable to me during the preparation of this thesis.

Among subsequent attempts to examine the musical content of jazz numbers is an article "The Anatomy of Jazz" by Don Knowlton, which appeared in Harper's Magazine in April, 1926. Although Knowlton was primarily interested in such non-jazz musicians as Irving Berlin, Zez Confrey and other New York tunesmiths, he does contribute some valid remarks regarding jazz theory.[25]

Knowlton's understanding of jazz harmony was deficient, or at least vaguely expressed, as the following quotation shows.

> Jazz harmonies are amazingly standardized. Popular songs (in the chorus, which is all that counts) never change key. They use all thirteen chords or less (with variations in some of them, such as lowering a major third to a minor, (or) adding that note one tone below the basic note of the chord, which gives direction to the progression). Some songs are built upon three

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[23] St. Louis: published by the author.

[24] Akron, Ohio: published by the author.

[25] This despite Knowlton's remark that jazz "bears the same relationship to music as does the limerick to poetry." p. 578.

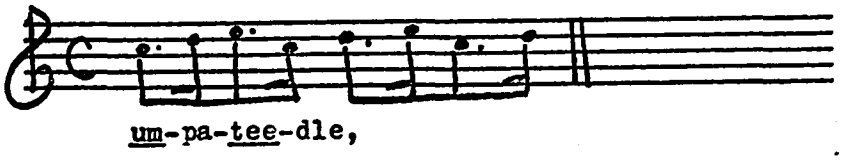
> chords ... Many are based upon four. I know of very few indeed which use all thirteen. Most employ six or seven.[26]

While his reference to the "thirteen chords", in the above passage is vague, Knowlton's comments on jazz rhythm are more precise. He states that rhythmically,

> the real jazz tune goes um-pa - tee -dle, um - pa-tee - dle to each measure -- four dotted eighths on the accented syllables, and four sixteenths on the alternate syllables, to a basic one, two, three, four.[27]

The following example illustrates this concept.

Ex. 20. Knowlton's concept of jazz rhythm.



However, several flaws appear in Knowlton's formulation of the um-pa-tee-dle concept, particularly in regard to his placement of the accent. One of the foremost characteristics of jazz rhythm is the stressing of off-beats, occurring not only at the lower architechtonic rhythmic level of the basic meter (as 1 2 3 4), but also,

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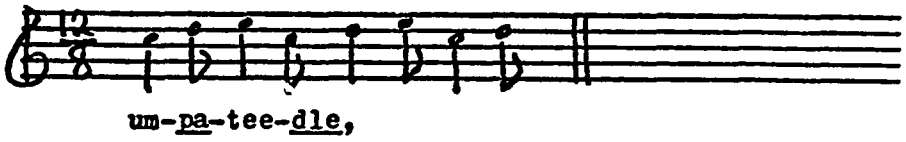
[26] Knowlton, "The Anatomy of Jazz", p. 580.

[27] Ibid., p. 580.

at the eighth note level of the melodic line (as 1 2 3 4 5 6 7 8). Knowlton's onomatopoeic expression portrays this to some extent since "pa" is definitely a more explosive syllable than "um." With the "tee-dle," the accent change is not quite so obvious. "Tee" is more explosive than "dle." However, "dle" seems to get more weight simply because it is in the same relative position as "pa." Thus, Knowlton's expression of jazz rhythm should be changed to um-pa-tee-dle. In referring to his written examples, Knowlton applies the um-pa-tee-dle to a dotted eighth and sixteenth note rhythm. Here, he has erred in the rhythmic representation of his own syllabic model! As shown in the previous chapter, a line of eighth notes as played by a blues or jazz musician can be almost accurately notated as triplet divisions of the basic pulse. Had Knowlton notated this rhythm as he seems to have felt it, the result would probably have appeared as follows:

Ex. 21. Revision of Knowlton's rhythmic concept.



This corrected representation of Knowlton's interpretation of jazz rhythm agrees exactly with what Gunther Schuller calls the

"democratization" of rhythmic values.[28] Had Knowlton spent time investigating and analyzing real jazz instead of pale imitations, he might have saved future jazz theorists from perpetuating his errors of judgement.[29]

Another rhythmic concept put forth by Knowlton is that of the primary and secondary rag, a concept which actually originated with an unidentified Negro guitarist who related his theory to Knowlton. Basically, the primary rag is a syncopated line such as ♪♩♪♩, while the secondary rag is a superimposition or regrouping of a ternary pattern over the basic duple pulse. Knowlton represented this as:

Ex. 22. Knowlton's representation of the secondary rag concept.

Secondary Rag	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Basic Pulse	1		2		3		4		1		2		3		4

[28] "Syncopation is the most direct way a musician has of emphasizing weak beats, other than outright accentuation. By transforming his natural gift for against-the-beat accentuation into syncopation, the Negro was able to accomplish three things: he reconfirmed the supremacy of rhythm in the hierarchy of musical elements; he found a way of retaining the equality or 'democratization' of rhythmic impulses; and by combining these two features with his need to conceive all rhythms as 'rhythmicized melodies', he maintained a basic, internally self-propelling continuum in his music." Schuller, Early Jazz, p. 16.

[29] Curt Sachs in his Rhythm and Tempo (New York, 1953) has incorporated Knowlton's concept of primary and secondary rag discussed below. Copland also perpetuated some of Knowlton's errors, as shown later in the text.

One of the first book-length studies of jazz to appear in the United States was Henry Osgood's So This Is Jazz, published in 1926.[30] Osgood thought his book was the first on jazz published anywhere. Evidently, he was completely unaware of Jazz und Shimmy (1921), by Franz Koebner,[31] Das Jazzbuch (1925) by Alfred Baresel,[32] or even Alfred Frankenstein's Syncopating Saxophones, which was published in Chicago in 1925.

According to his references, Osgood seems to have studied much of the periodical literature on jazz published in the United States prior to 1926. In retrospect, his book may be considered a summation of those writings. In So This Is Jazz, Osgood discusses the following aspects of jazz - the origin of the word, "Sperichils" [i.e. spirituals], the blues, the jazz orchestra and orchestration. Osgood devotes the final chapters of his book to those musicians whom he considered foremost in jazz - Paul Whiteman, Ferde Grofe, George Gershwin and Irving Berlin.

Unfortunately,as with Knowlton, Osgood either was not interested in Negro jazz or, as I suspect, he was simply not aware of the Negro's accomplishments. Osgood's social status prevented him from "crossing the tracks" to where the real jazz could be heard.

While he does not mention the element of improvisation, Osgood does discuss jazz orchestration in an interesting and sometimes

[30] Boston: Little and Brown.

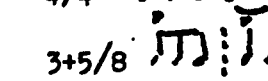
[31] Berlin: Eysler.

[32] Leipzig: Zimmermann.

enlightening way, aided by many well chosen musical examples.

For the student of the music of Paul Whiteman or George Gershwin, Osgood's book is a valuable source of information. As the first extended American study of jazz, it is "a triumphant and fascinating failure."[33]

Most early writers on jazz misunderstood its true nature, and confused it with the popular music of the day. The highly esteemed composer Aaron Copland was no exception. In 1927, he too decided to try his hand at analyzing jazz. In his article "Jazz Structure and Influence,"[34] Copland stumbled into the same pit of misunderstanding as did his predecessors Knowlton and Osgood. Copland's essay on jazz theory concentrated on a re-explanation of the "primary rag" concept first put forth by Knowlton.

According to Copland, jazz syncopation could be thought of in terms of a divisive meter.[35] Thus, a typical jazz rhythm such as 4/4  , could be re-notated according to Copland as 3+5/8  . As Roger Pryor Dodge has pointed out,[36]

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[33]Whitney Balliet as quoted by Leroy Ostransky, The Anatomy of Jazz (Seattle, Washington, 1960), p. 14.

[34]Modern Music, Volume IV (Jan.-Feb., 1927), pp. 9-14.

[35]Schuller in Early Jazz, describes "divisive meter" as "a concept of musical meter in which larger units are broken up into small ones, as a 4/4 measure divided into sixteen sixteenths" (p. 377). In "additive meter ... large units are built by adding together various groupings of the smallest rhythmic unit in a given context." (p. 373).

[36]"Consider the Critics", in Jazzmen, p. 237.

Copland had misinterpreted a comment by Knowlton that publishers often left out polyrhythmic effects in editions of printed sheet music. What Knowlton had meant was that publishers often deleted pplyrhythms, or simplified complex scores which were submitted by Negro composers.[37] Copland took this omission to mean that "jazz rhythm is in reality much subtler than in its printed form ... [when] properly expressed ... it contains no syncopation."[38]

Viewed in perspective, Copland's article contributed nothing to the understanding of jazz. His essay was merely a token gesture - it was fashionable to write about jazz whether one understood it, liked it, heard it, or not.

Few of the jazz critics thus far discussed seem to have been able to penetrate beyond the superficial popular music of the twenties and discover the essential element of jazz, improvisation. Recalling Abbe Niles[39] and his essay on the blues, one discovers that here

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[37]"One day while seeking some examples of rag-time at an American publisher's I found one which I rejected because of its dullness and lack of character. Slightly hesitant, the publisher offered me another which he designated as the model of the first; it was a remarkable thing whose accent and force of beauty seized me at once, but which his clientele would not have, declaring it too trying. The publisher had then made the sugary replica which he had shown me at first, and had withdrawn the original from circulation." Ernst Ansermet, "Bechet and Jazz Visit Europe, 1919", in de Toledano, Frontiers of Jazz, p. 116, f.n.

[38]"Jazz Structure and Influence", Modern Music, p. 11.

[39]"Edward Abbe Niles [was] a Wall Street lawyer who makes his hobby the study of American folk and popular music ... ." W. C. Handy, Father of the Blues, Collier edition (New York, 1970), p. 217.

was a critic capable of sensitive observation. In a footnote, Niles remarks that

> it is interesting to note from his programs that Whiteman cleaves to-day to the same system; his orchestra is "admitted the equal in discipline of any symphony organization." Handy's own theory is that the essence of jazz is spontaneous deviation from the score.[40]

While Handy was not a jazz musician in the accepted sense of the word, he recognized that improvisation is indeed "the essence of jazz."

Using two spirituals as examples, Niles shows how a melodic line might be embellished. In these examples, he refers to a church service during which

> each singer would start off on a little vocal journey of his or her own, wandering up, down or around in strange pentatonic figures, but coming back at the appointed instant to common ground,- the next note of the melody proper.[41]

The following examples represent Niles' attempt to notate one voice of many as it might be sung within a church congregation.[42] As will be further discussed in the following chapter, collective improvisation, a distinctive component of early jazz, was also

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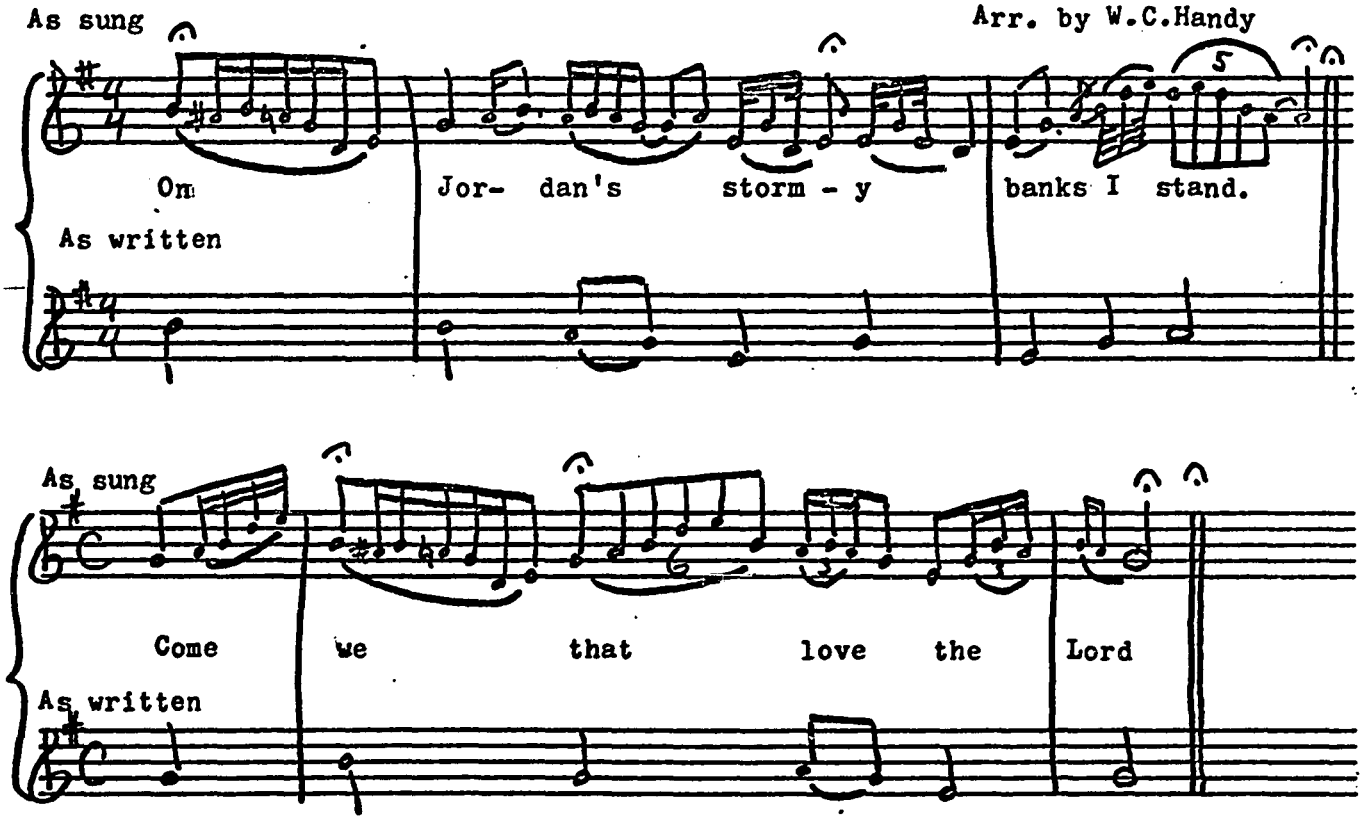
[40]Niles, "The Blues" in de Toledano, Frontiers of Jazz, p.49,f.n.

[41]de Toledano, Frontiers of Jazz, p. 48.

[42]Recorded examples of a church congregation led by Rev. J. M. Gates may be heard on Riverside (record No. RLP 12-112) and Folkways (record No. FJ 2801) where there is one track each. There is not much singing on either of these examples, but when there is, the effect is similar to that which Niles describes. An example of this is included in the tape which accompanies this thesis.

characteristic of the Negro's religious music - thus balancing the vulgar elements of which presence many historians have been quick to point out.[43]

Ex. 23. Embellishment on hymn tunes.



Concerning improvisation, Niles further notes that

> with the first performances by a capable Negro orchestra of "Mr. Crump" ["Memphis Blues"], something new and unheard of took place; at a certain point in the third

[43] Recently, jazz composers such as Duke Ellington (1899), Paul Horn (1930), Don Ellis (1934) and Dave Brubeck (1920) have written religious music in the jazz idiom. A full length book on this subject has been published. See: Rochus Hagen, Jazz in der Kirche? (Stuttgart, 1968), 148 pp.

> and final air, one musician went wild. He deviated from his score and put in some licks of his own account; he licentiously patted his feet ... and when encores came, one musician and another would put in his call before the fascinating "break," to fill it if he could, more ingeniously than his colleagues."[44]

This "break" is what Niles and Handy refer to as "the jazz." Technically, a break is an unaccompanied improvisation, sometimes four, but usually two measures in length, which often replaces the tonic chord in either the middle or the end of a tune. A break differs from a cadenza in that it is much shorter, the rhythmic pulse continues in tempo, and the improvisation takes place at a point of repose (on the tonic) rather than during a period of tension (I^6_4), as in a classical cadenza. One of the most often quoted breaks in early jazz commentary is: Ex. 24. Jazz break from "Memphis Blues."

This break comes from the "latter part of 'Memphis Blues,' which was [first] played by Paul Wyer, violinist in Handy's Memphis Band three years before publication of the song."[45] After its first repetition, this break ceased to be a product of improvisation and became instead a "stock-in-trade" cliche for later generations of jazz musicians.

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[44] de Toledano, Frontiers of Jazz, p. 49.

[45] Ibid., p. 42.

Except for Abbe Niles, most jazz critics of the twenties did not recognize the importance of improvisation as an element of the jazz idiom.[46] Also, at that time, none of the critics were able to discern the various regional styles of jazz which were developing - only later day critics with their advantage of historical perspective were able to do this. However, certain deductions may be made from what those theorists did say and how their conclusions relate to other writings.

Most of the early commentators, like the ragtime instructors, centered their discussions around the subject of rhythm. However, their observations were generally superficial, or completely in error. The subject of jazz harmony, blue notes and other technical matters were usually slighted as was any discussion of improvisation. Niles' comments on improvisation however, can be substantiated with contemporaneous sources.

The earliest jazz musicians highly regarded the melody of the tune they were playing, but often subjected it to variations or embellishments. The following excerpt from Jazz : New Orleans 1885-1963 by Samuel Charters, parallels Niles' example of melodic variation in a Spiritual.[47]

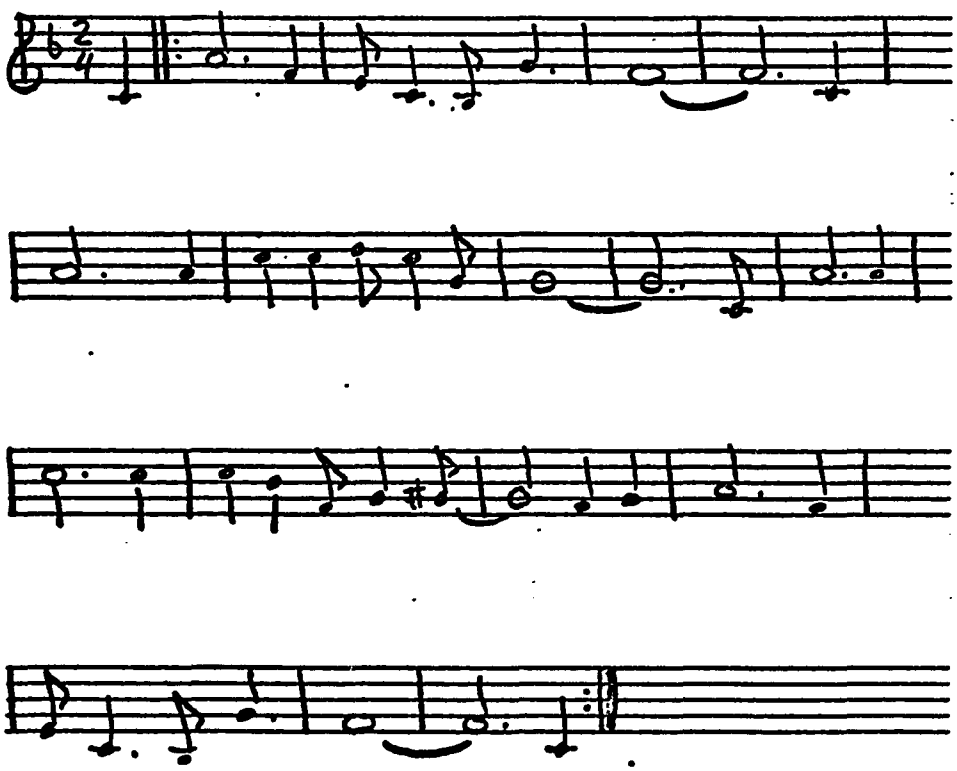
[46]Some sources like the trombone methods mentioned earlier, or similar publications like Frank Siegrist, Trumpet Playing up to Date (New York, C. 1926), or Arthur Lange, Arranging for the Modern Dance Orchestra (New York, 1926) might contain material on improvisation. However, the general unavailability of publications such as this hampers research in this area.

[47]Revised edition (New York, 1963). The following example appears on pages 107a-107b.

There has been a valuable research discovery in recent years which clarifies many of the stylistic characteristics of this period of New Orleans music. In 1952 Harry Smith, editor of the Folkways series, Anthology of American Folk Music, published in the booklet of notes with the series an almost unbelievable document he had obtained from the veteran New Orleans trumpet player, Louis Dumaine, on a trip Smith had made to New Orleans. It is a manuscript notation of the tune Careless Love, first "the old way", then "this is how they play Careless Love now." In the upper right hand corner is a note, in Dumaine's flowering handwriting, "Year - 1920". Dumaine played with Chris Kelly for all of Chris's larger jobs, and Careless Love was Chris's trademark; so this must be very close to an exact notation of Chris's style. It is interesting to compare the two melodic lines.

Example 1.

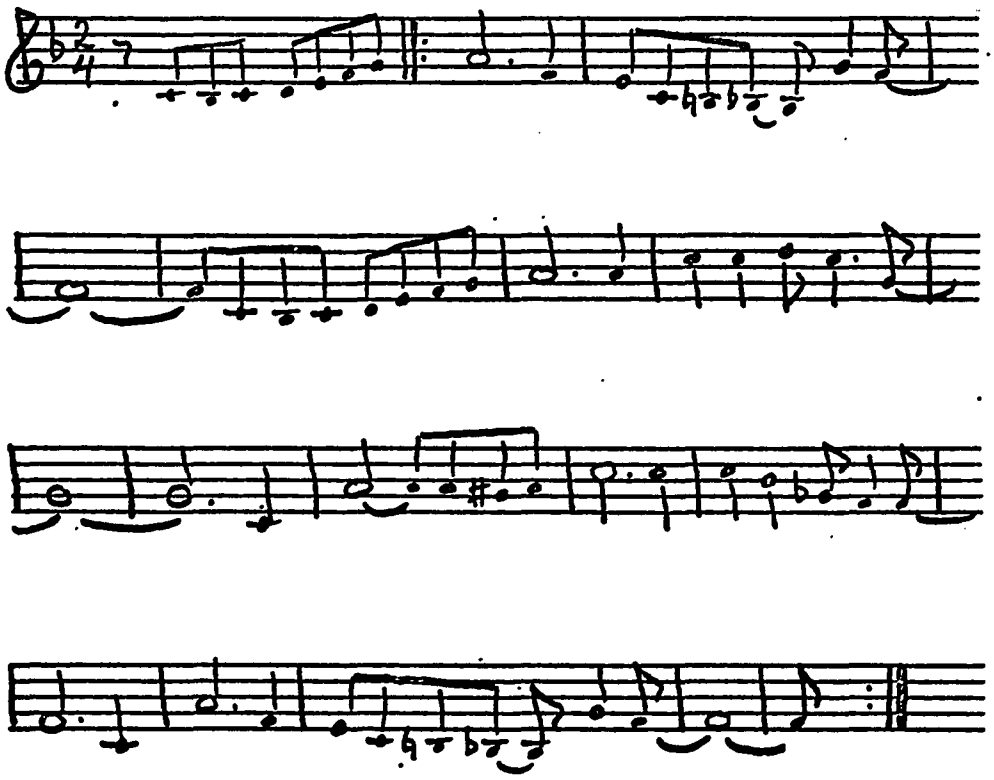
"The Old Way" Louis Dumaine



This is a simple, strong melodic line, the only rhythmic irregularity in the anticipation of the dominant in measure 6, and the anticipation of the sub-dominant in measure 11

Example 2.

"This is how they play Careless Love now." — Louis Dumaine

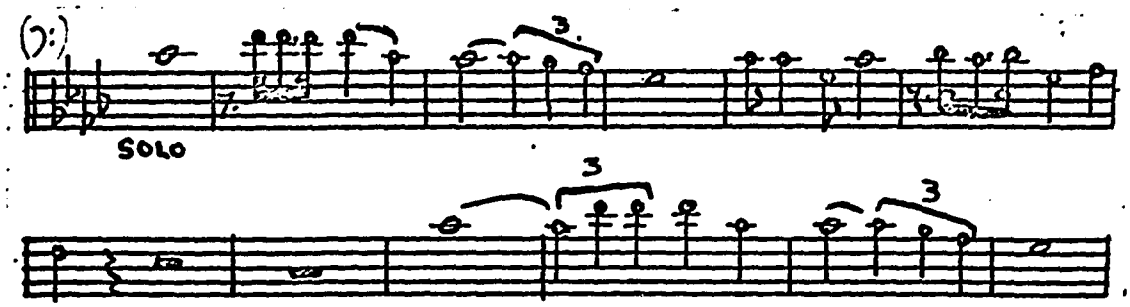


The melodic line has become more flexible, and the rhythmic sense more involved. The second measure has the sound of a rhythmic 3 against 2, and in each case the harmonic changes are rhythmically anticipated.

In the differences between the two examples can be seen much of the emerging stylistic characteristics that marked the developing jazz of the '20's, as brilliant instrumentalists like Chris developed a melodic line that was closer to the vocal line of much Negro singing. (Same as footnote 47).

That the melody was of primary importance to an early jazz musician is still further confirmed by examining arrangements published during the 1920s. Occasionally arrangements of jazz tunes, or pop tunes arranged by jazz musicians were published by Tin Pan Alley firms. Fortunately, I have been able to obtain a few of these. I believe that the arrangers were following common practice when they indicated a solo passage in the arrangement. The following example, taken from an arrangement by Tiny Parkam of "Wailin' Blues" (C. 1929),[48] shows that the only information given to the soloist was the melody. No indication of the underlying chord progression appears on the soloist's part, as was commonly done in later arrangements.

Ex. 25. Trombone solo from "Wailin' Blues."



Finally, the following testimony of jazz clarinetist William "Buster" Bailey (1902) is offered as further support to the theory that early jazz improvisation relied strongly on the melody.

[48]The arrangement was published by Melrose and Montgomery, 218 So. Washington Ave., Chicago, Illinois.

> That trip to New Orelans, by the way, made it easier for me to adapt to the New Orleans musicians when I went on to Chicago later on. After that trip, I came home and started jazzing it up in Memphis. One of the jobs our band had, for example, was to accompany the draftees to the station in 1917 and '18. We played Draftin' Blues, Preparedness Blues, and I jazzed them up. Everybody would follow me. I was the center of attraction. They were playing the straight lead, but I - as the principal of my school said - was embellishing around the melody. At that time, I wouldn't have known what they meant by improvisation. But embellishment was a phrase I understood. And that was what they were doing in New Orleans - embellishment.[49]

For theories on jazz improvisation as it was practiced in New Orleans, Chicago and New York, and theories on the development of jazz improvisation as a whole during the years 1917 to 1932, one must turn to latter day jazz theorists and critics. The remainder of this chapter is a brief, chronological survey of the most important theorists.

In 1938 Winthrop Sargeant published his Jazz : Hot and Hybrid.[50] Sargeant was the first jazz critic to rely on transcriptions of actual jazz performances when discussing the elements of jazz. His theory of the blues scale, as shown in the preceding chapter, could not apply to early jazz improvisation, since soloists at that time rarely played scale segments. Although the early date of his researches prevented him from obtaining a proper perspective of early jazz styles, Sargeant's research is still valuable in many respects.

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[49] Nat Shapiro and Nat Hentoff, Hear Me Talkin' To Ya (New York, 1955), p. 78.

[50] Recently reprinted as Jazz : A History (New York, 1964).

In 1954, French composer and musicologist Andre Hodeir published his Hommes et problèmes du jazz[51] (translated in 1956 as Jazz - Its Evolution And Essence.[52] Except for his appreciation of Louis Armstrong, Hodeir was not very sympathetic to early jazz. He over-reacted to the almost fanatical denouncements of modern jazz made in France at that time by Hughues Panassié and his followers.[53] Hodeir was one of the first to consider the thought process which went into conceiving a jazz solo. He also analyzed entire jazz performances, seeking out form and continuity which previous theorists and critics often overlooked.

In two chapters of his book The Anatomy of Jazz,[54] published in 1960, Leroy Ostransky analyzes details of improvisation as it was practiced during the 1920s. Concerning the collective improvisational style of the early New Orleans bands, he notes that

> although the ensemble characteristically plays collectively, and each of the three wind instruments is thought by many to have equal independence, the fact is that the clarinet and trombone play "around" the cornet melody.[55]

When discussing the melodic construction of early jazz, Ostransky accurately points out that

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[51]Paris : Flammarion.

[52]New York: Grove. Translated by David Noakes.

[53]See: Hughues Panassie, The Real Jazz, English translation (New York, 1942).

[54]Seattle, Washington, 1960.

[55]Ostransky, The Anatomy of Jazz, p. 149.

> in constructing melodies, the New Orleans jazzman is characteristically short winded; he seldom thinks more than four measures ahead, more often, only two ....The best work of the period may occasionally encompass eight bars, but seldom more. The principal melodic curves may be shown as  and  .[56]

Ostransky then gives several musical examples illustrating the above melodic curves, as well as examples of typical rhythmic patterns. However, these examples are not documented excerpts drawn from actual recordings but rather models based on statistics which he had assembled.

In treating jazz of the later twenties, he gives a brief account of the bands and musicians who were prominent at that time, noting that

> the improvised solos, often extended over the normal phrase line, giving the impression that the soloist intends to play perhaps sixteen bars instead of the two or four of the earlier period.[57]

Ostransky also notes that in this later period, the harmonies were more colorful, citing in particular the use of the major seventh chord, extended successions of secondary dominant chords, the increased frequency of the minor mode, and extended static harmony.

Since 1960, an increasing number of publications and studies on the technical aspects of jazz have appeared. Most of these deal with more recent jazz styles. Among these, the following Ph.D. theses supply valuable information and analyses of early jazz styles and improvisation.

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[56] Ostransky, The Anatomy of Jazz, pp. 173-174.

[57] Ibid., p. 212.

1962 -Launcelot Allen Pyke II "Jazz 1920 to 1927: An Analytical Study."[58]

1964 - Bernard I. Schockett,"A Stylistic Study of the Blues as Recorded by Jazz Instrumentalists : 1917-1931."[59]

The most thorough study of jazz in the 1920s yet attempted is Gunther Schuller's Early Jazz, published in 1968. While Schuller has not consulted the most thorough or up-to-date sources, particularly in the areas of African music and discographical researches,[60] his work is enhanced by a lavish use of musical examples often accompanied with brilliant analyses.

After discussing some of the many types of improvisation which occur in African, Spanish and other ethnic musics, Schuller notes that improvisation was one means by which

> the American Negro was able to preserve a significant nucleus of his African heritage.[61]

The following chapters then pursue the nature and development of jazz improvisation as it was practiced in various parts of the United States. For each, I have selected one or more transcribed examples, chosen to illustrate the most typical characteristics of each school discussed.

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[58]Unpublished University of Iowa Dissertation. (Reproduced by University Microfilms No. 62-4988.)

[59]Unpublished New York University Dissertation. (Reproduced by University Microfilms No. 66-7281.)

[60]Schuller's main if not only source on African music is A. M. Jones, Studies in African Music (London, 1959). In his text, Schuller cites several discographies, all of which have since been superceded by Brian Rust, Jazz Records A-Z : 1897-1931, 2nd edition (Middlesex, England, 1962).

[61]Early Jazz, p. 62.

IV The New Orleans Jazz Style

The first jazz band to make a phonograph record was The Original Dixieland Jass [sic] Band, (ODJB), a quintet of white musicians from New Orleans.[1] Although they first recorded with Columbia in January, 1917, the record was not released until the following year. On February 26, 1917, the band cut two sides for Victor which were the first recordings of jazz sold commercially.[2] The style of this band's music was similar to that of the military bands of the time, and their repertoire consisted mostly of original ragtime-like compositions created collectively by the entire ensemble. Musically, this group sounded quite stiff, especially when compared with Negro bands which were recorded in the early twenties.

"The Original Dixie Jass Band One-Step"[3] is one of the compositions which appears on the first Victor recording. An analysis of this record dramatically illustrates the influence of ragtime on early jazz. The following example illustrates the melody and chordal scheme of the tune.

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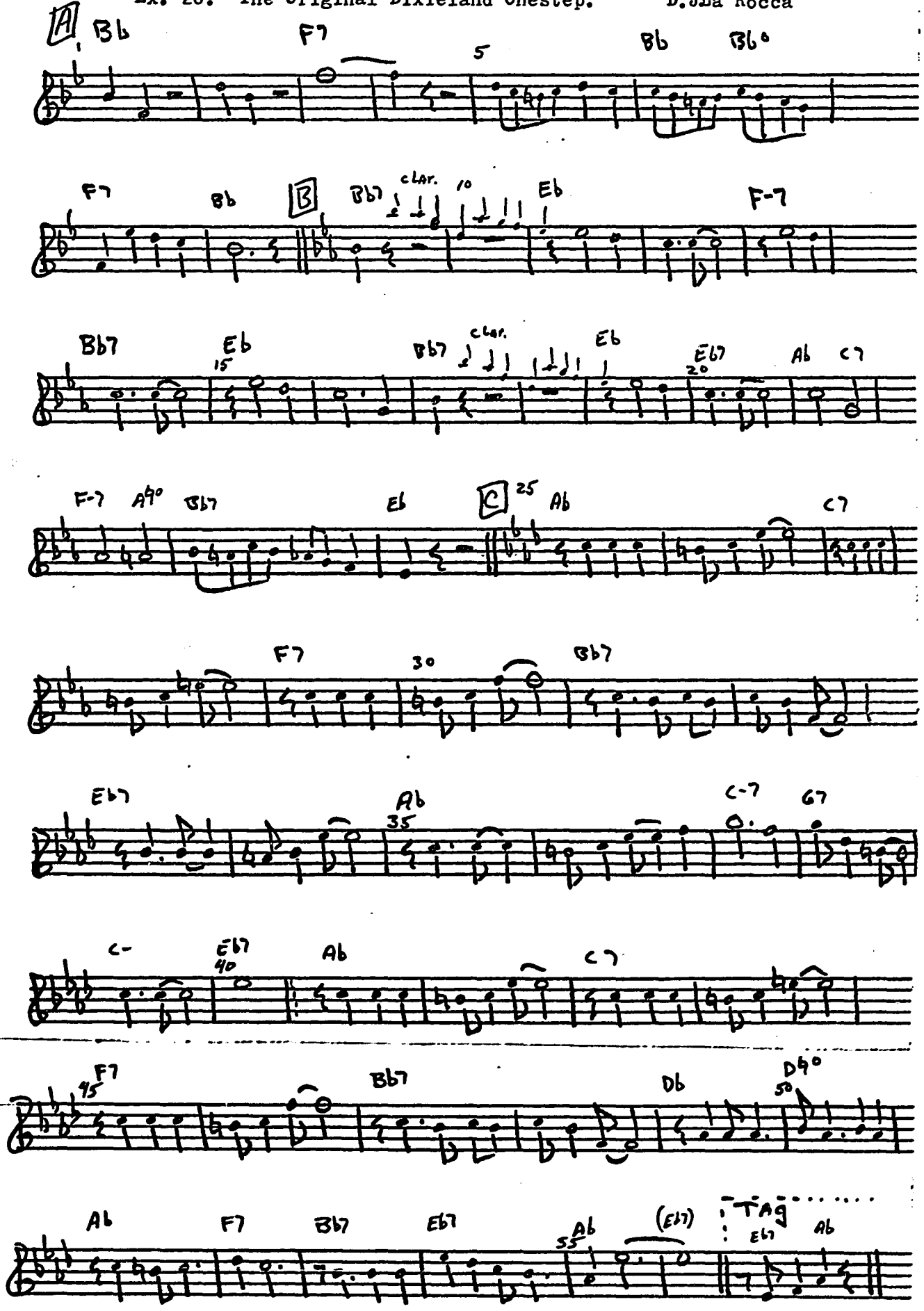
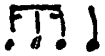
[1] Nick La Rocca (1889-C.1965) trumpet, Larry Shields (1893-1953) clarinet, Eddie Edwards (1891-C.1968) trombone, Henry Ragas (C.1885-C.1919) piano, Tony Sparbaro (1897-C.1968) drums.

[2] A complete listing of all ODJB recordings may be found in Brian Rust Jazz Records A-Z: 1897-1931, 2nd edition (Middlesex, England, 1962), pp. 474-478.

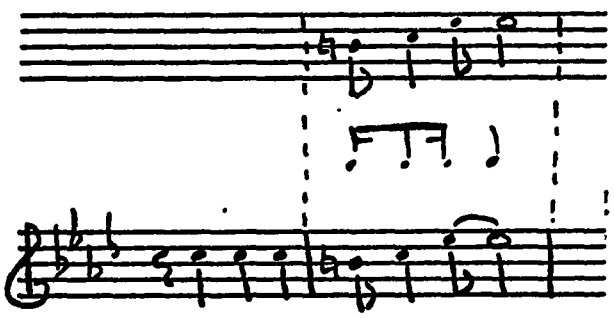
[3] Included on the tape recording which accompanies this thesis.

Ex. 26. "The Original Dixieland Onestep." D.JLa Rocca



The 'A' strain of the above tune imitates a "roll-off," the rhythmic figure played by the drums in a marching band to signal the start of a march. The second strain features the clarinet in a series of solo breaks, while the third or 'C' strain is the real melody or chorus. Two points of interest in this final strain are the wedge shape of the melody in the first three measures, and the modulation to the mediant in measure 37. While the typical  of ragtime is not explicitly stated on this recording, variants of this rhythm appear throughout the tune as shown in the following example.

Ex. 27. Ragtime motive found in "The Original Dixieland Onestep."



In general, the similarities between this tune and ragtime may be seen in the overall rhythmic character (which is certainly closer to ragtime than to Sousa march), and the multi-thematic form with modulations to successive subdominants.

On the 1917 recording, the tune is played by the entire ensemble, with the exception of the solo clarinet breaks. The

following example represents the sequence of themes used in this version.

Ex. 28. 1917 version of "The Original Dixieland Onestep" - formal division.

Structural divisions	'A'	'B'	'A'	'B'	'C'	'C'	Tag
Instrumentation	Tutti	Tutti (clar.)	Tutti	Tutti (clar.)	Tutti	Tutti	Tutti
Number of measures	8	16	8	16	32	32	1
Key	Bb	Eb	Bb	Eb	Ab	Ab	Ab

The three repetitions of the 'C' strain are almost exactly alike except for the variety supplied by the drummer, Tony Sparbaro, who brings into play such "traps" as woodblock, temple blocks, cymbals, tom-toms and snare drums. Apparently, since these records were intended for dancing, and since the old acoustic (i.e. non-electric) phonographs did not generate much volume, the band was required to play as a full ensemble for the duration of the record.

In 1936, the ODJB re-recorded this same tune, which had since become a staple in the jazz repertoire.[4] As shown in the following example, the ODJB still placed a great influence on a full ensemble sound.

[4] Included on the tape recording which accompanies this thesis. J. Russell Robinson (C. 1900) replaces Ragas. Notice the change in the title of the tune.

Ex. 29. 1936 version of "The Original Dixieland Onestep" - formal division.

Structural divisions	'A'	'B'	'C¹'	'C²'	'C³'	'C⁴'	Tag
Instrumentation	Tutti	Tutti (clar.)	Tutti	Tutti (stop time) ♩.𝅘𝅥𝅯	Clar. solo	Tutti	Tutti
Number of measures	8	16	32	32	32	16	1
Key	Bb	Eb	Ab	Ab	Ab	Ab	Ab

While the ODJB had introduced jazz to the public, and while they had written some of the most enduring of jazz tunes, the 1936 recordings show that they were curiously out of step with the mainstream of jazz at that time. Despite their historical importance, the group contributed little to the development of jazz, especially to jazz improvisation. The weakest aspect of their style, and the main reason for their artistic failure, was the conspicuous lack of the Negroid element, particularly the blues. It is the element of the blues which gave other less technically equipped musicians an emotional aura lacking in the performances of the members of the ODJB.[5]

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[5]For a full length but biased history of the ODJB see: H.O.Brunn, The Story of the Original Dixieland Jazz Band (Baton Rouge, Louisiana), 1960.

Most jazz historians agree that the most important of the early jazz bands was Joe "King" Oliver's Creole Jazz Band. As with the ODJB, group improvisation is abundant on those recordings which appeared in 1923, and while a certain general routine seems to have been established for each tune, internal differences and solo choruses create variety lacking in the performances of the earlier group.

For many of Oliver's recordings, the band consisted of seven musicians: clarinet, two trumpets, trombone, piano, banjo and drums.[6] For some recordings, the band was enlarged to include a saxophone or a bass instrument - either a bass saxophone or a tuba. Louis Armstrong appears on all 42 of the recordings made in 1923, mostly as an ensemble partner. While Armstrong's importance as a soloist was not established until several years later, his presence within the ensemble contributed greatly to the musical success of this organization.

Gunther Schuller turned to the music of the Creole Jazz Band, as did Leroy Ostransky, for a prime example of the New Orleans style. A summary of Schuller's analysis of Oliver's and Armstrong's performance on "Mabel's Dream"[7] is given here to illustrate some

[6]This seven piece instrumentation plus a tuba or string bass became the classic New Orleans instrumentation which revivalists like Melvin "Turk" Murphy (1915) and Lu Waters (1911) adopted in the late 1940's. The original personnel of Oliver's band was Johnny Dodds (1892-1940) clarinet, King Oliver (1885-1938) and Louis Armstrong (1900) trumpets, Honore Dutrey (C.1890-1937) trombone, Lil Hardin (1903) piano, Bill Johnson (C.1890-C.1930) banjo, and Warren "Baby" Dodds (1898-1959) drums.

[7]Included on the tape recording which accompanies this thesis.

of the characteristics of jazz improvisation in the early 1920s.[8]

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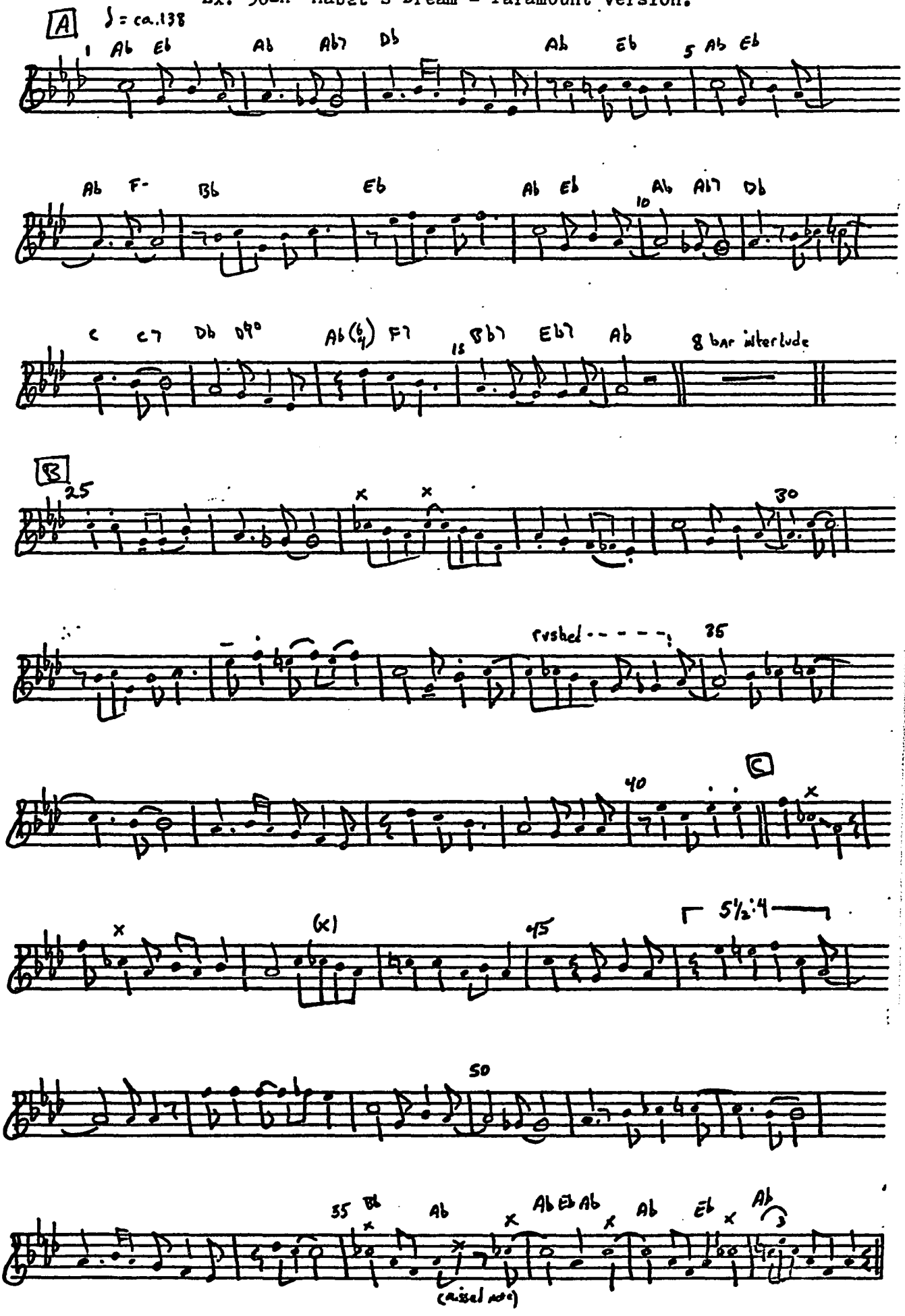
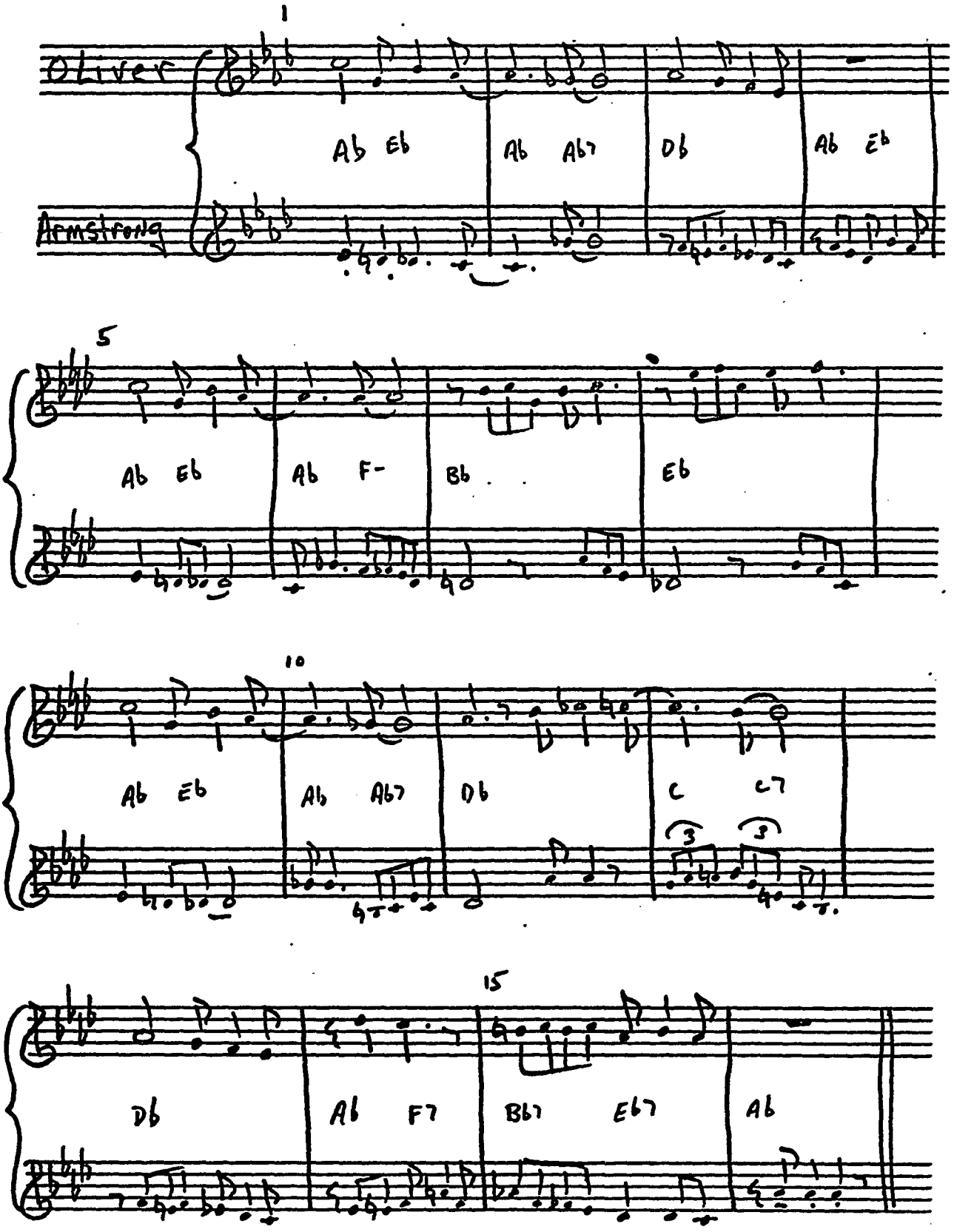
[8]Occasionally, jazz bands record two or more versions of the same composition within a very short period. This might happen for several reasons. A band may record for several different companies and a particularly successful or popular tune might appear on several labels. Sometimes, but not often, the recording producer or engineer is enthusiastic about the music and he may for some reason or another ask the band to re-cut the same tune several times. Or, there may be a very noticeable error, the tempo may not be quite right, or some other musical reason may warrant another "take" of the same tune. These alternate takes are then thrown away, issued, or filed for future reference in the company vaults.

In the case of "Mabel's Dream," a mixture of reasons account for the multiple versions of this tune. It was first recorded in October, 1923, by Okeh, and subsequently re-recorded by Paramount two months later. Schuller, by consulting outdated sources, has perpetuated an error in saying that the Okeh recording was issued a year and a half after the Paramounts. Schuller's sources are: King Joe Oliver by Walter C. Allen and Brian Rust. (New York, 1955), revised (London, 1958), and Martin Williams' King Oliver, (London, 1960). My source is Brian Rust's Jazz Records: 1897 to 1931.

Ex. 30-A "Mabel's Dream - Paramount version.



Ex. 30-B "Mabel's Dream" - Okeh version.



In the Paramount version, Chorus 'A' is more or less the original melody of the trio strain. In the following chorus, 'B', Oliver "recasts its melodic line": measures 26, 29, 31, 33 and 35-39 correspond exactly to the first chorus: in the third chorus, 'C', only measures 45 and 49-52 are similar to the initial statement. As Schuller notes,

> Oliver was a master of this referential kind of improvisation ... not only does each chorus develop out of variations or embellishments of the compositions theme, but from chorus to chorus there is a real sense of progression within an overall pattern.[9]

Oliver's choice of notes in each chorus is particularly interesting. In the exposition of the first theme, he limits himself to a few neighboring tones as shown in measure 4. In the second chorus, more intense rhythmic figures appear. In the third measure of this chorus (m. 25), the first blue note, Ab, emerges within the context of a wonderfully syncopated phrase (m. 27). At measure 34, Oliver uses the chromatic scale as a linear device to move from the note C, which is a third higher than the original Ab (Cf. measure 9), to Gb, the melody tone. The third chorus introduces a multitude (6) of blue notes and an interesting rhythmic delay, as notated in measure 46.

The versions of "Mabel's Dream" given in the example above show how much one performance of the same tune could differ from another. This is in striking contrast to the similarity of those versions of "The Original Dixieland One-Step" which the ODJB recorded

[9]Gunther Schuller, Early Jazz (New York, 1968), p. 80.

at different sessions within a span of almost twenty years. While the general approach to the second version of "Mabel's Dream" resembles the first, the tempo is slower than that of the Okeh recording, and the first appearance of the trio strain is rendered as a duet between Oliver and his twenty-three-year-old prodigy, Louis Armstrong. Armstrong's "studied" counterpoint to Oliver's phrasing of the theme is striking as is his ability to create so much music without once crossing the melody or exceeding the range of an octave.

The remainder of the performance continues with two choruses of group improvisation. It is particularly interesting to follow the transcription taken from the Okeh version, letter 'B', while listening to these last choruses. Oliver's, and for that matter the entire ensemble's, embellishments differ subtly from those of the previous rendition.

In 1962, L. A. Pyke completed a Ph.D. thesis, previously mentioned, entitled "Jazz 1920 to 1927: An Analytical Study."[10] While both William Austin[11] and Frank Gillis[12] have pointed out many errors of fact and analysis in Pyke's work, his thesis is valuable because of the ten transcriptions of early jazz which it

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[10]University of Iowa dissertation.

[11]Music in the Twentieth Century (New York, 1966), p. 651.

[12]See Current Musicology, Summer, 1965, pp. 104-105.

contains. In Part II of his thesis, Pyke transcribed all of the horn (wind instrument) parts. This task was not easy, since the sound of most early acoustic recordings is so "low-fi". The entire rhythm section however, is represented in his transcriptions by only a single chord line which outlines the basic harmonies. Here, Pyke should have included the bass line, since as in "classical" music, its function is very important. Inclusion of the bass line would show at a glance whether the trombonist merely doubles the bass, and whether the bass instrument functions as a melodic, harmonic or rhythmic member of the ensemble. Also, inclusion of the bass line would show whether Oliver and his musicians were able to handle inverted chords or whether they were content with simple root basses.

I have included Pyke's transcription of "Snake Rag" in this paper[13] not only to illustrate other elements of New Orleans jazz, but as an example of one of the most complete transcriptions of a jazz ensemble yet attempted. For this transcription, Pyke used the Genett version which was recorded in Richmond, Indiana, on April 6, 1923.

The overall formal design of the piece, as recorded in this version,[14] resembles that of some ragtime compositions. The following example illustrates the main outlines of "Snake Rag".[15]

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[13]The complete transcription appears in Appendix I.

[14]Included on the tape recording which accompanies this thesis.

[15]Pyke's greatest error of analysis in this transcription is that he failed to realize that in measure 57, a new part begins in the key of Bb major, not a "bridge" as he has indicated in the score.

Ex. 31[a] Formal division of "Snake Rag" - Genett version

PART I

Structural division	Intro ('A')			'A'			'B'		(last 8 bars of 'A')			'A'		
Instrumentation	Tutti	trps.	trb	Tutti	trps.	trb.	Tutti	trb.	Tutti	trps.	trb.	Tutti	trps.	trb.
Number of measures	4	2	2	12	2	2	6	2	4	2	2	12	2	2
Key	F:													

PART II

Structural division	'A^1'		'A^2'	'A^1'		'A^2'	'A^1'		'A^2'	Tag
Instrumentation	Tutti (trb. ostinato)	clar.	Tutti	Tutti	trps.	Tutti	Tutti	trps.	Tutti	Tutti
Number of measures	14	2	16	14	2	16	14	2	16	2
Key	Bb:									

Among the most remarkable moments in Oliver's performance of "Snake Rag", are the two measure trumpet duets occurring in the breaks of the tune. In Part I, Oliver and Armstrong play descending chromatic scales harmonized at the interval of a fourth, each time the break measures appear. Evidently, these breaks are the melody notes which Oliver "wrote" into his composition. In Part II however, the trumpet breaks are very different - meaning that they were worked out before hand or improvised at the moment.

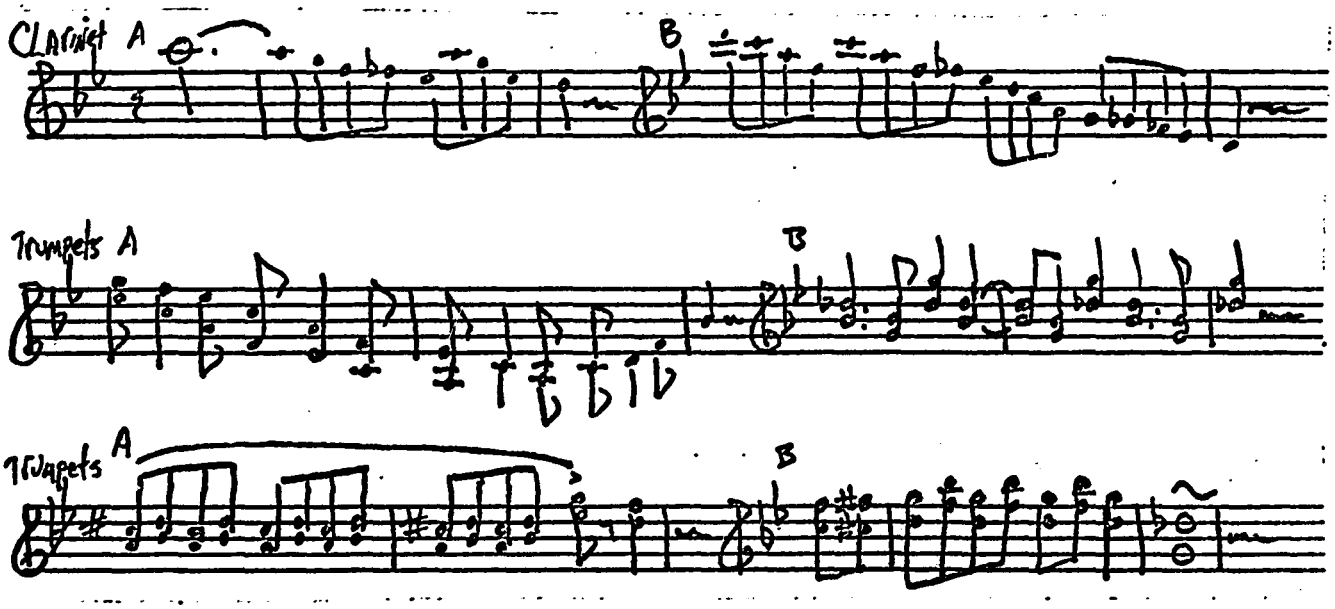
As in the case of "Mabel's Dream", Oliver made more than one recording of "Snake Rag". This second version was recorded by Okeh in Chicago on June 22, 1923.[16] Except for a new banjoist, Bud Scott (1890-1949), the personnel of the band remained the same. However, there are some striking differences between this and the earlier version recorded for Genett. Since a brighter tempo was chosen for the Okeh recording, Oliver was able to have the band repeat section B of Part I and add another 16 measure chorus to Part II. While details of the ensemble's performance differ, the trumpet and trombone breaks in Part I are identical in both versions. However, the breaks in Part II of the Okeh version differ considerably from those in the Genett version. Specifically, in the Okeh version, Johnny Dodds, the clarinetist, plays an arppegiated solo break in contrast to the sustained note held on the previous recording. The trumpet duet breaks in Part II of the Okeh version differ greatly

[16]Included on the tape recording which accompanies this thesis.

from those recorded for Genett. The following example illustrates the difference between the breaks in the two versions of "Snake Rag."

Ex. 31[b] Solo and duet breaks from two versions of "Snake Rag."

A = Genett version. B = Okeh version



The duets recorded for OKeh are more complex rhythmically, and contain more blue notes than the earlier improvisations. Again, one must raise the question: were these breaks worked out before the performance or were they improvised at the moment? In an undocumented interview published in Hear Me Talkin' To Ya, Armstrong reveals the mystery of performing the trumpet duets by recalling that

> When I joined the band on second trumpet I made the seventh member. Those were some thrilling days of my life that I shall never forget. I came to work the next night. During my first night on the job, while things were going down in order, King and I stumbled upon a little something that no two other trumpeters together ever thought of. While the band was just swinging, the King would lean over to me, moving his valves on his trumpet, make notes, the notes that he was going to make when the break in the tune came. I'd listen, and at the same time, I'd be figuring out my second to his lead. When the break

> would come, I'd have my part blend right along with his. The crowd would go mad over it![17]

Judging from the results of the breaks on these recordings, a musical rapport such as this rarely exists even in the most intimate "classical" chamber music. Very few musicians have ever been able to achieve the unity evidenced by these performances.[18]

Pyke's transcription of "Snake Rag" enables one to study in detail the styles and interplay of each of the "front line" (lead) instruments. Part I is very "written". All of the instruments play more or less the same notes for each repetition of the main themes. The trumpets play the melody in thirds, the clarinet "noodles" over the lead, and the trombone outlines the basic triads, occasionally moving in stepwise motion. In Part II, some interesting changes take place. Oliver and Armstrong play more independent lines than they did in Part I, the latter crossing his teacher's lines to sound as the leader of the ensemble. In Part II, the clarinetist suddenly plays in a more linear fashion than was common for jazz musicians of the time. From measure 57 to measure 82, the trombonist plays a triadic ostinato,

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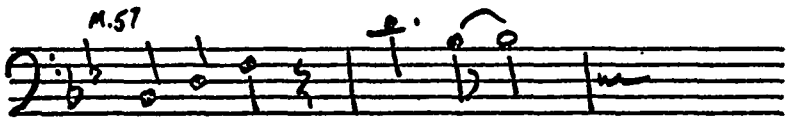
[17]Nat Shapiro and Nat Hentoff, Hear Me Talkin' to Ya (New York, 1955), p. 104. This book is an excellent source of comments by jazz musicians on their music. However, none of the excerpts are documented as to the original source.

[18]Among other famous pairs in jazz are: Bix Biederbecke (1903-1931) and Frank Trumbauer (1900-1956); Charlie Parker (1920-1955) and Dizzy Gillespie (1917); J. J. Johnson (1924) and Kai Winding (1922); Ornette Coleman (1930) and Don Cherry (1936).

Ex. 32. Trombone ostinato from "Snake Rag."



which contributes to the cohesiveness of the performance.[19]

Due to the rich contrapuntal interplay and the inferior accoustical recording process used for Oliver's band, it is difficult to assess Armstrong's contributions in any but the most obvious circumstances. The styles and tones of both trumpeters were so similar that only very experienced critics are able to distinguish which parts are actually by Oliver and which are by Armstrong.[20]

As shown in the transcriptions by Schuller and Pyke, and as evidenced by analysis of other recordings, Oliver and Armstrong greatly exceed the improvisational variety produced by the other musicians. However, since these recordings represent a group effort, an exceedingly individual contribution by any of the other members would have been out of place here.

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[19]The trombonist plays this same "vamp" or "riff" in both versions of "Snake Rag," indicating that certain portions of this tune were set or "arranged" while others were improvised.

[20]See Martin Williams, King Oliver (London, 1960), p. 52, "An Interim Note on Oliver's Playing."

Many other excellent New Orleans bands, both Negro and white, recorded during the mid 1920s.[21] Since, however, Oliver's music represents the height of the classic New Orleans style, I have chosen to draw only from recorded examples of the Creole Jazz Band to illustrate the various aspects of this style.

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[21] Due to the appearance of two anthologies of early New Orleans bands, the jazz scholar has an excellent opportunity to hear lesser known organizations. The arthologies are: The Sound of New Orleans, Columbia (record No. C3L30) and New Orleans Jazz: The 'Twenties, Folkways (record No. RBF 203). See also: Samuel B. Charters, Jazz New Orleans 1885-1963: An Index to the Negro Musicians of New Orleans, revised edition (New York, 1963).

V. The Chicago Jazz Style

Louis Armstrong is often identified as the musical link between the New Orleans and Chicago styles.[1] In the recordings he made under his own name after leaving Oliver's band, one can hear the difference between the interdependent collective improvisation characteristic of the New Orleans style and the more independent, individual, improvisational style which is usually associated with the Chicago school.

In the Jazz Masters series, a collection of transcriptions arranged for piano and solo instument, Lee Castle (1915), once trumpeter and leader of the Jimmy Dorsey Orchestra, has published two volumes containing a total of twenty solos as played by Louis Armstrong.[2] Most of the transcriptions are from "Satchmo's"[3] Hot Five and Hot Seven recordings done in the middle and late twenties.

In place of an example illustrating Armstrong's ability to improvise on the blues, I have chosen instead a recording of

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[1]Although born in New Orleans, Armstrong went to Chicago in 1922 to join King Oliver. Here he made his fame among the local musicians and influenced so many of them that it may be said that he was the originator of a Chicago style. In 1925, Armstrong went to New York where his fame spread to both the Negro and white public.

[2]New York: Leeds Music, 1961. Also in this series are collections of solos by Charlie Parker and Dizzy Gillespie.

[3]"It was [in 1932] ... that P. Mathison Brooks, editor of the London Melody Maker, unwittingly gave him [the] nickname 'Satchmo' by garbling an earlier nickname 'Satchelmouth'." Leonard Feather, Encyclopedia of Jazz (New York, 1960), p. 103.

a Tin Pan Alley tune. This was done because many of the blues themes which Armstrong recorded in the mid 1920s were often vague, if non-existent. Schuller, in his excellent chapter on Armstrong, remarks that

> there is considerable evidence to the effect that Armstrong, especially in those years, intuitively separated song material into two distinct categories: Tin Pan Alley songs, where blue notes were not mandatory and were probably out of place; and blues and New Orleans standards, where blues would be very much at home.[4]

"Struttin' with Some Barbecue" (1928), written by Armstrong's former wife Lillian Hardin Armstrong, falls into the typical pop-tune format of the day.[5] The "verse" of the tune occurs from letter 'A' to 'B'. Although twelve bars long, the verse does not adhere to the fundamental chord progression, essential to all blues.

Except for measures 5 thru 8, Armstrong adheres closely to the melody. In the fifth bar, he was probably improvising over the sustained chords played by the rest of the ensemble. The actual "chorus" of the tune begins at 'B' and lasts for 32 measures, until 'C'. The structure of this tune may be represented as:

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[4]Early Jazz (New York, 1968), p. 94.

[5]The personnel for this performance is: Louis Armstrong, Edward "Kid" Ory (1886-C.1965) trombone, Johnny Dodds (1898-1959) clarinet, Lil Armstrong (1903) piano, Johnny St. Cyr (1890-C.1960) banjo. A recording of this performance is included in the tape which accompanies this thesis. The transcription appears in Appendix I.

Ex. 33. Chorus structure of "Struttin' With Some Barbecue."

Section	A	A'
Measures	13-29	30-46
Harmonic movement	Ab: I - V I - I	

Castle's transcription differs from the recording in that the ensemble begins at letter 'A', without the introduction as printed. Two measures before letter 'C', the banjo plays the break followed by 16 measures of clarinet and 11 measures of trombone solo. Another banjo break occurs two measures before 'F'.

During the exposition of the chorus, Armstrong employs approximately the same degree of embellishment which Oliver achieved only after two or three successive choruses. This Armstrong accomplishes through anticipations and retardations of the theme as seen in measures 18, 21-23, and elsewhere.

Over a "stop-time" accompaniment Armstrong executes a solo of tremendous rhythmic energy. In the first four measures, he outlines the tonic triad with an added sixth degree, a melodic structure resembling the pentatonic scale prominent in ragtime and blues melody. The second and third phrases of this solo resemble the general shape of the first. In measure 53, he ascends a third higher and while descending, makes a slight alteration (A♮) to accommodate the change of chord. At the break, two measures before 'D', he introduces a series

of triplets as a new rhythmic element. Outlining the dominant - ninth chord, Armstrong slides into each note from below, one time overshooting the fifth of the chord, but "correctly" resolving it on the next beat.

Ex. 34. Armstrong's break from "Strut'in' With Some Barbecue."

A chromatic descent to the seventh of a chord is a favorite device of Armstrong's. Besides its appearance one measure before 'D' (m. 64), he also uses this figure in measures 31-32 and later at 69-70. This "lick" may have been derived from phases which King Oliver played, like that in measure 34 of "Mabel's Dream," Paramount version.

At 'D', the second half of the chorus, Armstrong starts in a lower register than he did in the first half and gradually builds to a climactic high C in the next chorus, measure 85. Here, letter 'E', Armstrong dramatically develops Oliver's concept of referential embellishment. From this point on, he returns gradually to the original melody, relaxing to a point of repose in the coda.

That Armstrong's imagination, ear, and technique were perfectly matched is shown by the phrase in measures 73 and 74. Besides superimposing 3/8 over 4/4, he accurately makes the change from the major

subdominant to its minor form. An analysis of this solo also supports Schuller's theory about Armstrong's use of blue notes. In this performance he rarely uses the blue third (Cb) while the blue seventh (Gb) occurs only when the tonic chord functions as the dominant of the subdominant, as in measure 70. The Cb s (B♮) occurring in the solo chorus frequently function as lower neighbors or alternating tones. Exceptions to this may be seen in measure 52 and especially measure 67 where the blue third appears in its "funkiest" context. It is interesting to note that, in each of the above instances, Armstrong approaches the blue note by leap from the F above. Elsewhere in the same performance he approaches this note in a similar manner, even when the Cb does not function as a blue note.

Other notable aspects of Armstrong's performance here include the extension of phrase lengths to as many as four measures, and the conspicuous absence of scales or scale fragments. A vertical rather than horizontal (linear) construction of solo "lines" as evidenced in the above solo, was adopted by almost every jazz musician until the innovations of tenor saxophonist Lester Young (1909-1959) in the mid 1930s.

Although Armstrong avoids using the motives, shapes, or rhythms of the original tune, I believe that he was hearing this melody in his mind, while executing the solo.[6] One of the elements present

[6]The similarity of phrase lengths of both the original tune and Armstrong's solo suggests that Armstrong was improvising off the melody, yet adhering rigorously to the chord structure.

in the tune which Armstrong especially seems to avoid is the use of the major seventh degree over the tonic triad, even though it is one of the salient features of the original melody.

That Lee Konitz (1927), an alto saxophonist of considerable stature, chose to re-create this particular solo in a recent recording, attests to Armstrong's importance and influence on all schools of jazz, and regardless of instrument.[7]

After the New Orleans musicians had invaded Chicago, the younger musicians there absorbed the new jazz and developed a style which came to be identified with that city. Such young white musicians as clarinetist Benny Goodman (1909) and trumpeter Jimmy McPartland (1907) received their musical education in South Side clubs where many great Negro musicians like Oliver and Armstrong worked nightly.[8]

While not born in Chicago, Leon Bismarck "Bix" Beiderbecke (1903-1931) occupies a unique position in the history of white jazz style. As a boy in his home town Davenport, Iowa, on the banks of the upper Mississippi, he heard many Negro New Orleans musicians who played on the riverboats passing through. Thus, when he was sent to school in Chicago in 1921, he took with him an understanding

[7]See Lee Konitz Duets, Milestone (record No. S-9013).

[8]In Chicago, a group of white musicians came to be known as the Austin High School Gang. Besides Goodman and McPartland, other members were: tenor saxophonist Bud Freeman (1906), guitarist Eddie Condon (1904) and drummer David Tough (1908-1948).

of the classic New Orleans style.[9] While in Chicago, Bix had further opportunities to hear not only other jazz musicians, but concerts of European "classical" music as well. He soon mastered the trumpet and became one of the leading white jazz musicians in that city.

As did Armstrong in his Hot Five and Hot Seven, Beiderbecke played in groups in which the emphasis was less on collective improvisation than on a succession of solo choruses. Aspects of his style such as a subdued, mellow tone and use of "impressionist"-like harmonies, however, were absorbed by white New York musicians who then developed a distinct New York style.[10]

In 1944, Jay Arnold, a staff arranger for various New York publishing firms, published a collection of Beiderbecke trumpet transcriptions.[11] In addition to the musical transcriptions, Arnold provided a brief biography of Beiderbecke and analytical notes for each solo transcribed. His comments describe elements of Bix's harmonic language and rhythmic idiom.

One of the most famous of Beiderbecke's solos is that on "Singin' the Blues", recorded in 1927.[12] However, I have chosen

[9]See Burnette James, Bix Beiderbecke (London, 1959).

[10]Beiderbecke wrote several piano solos which show a decided influence from the French impressionists. The most famous of these In a Mist (1928) contains such devices as parallel ninth chords, whole tone scales and quartal harmony.

[11]Bix Beiderbecke Trumpet Transcriptions (New York).

[12]This solo has been transcribed by John Mehegan in Jazz Improvisation Volume II, Jazz Rhythm and the Improvised Line (New York, 1962), p. 70. The recording is available on The Bix Beiderbecke Story, Columbia (record No. CL-844/6).

an earlier example "Davenport Blues", recorded in 1925,[13] because in this performance, Beiderbecke plays almost continuously, yet in a manner more relaxed and less inhibited than any of his later recordings.[14] The tune itself was composed by Beiderbecke, and this performance of it, one of the earliest examples of his mature style, contains elements of New Orleans, Chicago and New York styles.

The general form of "Davenport Blues" may be represented as in the following example. Although the tune does not conform to the twelve measure chorus of a true blues, the melodic lines and succession of harmonies are strongly influenced by the blues idiom.

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[13]The personnel on this recording is: Bix Beiderbecke, Tommy Dorsey (1904-1957) trombone, Don Murray (?) clarinet, Paul Mertz (?) piano, Howdy Quicksell (?) banjo, Tom Gargano (?) drums. A tape recording is included on the tape which accompanies this thesis. The transcription appears in Appendix I.

[14]According to "popular" song composer Hoagy Carmichael (1899), "we got to the studio and sat around for a while and the bottles got lighter and finally Bix started doodling on his horn. Finally, he seemed to find a strain that suited him but by that time everybody had taken a hand in composing the melody, though as the bottles got lighter nobody seemed to have a definite understanding of what the melody was ... . They named the piece Davenport Blues in honor of Bix's home town. It was done in a lazy 'jig style' and, as the dead soliders were racked up, their music got screwier and screwier." Nat Shapiro and Nat Hentoff, Hear Me Talkin' To Ya (New York, 1955), p. 145.

Ex. 35. Formal division of "Davenport Blues."

Structural division	Intro.	'A'	'B'			'A'	'B'	
Instrumentation	Tutti	Tutti	Quasi trp. solo	trp. break	Tutti	Tutti	Quasi trp. solo	trb. break
Number of measures	4	16	14	2	16	16	14	2
Key	Eb:							

Structural division	('B' continued)			Tag
Instrumentation	Tutti	clar. break	Tutti	Tutti
Number of measures	8	4	4	4
Key	Eb:			

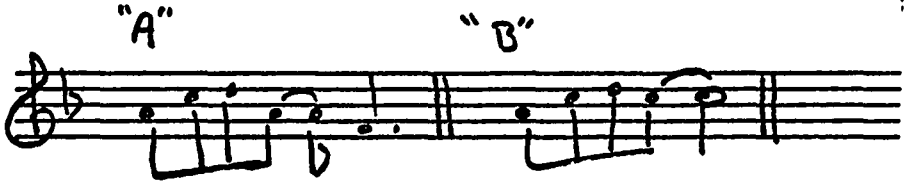
CHORD STRUCTURE

	'A'					'B'						Break												
Number of measures	2	2	2	1	1	7	1	2	2	2	2	4	2	2	1	1	1	1	1	1	2			
Eb chord function	I	IV	I	V/V	V	I	V/IV	IV	I	V/V	V	I	IV	V/vi	I	V/vi	vi	vi^{o7}	V/V	V	I			

In this performance, the New Orleans style is represented in that the entire ensemble plays continuously except for solo breaks; the greater rhythmic activity of the drummer and the clarity of the ensemble sound reveal the influences of the Chicago style; while the arranged introduction and Beiderbecke's break in measure 35 anticipate the New York style.

A unique element in the construction of the tune is Beiderbecke's frequent use of the main motives:

Ex. 36. Main motives in "Davenport Blues."



Motive 'A' for example is modified in such ways as: transposition (m.7) rhythmic displacement (ms. 9 and 10), retention of rhythmic values only (m. 80), interpolation (m. 31), and retention of melodic shape only (ms. 85 and 86). Thus, Beiderbecke has limited himself to only a few motives instead of an entire melody.

Despite the fact that this tune does not follow the true blues form of a twelve measure chorus, Beiderbecke makes great use of blue notes in his performance here. During this period of jazz, as mentioned before, jazz musicians did not think in terms of a blues

scale, but rather, of individual blue notes. Thus, the notated C# in measure 7 is a blue note (Db) to the Bb chord, and does not function as a member of the F scale. Several unusual blue notes, of the many which occur in this performance, may be singled out for detailed analysis. The first of these is the flattened fifth in measure 26 (read B♮as Cb). While the use of the flattened fifth was and still is accepted by jazz musicians, as late as 1938 jazz theorist Winthrop Sargeant remarked that

> notes other than blue notes are frequently subject to distortions of intonation, particularly by jazz trumpeters. I have even heard the theory of a "blue fifth" advanced, though I have never been able to find any consistent evidence to support such a theory.[15]

In the case of measure 26 of Beiderbecke's performance, Sargeant might describe the note in question as being a lower neighbor, resolving upwards to C. However, the microtonal inflection Beiderbecke grants this tone leaves little doubt in my mind that he thought of this as a blue note. In measure 47, Ab, which is normally the blue third of an F chord, appears over a D minor triad, thus functioning as a true flattened fifth - especially since this note resolves downward as is the case with most other kinds of blue notes.

Deliberate use of the blue or flattened fifth became a cliche for improvisors in the be-bop period (C. 1945 to the present), but musicians had been using it intuitively many years before, as shown

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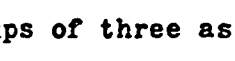
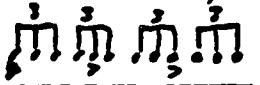
[15]Winthrop Sargeant, Jazz: A History [Original Title: Jazz: Hot and Hybrid] (New York, 1964), pp. 169-170.

in the above example.[16]

One of the most striking phrases in this entire performance of "Davenport Blues" is the occurrence of the whole tone scale in measure 35. This is probably the first time on record that such a structure was used in the context of an improvised solo. Beiderbecke begins the break on the flattened fifth of the chord and plays in this measure the longest succession of scale steps in his entire performance on this tune. It was not until several decades later that scales became a primary source of melodic material in improvised solos.

Other points of interest in Beiderbecke's performance occur in measure 48 where "the prominent use of E together with parts of the F dim. chord give the harmonic flavor of a G13 b9 chord,"[17] and measure 91 where he ascends to F#, the thirteenth of the A7 chord. This last device in particular was to become a characteristic of Beiderbecke's later style. Aside from the typical syncopated rhythmic patterns encountered throughout this performance, there exists in measure 30, a rather unusual (for the time) regrouping of triplets. Usually as Knowton has accurately pointed out,[18] eighth notes were re-combined in groups of three as  . However, in this particular instance, Beiderbecke played triplets in groups of four thusly  .

[16]Guitarist Eddie Condon (1904) once quipped "The be-boppers flat their fifths, we drink ours." Apocryphal anecdote.

[17]Jay Arnold, Bix Beiderbecke Trumpet Transcriptions (New York, 1944), p. 16.

[18]See chapter III, p.

VI. The White Jazz Style : New York C. 1926 - C. 1930

New York, as Gunther Schuller has pointed out,

> was in the 1920s, as it is now, the musical centre of the world. The most important publishing houses, recording companies and other business activity involved with music were located there or nearby. The city irresistibly attracted musicians in all fields and styles. Sooner or later everyone in the music field, regardless of where his first successes were scored, had to come to New York for ultimate recognition. And so too, the new popular music styles and dances that developed during World War I and in the immediate post-war period made their way to New York. This period of course, coincides with the emergence of jazz on a national scale.[1]

While it has always been possible to hear musicians playing New Orleans and Chicago jazz, many of the characteristics of the white New York style were not developed, or were simply ignored, by later generations of jazz musicians. This is particularly true in the areas of harmony, instrumental technique, and integration of musical ideas. Similarly, the intricacies of the music of this school have been largely ignored by jazz historians as a valid current in the mainstream of early jazz. In this chapter, I hope to reveal some of the many interesting facts about the sensitivity and sophistication of the musicians associated with this style.

For the white musician in New York, there was an abundance of work in the many large night clubs and theaters. However, it was in the commercial recording studios and the budding radio industry

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[1] Early Jazz (New York, 1968), pp. 245-246.

that the finest musicians found the most lucrative employment. By the mid 1920s, a clique of musicians, capable of playing with accuracy and control, enjoyed all the best jobs. Strangely enough, few of those musicians who became identified with a New York style of playing jazz were natives of that city. The following is a list of some of the most prominent white New York musicians who achieved fame in that city.[2]

Name	Instrument	Place of Birth
Ernest 'Red' Nichols (1905)	Trumpet	Ogden, Utah
Phil Napolean (1901)	Trumpet	Boston, Massachusetts
Irving 'Miff' Mole (1898)	Trombone	Long Island, N. Y.
Tommy Dorsey (1905-1956)	Trombone	Shenandoah, Pa.
Jimmy Dorsey (1904-1957)	Reeds	Shenandoah, Pa.
Joseph 'Fud' Livingston (1906-1957)	Reeds and Arranger	Charleston, S.C.
Adrian Rollini (1904-1956)	Reeds and Vibraphone	New York City, N.Y.
Arthur Schutt (1902)	Piano	Reading, Pa.
Joe Tarto (1902)	Tuba	Newark, N. J.
Vic Berton (1896-1951)	Percussion	Chicago, Illinois
Chauncey Morehouse (1907)	Percussion	Niagara Falls, N.Y.
Eddie Lang (1904-1933)	Guitar	Philadelphia, Pa.

[2]All information for this list was gathered from Leonard Feather, Encyclopedia of Jazz (New York, 1960).

Of these musicians,

> Red Nichols was probably the most prolific jazz recording artist of the twenties. Certainly it is he who was the father of the non-New Orleans jazz combo, and the degree of ensemble perfection attained by the Molers, Charleston Chasers, Redheads and the other pseudonyms of the Five Pennies is nothing short of phenomenal even by today's standards. These musicians were the innovators of the day, as radical as an Ornette Coleman is today. The pianist Arthur Schutt was one of the liberators of that instrument, and actually took the first known improvised piano choruses in a couple of Paul Specht records ... Vic Berton on drums exploited the tympani and cymbals in a way that was positively revolutionary. Miff Mole had a command and conception that was also unique.[3]

Red Nichols' composition "That's No Bargain" may serve as an example of the small group New York style brought to perfection. At least three different recordings of this piece were made under Nichols' leadership. Those which I have been able to document are:[4]

Recording Company Place and Date	Name of Group	Personnel
Brunswick: N.Y. Dec. 8,1926 (Two issued takes)	Red Nichols And his Five Pennies	Nichols (Trpt.) J. Dorsey (Cl. and As.) Schutt (P.), Lang (Gtr.), Berton (Drs).
Pathé: New York, Dec., 1926	The Red Heads	Nichols and Leo McConville (Trpts) Mole (Trb.) J. Dorsey (Cl. & As.) Schutt (P.), Dick McDonough (Gtr.), Berton (Drs.)
Harmony: N.Y. Jan. 4, 1927	Arkansas Travelers	Nichols (Trp.), Mole (Trb.), J. Dorsey (Cl. and As.), Schutt (P.), Berton (Drs.)

[3]John Hammond, "Introduction" to record notes for Thesaurus of Classic Jazz, Columbia (record No. C4L-18), p. 1.

[4]Source: Brian Rust, Jazz Records A-Z : 1897-1931, 2nd edition (Middlesex, England, 1962).

Recently, re-issued recordings have been made of the Harmony, and one of the Brunswick versions. The following example outlines the formal scheme of these two versions.[5]

Ex. 37. Formal divisions of two versions of "That's No Bargain."

Brunswick (1926)

Structural division	'B^1'	'C^1'	'C^2'	'D'	'A^1'	'A^2'	'B^2'	'C^3'	'C^4'
Instrumentation	Tutti	trp.	guit.	sax	Tutti	pia.	clar.	drs.	Tutti
Number of measures	16	18	18	32+1	16	16	16	18	18+1
Key	Db-G	Eb	Db	Ab	Eb	Eb	Db-G	Eb	Eb

Harmony (1927)

Structural division	'A^1'	'A^2'	'B'	'C^1'	'C^2'	'C^3'	'C^4'	'A^3'
Instrumentation	Tutti	piano	quasi solo trp.	clar.	trb.	trp.	sax	Tutti (drs.)
Number of measures	16	16	16	18	18	18	18	16
Key	Eb	Eb	Db-G	Eb	Eb	Eb	Ab	Eb

N.B. The 'A' theme is the main tune, the 'B' theme is the verse, the 'C' section is based on a chord progression popular during the 1920s and 1930s, and 'D' is based on the chord progression to "Tiger Rag" (1917).

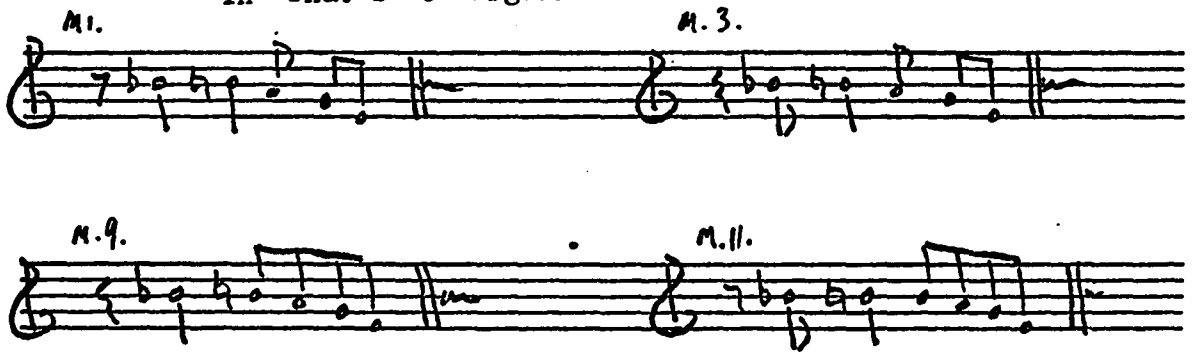
[5]These versions are included on the tape recording which accompanies this thesis.

A comparison of the two outlines given above shows that Nichols quite radically re-ordered the succession of themes and solos. There are a number of reasons why this may have been done. The preferences of the different personnel (guitarist Eddie Lang may have specifically requested that his solo chorus be in Db), or merely Nichols' desire to keep the tune fresh are among those which come to mind. I have included a transcription of the Brunswick version of "That's No Bargain", thus allowing one a closer look into the subtleties of this composition and its performance.

The first section (ms. 1-16), is what I have defined as the verse of the composition. Its melody is unique in that it favours the upper members of the chord. In other words, a melody tone does not prominently duplicate a chord root until measure 6, after which, this situation does not occur until the trumpet solo (m. 17).

The very first measure might have intrigued or even startled a listener in 1926. The first note of the melody (Bb) is actually the flatted ninth of the A7 chord, functioning however, as a lower neighbour of B♮, the major ninth of that chord. In the three repetitions of this opening measure (ms. 3, 9, 11), Nichols varies the rhythmic displacement of these two tones (Bb and B♮).

Ex. 38. Nichol's variations of the initial phrase in "That's No Bargain."



The harmonic movement of this section is even more interesting than its melodic details. Most listeners in 1926 would probably have regarded the harmonies of the first four measures as . . . similar to the popular song "Sweet Georgia Brown" (1925).[6] However, the half step drop in root movement in measure 5 would be quite a surprise, as would be the resolution to Db in measure 7, and the dominant E7 in measure 8. In the second half of this section, Nichols repeats the four bars of A7, but instead of lowering the root of the chord to Ab7 (cf. m.5), he follows it through the circle of fifths to D7, resolving on G (m.15), a tritone away from the original Db (cf. m.7). The Bb in measure 16 has the same function as the E7 in measure 8. In this performance it is interesting to note the interpretation of Arthur Schutt, the pianist. In the first four measures, he plays the seventh (G) of the chord (A7) quite prominently, moving to Gb in measure 5. In measure nine he again plays G which again moves to Gb (E#). However, this time it functions as the third of the chord

[6]In the key of C, the chords for the first sixteen measures of this tune would be: A7 / A7 / A7 / A7 / D7 / D7 / D7 / D7 / G7 / G7 / G7 / G7 / C / G7 / C / E7//.

(D7) whereas in measure 5 it was the seventh of the Ab7 chord. This alteration or substitution of the seventh related by the tritone was for the most part disregarded by jazz musicians until the be-bop period (C. 1945).[7]

In measures 17-34, Nichols plays a solo which is remarkable for its clarity, control, and exploitation of dramatic effects. A modest number of blue notes appear in measures 18, 19, 20 and 30; the first is microtonally inflected, while the others are more accurately intoned. In his break (ms. 23-24), Nichols utilizes two devices peculiar to brass instruments: the half valve gliss and false fingering (the same note played with alternate valve combinations). The phrase encompassing measures 25 to 28 shows Nichols' use of a 3/8 pattern within the 4/4 meter. In measure 31, he crowds five equal notes into one measure.

Taken as a whole, Nichols' solo evidences a great deal of thought and construction without losing the element of swing essential to a good jazz performance. Despite such innovative passages as the use of repeated notes in measures 25-28 and 31-34, the conspicuous

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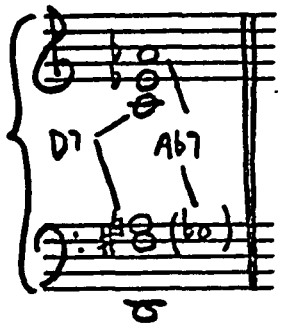
[7] In the be-bop era, a favorite practice was to form polychords from seventh chords related by tritones. Eg.



absence of scales, the dependence on the basic pentatonic formation Eb G Bb C (F), and the strong attachment to one note (C), Nichols demonstrates that he is truly of his time insofar as the general characteristics of his style are concerned. Concerning Nichols' style and importance as a trumpet player, Barry Ulanov has said:

> He /Nichols/ played ballads with a sweetness that suggests Bix Beiderbecke, although it is not of that unique excellence. He plowed his way through jazz figures with a brass authority and rhythmic integrity worthy almost of Louis Armstrong. He was neither a Bix nor a Louis, but he was close enough to each to deserve high praise, and both as a soloist and a leader he maintained jazz standards over hundreds of sides that few other recording musicians could equal.[8]

During the recording of "That's No Bargain," guitarist Eddie Lang must have listened closely to Nichols' solo since his own is built on similar material. Lang begins his solo on the note C which was especially prominent in the last few measures of the trumpet solo.[9] Other borrowings from or similarities to the trumpet solo are: the preference for the sixth degree (here Bb) of the prevailing key, 3/8 groupings within the measure (ms. 39-40), and the lack of scalar elements. In measure 47, Lang repeats a two measure blues riff three times. Perhaps he had remembered Nichols' use of blue notes.

In measure 52, Jimmy Dorsey bursts forth with an alto saxophone solo of uncommon virtuosity. He opens his solo with an unusual rhythmic displacement as seen in measure 53. Here, the downbeat

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[8] A History of Jazz in America (New York, 1950), p. 154.

[9] Note the change in key from Eb to Db. Thus, the note C functions as the seventh of the key in its new context. In Dorsey's solo which follows, the pivotal C becomes the third of the new key Ab.

seems to come on the fourth beat of that measure. The next three measures (ms. 54-56) hover over C, the same note which Nichols and Lang had favored in their solos. As noted before, this solo is based on the chord progression to "Tiger Rag." In measure 60, Dorsey plays a blues tinged phrase. However, the blues element is not a prominent feature of either this solo or Dorsey's style in general. From measures 62 to 67, Dorsey plays a series of repeated Ebs which are varied in tonal quality either through the use of false fingering or by variations in attack. The second measure of the break (m. 69) contains virtuosic octave jumps played with an accuracy many "classical" saxophonists would admire.[10] Measures 78 to 84 contain some of the most remarkable music encountered in this entire performance. An uninterrupted string of eighth notes played for six measures in one breath attests to Dorsey's instrumental technique and control. Leonard Feather has tried to compare this solo to the style of the great be-bop saxophonist Charlie Parker (1920-1955).[11] However, one again notices a lack of scalar material, and when one realizes that most of this solo (including ms. 78-84) is built on arpeggios, alternating tones and repeated notes, the analogy to Parker's style becomes a bit

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[10]"Beebe" (1929), a more extended example of Jimmy Dorsey's virtuosity may be heard on Thesaurus of Classic Jazz, Columbia (record No. C4L-18). This solo has also been published by Robbins Music, New York.

[11]Leonard Feather, record notes to Chronical of Music : Jazz of the Twenties, Decca (record No. DCM 3214).

simplistic.[12]

As evidenced in almost every measure of this performance of "That's No Bargain," interesting ways are found to expand the resources of jazz: for example, the accompaniment to Dorsey's solo, in which percussionist Vic Berton switches from the usual drum set to tympani. Something such as this must have been quite exciting to the interested listener in 1926.[13] Berton's use of tympani does more than supply a novel effect in measures 84-85. This passage has an important structural function in that it carries the modulation from Ab to Eb.

The main tune for "That's No Bargain" finally appears in measure 86. Concerning the unique rhythmic construction of this melody, Frank Driggs has written that

> "That's No Bargain" broke nearly all the Tin Pan Alley rules of the twenties and made them love it. These rules were primarily, 'you gotta give them something they can whistle ... it must be a simple rhythmic construction, no uneven bars ...' This was the type of music that made Red and Miff famous, not the later more commercial big band recordings. This composition was unique because it was at once simple and complex.

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[12]Evidently, Dorsey's saxophone solo was greatly appreciated and imitated by aspiring saxophonists in the late 1920s and early 1930s. Dorsey himself must have enjoyed it, since he recreated the same solo on a 1927 Paul Whiteman (1890-C. 1966) recording of "Whiteman Stomp" and on a 1930 recording with Spike Hughes in England.

[13]Berton, a child prodigy, "was chosen by Igor Stravinsky as percussionist for West Coast performances of L'Histoire du soldat." Feather, Encyclopedia of Jazz, p. 135.

> Melodically and harmonically it was simple and rhythmically it was complex. It has an even number of bars but it sounds uneven, yet with a good beat throughout. Hardly anyone could whistle it correctly, even after several hearings, but it always invites relistening. Whether Red's music studies carried him beyond advanced instrumental work into the writing crafts of harmony, counterpoint, composition, orchestration and musical form is not known, but he had an innate sense of these skills that was impeccable.[14]

The next chorus (m. 102) features a piano solo by Arthur Schutt. In his solo Schutt further emphasises the hemiola rhythm of the tune, especially at the bridge (m. 110) which not only continues the 3/4 distribution, but contains a chord progression which moves through the circle of fifths. As evidenced by numerous recordings, Schutt had developed a jazz style which was both rhythmically and harmonically unique. However, this chorus must not be mistaken for an improvised solo. On the Harmony recording, Schutt plays an identical solo chorus. His solo should actually be considered as a "written" section which serves a definite function in the whole composition.

A clarinet solo follows in measure 119. The chords here are based on the verse of the tune (cf. m. 1). In comparison with his saxophone solo, Dorsey's clarinet solo is not as exciting. Here, he stays near the original melody, perhaps because the chord progression of this section is more complex than that in which he played saxophone. Dorsey retains the flowing eighth note style of his earlier solo but perhaps due to a bad reed, his clarinet squeaks on several

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[14]Record notes for Thesaurus of Classic Jazz, pp. 10-11 (unnumbered).

notes. Despite these flaws, Dorsey was a competent clarinetist as his playing on other parts of this record show.[15]

The penultimate chorus features Berton's cymbals played against a stop time "riff" in the horns. Here he plays an interesting variety of syncopated rhythms, some of which are based on the original tune. The final chorus extends the riff idea while the break (ms. 159-160) returns to the syncopated hemiola of the tune. Measures 165 to 170 alternate in volume from forte to piano, thus dispelling the notion that jazz musicians always play at one dynamic level. The performance ends with Vic Berton imitating the final riff on the drums.

A subsequent recording for Harmony of "That's No Bargain" includes trombonist Miff Mole, who, as did the musicians discussed above, brought proficient technique on his instrument to jazz. While Mole did not have the pure tone of a Tommy Dorsey nor the powerful blues style of a Jack Teagarden. (1905-1965), he nevertheless developed an angular style of trombone jazz which has only recently found new adherents.

In evaluating Red Nichols' position in the development of jazz, Leonard Feather's comment might apply to the entire white New York jazz scene. Feather says that

> some critics feel that the music of the Nichols group was a brittle, shallow brand of jazz, in comparison

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[15] As many pictures of early jazz bands indicate, reed men at this time doubled on a great variety of instruments. See Orrin Keepnews and Bill Grauer, editors, A Pictorial History of Jazz (New York, 1955).

with the searing warmth of the Olivers and Dodds. Yet it swung in its own way, and the improvisations were in some respects comparable in their harmonic, melodic and rhythmic approach.[16]

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[16]Record notes to Chronicle of Music : The Age of Jazz.

VII. Negro Jazz In Harlem, New York

The Negro jazz musician in New York has a long history, more varied and more influential than his compatriots in New Orleans and Chicago. This is due of course to the fact that New York is one of the entertainment capitals of the world.

In Jazz : A History of the New York Scene, Samuel B. Charters and Leonard Kunstadt[1] trace the origin of jazz in New York back to the turn of the century. A minstrel recording made there in 1909 proves that an embryonic jazz style developed in cities other than New Orleans.

Gunther Schuller has categorized early Negro jazz according to geographical styles.[2] According to him, New Orleans musicians, influenced by the blues and such extra musical factors as the slower pace of Southern rural life, play strings of eighth notes in a loping style, most easily notated as triplets or in 12/8 time. Negro musicians in the Mid-and Southwest however, were greatly influenced by ragtime and showed a fondness for marching and concert bands. Thus, they tended to play eighth notes evenly in what Schuller considers "an uncomfortably primitive, stiff manner."[3] New York musicians had yet their own manner of interpreting eighth notes. Since New York at that time was the cultural center of America, opportunities were plentiful

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[1] New York: Doubleday, 1962.

[2] Early Jazz (New York, 1968), p. 257.

[3] Ibid., p. 257. More on jazz in the Mid and Southwest will be found in the next chapter.

for hearing European "classical" music. Thus, perhaps in an effort to imitate this music, Harlem musicians and commercial white musicians tended to play strings of eighth notes as dotted eighths and sixteenths (), employing very little of the legato articulation which was a strong characteristic of the New Orleans style.

One of the earliest and most enterprising of Negro Harlem musicians was James Reese Europe (1881-1919). Europe founded the Clef Club in 1910, an organization which united Negro musicians in New York, thus gaining for them the power of collective bargaining and increased job opportunities. The Clef Club also put on concerts featuring Negro religious music, ragtime, popular soloists, and minstrelsey. After a successful concert at Carnegie Hall in 1914,[4] Europe left the Clef Club and joined the famous dance team of Irene and Vernon Castle as their musical director. In 1913, Europe made his first recordings for Victor, the tunes "Too Much Mustard"[5] and "Down Home Rag."

[4]In describing the orchestra which Europe had assembled for the Carnegie Hall concert, Charters and Kunstadt in Jazz : A History of the New York Scene, pp. 31-32 note that "the orchestra was almost too large for the stage at Carnegie Hall... . There were forty-seven mandolins in the orchestra - thirty first mandolins and seventeen second mandolins. A few of the musicians were playing bandores, a related instrument.... The 'harp-guitar', a guitar with seven additional bass strings, was also very popular... . There were twenty-seven harp-guitars in the orchestra. There were eleven banjos, eight violins, one saxophone, one tuba, thirteen cellos, two clarinets, two baritone horns, eight trombones, seven cornets, one typano, five traps,and two string basses. Thirty pianists ... took turns playing the ten pianos that lined the back of the stage. Also there were a number of comedy and dancing acts and the church choirs."

[5]This performance is included on the tape which accompanies this thesis.

The following statement by Charters and Kunstadt describes very colorfully how this music sounds on recordings.

> Despite the poor quality of the recording techniques the exuberance of Europe's orchestra comes through. Men are shouting back and forth, instruments are playing the lead in unison, giving it back and forth, trying to outdo each other in variations. Usually the melody is played straight by the clarinet and violin until the last choruses, when one or the other begins to play rhythmic figures behind the melodic line. Unfortunately the brass instruments were placed in the background, so there is only a suggestion of [trumpeter] Cricket Smith's playing, but the excitement of the others is almost overwhelming.[6]

Other Harlem musicians who helped form the early jazz style in New York were Will Marion Cook (1869-1944) and Wilbur Sweatman (1882-C. 1964). These men brought Negro music to the attention of white audiences, However they did not play a large role in the further development of New York jazz.

In the period from 1923 to 1932 Fletcher Henderson (1898-1952) and Edward "Duke" Ellington (1899) led bands which have since been considered among the finest examples of Harlem jazz bands during that time. Both men worked as pianists, arranged and composed, staffed their bands with the finest and most influential jazz soloists, and were primarily responsible for the development of the big band. However, the dissimilarities of these men and their experiences account for the vastly different kinds of music they produced.

Fletcher Henderson came from a musical family and since his parents were more affluent than most Negroes at that time, they were

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[6]Charters and Kunstadt, Jazz : A History of the New York Scene, pp. 38-39.

able to send him to Atlanta University.[7] Here, the young Henderson majored in chemistry and mathematics. In 1920 he went to New York to do postgraduate work; however, music proved to be stronger attraction than math and science. After working for several record companies as a pianist accompanying blues singers,[8] Henderson formed a band to play such popular night spots as the Club Alabam, and the Roseland Ballroom in Harlem.[9] Among the many musicians who played in Henderson's band during this time were: trumpeters Louis Armstrong and Tommy Ladnier, (?) trombonists Charlie Green and Jimmy Harrison (1900-1931) and saxophonists Don Redman (1900-C. 1967), Benny Carter (1907) and Coleman Hawkins (1904-1969).

Unfortunately, Henderson was not a very demanding bandleader. Discipline in the band was poor, which resulted in performances which were "sloppy"; good intonation and rhythmic cohesion were

[7]Many Negro musicians who were associated with the Harlem school studied at or held degrees from institutions of higher learning. Among them: Don Redman (1900-C. 1967) - Storer's college and conservatories in Boston and Detroit; Coleman Hawkins (1904-1970) - Washburn College; Benny Carter (1907) - Wilberforce University; Teddy Wilson (1912) - Talledega College; Walter Page (1900-1957) - Kansas State Teachers College; Jimmie Lunceford (1902-1947) - Fisk University. Source: Hsio Wen Shih, "The Spread of Jazz and the Big Bands", in Jazz, edited by Nat Hentoff and Albert McCarthy, (New York, 1959), p. 178.

[8]Among the singers Henderson accompanied were Ethel Waters, Bessie Smith and "Ma" Rainey. See: John S. Wilson, "Fletcher Henderson" in The Jazz Makers, edited by Nat Shapiro and Nat Hentoff (New York, 1957), pp. 218-231.

[9]An index of "Harlem Jazz Spots Then and Now" may be found in Jazz Odyssey Vol. III, The Sound of Harlem, Columbia (record No. C3L 33), 11 unnumbered pages Text by George Hoefer.

sometimes lacking. More importantly, this lack of discipline caused many musicians to leave the ranks of Henderson's organization. The resulting fluction of personnel might have meant that a new musician in the band who had not learned his part properly might have been the cause of a "sloppy" performance when the band had an opportunity to record.

Henderson contributed to the development of jazz by enlarging the basic "front line" instrumentation of trumpet, clarinet, and trombone to sections of trumpets, woodwinds and trombones, and by providing written arrangements for the band to read. The exact extent of Henderson's contribution to the history of jazz arrangements cannot be fully ascertained, for recent research has shown that saxophonist Don Redman wrote many of Henderson's early arrangements, and also because the band sometimes performed "head arrangements." Unlike earlier collective improvisation, where each musician weaves an independent part, in a head arrangement, whole sections follow the lead player, harmonizing or playing in unison a particular riff or melodic line known to all. Either the entire band could play the same rhythmic line, or each section could oppose the others as in a call and response pattern. Regardless of what man or men were responsible for the arrangements, written or played by ear, the kind of big band jazz discussed here is usually refered to as the "Henderson style."

Of all the recordings made by Henderson's band, the several versions of "King Porter Stomp," written by Jelly Roll Morton, are the most typical of his style. At least three different recordings were

made of this tune, and according to Frank Driggs, each one was a head arrangement.[10]

In 1935, Henderson joined Benny Goodman's big band and by utilizing what he had learned in more than a decade as a bandleader, he wrote arrangements which set the style for Goodman's band.[11] Among these was an arrangement of "King Porter Stomp", based on the earlier head arrangement mentioned above. I was fortunate in being able to locate a published version of this arrangement "as played by Benny Goodman and his orchestra."[12] Basically it follows the same formula as that used when Henderson first recorded the tune in 1928. The following example illustrates the format of Henderson's early recordings and his arrangement for Benny Goodman's band of "King Porter Stomp."

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[10]See: A Study in Frustration : The Fletcher Henderson Story, Columbia (record No. C4L-19). Documented by Frank Driggs. Two of the three performances, dating from 1928 and 1932 (the third dates from 1933) are included on the tape which accompanies this thesis.

[11]"Without Fletcher I would probably would have had a pretty good band, but it would have been quite different from what it eventually turned out to be." Benny Goodman and Irving Kolodin, The Kingdom of Swing (New York, 1939), p. 162.

[12]Published by Melrose Music C. 1938.

Ex. 39. Formal divisions of three versions of Henderson's arrangements of "King Porter Stomp."

1928 VERSION

Structural divisions	Intro.	'A'	'B'	Interlude	'C¹'	'C²'	'C³'	'C⁴'	'D'	Tag
Instrumentation	trp.	trp.	sax	trp.	Tutti	trp.	clar.	trb.	Tutti	Tutti
Number of measures	8	16	16	4	16	16	16	16	16	2
Key	V/Ab	Ab	F-	V/Db	Db	Db	Db	Db	Db	Db

1932 VERSION

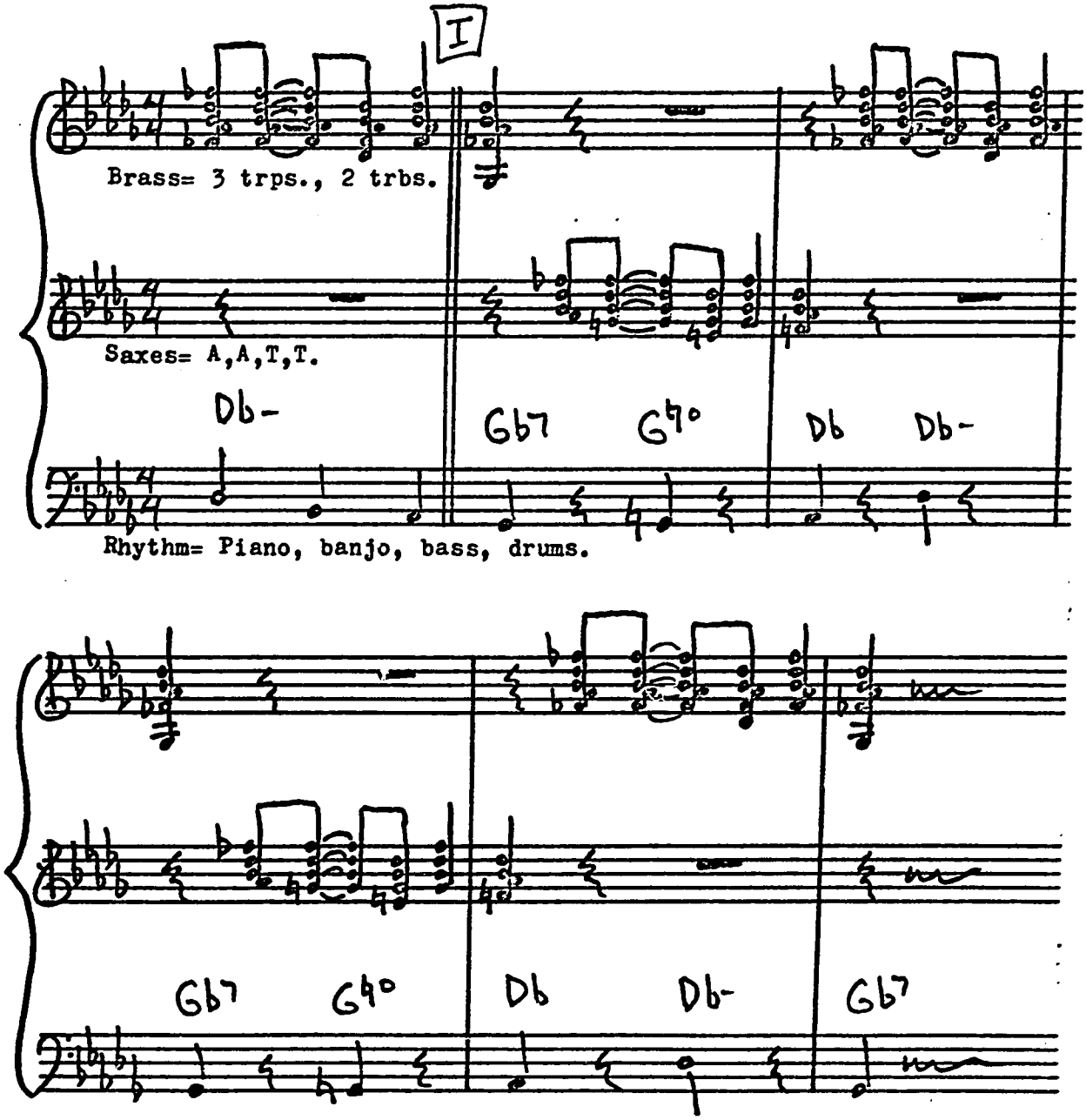
Structural divisions	Intro.	'A'	Interlude	'C¹'	'C²'	'C³'	'C⁴'	'C⁵'	'C⁶'	'D¹'	'D²'	Tag
Instrumentation	trp.	trp.	Tutti	trp.	sax	trb.	trp.	trb.	trb.	Tutti	Tutti	Tutti
Number of measures	8	16	4	16	16	16	16	16	16	16	16	2
Key	V/Ab	Ab	V/Db	Db	Db	Db	Db	Db	Db	Db	Db	Db

PUBLISHED ARRANGEMENT (C. 1938)

Structural divisions	Intro.	'A'	Interlude	'C¹'	'C²'	'C³'	'C⁴'	'C⁵'	'D¹'	'D²'	Tag
Instrumentation	trp.	trp.	Tutti	saxes	sax	trp.	trb.	Tutti	Tutti	Tutti	Tutti
Number of measures	8	16	4	16	16	16	16	16	16	16	2
Key	V/Ab	Ab	V/Db	Db	Db	Db	Db	Db	Db	Db	Db

As seen from the above example, Henderson only slightly changed the format developed in the earlier head arrangements. The following example, taken from the published arrangement of "King Porter Stomp," illustrates the typical "Henderson formula" of pitting the brass and saxophone sections against each other.

Ex. 40. Henderson's arrangement of "King Porter Stomp."



The styles of the soloists in Henderson's band generally conform to the style of jazz improvisation played elsewhere in the United States during the late 1920s. The soloists in Henderson's band were imitated not so much because they were distinctive or innovative, but because they brought to near perfection a style which, though straightforward, was exciting and swinging.

Among Henderson's soloists, particular mention must be made of tenor saxophonist Coleman Hawkins. Hawkins had been with Henderson from the 1920s, accompanying blues singers. In most early recordings, Hawkins played in a particularly "corny" fashion, using such effects as "slap-tongue" and a staccato articulation.[13] As he matured, Hawkins outgrew this style and went on to become a greatly respected and highly influential saxophonist.[14]

Hawkins improvised in an extremely vertical (harmonic) fashion. His solos consist mainly of arpeggiated melodies, usually outlining the underlying chord progression, and covering the entire range of the tenor saxophone from its written low Bb to F^3, three and one half octavesabove. Even in his earliest efforts, Hawkins exhibited a full rich tone, and as he gained greater mastery of his instrument, he developed a complementary wide vibrato.

In his rhythmic construction, Hawkins employed both a "hot" driving approach, and at times, especially in his later ballad style

[13] Cf. Hawkins solo on "Come on Baby" recorded in 1928 (reissued in The Fletcher Henderson Story).

[14] See Albert J. McCarthy, Coleman Hawkins (London, 1963).

(C. 1939-1969), a lagging, "cool" approach.

Many of the characteristics discussed above may be seen in the following example of Hawkins' solo on "King Porter Stomp," recorded in 1932 and transcribed by Gunther Schuller.[15] In this solo, blue notes are rare (cf. Cb in m. 12) and there is an abundance of diatonic sevenths and ninths (m.1-Ab; m.3-F, Ab; m.9-F; m.12-Eb; m.13-F), which impart a rich harmonic flavor to his improvised solo.

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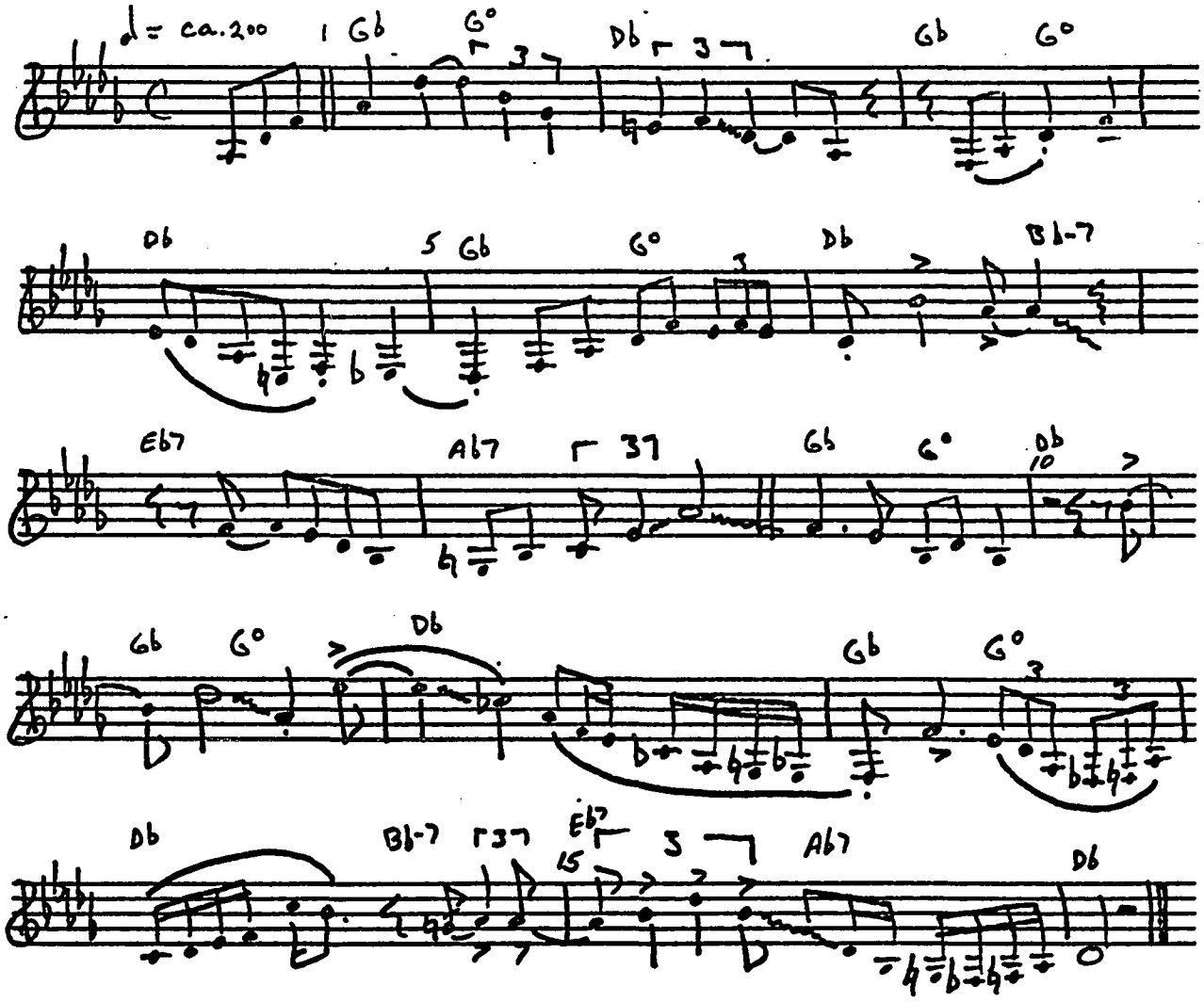
[15] Early Jazz, p. 278. This performance is included on the tape which accompanies this thesis.

Ex. 41. Hawkins' solo from "King Porter Stomp" - 1932 version.



Also notable in this solo is the lack of repeated melodic patterns ("riffs"), and the use of scales or scale segments. In the former aspect, Hawkins was more advanced than contemporary soloists; in the latter aspect, he shared a characteristic common to jazz improvisation at that time.

In direct contrast to the accomplishments of Fletcher Henderson is the achievement of Duke Ellington. Although born in Washington, D.C., Ellington became associated with the Harlem jazz scene in 1923. As a youth, he studied art and music, distinguishing himself in both these fields at an early age. However, as with Henderson, music became the primary force in Ellington's life, and he embarked on a career which has been among the longest and most distinguished in jazz.

Ellington's earliest work in New York was not in the dance halls in which most jazz musicians began their careers. Rather, he and his band played in nightclubs which featured singers and stage dancers. Often the nightclub shows were elaborate revues in which a particular theme, usually focussed upon some aspect of Negro culture, dominated the entire production. In 1924, Ellington wrote a revue, Chocolate Kiddies, which, while it never made Broadway, ran for two years in Germany.[16] Thus, the requirements for the kind of music which Ellington and his band were obliged to produce were quite different from the demands made on most other jazz musicians.[17]

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[16]Leonard Feather, The New Edition of The Encyclopedia of Jazz (New York, 1960), p. 191.

[17]Several full length books on Ellington have been published. Among them are: Barry Ulanov, Duke Ellington (New York, 1946) and Duke Ellington : His Life and Music, various contributors (London, 1958).

The musicians who played in Ellington's first bands consistently proved to be soloists of high caliber, possessing unique, inimitable styles. Men like trumpeters James "Bubber" Miley (1903-1932) and Charles "Cootie" Williams (1908), saxophonists Johnny Hodges (1906-1970) and Harry Carney (1910), clarinetists Barney Bigard (1906) and Jimmy Hamilton (1917), trombonists Joe "Tricky Sam" Nanton (1904-1948) and Lawrence Brown (1905), bassists Wellman Braud (1891-C.1962) and Jimmy Blanton (1921-1942), and percussionists Sonny Greer (1903) and Sam Woodyard (1925) developed highly individual styles which Ellington masterfully combined into a band of subtle effect and startling power.

The complexity of both Ellington's band as a whole, and the style of his individual soloists are far to broad to be discussed here. If ever an American composer deserved to have his complete works collected and studied, that man is Duke Ellington.[18]

In lieu of such a study, I wish to point out several examples of Ellington's art, and to relate them to the main currents of jazz already discussed. The following examples of "Black and Tan Fantasy," transcribed by Roger Pryor Dodge,[19] illustrates some of the characteristics of Ellington's early brass soloists, Joe Nanton (trombone), Jabbo Smith, and Bubber Miley (trumpets).

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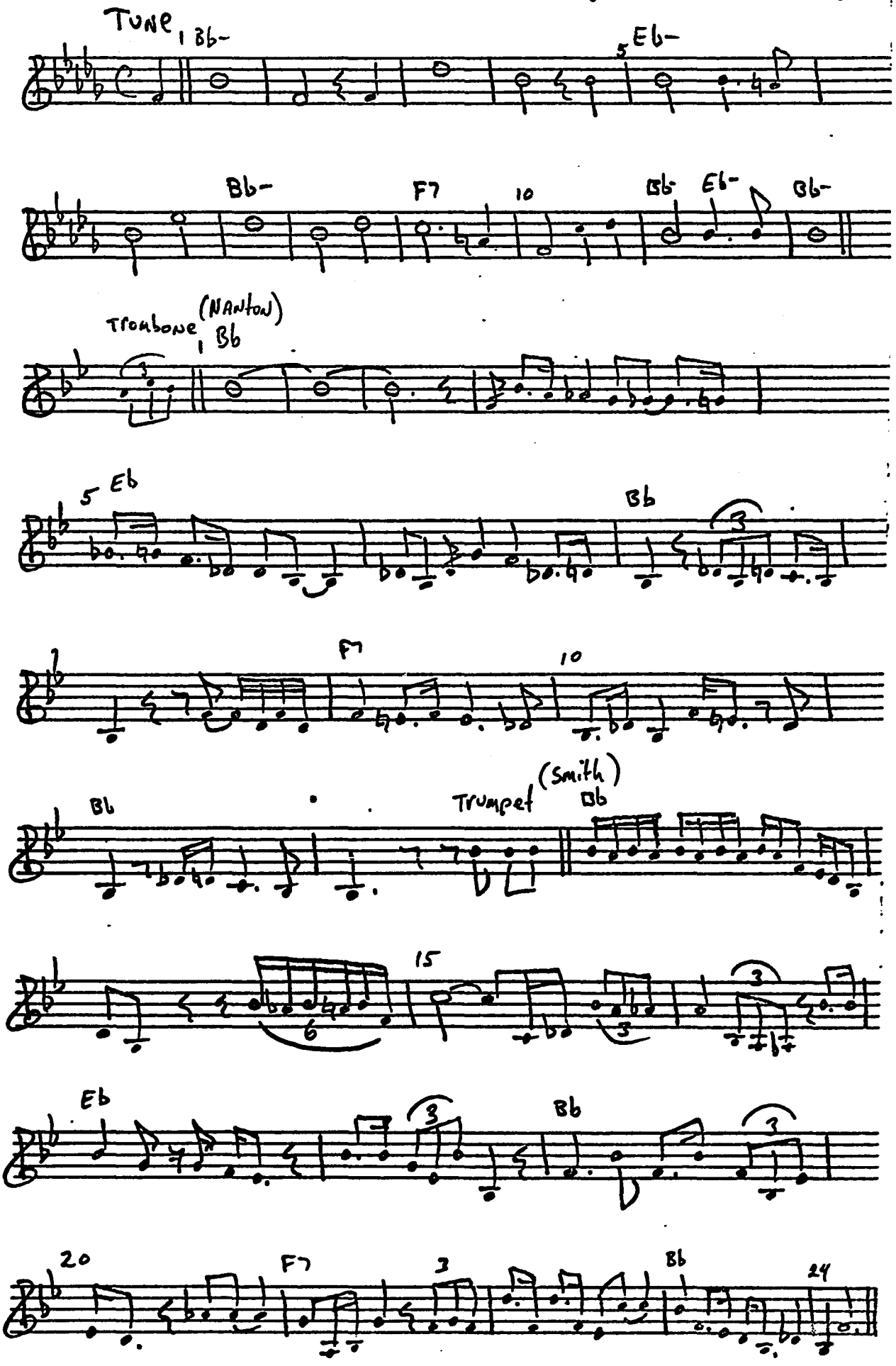
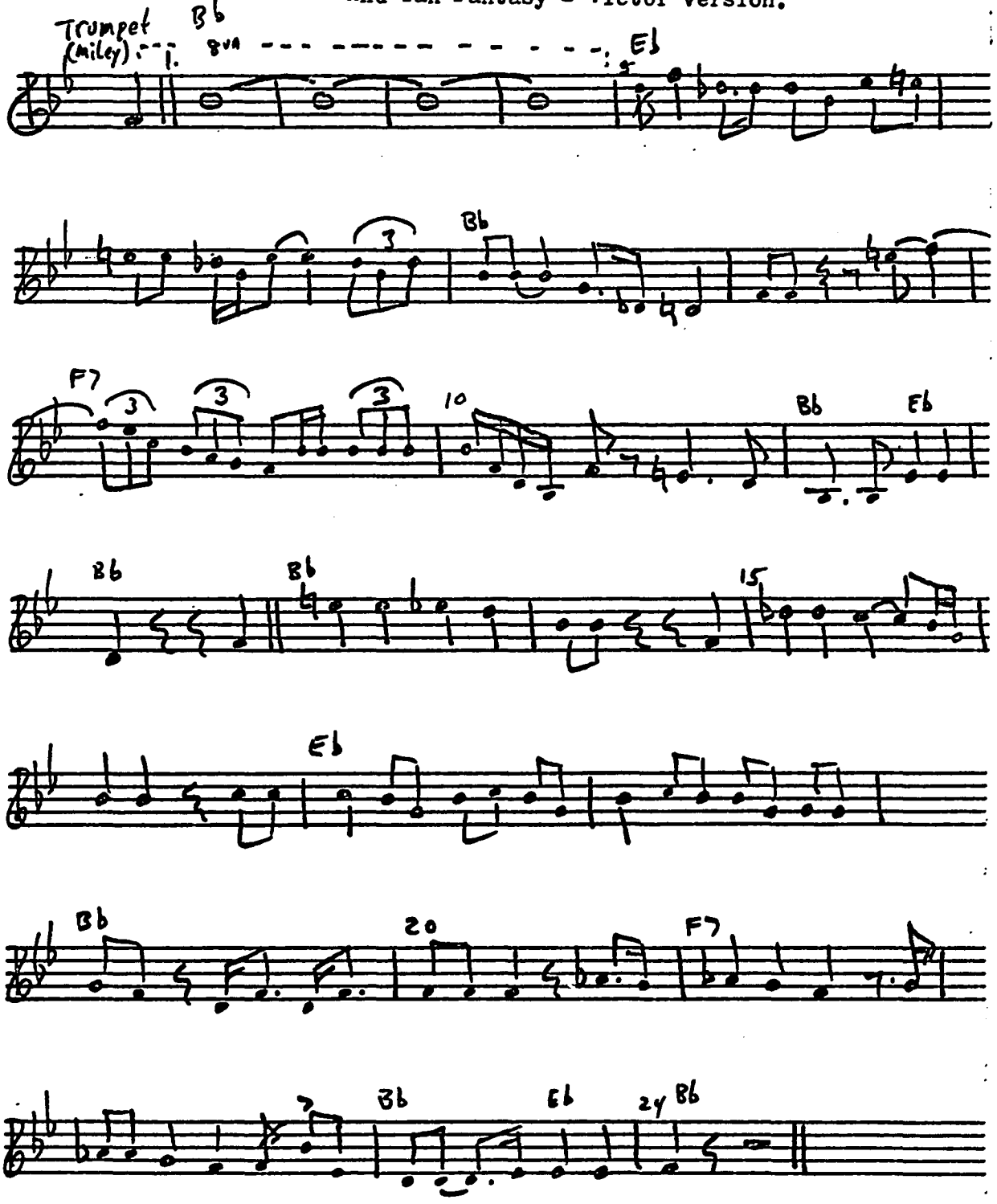
[18]For one of the most thorough studies of Ellington's early style, see Gunther Schuller, Early Jazz, pp. 318-357.

[19]"Harpsichords and Jazz Trumpets," in Frontiers of Jazz, edited by Ralph de Toledano, 2nd edition (New York, 1962), pp. 26-27. Two versions of this composition are included on the tape which accompanies this thesis.

Ex. 42[a] Solos by Joe Nanton and Jabbo Smith
on "Black and Tan Fantasy" - Columbia version.



Ex. 42.b Bubber Miley's solo on "Black And Tan Fantasy"- Victor version.



The tune "Black and Tan Fantasy" was recorded at least five times by Ellington in 1927.[20] The two versions notated above are part of the same overall format, except that in the Columbia version, the first twelve bar chorus is played by Nanton. According to Dodge, the tune was based on a hymn, Stephen Adam's "Holy City."[21] Actually, the tune as played by Ellington is a twelve bar blues, and not a sixteen bar tune as was the original hymn. While the tune is played in Bb minor, the solo choruses are in Bb major.

Both Smith and Nanton use "plunger mutes" to obtain a growl effect which Ellington often incorporated in his music to represent "jungle sounds of far off Africa." Nanton, in the Columbia version, works his way from Bb' to Bb chromatically, in the fourth and fifth measures. He uses not only blue thirds and sevenths, but the blue fifth as well. Smith enters in bar 13 with an animated trill and sustains this mood for the next four measures. He uses fewer blue notes than did Nanton in the preceding chorus.

In the Victor version, Miley plays both choruses. The use of the sustained tonic was probably inspired by Nanton's solo on the Columbia version discussed above, but it has been extended from three to four measures. Miley then launches into an ornate flurry of notes,

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[20] Probably no band ever recorded the same song more often in one year's time. See: Brian Rust, Jazz Records A-Z : 1897-1931 2nd edition (Middlesex, England, 1962), pp. 195-196. In 1928, Ellington's band participated in an early sound film entitled Black and Tan Fantasy. (Rust, p. 199).

[21] de Toledano, Frontiers of Jazz, pp. 26-27. In his essay, Dodge erroneously ascribes Smith's solo to Miley.

incorporating a great many more blue notes than he did in his solo previously examined. Perhaps again in imitation of Nanton's solo on Columbia, Miley makes extensive use of the blue fifth. The second chorus in particular (m.13), begins with a jarring E♮ which, when combined with the growl, produces an almost macabre effect. From measure 16 to the end of the chorus, Miley uses fewer blue notes, which nicely balances the static sustained Bb which opened the solo.

None of the soloists discussed above adhered very closely to the contours of the original melody. It appears that their solos are derived from the traditional harmonic foundation and melodic figurations of the blues. It is interesting to note that Nanton's solo is more horizontally (linearly) constructed than Smith's or Miley's. However, this may be due to the natural technical limitations of the trombone.

Dodge, the transcriber, asked Miley how he constructed a jazz solo. In his reply, Miley said that he needed

> the strictest beat and at least a three part harmony. Though the piano could give him this, he was always better, however, with the orchestra and its background of drums, etc.[22]

Dodge then goes on to note that

> wherees the academy now might be able to compose parts like this, write them down and with a little shaping make something very inventive, no folk artist could do so.... We can now understand how a person like Duke Ellington was indispensable to Miley - "When I get off the Duke is always there." The Duke's cooperation, in fact, inspired Miley to the best work he ever did and

---

[22] de Toledano, Frontiers of Jazz, p. 29.

> neither of them sustained very well their unfortunate parting of ways. The Duke has never since touched the heights that he and Bubber Miley reached in such records as East St. Louis Toodle-O, Flaming Youth, Got everything But You, Yellow Dog Blues, etc., etc. - and of course the many Black And Tan Fantasies. The sudden and tragic death of Bubber Miley put a stop to his career before he was thirty - though, without the guidance of the Duke, who is a real Diaghileff in a small way, perhaps he would have slipped backwards too.[23]

Despite the loss of Miley, Ellington was able to enlarge his band and continue to mature. The jungle style, often displayed on the earlier recordings, was refined until it became the Ellington style. Also, Ellington became interested in writing compositions and arrangements which exceeded the limits of the standard three minute recording. Fortunately, recording companies issued some of these compositions by continuing the performance on the second side of the record. Some of these early extended performances are "Tiger Rag," parts one and two, recorded in 1928, and two versions of "Creole Rhapsody" parts one and two, recorded in 1931.[24]

Ellington's early style has been carefully discussed by Gunther Schuller in his book Early Jazz.[25] However, Schuller concentrates more on the orchestral qualities of Ellington's music, than on the improvisational style of his soloists.

Turning to a recording of "The Shiek of Araby" (1921) made in May of 1932, I wish to point out some of the characteristics of jazz

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[23] de Toledano, Frontiers of Jazz, p. 29.

[24] See: Rust, Jazz Records.

[25] New York, 1968, pp. 318-357.

improvisation which Ellington's musicians used at that time.[26]

After a four bar introduction, trombonist Lawrence Brown takes up the theme, but immediately begins to embellish it. Brown's solo encompasses the range of two octaves and a sixth and employs a variety of rhythms from strings of eighth notes (ms. 13-14, 19-20) to an unusually rare use of quarter note triplets. The triplets are first introduced in measure 15, span three measures from measure 21 to 23, and return for a last time in measure 27. Brown makes only occasional use of blue notes (ms. 10, 34), remaining for the most part close to the chord tones. Other interesting features of this solo are the deft octave leaps in measures 25-26 and 29-31, and the high Bb (ms. 32-34) on which Brown opens his vibrato until it becomes a wide trill.

In the second chorus, the sax section states the original tune in a manner approaching parody. At the same time, trombonist Joe Nanton, comments in the background. As in his solo on "Black and Tan Fantasy", Nanton plays in the growl style, but here the effect is far more subtle. His solo is sparse compared to that of Brown's, and does not in any way compete with the latter's solo.

The third chorus consists of an ornate soprano saxophone solo by Johnny Hodges. Here, evidence of a new jazz style is readily apparent. Hodges solo consists almost entirely of eighth note runs,

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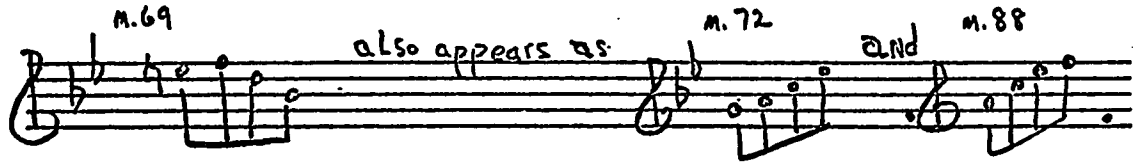
[26]This performance is included on the tape which accompanies this thesis. The transcription appears in Appendix I. Source for the transcription: F. von Fischer, The Variation (Cologne, 1961), pp.19-23. Transcribed by Dr. med. Leon Nencki (Bern). Notes on pp. 81-82.

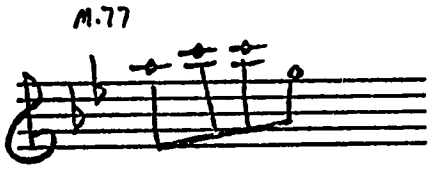
interspersed with arpeggiated flourishes. There is a great deal of unity present in this improvisation. The opening figure:

also appears as

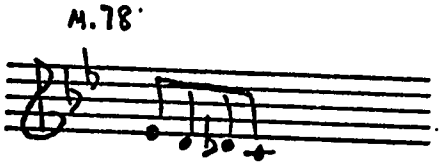
Ex. 43. Motives from Hodges' solo on "The Shiek."



A new motive



also appears in measures 78, 81, and 82; and a third idea



occupies measures 73, 74, 97 and 98. Also of interest is a wedge-like motive which first appears in measure 85 and again in measures 91 and 92. Hodges' solo gives one the impression of a more linear approach to improvisation than has been observed in previous transcriptions. Yet, on the whole, there are no scale fragments, and most of the solo consists of arpeggiated chords.

At measure 99, the four measure introduction is repeated. The final chorus begins in bar 103 where the entire band joins forces to build a climactic ending. This may be the only chorus of the performance that was actually arranged, the other choruses being "head" arrangements. In this final chorus, the brass section plays "marching" quarter notes in block harmony against legato, sustained saxophones. Stanley Dance has suggested that "Duke conceived the unusual idea of having the brass play chords like a rhythm section."[27]

While many other Harlem musicians and bands contributed to the development of jazz in the 1920s and 1930s, the music of Henderson and Ellington represented the peak of this development. In 1936, Benny Goodman (1909) made a commercial success almost overnight. With his new big band the stage was set, on the pillars of Henderson's and Ellington's innovations, for the era of the big bands.

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[27] The Ellington Era: 1927 - 1940. Duke Ellington and His Famous Orchestra. Volume One. Columbia Records Booklet (New York, 1963), p. 12.

VIII. The "Territory Bands"[1] and Early Jazz Piano Styles

The Territory Bands

As shown in the first two chapters of this thesis, the predecessors of jazz, ragtime and blues, more or less combined in New Orleans to form a new kind of Negro music. The blues developed rather independently, not only as a vocal art, but pianistically, as evidenced by the boogie-woogie pianists to be mentioned later, and orchestrally, in bands which played little other than the blues. Ragtime also extended beyond the place of its origin but to a much smaller degree than the blues. Ragtime found some amount of continuation in the Harlem stride school, also to be mentioned later, but its essential characteristic, that of a composed music, had practically vanished by 1920. However, ragtime did enjoy a degree of popularity in Southwestern and Midwestern United States in an orchestral form, as concert and marching bands in that area were popular during the early years of this century as they are today. Thus, there was a dominance of the ragtime style over the blues in these areas.

Documentation of the development of jazz outside the three main cities, New Orleans, Chicago and New York is sketchy due to the lack of recordings made in those areas. However, the fact that some records

[1]The term territory band refers to those organizations which played a circuit or territory consisting of several cities, often in adjoining states. Those states in which such bands were popular are: Illinois, Tennessee, Arkansas, Texas, Oklahoma, Missouri, Nebraska and Kansas.

were made has attracted the attention of jazz musicologists, thus opening a whole new area for jazz studies. Among the scholars working in this area, Franklin S. Driggs has written the first attempt at a comprehensive study of this music in an essay entitled "Kansas City and the Southwest."[2] The following statements by Driggs indicate some of the characteristics of the music which developed in this area.

> In ragtime the riff was born, and the repeated musical phrase became the foundation for many of the most famous Kansas City and Southwestern compositions... . The early Southwestern bands used 2/4 rhythm, which was standard in New Orleans, and they tended to play in the polyphonic ensemble style also associated with New Orleans ... . By 1927, ... brass and reed sections... played harmonized solo lines, while occasionally allowing an individual soloist four to eight bars on his own... . Written arrangements came in around 1926 and 1927... . Other bands ... were experimenting with string bass and using the more flowing 4/4 rhythm. Orchestral devices such as the "chase chorus," which would occur whenever ... two musicians would solo alternately for four bars; reed harmonizing behind a tinkly piano chorus; and riffing behind a soloist were devices used with great frequency during the late 1920's. The rhythm sections blended so well that they seemed to speak as one unified voice.
>
> The Southwestern musician tended to be well educated musically... . The solo line played by the New Orleans musician was, as a result of his polyphonic ensemble work, fairly simple and stayed close to the melody of whatever tune was being played. The solo line of the Southwestern musician tended to be more complicated, and by the end of the 1920's, more flowing; in some advanced cases, he employed chord sequences rather than the melody as the basis of his solo. Saxophonists Lester Young [1909-1959] and Buster Smith [1904] are two choice examples of musicians with flowing solo lines, who often looked towards chord patterns as well as melody. Smith can be heard on an extremely rare 1929 recording by Walter Page's Blue Devils, playing both alto

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[2] In Jazz, edited by Nat Hentoff and Albert McCarthy (New York, 1959), pp. 189-230.

> and clarinet in a flowing style that was to be disseminated all over the world more than a decade later by his chief disciple, Charlie Parker.[3]

Gunther Schuller has also done considerable research on the Southwest, concentrating more on the musical aspect, and citing examples of individual performances. His comments regarding "the neglect of the Southwest tradition" by recording companies and jazz scholars might also apply to jazz developments in the Midwest, Far West, and Canada as well.[4]

"Elephant Wobble," as recorded by Benny Moten (1894-1935) in Kansas in 1923, serves as a prime example of early jazz in that area.[5] When compared with any of the 1923 recordings by King Oliver's Creole Jazz Band discussed in Chapter IV, Moten's performance seems stiff and inhibited. This is mainly due to the even eighth note figures played in the rhythm section and in the staccato articulation of the front line instruments.[6]

As was also true of the Original Dixieland Jazz Band, Moten's band at this time had little understanding of the blues. The following transcription of the trombone, trumpet, clarinet, and banjo solos illustrates this fact.

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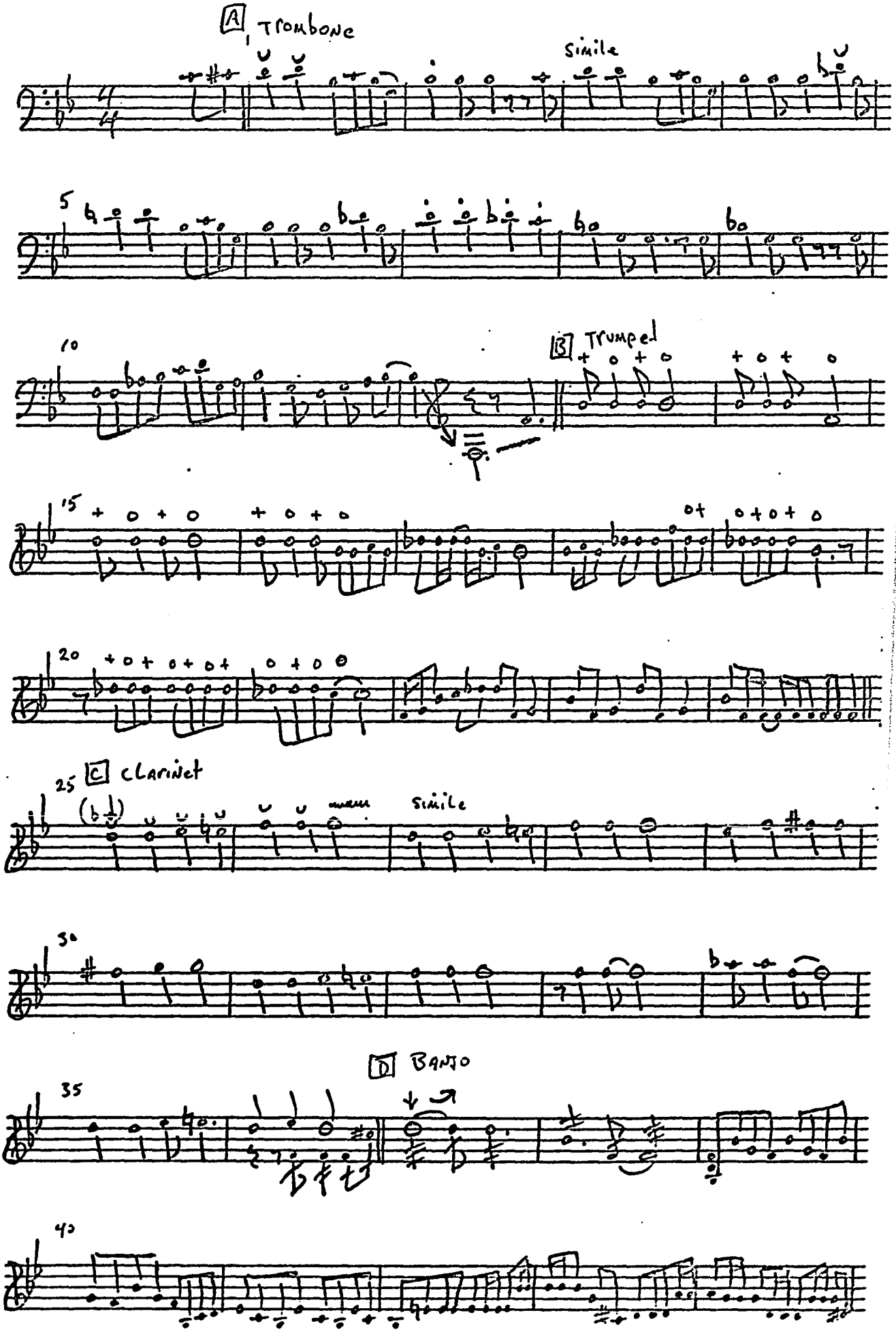
[3]Driggs, in Hentoff and McCarthy, Jazz, pp. 191-192.

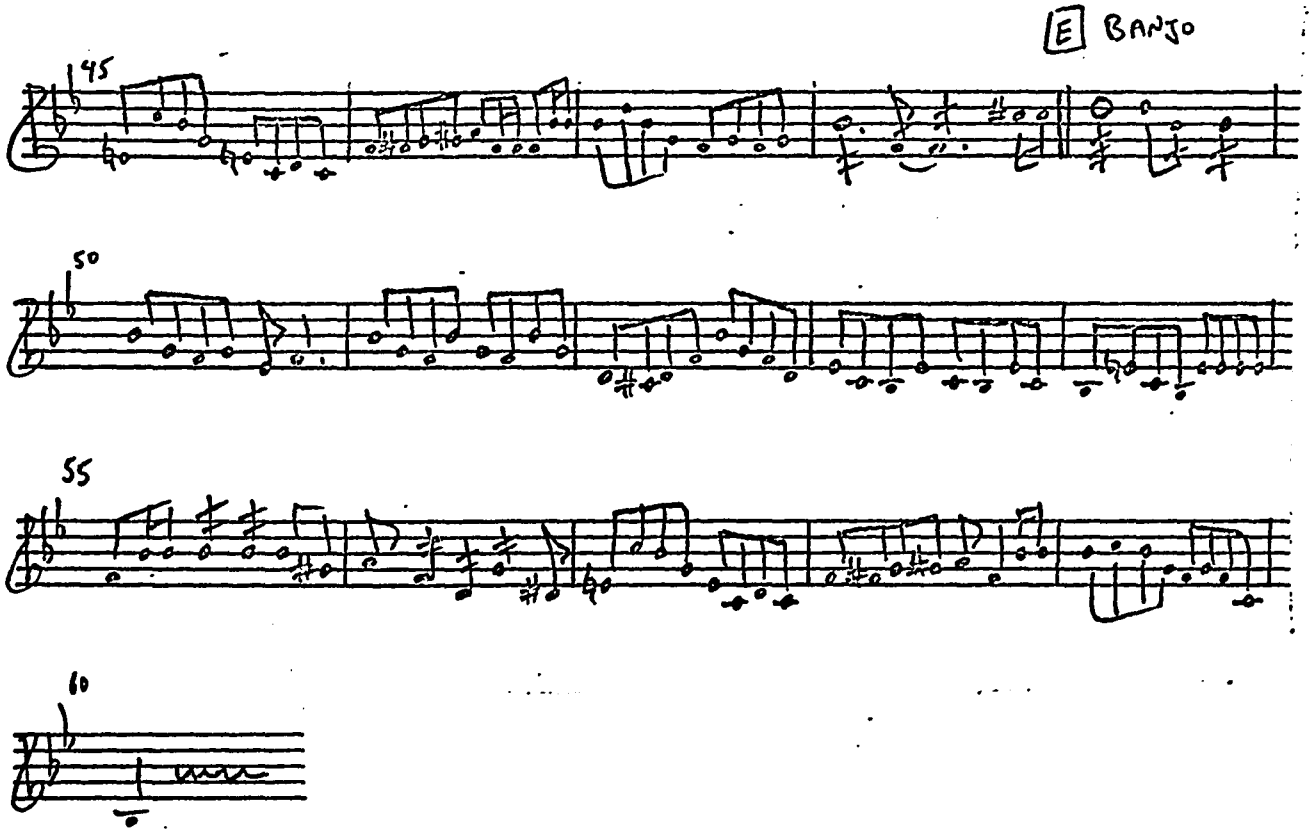
[4]See Gunther Schuller, Early Jazz (New York, 1968), pp. 279-317.

[5]This performance is included on the tape which accompanies this thesis. The personnel of the band is: Lamar Wright (1912) trumpet, Thamon Hayes (?) trombone, Herman Walder (?) clarinet, Bennie Moten - piano, Sam Tall (?) banjo, and Willie Hall (?) drums. Most of these musicians are obscure and little is known about their lives.

[6]Compare this performance with those of Scott Joplin and the Original Dixieland Jazz Band, also included on the tape which accompanies this thesis.


A Trombone
simile
5
10
B Trumpet
15
20
25
C clarinet
mmm
simile
30
D Banjo
35
40

(Ex. 44. continued)



Each of the musicians builds his solo from a limited number of repeated patterns or riffs. In measure 5, the trombonist does not follow the blues tradition by playing a blue third (Db) at that point. The D♮ in that measure sounds unnatural or "square" to one familiar with blues and jazz.

The trumpet solo, although built out of simple arpeggios and repeated notes, shows a stronger feeling for the blues. This is in part due to the trumpeter's use of the "plunger mute" and his use of the blue third.

Clarinetist Woody Walder plays an extremely crude solo which, nevertheless, must have delighted audiences in 1923. Using only half a clarinet,[7] he plays one simple riff transposed to fit the subdominant and dominant tonal areas of the blues.

The banjo solo is more in the ragtime than in the blues or jazz tradition, due to the evenness of the eighth note rhythm and the simple arpeggiated melody. This kind of banjo playing was popular in minstrel shows at the turn of the century.

As Schuller has pointed out, nearly half of Moten's recorded output in 1923 and 1924 was based on the blues.[8] Yet as evidenced by the above cited performance, none of the musicians, with the possible exception of trumpeter Lamar Wright, seemed to understand the subtleties of the idiom. Moten's band became not only larger and more popular in the later 1920s, but more sophisticated and more in step with the

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[7]It is possible that the clarinetist uses only the mouthpiece and barrel of his instrument on this solo.

[8]Early Jazz, p. 284.

prevailing jazz style. In 1930 a young pianist, William "Count" Basie (1904), joined Moten's band. After Moten's death in 1935, Basie became the leader of the band and using a style based on repeated riffs, he developed one of the most successful organizations in the big band era. These developments however, are beyond the scope of this paper.

Other territory bands which recorded in the 1920s were those of Alphonse Trent (1905), Jesse Stone (1901), Troy Floyd (C. 1900), and Walter Page (1900-1957). However, none of these organizations had the success or influence enjoyed by Bennie Moten and later, Count Basie.

The lack of information regarding the emergence of jazz throughout the entire United States may be compared to the scarcity of sources contributing to our knowledge of the emergence of polyphony in Europe during the Middle Ages. Fortunately, our awareness of these developments in both areas has become more complete as more records are brought to light and sound.

Early Jazz Piano Styles

Although ragtime originated and developed in such Southwestern states as Missouri, Negro pianists throughout the country were soon playing in that style. For instance, the New Orleans pianist Jelly Roll Morton (1885-1941),[9] played and composed in a style similar to

[9] A book length study of Morton has been published. See: Alan Lomax, Mister Jelly Roll (New York, 1950).

ragtime, but with the added element of improvisation. Morton's most famous composition is the jazz/rag "King Porter Stomp" (1902). The following diagram plots the formal divisions of this piece.[10]

Ex. 45. Formal divisions of two versions of "King Porter Stomp," as written and played by Jelly Roll Morton

Published Version

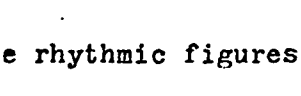
Structural divisions	Intro.	'A'	'B'	Interlude	Trio ('C')	Stomp ('D')	'E'	Tag
Number of measures	4	16	16	4	16	16	16	2
Key	V/Ab	Ab	F-	V/Db	Db	Db	Db	Db

1923 Performance

Structural divisions	Intro.	'A'	'B^1'	'B^2'	Inter-lude	Trio ('C')	Stomp ('D')	'E'	Tag
Number of measures	4	16	16	16	4	16	16	16	2
Key	V/Ab	Ab	F-	F-	V/Db	Db	Db	Db	Db

From all outward appearances, the formal and melodic aspects of this composition seem identical to a rag. However, parallel chord movement (ms. 5-6) and the left hand bass without the off-beat chords (ms. 45-49) are more characteristic of Morton's jazz style than they are common to classic ragtime. The strongest jazz element in "King

[10]This composition appears in Appendix I. A recording is included on the tape which accompanies this thesis.

Porter Stomp" is the "Stomp" section (m.57). Here, Morton builds a series of variations over the chord scheme which is itself a variant of the chord progression of the trio (m.41). The rhythmic figures  in the first stomp chorus (m.58) the genuine blue notes (E =Fb), and the use of a ninth chord on the final tonic were not typical of the ragtime style. Morton's performance of this piece is however an amalgamation of ragtime and jazz styles. Throughout, his performance seems stiff due to his staccato articulation. However, he often develops a true jazz swing as evidenced in his performance of the stomp chorus here. Also, every Morton performance is sure to contain the element of improvisation.[11]

In New York, shortly after the turn of the century, Harlem pianists began to perfect a style known as"stride". The word "stride" simply refers to the use of the pianist's left hand. First a bass note would be struck on the beat then the left hand would "stride" to the middle of the keyboard and strike a chord on the off-beat, as was also typical of ragtime. Elements of the stride piano style were brought to the highest peak of perfection in the performances and compositions of James P. Johnson (1891-1955). Johnson's style, while also heavily indebeted to ragtime, was a refinement of Morton's approach discussed above. The following diagram outlines the formal divisions of Johnson's "Daintiness Rag" (1916).[12] As in Morton's "King Porter Stomp," the structural similarities to ragtime are apparent.

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[11]William Austin in Music in the Twentieth Century (New York, 1966), pp. 183-186, analyzes a performance of Morton's "Jelly Roll Blues" (1915).

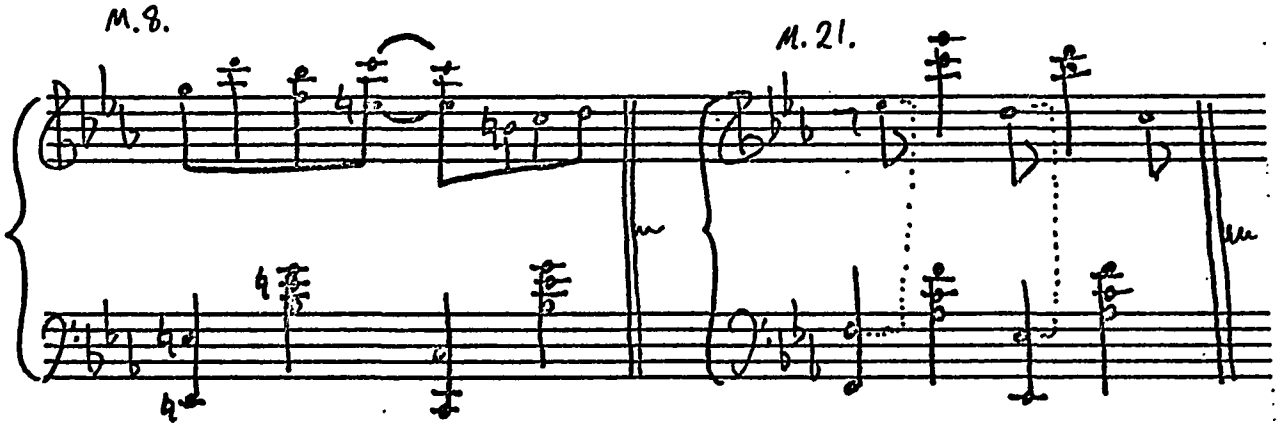
[12]This composition appears in Appendix I.

Ex. 46. Formal division of "Daintiness Rag."

Structural divisions	Intro.	'A'	'B'	'A'	'C'
Number of measures	4	16	16	16	16
Key	V/Eb	Eb	Eb	Eb	Ab

Upon closer examination, one finds that "Daintiness Rag" exhibits a degree of sophistication not yet encountered in piano compositions thus far discussed in this paper. The dissonant chord on the first beat of the introduction greatly exceeds the harmonic tension found in the compositions of Joplin or Morton. Instead of merely alternating tonic and dominant harmonies, as was typical in ragtime, Johnson introduces such linear chords as the ii7 in measure 5 and the V7/ii in measure 8. The linear aspect dominates Johnson's style as evidenced not only by the flowing melodic line (ms. 5-20), but by the attention he has given to the bass line in every section of this composition. Thus, due to the independent power of the soprano and bass lines, such accented harmonic clashes as the F against the E in measure 8 and the D against the Eb in measure 21 do not strike the ear as being overly dissonant.

Ex. 47. Some linear aspects of Johnson's style.



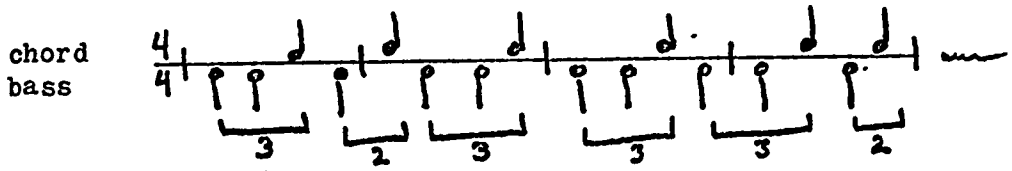
The single most distinctive element of the Harlem stride piano school is the substitution of parallel tenths in the bass for the constant alteration of bass note and chord in the left hand. In Morton's "King Porter Stomp", as was shown above, there was an effort to relieve the monotony of the harmonic-rhythmic support simply by eliminating the off-beat chords. In "Daintiness Rag", Johnson supports the third theme (m. 53) almost entirely with "walking tenths".

In other compositions and performances, Johnson solved the problem of what to do with the left hand in yet another, perhaps more interesting way. Retaining the bass-note/chord idea of stride, he divides the original sixty-four beats of a sixteen measure 4/4 chorus structure into patterns of 3/4 and 2/4. The following example, adapted

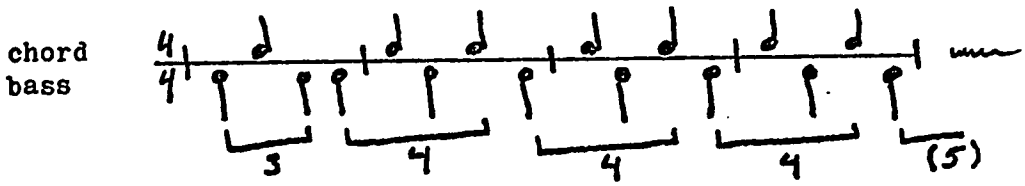
from Schuller's study of Johnson's style, illustrates this point.[13]

Ex. 48. Johnson's left hand stride patterns.

"Keep Off The Grass"



"Scouting Around"



Like Joplin, Johnson was deeply interested in music of symphonic proportions. However, his extended works, Yamecraw, for Orchestra with Chorus and Soloists (1928) and Harlem Symphony (1932), have not found a place in Negro art music.[14] In the final analysis,

[13]See Early Jazz, pp. 218-221. Included on the tape.

[14]Little has been written about Johnson and his music. See: Ross Russell, "James P. Johnson" in The Art of Jazz, edited by Martin Williams (New York, 1959), pp. 49-56. Very little is known about his symphonic compositions. Yamacraw has evidently been recorded on Japanese Polydor Records, Polydor 1384. See Samuel B. Charters and Leonard Kunstadt, Jazz : A History of the New York Scene (Garden City, New York, 1962), p. 276. As usual, scholars in other countries show a greater appreciation and understanding than Americans do of their own music.

Johnson is best remembered for his mastery of the stride piano style and as the composer of interesting jazz/ragtime compositions.[15]

Thomas "Fats" Waller (1904-1943) studied with Johnson and assimilated many aspects of his teacher's style. However, Waller diluted his music in trying to achieve commercial success, and was never able to gain the recognition as a jazz musician which he deserved. The lineage of the Harlem stride school never quite disappeared, reasserting itself in the styles of William "Count" Basie (1904) in the 1930s, Thelonius Monk (1920) in the 1940s, and Jaki Byard (1922) in the 1960s.

During the mid 1920s, Earl Hines (1905), a Chicago based pianist, developed a style more advanced in linear aspects than the Harlem style. According to John Mehegan,

> the new concepts in the right hand improvised line came from an entirely different source - Midwesterner Earl Hines. Hines, formerly a ragtime pianist had seen the ragtime prison of the right hand and turned to the soaring melodic genius of Louis Armstrong to free the right hand from the oppressive mannerisms of ragtime.... Except for some small group recordings made by Hines with Armstrong's "Hot Five" and "Hot Seven," Hines worked within the format of the large band. Working within this format created certain advantages. These included a strong rhythm section, releasing Hines from any left-hand responsibility and allowing for a complete concentration on the right hand octave "horn" line. This aided Hines in forging a new image as to the role of the piano within a rhythm section, a disciplined role subordinated to the work of the over-all section, rather than the previous "waterfall" (arhythmic arpeggio) style.[16]

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[15]Johnson wrote several revues. Among the songs to come out of these, one of the most popular was "The Charleston", from Runnin' Wild (1923).

[16]Jazz Improvisation Vol. III, Swing and Early Progressive Piano Styles (New York, 1964), pp. 13 and 103-104.

Most of the pianists thus far mentioned were musicians whose training included providing the harmonic accompaniment for a band. In other words, their performancesas soloists were but one aspect of their musical experience. In contrast to these men, a school of pianists, often of obscure origins, mysteriously developed, gained a measure of commercial success, and just as mysteriously faded from the jazz and popular music scene. Often referred to as "primitives" by some critics, these musicians played a repertoire which was largely based on the blues. Their music, which stresses continuous rhythmic drive, is now known by the onomatopoeic term "boogie-woogie."[17]

Max Harrison, a British jazz critic "thoroughly trained in classical music,"[18] supplies the following definition and origin of boogie-woogie.

> Boogie-woogie is an aspect of the blues. It can be generally defined as piano solo music based on twelve, or occasionally eight, bar patterns, the most immediate characteristic of which is the use of repeated, or ostinato bass figures. Popular jazz history places it in the 1930's, with Pinetop Smith [1904-1929], who made his first records in 1928, as the patriarchal figure in the background. In fact, while the origins of this music are as obscure as those of any basic jazz form, it appears to have derived from two kinds of music that were widely distributed before the turn of the century. These forms were the vocal blues and the guitar music that accompanied Negro dancing.[19]

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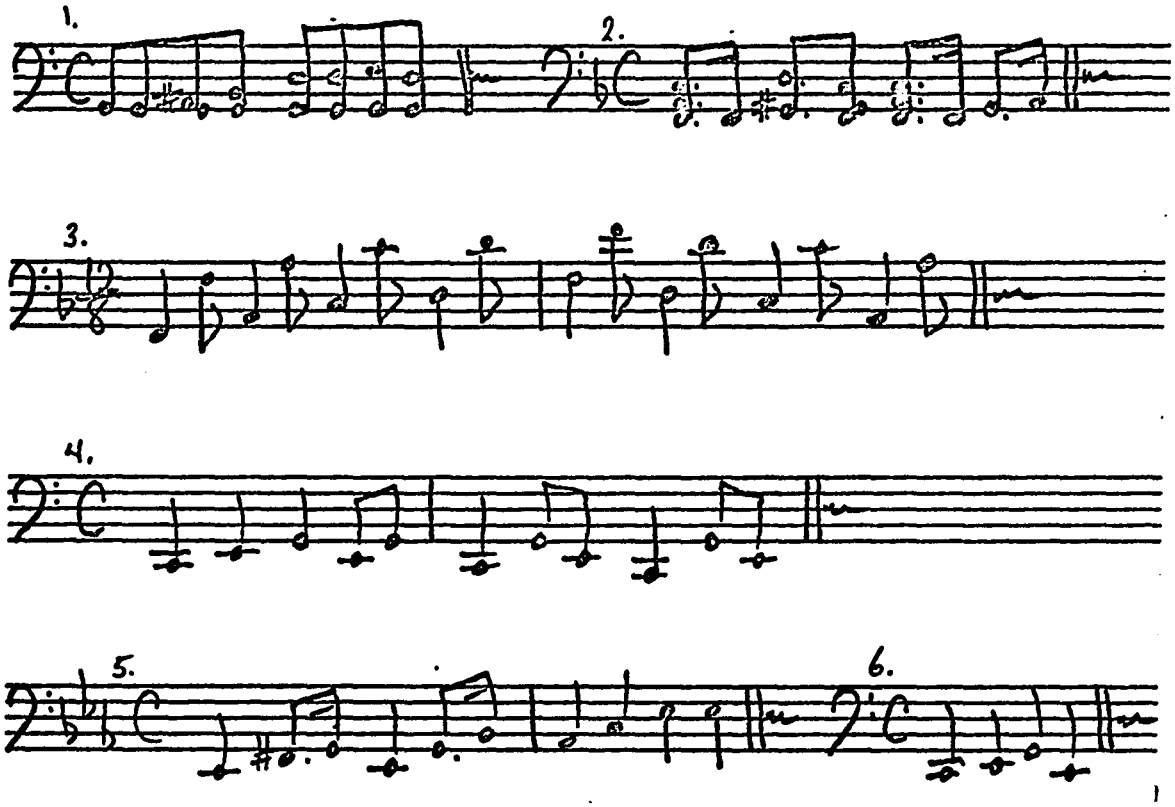
[17]Jazz musicians seem to enjoy finding words which sound like the rhythm or sounds of their music. Be-bop is another example of this practice.

[18]Hentoff and McCarthy, Jazz, p. 106.

[19]"Boogie Woogie" in Hentoff and McCarthy, Jazz, pp. 106-135. A recording of "Pinetop's Boogie-Woogie"is included on the tape which accompanies this thesis.

Boogie-woogie is usually identified by its "eight-to-the-bar" in the bass, and its use of repeated riffs in the treble. In his analysis of boogie-woogie styles, Harrison identifies six different kinds of rhythmic patterns which were popular among these pianists.[20]

Ex. 49. Six typical boogie-woogie bass patterns.



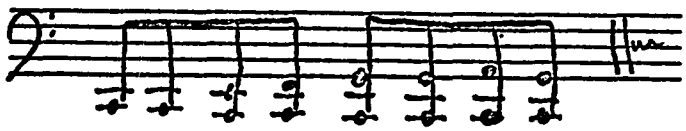
Harrison has also classified some of the treble figures often used by these pianists. These were passages in single notes, thirds, sixths, octaves, arpeggios, repeated notes, tremolos (possibly guitar influenced), and such ornaments as grace notes and trills. As mentioned

[20]Hentoff and McCarthy, Jazz, pp. 111-115.

above, the boogie-woogie style is based on the blues, thus little need be said here about the form of the compositions. Since the music often accompanied parties and informal dances, pieces ran on for an indefinite length of time. However, an ability to develop tension through successive variations of a germinal motive, and sheer physical strength developed among the best pianists in this style.[21]

The composition, "Shout for Joy," by Albert Ammons (1907-1949), serves to illustrate the principal aspects of boogie-woogie.[22] The bass pattern -

Ex. 50. Bass pattern from "Shout For Joy."



is transposed to fit the subdominant and dominant chords of the blues. The treble riff is a two measure pattern of which the second measure is an extension of the first. This riff is repeated four times and is then replaced by a slightly different figure which then moves into the cadence.

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[21]See also: William Russell "Three Boogie-Woogie Pianists" in Williams, The Art of Jazz, pp. 95-108.

[22]This composition appears in Appendix I.

Simply constructed, "Shout For Joy" has a certain logic which, with its infectious rhythm, must have been very popular at "house-rent parties." These parties were often popular in poor Negro neighborhoods. A family would publicly announce a party, provide free food and refreshments, and expect the guests to contribute to their rent fund. Since at this time, pianos could be found in most homes, boogie-woogie pianists, always on the lookout for free nourishment, were sure to be attracted to such an event. Instead of contributing to the rent fund, they donated their talents, always ready to compete or "cut" a rival pianist should one happen to invade his domain.

Historically, the era of boogie-woogie belongs to the 1920s and before. However, it was not until the 1930s that it was commercially recorded and became popularly accepted in such recordings as Earl Hines' "Boogie-Woogie on Saint Louis Blues" (1940). Boogie-woogie exerted an influence on such current popular music styles as "rhythm and blues," "rock and roll" and "country and western".[23] However, as Max Harrison has pointed out,

> now that the conditions that gave birth to boogie no longer exist [the house rent parties], it would be foolish to expect another revival, even if the musicians were available. Only the records remain.[24]

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[23]Rock and roll singer Jerry Lee Lewis ("Great Balls of Fire") often accompanies himself at the piano playing in a simplified boogie-woogie style.

[24]Hentoff and McCarthy, Jazz, p. 135.

Conclusion

Early jazz grew from popular musical elements dominant in the late 19th century. The Negroid elements, in particular ragtime and blues, were the main sources from which jazz evolved as a distinct musical idiom.

A study of early jazz critics and theorists has shown that of these men, Ernst Ansermet was the first celebrated musician to appreciate the specifically musical aspects of American Negro Jazz (C. 1919)· Abbe Niles was one of the first to define the theoretical basis of early jazz, (C. 1926) although his close association with W. C. Handy led him to consider the work of that one man only, at the expense of a broader coverage of contemporaneous theories. Several critics, more than a few of whom are now highly esteemed by the musical establishment, raved uninhibitedly about the "New American Music". However, they failed to realize that they had confused commercialized music, popular with white nightclub goers, with authentic jazz which had its ethnic origins in Negro music. Later critics and analysts enjoyed the perspective of history and were thus able to bring into focus not only the extent of the Negro's role in the development of jazz, but a classification of jazz styles according to geographical and chronological divisions.

The primary sources for jazz styles during the years 1917 to 1932 have been commercially issued recordings. Some of these

performances have been transcribed in other studies, or published commercially in instrumental instruction books. In both cases, these transcriptions for the most part lacked significant analytical or critical commentary. Other transcriptions have been made by myself, where no other such material was available.

An examination of this source material has revealed that until C. 1923, various geographical areas in the United States were characterized by distinctive styles of jazz improvisation. For example, musicians in New Orleans played their music in a relaxed manner, strongly influenced by the style of the rural blues. In the Mid- and Southwest, the even rhythm of ragtime dominated the style of jazz played in that area. In New York, a desire to imitate "classical" music and Negro emulation of commercial white music led to another distinctive jazz style.

From C. 1923 to the beginning of the "big band" era (C. 1932), jazz became more popular and musicians and recordings penetrated to even the most remote parts of the United States. This dispersion tended to fuse the various regional characteristics into a generally uniform style. Thus, by about 1925, concepts of rhythmic interpretation, harmonic movement, and improvisation became fairly standardized throughout the country. Also at about this time, individual musicians began to impose their own personalities on the music. The concept of collective improvisation as practiced on the earliest jazz recordings gave way to the succession of solo choruses which characterized

jazz recordings from C. 1925 to C. 1950.[1]

As early jazz soloists developed technically, they became less content with merely interpreting the original melody, and began to explore the harmonic structure of the tunes. As this new concept developed, soloists improvised new melodies which strongly resembled the structure of the originals. Then, with the aforementioned proliferation of recordings, and an ever-increasing instrumental mastery, a vertical, arpeggiated improvisational style developed. By the late 1920s, this harmonic approach was widely practiced. However, as I have continually noted, early jazz soloists rarely if ever used scale segments as a principal element in their improvisations.

In the 1930s the beginnings of a new improvisational style, based on scale segments played in a steady flow of rapid eighth notes began to evolve. However, as big bands became more popular (ironically, during the depression years), improvisation became a secondary element in jazz performance. Tightly arranged ensemble passages and featured vocalists were the mark of almost every successful big band. Not until the beginning of the be-bop era (C. 1945),

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[1]In the early 1950s, the concept of group improvisation once again found acceptance among jazz musicians. This concept was adopted in a neoteric context by the Gerry Mulligan Quartet (cf. "Bernie's Tune" on The Genius of Gerry Mulligan, World Pacific Jazz: record No. ST-20140), and further developed by Ornette Coleman (cf. Free Jazz, Atlantic : record No. 1364). Of course, collective improvisation by musicians who preserved the New Orleans or "Dixieland" style had always been practiced in the traditional manner.

did improvisation become once more the prime ingredient for an exciting jazz performance. However, these developments lie beyond the scope of this thesis.

Appendix I

Extended Musical Examples

1. Maple Leaf Rag (1899) . . . . . pp. 165-167
   Scott Joplin (Sedalia, St. Louis and New York: John Stark and Son).
   Source: Morath - 100 Ragtime Classics, p. 1.

2. The Cascades (1904) . . . . . pp. 168-171
   Scott Joplin (Sedalia, St. Louis and New York: John Stark and Son).
   Source: Morath - 100 Ragtime Classics, p. 38.

3. Memphis Blues (1912) . . . . . pp. 172-177
   W. C. Handy (New York: Handy Brothers Music Co.).
   Source: Piano-Vocal sheet
   Music published c. 1940.

4. Snake Rag (C. 1923) . . . . . pp. 178-197
   King Oliver (New York: International Music Inc.)
   Transcriber: L. A. Pyke.
   Source: Pyke - "Jazz 1920-1927: An Analytical Study."

5. Struttin' With Some Barbecue (1928) . . . . . pp. 198-203
   Lillian Hardin Armstrong (New York: Lees Music Corp.)
   Transcriber: Lee Castle.
   Source: Louis Armstrong Vol. I, pp. 4-9.

6. Davenport Blues (1927) . . . . . pp. 204-206
   Bix Beiderbecke (New York: Robbins Music Corp.)
   Transcriber: Jay Arnold
   Source: Bix Beiderbecke Trumpet Transcriptions, pp. 17-19.

7. That's No Bargain (C. 1926) . . . . . pp. 207-228
   Red Nichols (New York: Mills Music)
   Transcriber: Andrew Homzy

8. The Sheik of Araby (1921) . . . . . pp. 229-233
   Snyder-Smith-Wheeler (New York: Mills Music)
   Transcriber: Dr. med. Leon Mencki (Bern).
   F. Von Fischer - The Variation, pp. 19-23.

9. King Porter Stomp (1902) . . . . . pp. 234-235
   Jelly Roll Morton (New York: Mills Music)
   Source: "Jelly Roll" Morton's Blues, Stomps and Rarities, pp. 2-3.

10. Daintiness Rag (1916) . . . . . pp. 236-239
James P. Johnson (New York: Mills Music)
Source: Ragtime Piano, pp. 58-61.

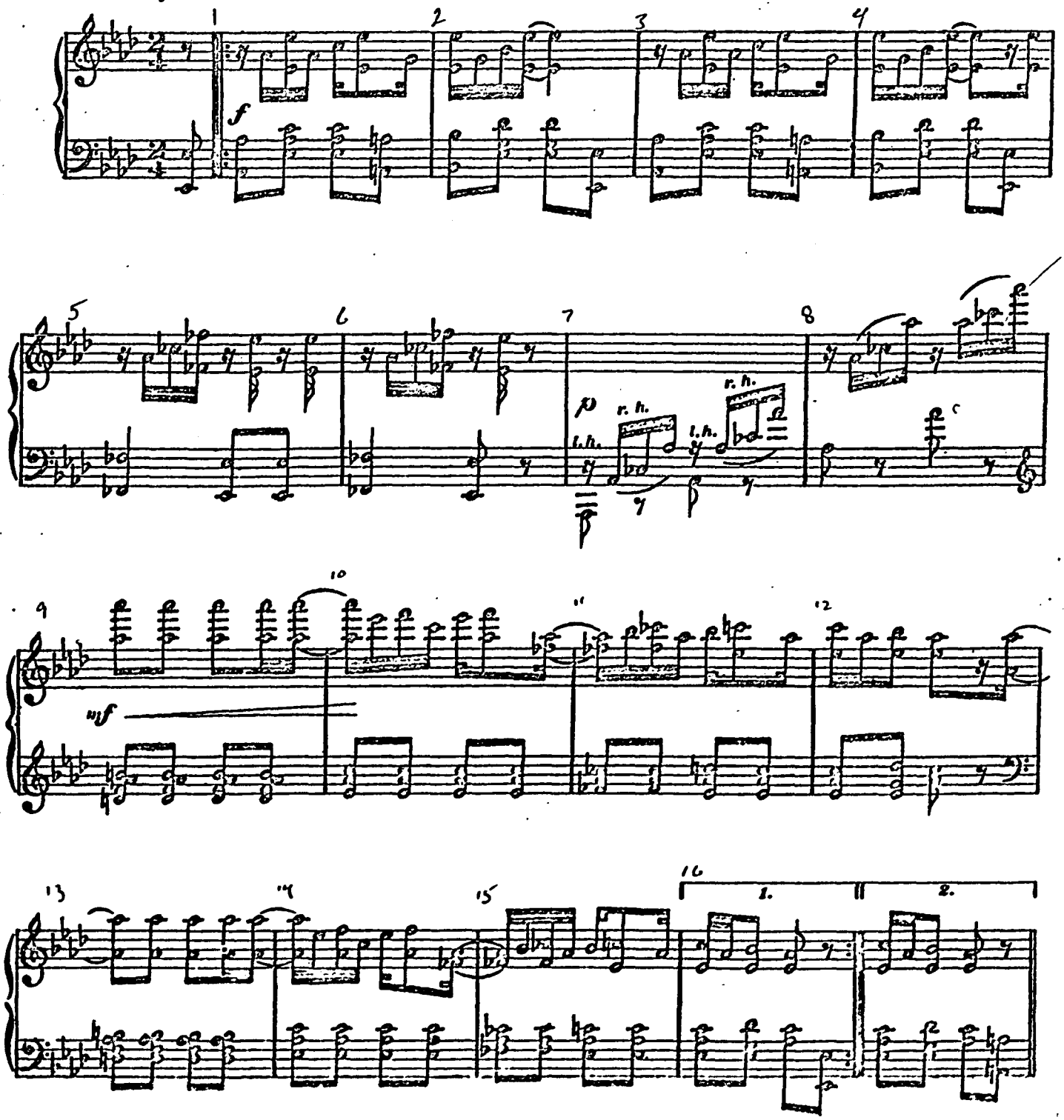
11. Shout For Joy (C. 1940) . . . . . p. 240
Albert Ammons (Publisher unknown)
Source: Pease - Boogie Woogie
Piano Stylos - Number 1, p. 9.

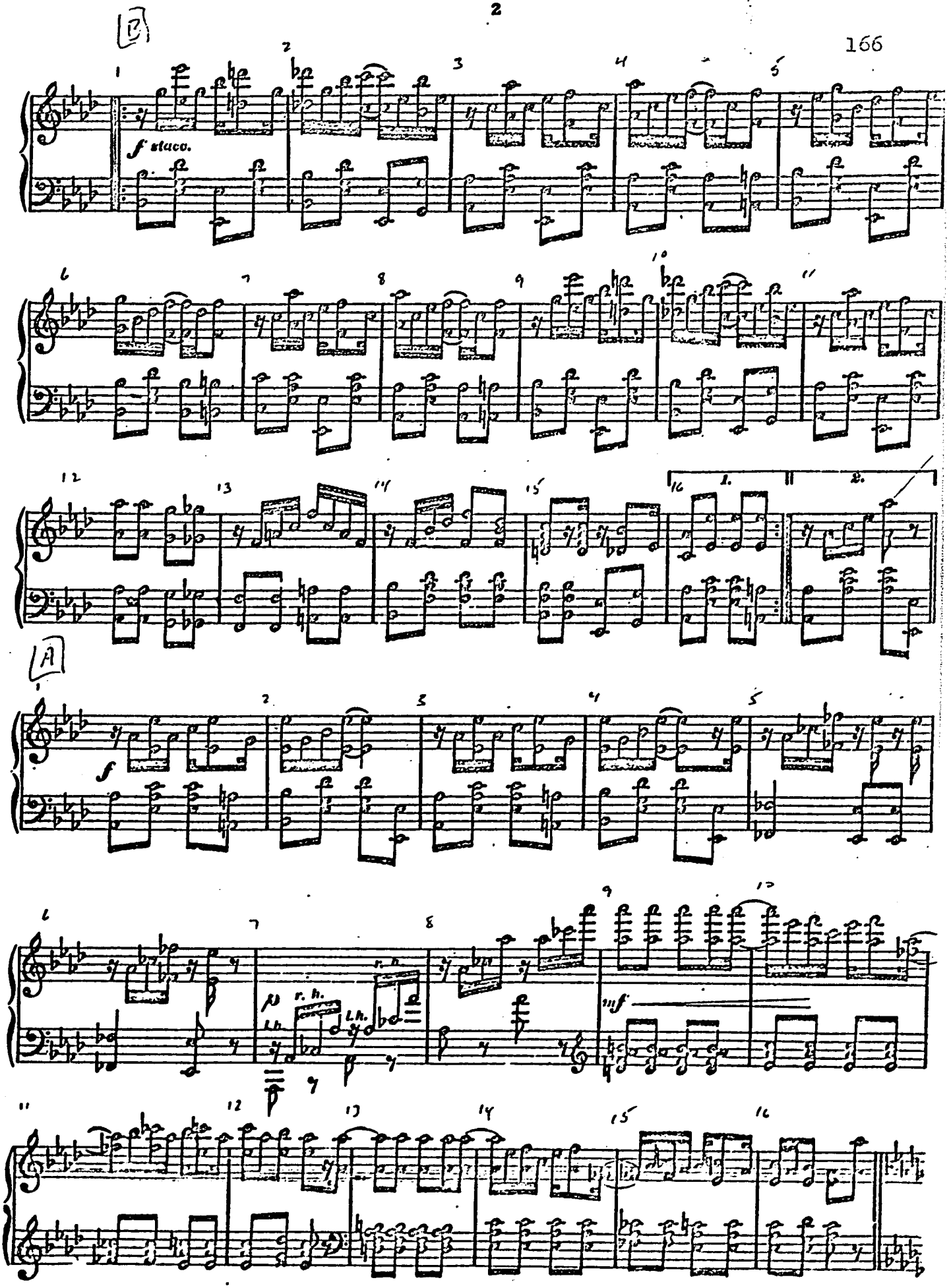
MAPLE LEAF RAG.

A

BY SCOTT JOPLIN.

Tempo di marcia.

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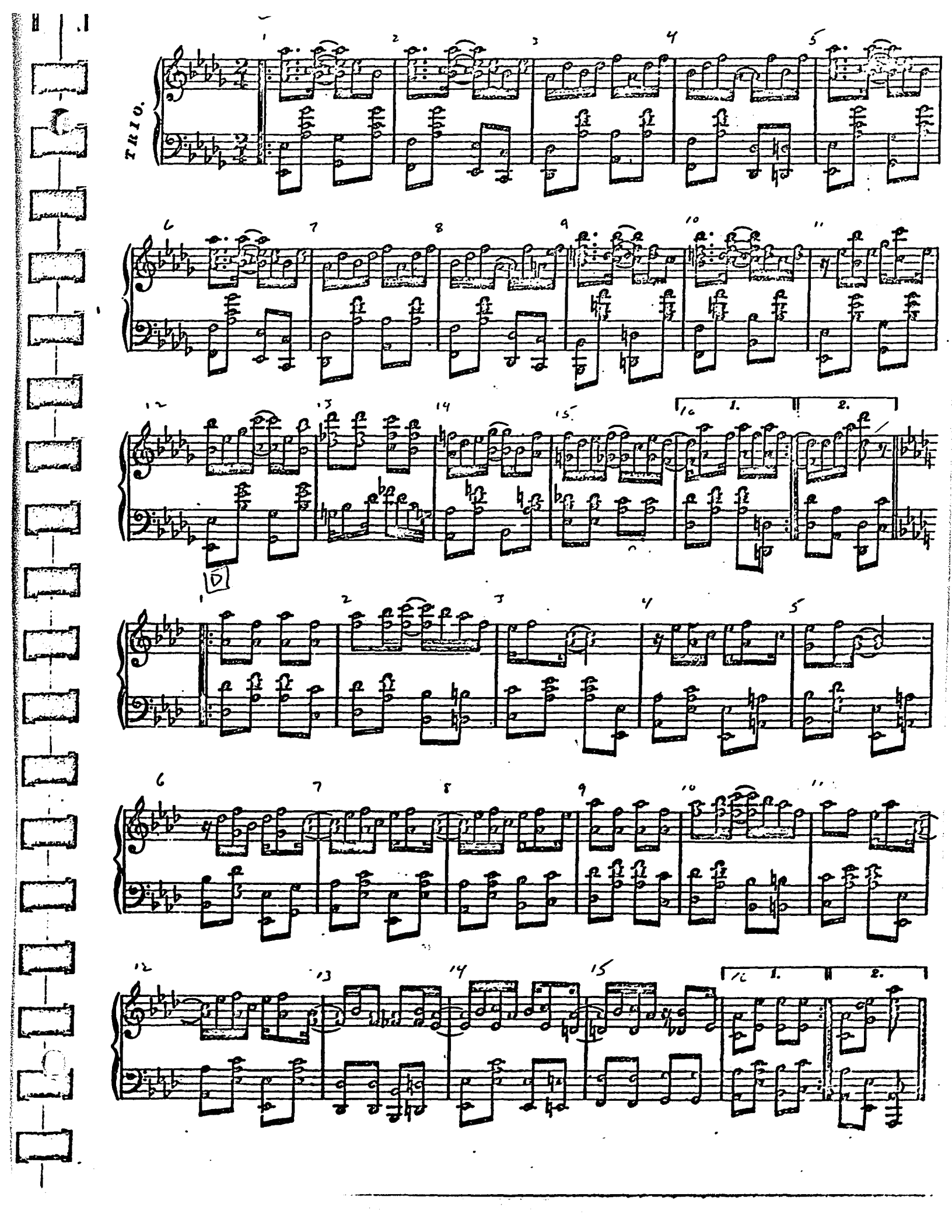
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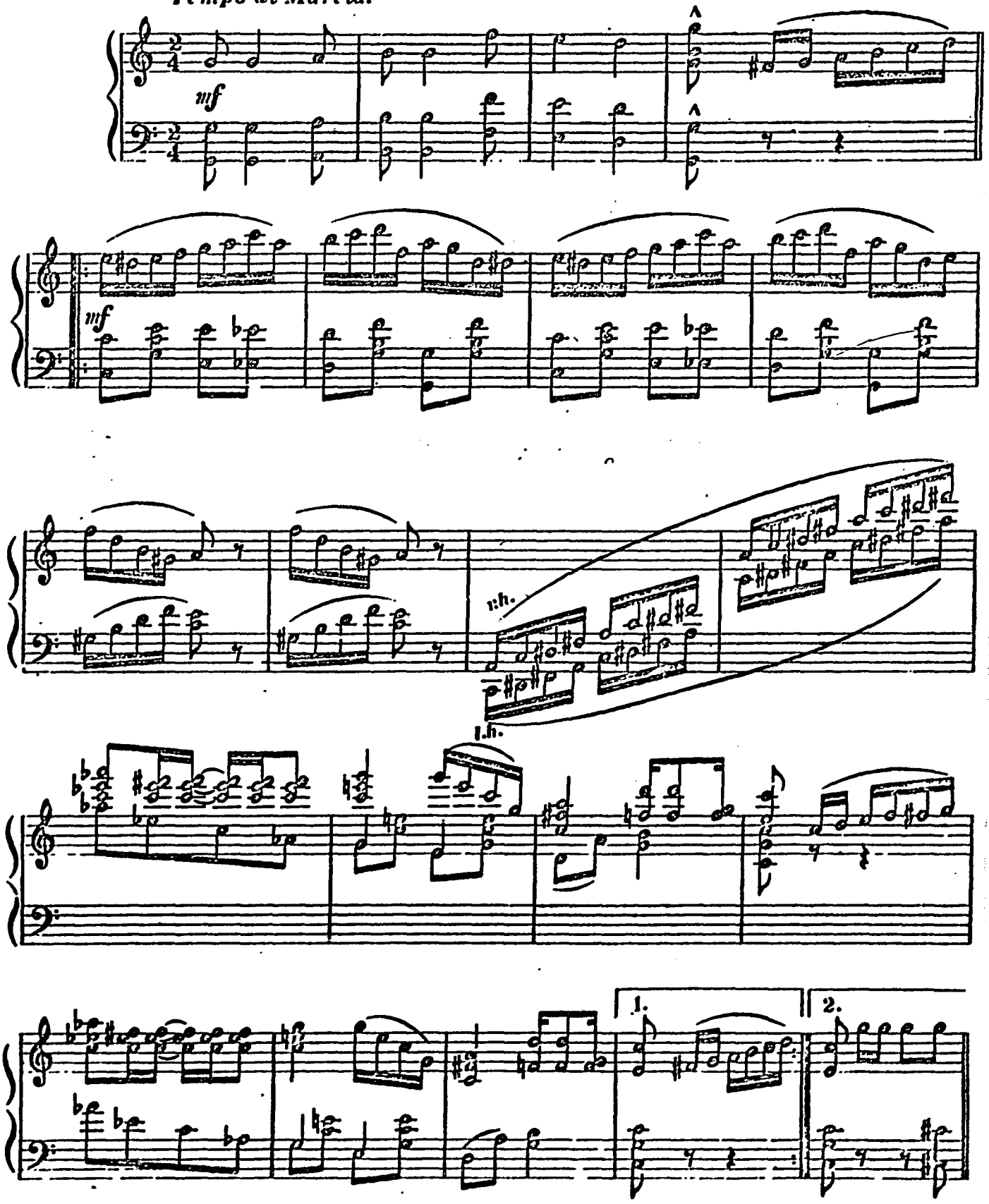
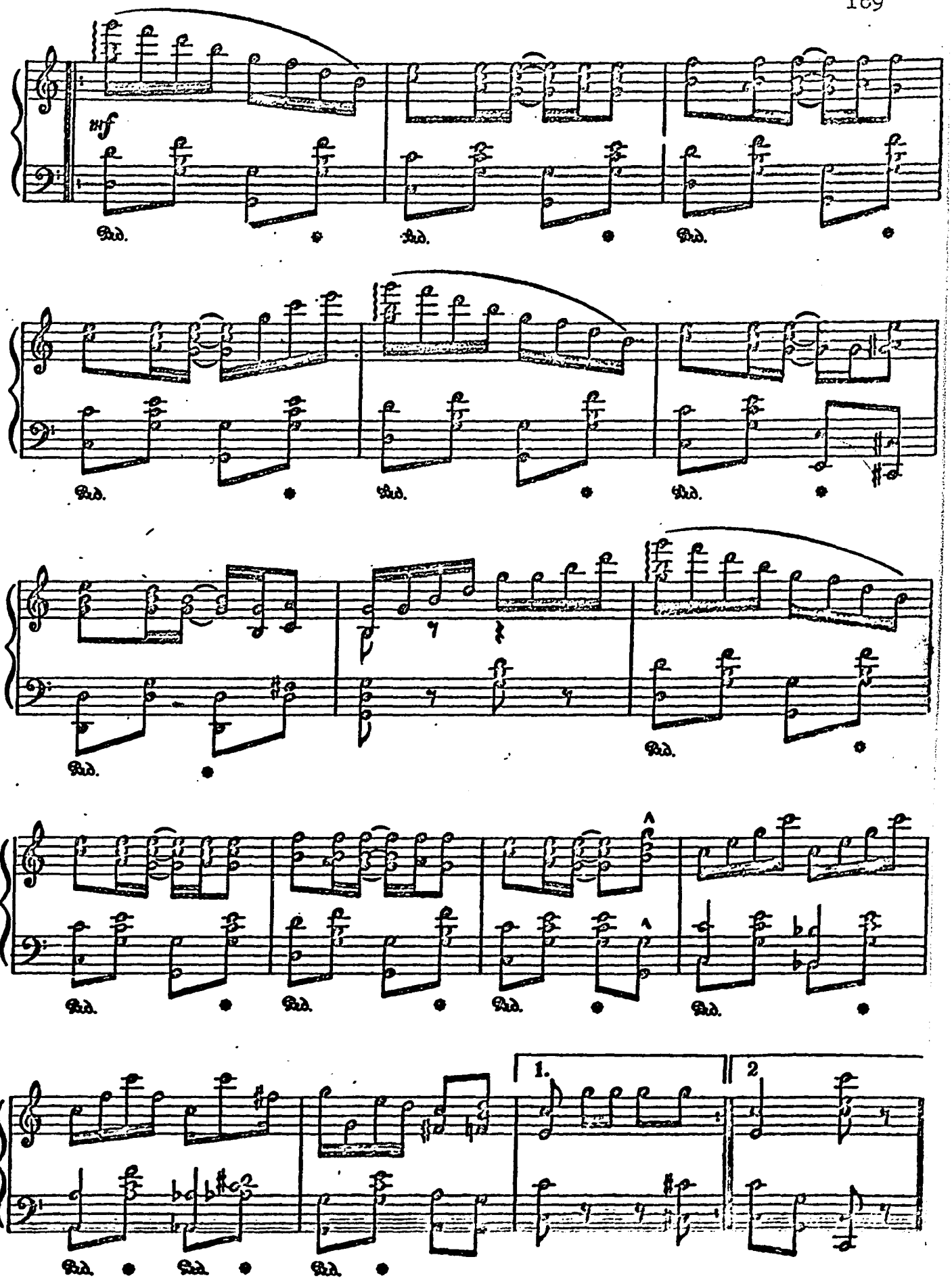
THE CASCADES.

A RAG.

SCOTT JOPLIN.
Composer of "Maple Leaf Rag."

Tempo di Marcia.

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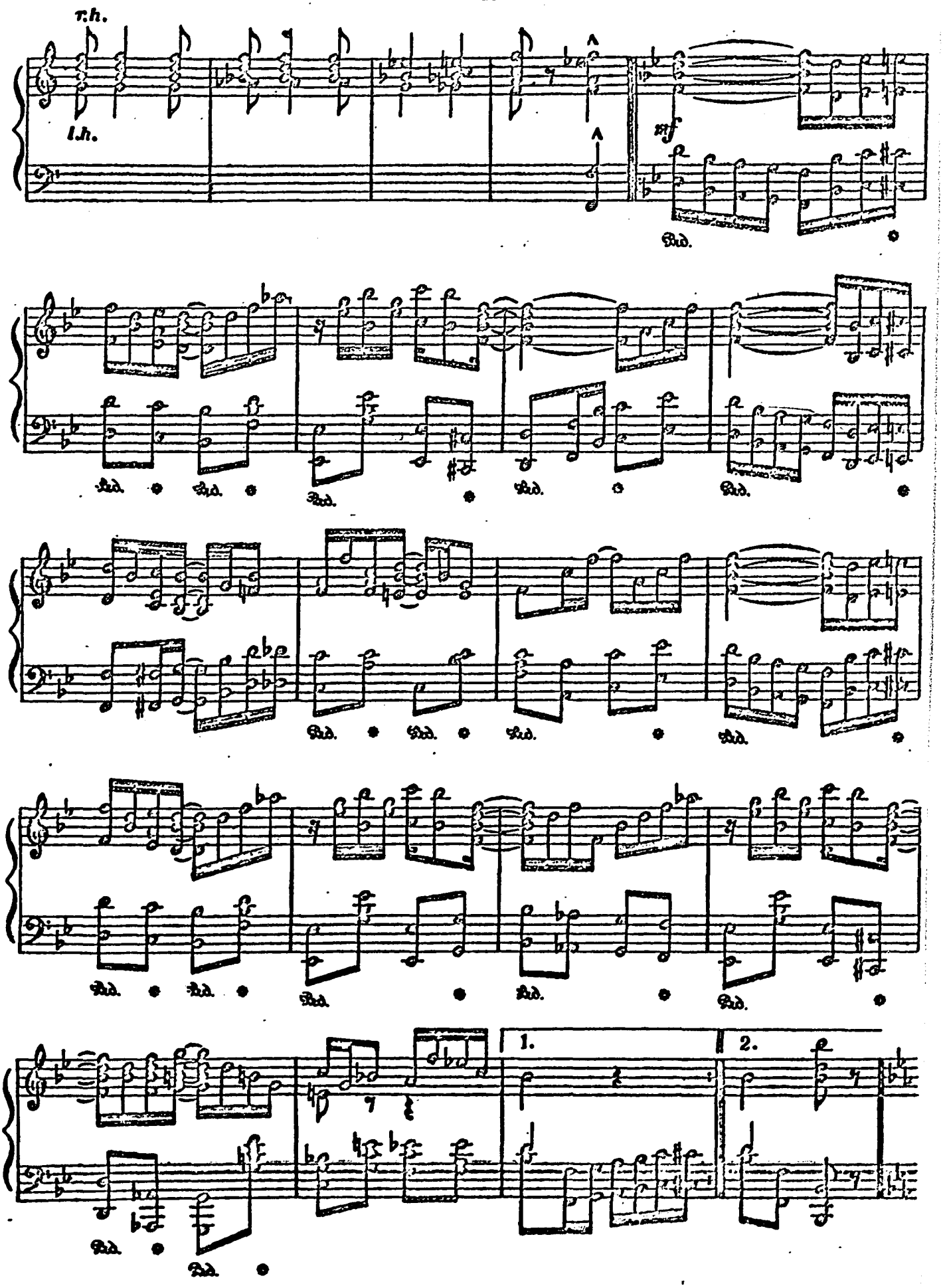
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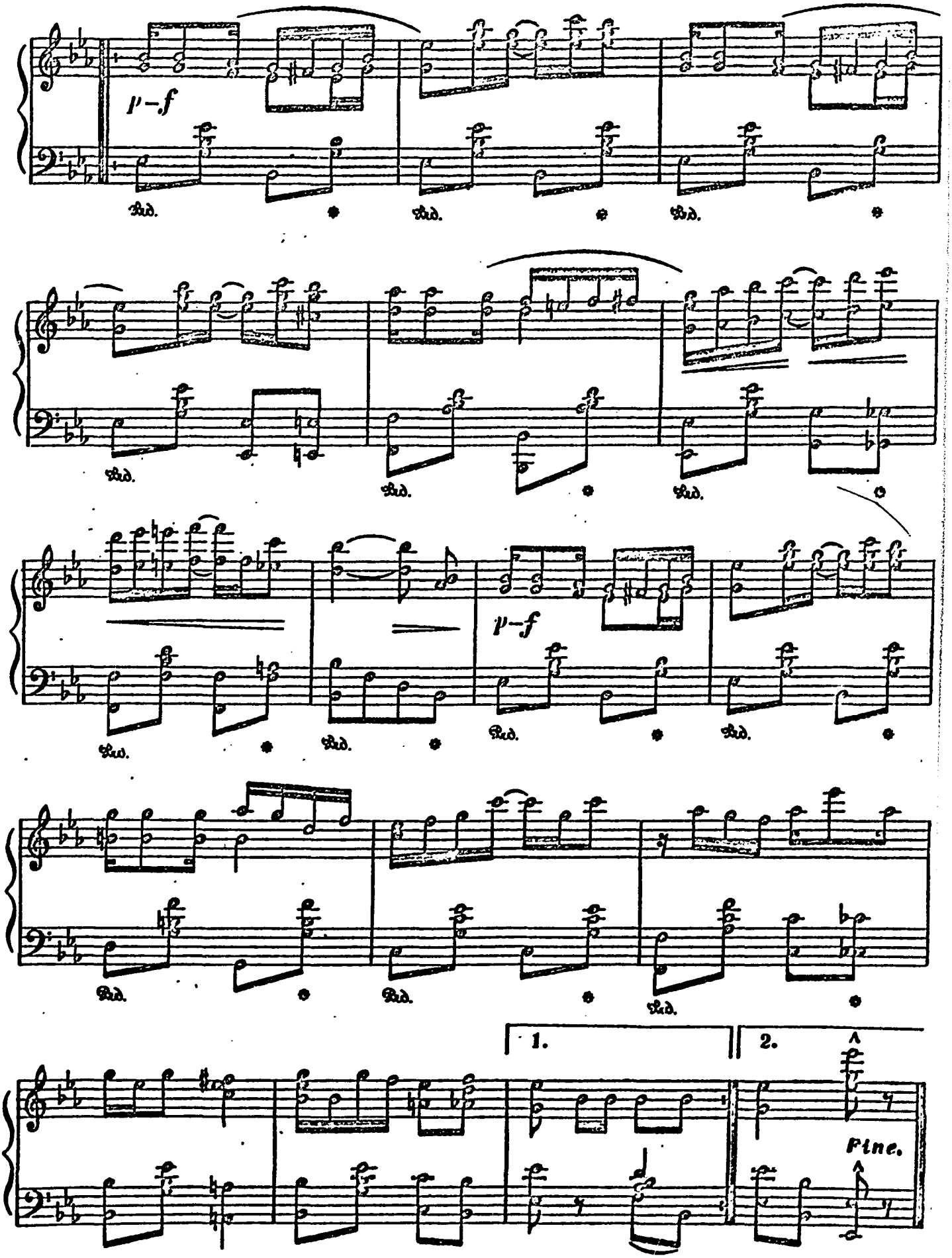
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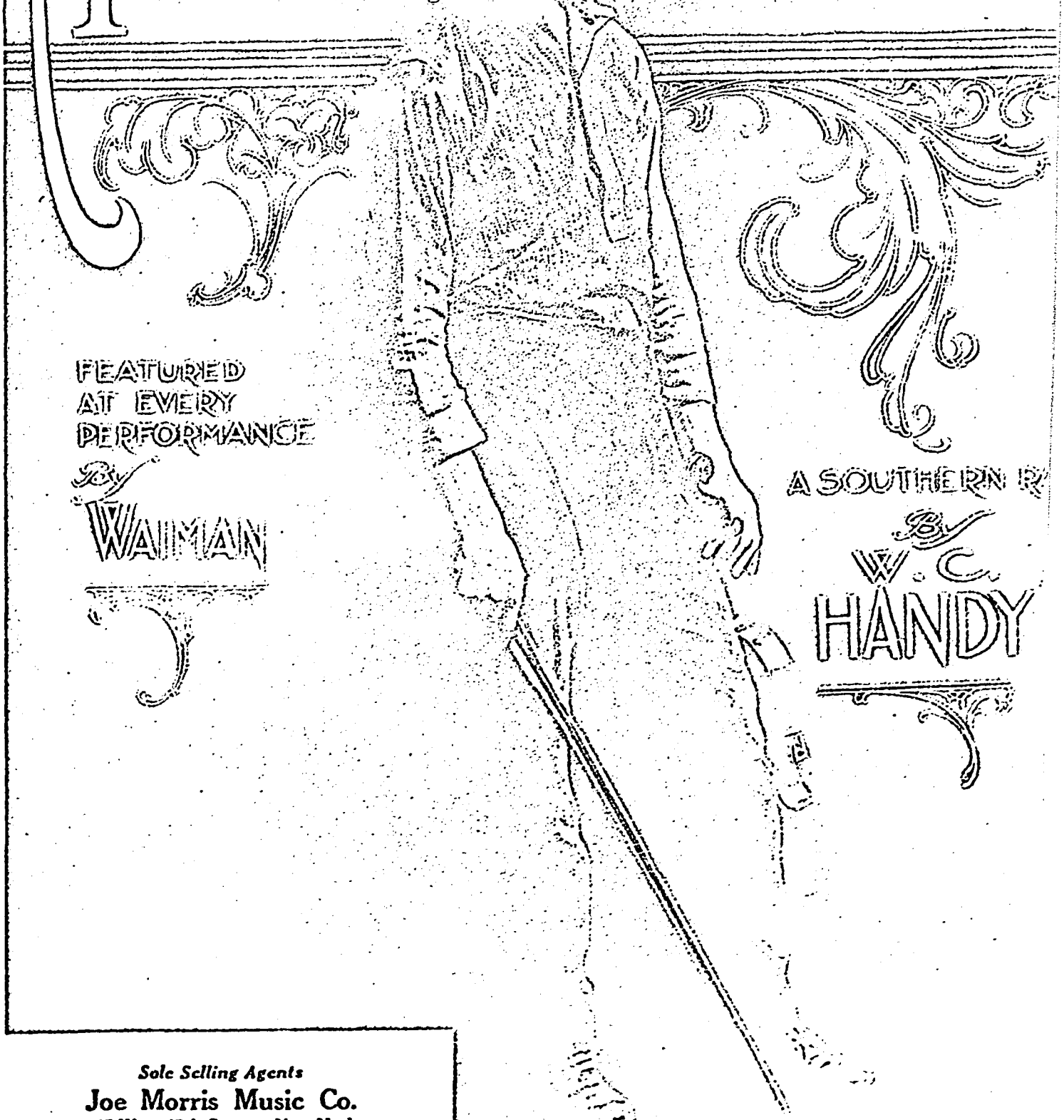
The MEMPHIS BLUES



FEATURED AT EVERY PERFORMANCE By WAIMAN

A SOUTHERN R By W. C. HANDY

Sole Selling Agents
Joe Morris Music Co.
145 West 45th Street, New York

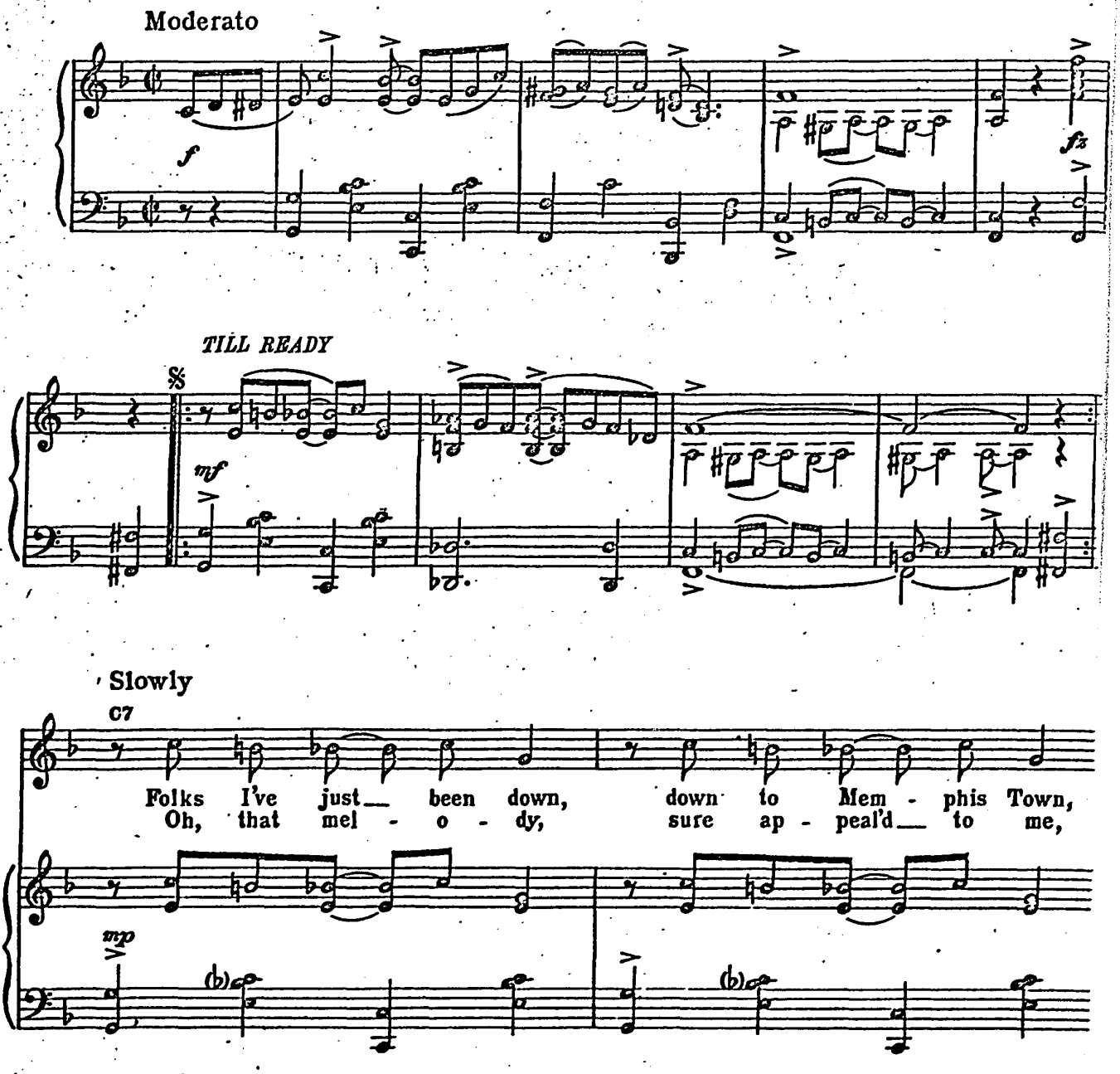
The Memphis Blues

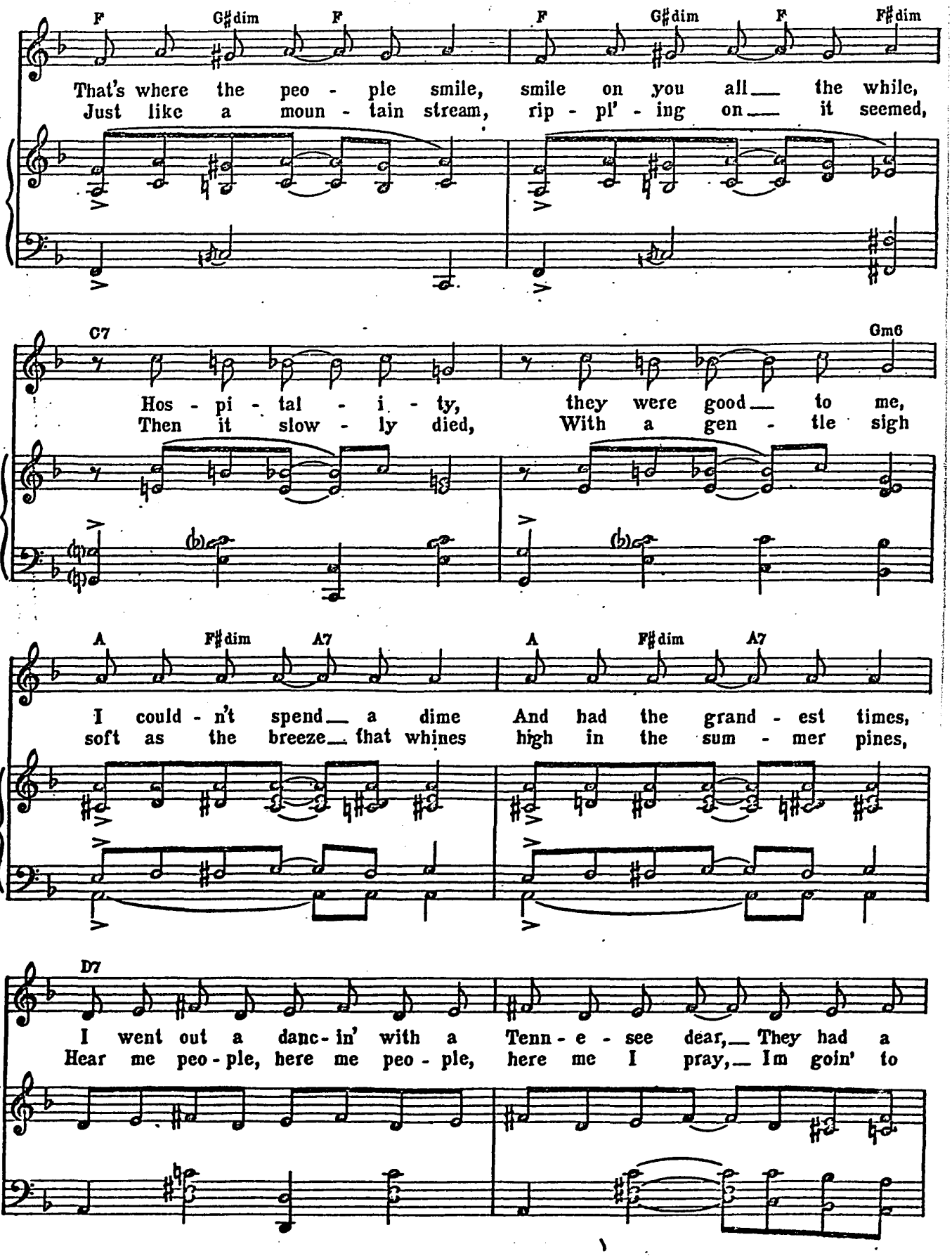
(or Mister Crump)

Vocal edition with Norton's famous lyrics

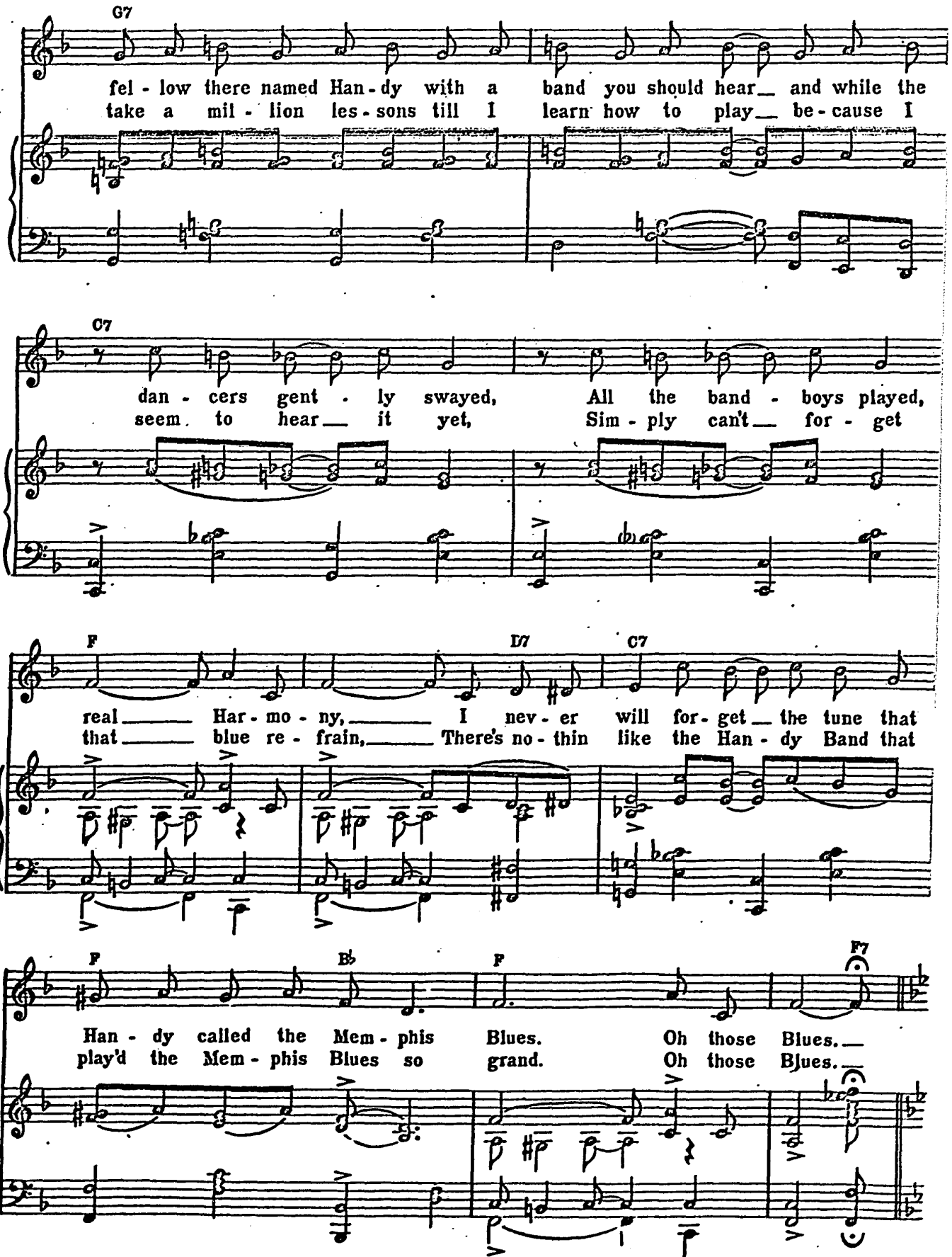
Words by
GEORGE A. NORTON

Music by
W. C. HANDY
(ASCAP)

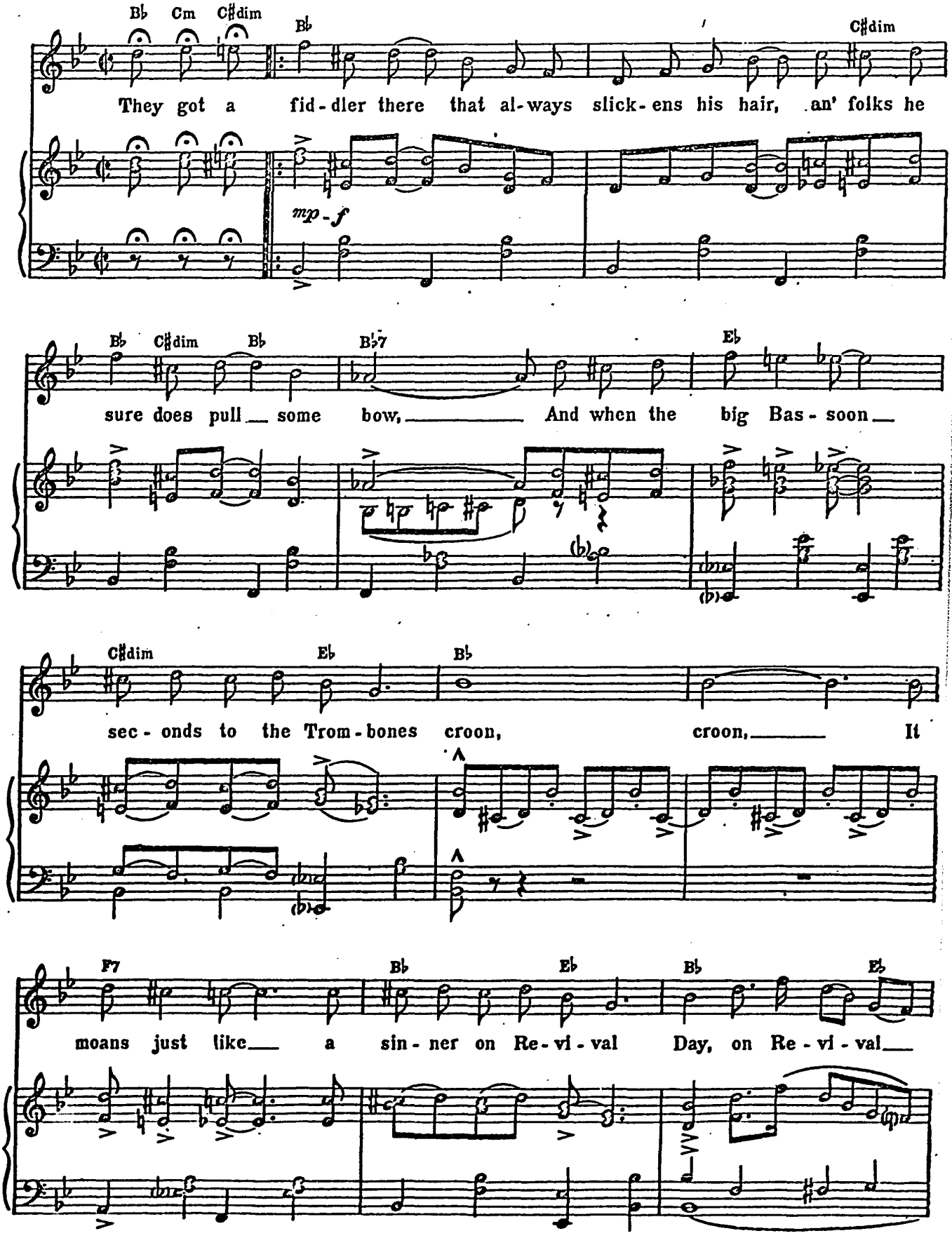


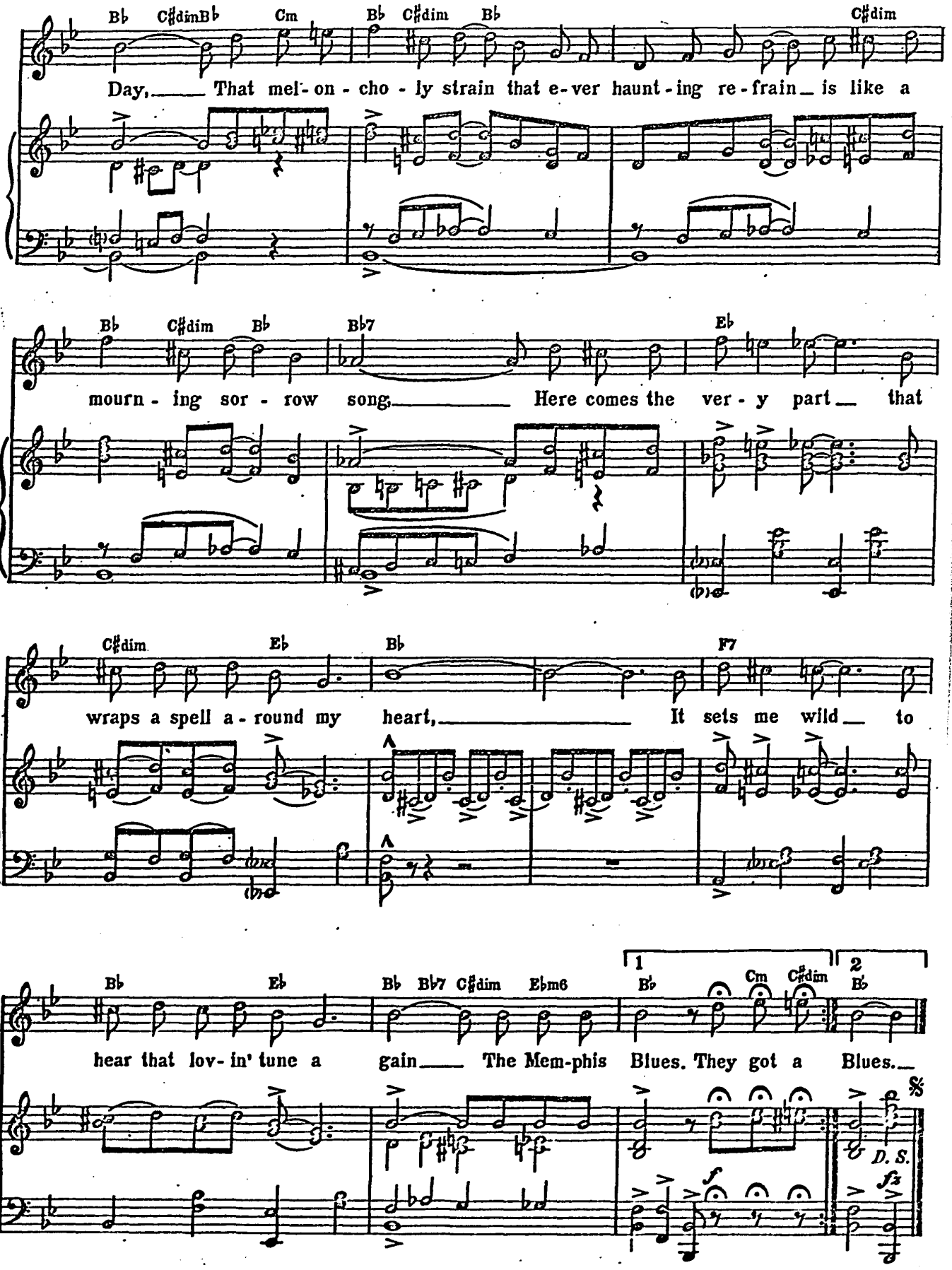

F G♯dim F F G♯dim F F♯dim
That's where the peo - ple smile, smile on you all the while,
Just like a moun - tain stream, rip - pl' - ing on it seemed,
C7 Gm6
Hos - pi - tal - i - ty, they were good to me,
Then it slow - ly died, With a gen - tle sigh
A F♯dim A7 A F♯dim A7
I could - n't spend a dime And had the grand - est times,
soft as the breeze that whines high in the sum - mer pines,
D7
I went out a danc - in' with a Tenn - e - see dear, They had a
Hear me peo - ple, here me peo - ple, here me I pray, Im goin' to

4

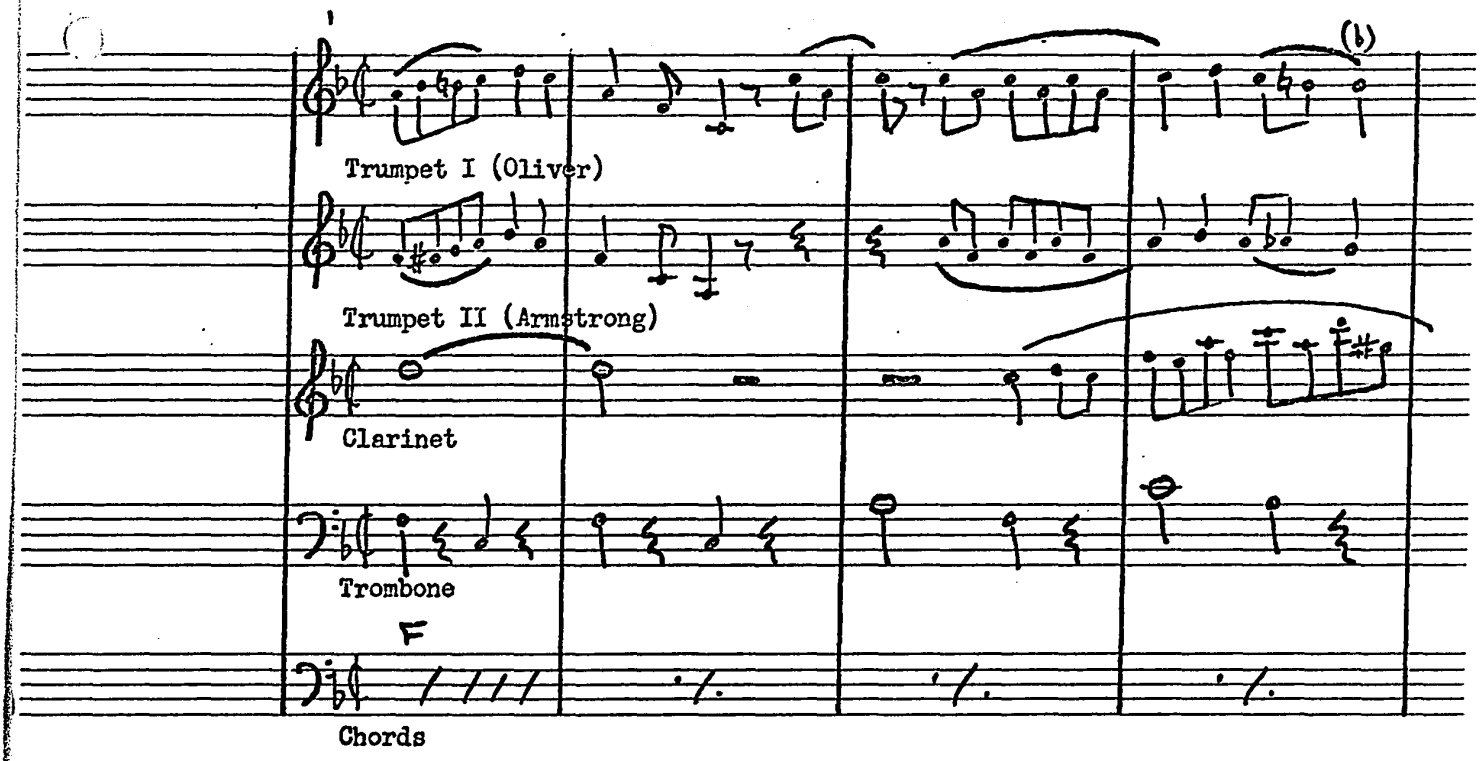

G7
fel - low there named Han - dy with a band you should hear__ and while the
take a mil - lion les - sons till I learn how to play__ be - cause I
C7
dan - cers gent - ly swayed, All the band - boys played,
seem to hear__ it yet, Sim - ply can't__ for - get
F
D7
C7
real_____ Har - mo - ny,_____ I nev - er will for - get__ the tune that
that_____ blue re - frain,_____ There's no - thin like the Han - dy Band that
F
B♭
F
F7
Han - dy called the Mem - phis Blues. Oh those Blues.__
play'd the Mem - phis Blues so grand. Oh those Blues.__

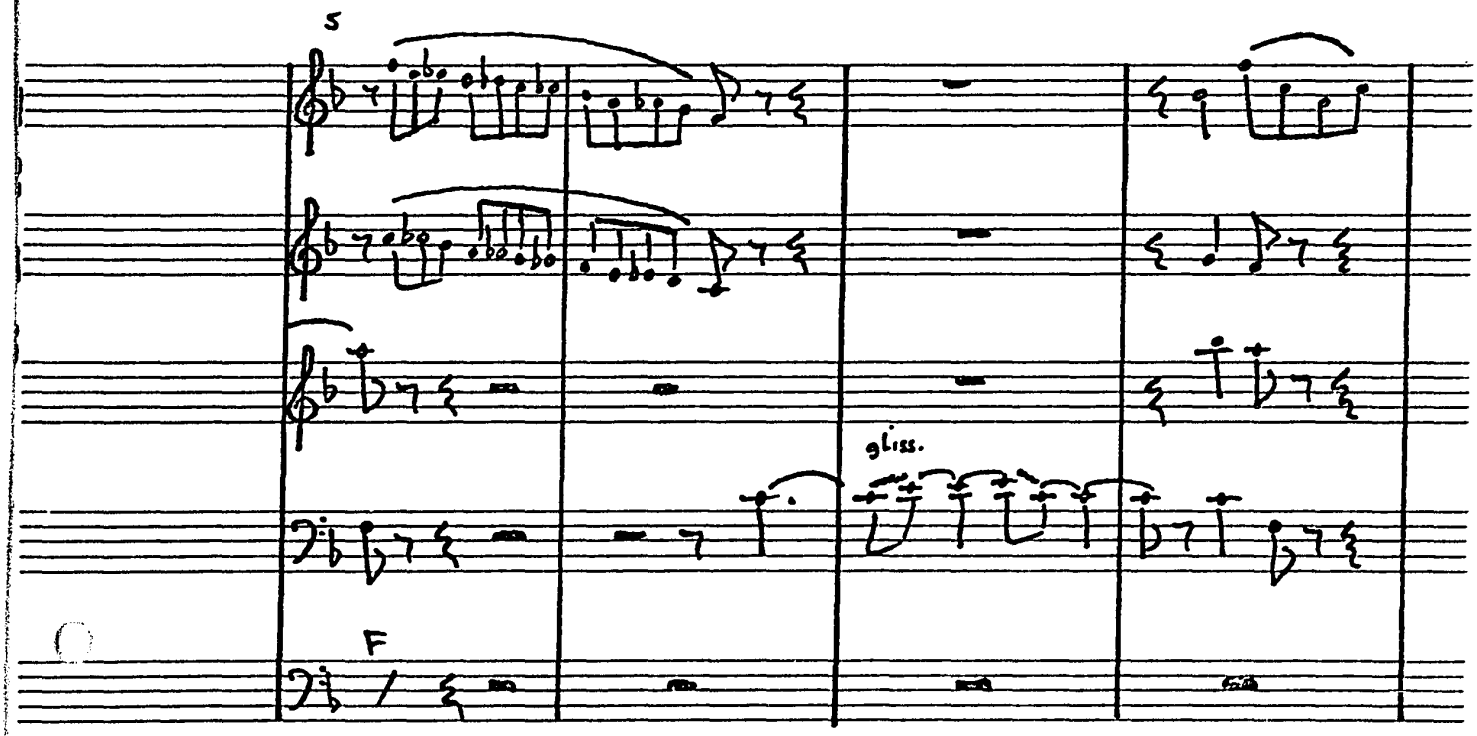
Chorus

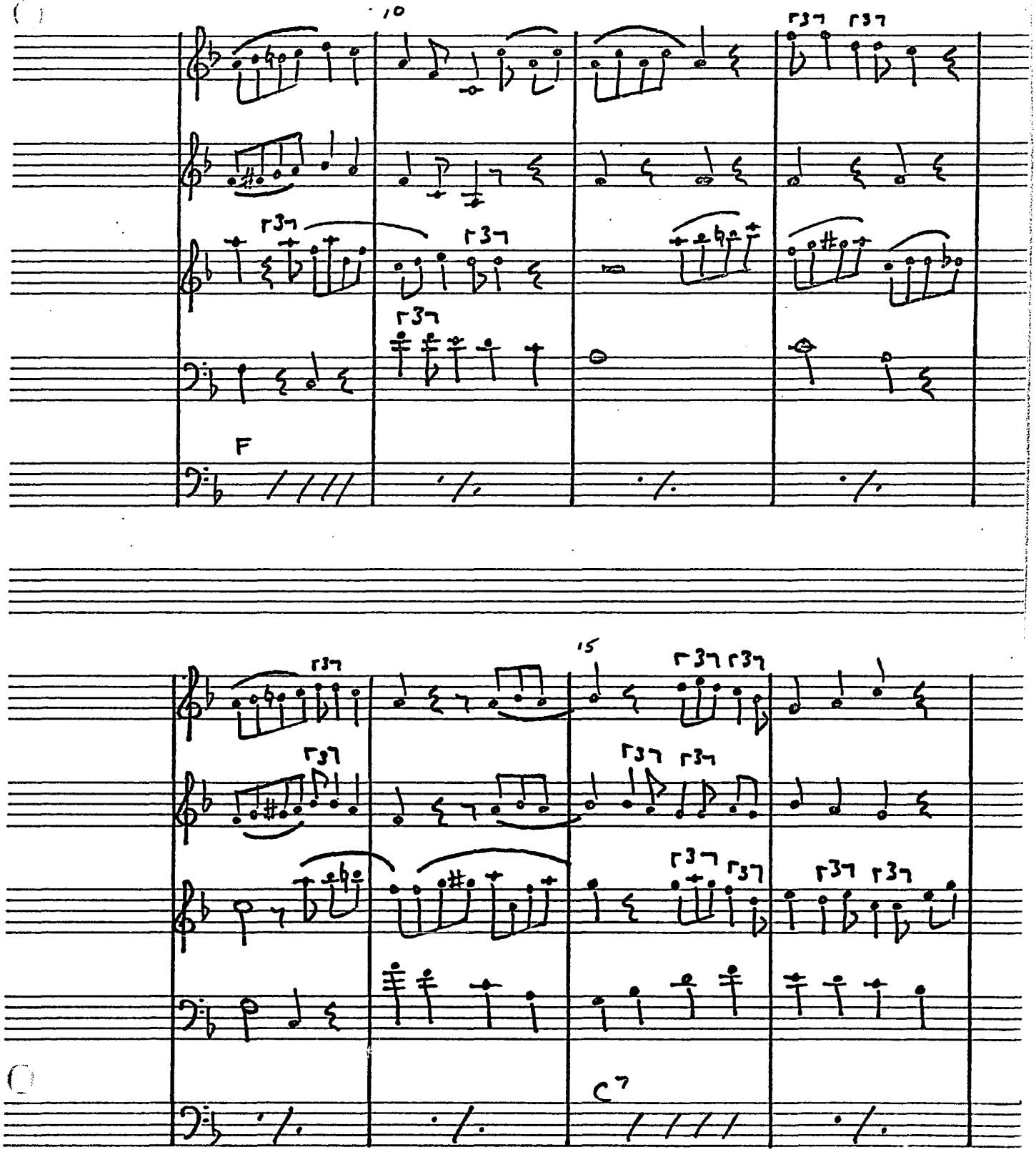

B♭ Cm C♯dim
B♭
C♯dim
They got a fid-dler there that al-ways slick-ens his hair, an' folks he
mp - f
B♭ C♯dim B♭
B♭7
E♭
sure does pull some bow, And when the big Bas-soon
C♯dim
E♭
B♭
sec-onds to the Trom-bones croon, croon, It
F7
B♭
E♭
B♭
E♭
moans just like a sin-ner on Re-vi-val Day, on Re-vi-val

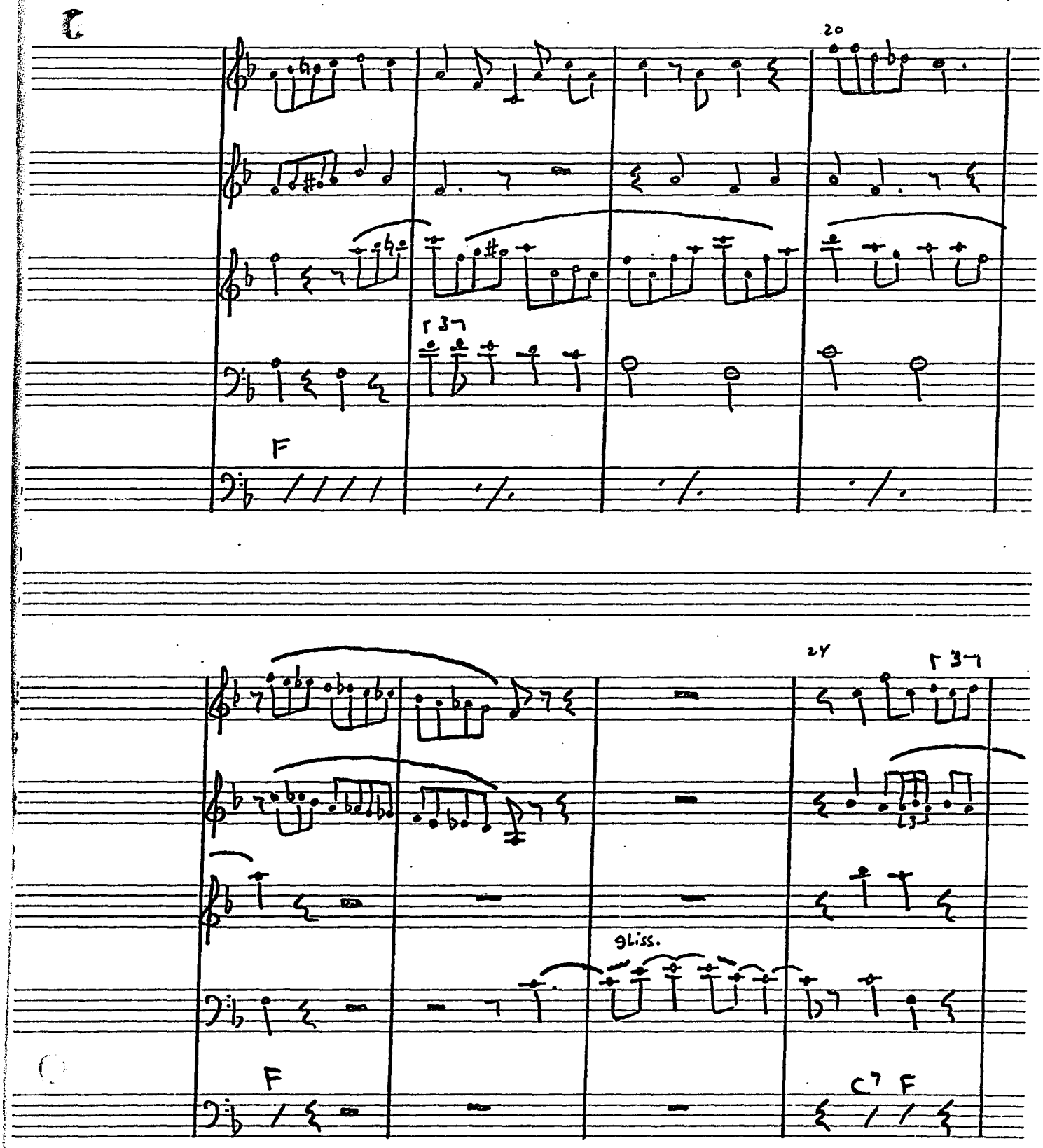

B♭ C♯dim B♭ Cm B♭ C♯dim B♭ C♯dim
Day, That mel-on-cho-ly strain that e-ver haunt-ing re-frain is like a
B♭ C♯dim B♭ B♭7 E♭
mourn-ing sor-row song, Here comes the ver-y part that
C♯dim E♭ B♭ F7
wraps a spell a-round my heart, It sets me wild to
B♭ E♭ B♭ B♭7 C♯dim E♭m6 1 B♭ Cm C♯dim 2 B♭
hear that lov-in' tune a gain The Mem-phis Blues. They got a Blues.
D. S.

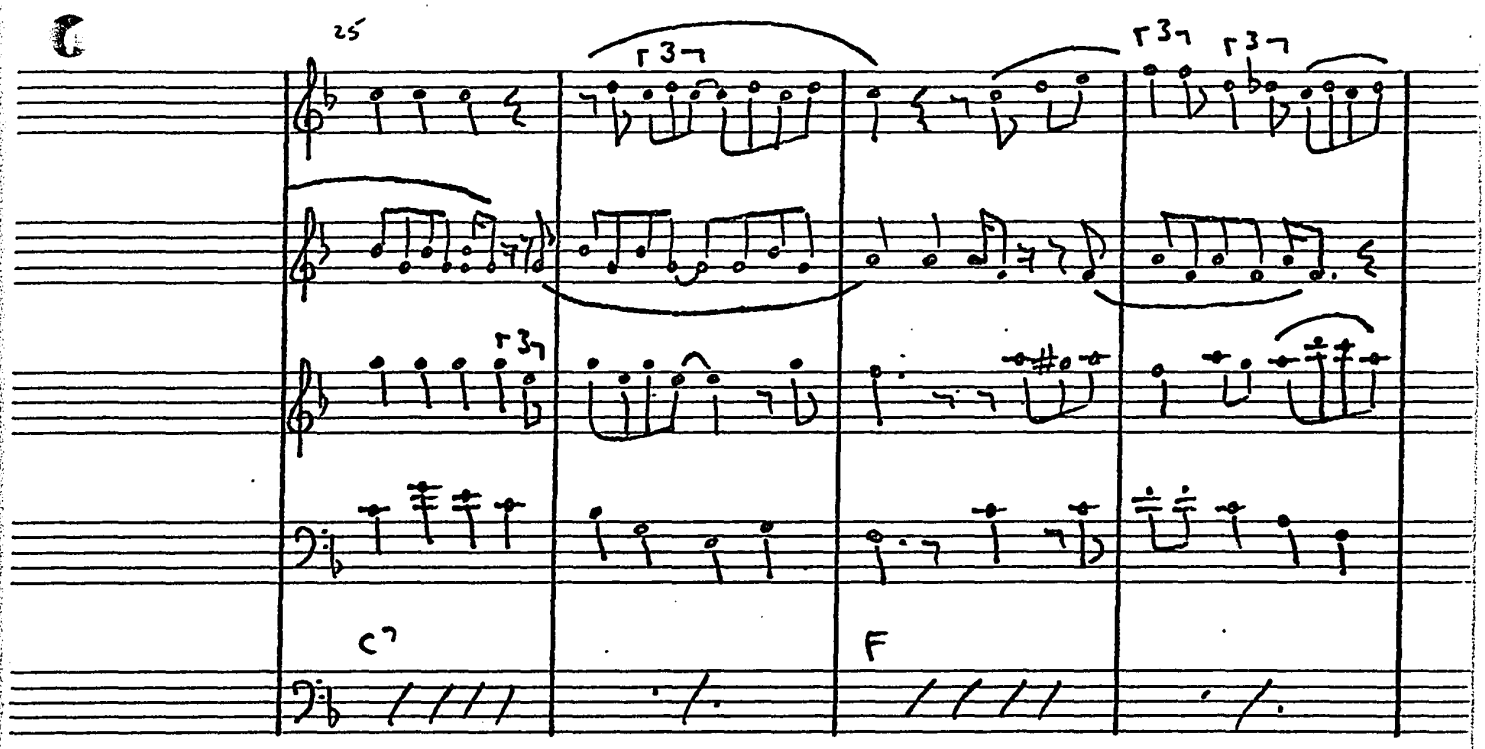
SNAKE RAG KING OLIVER

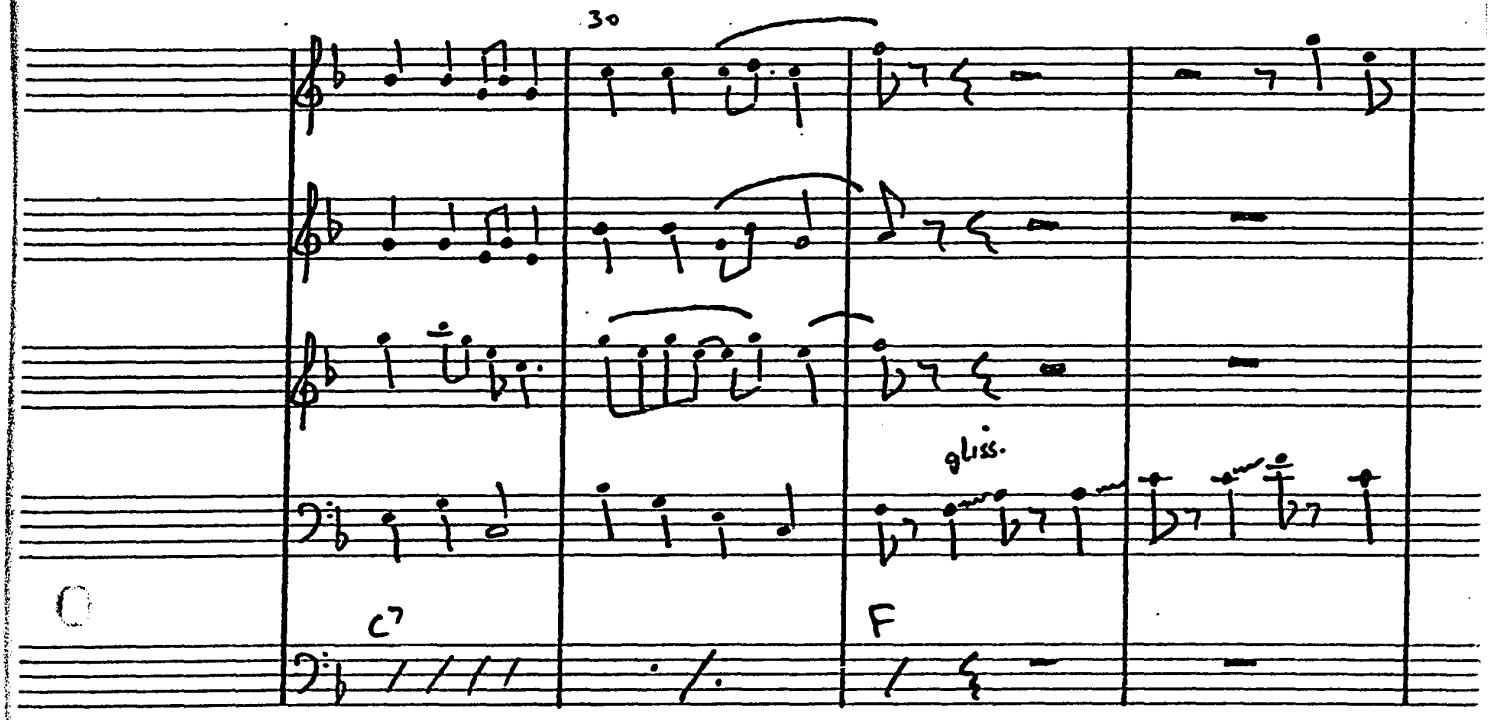


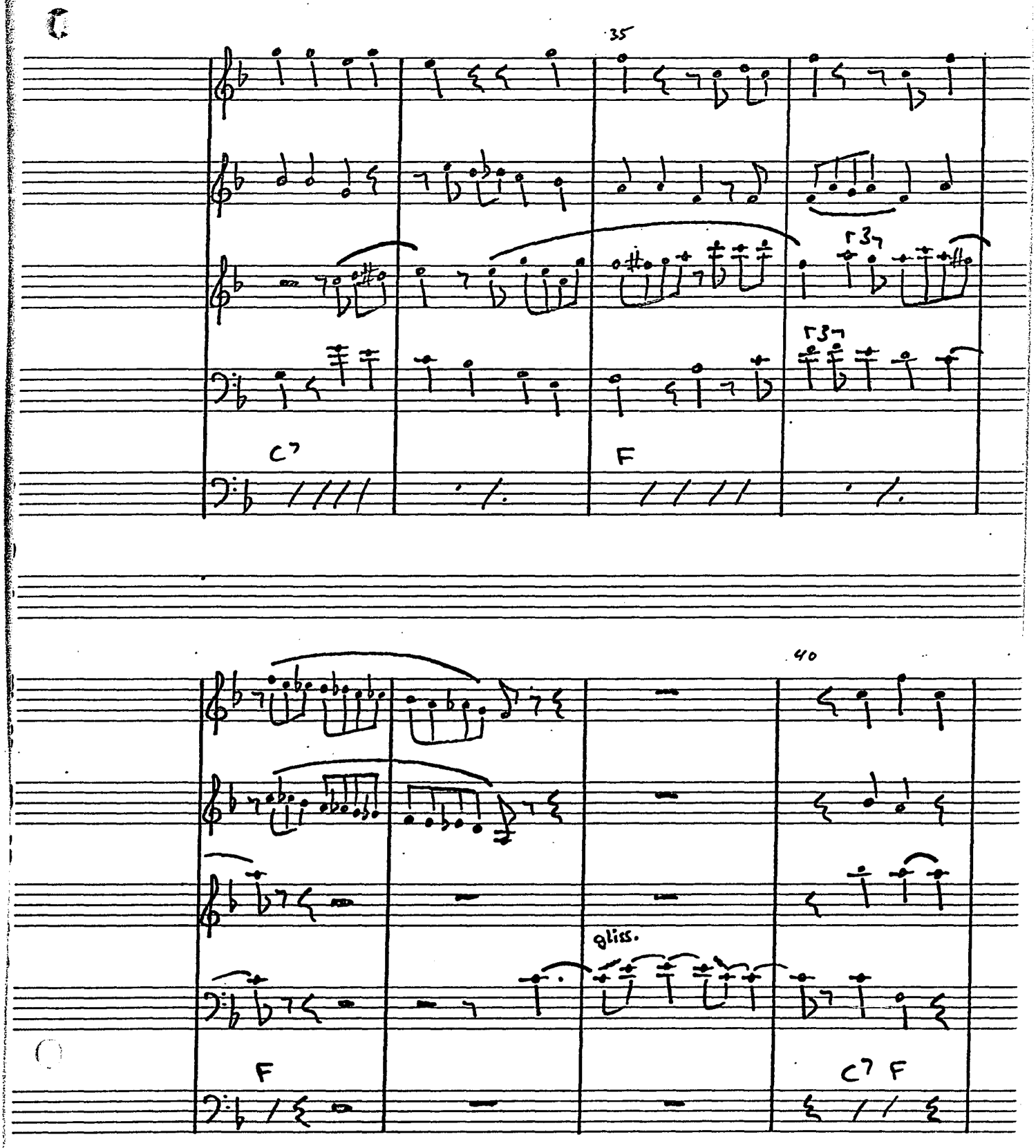


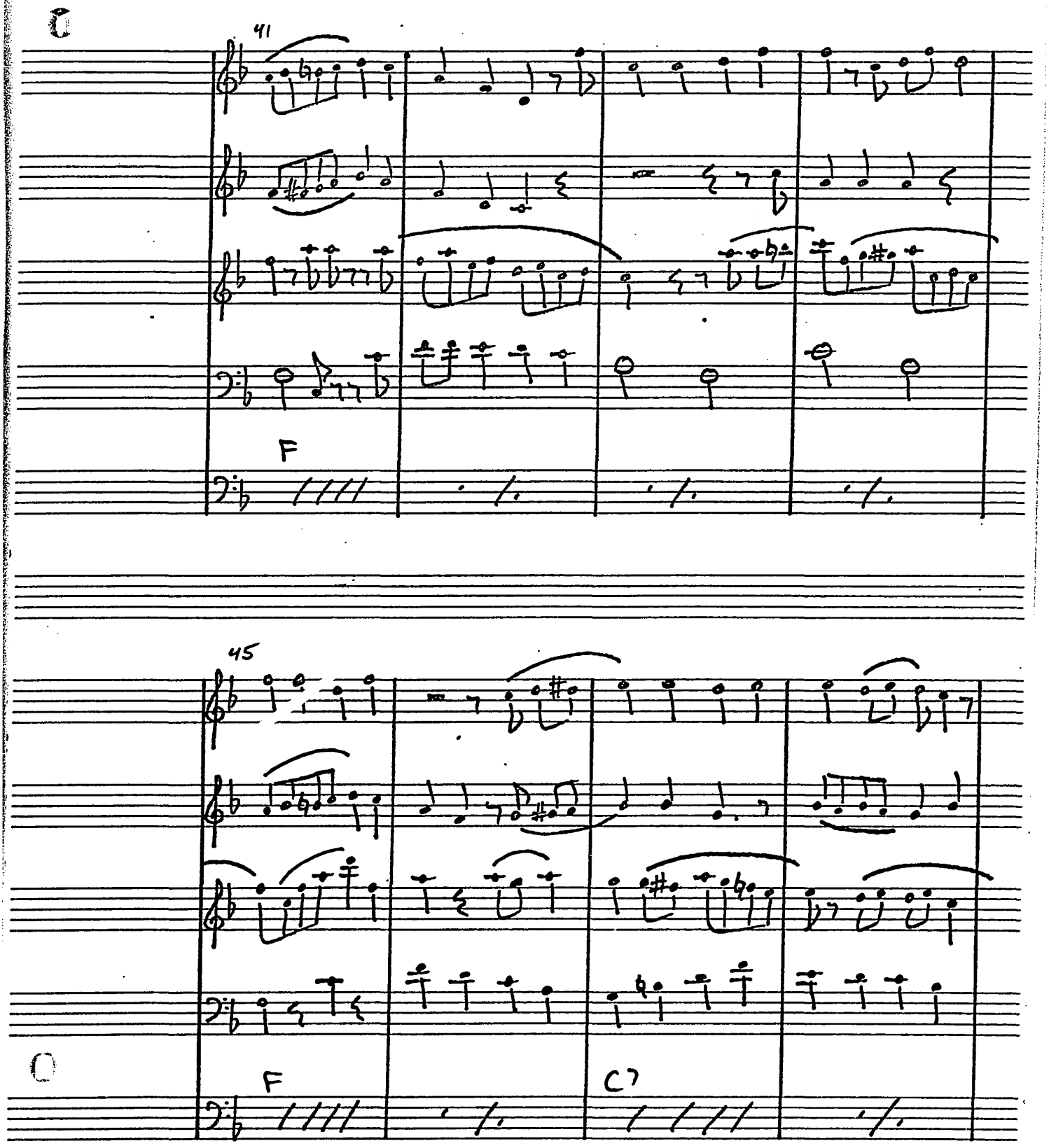

10
F
15
C7

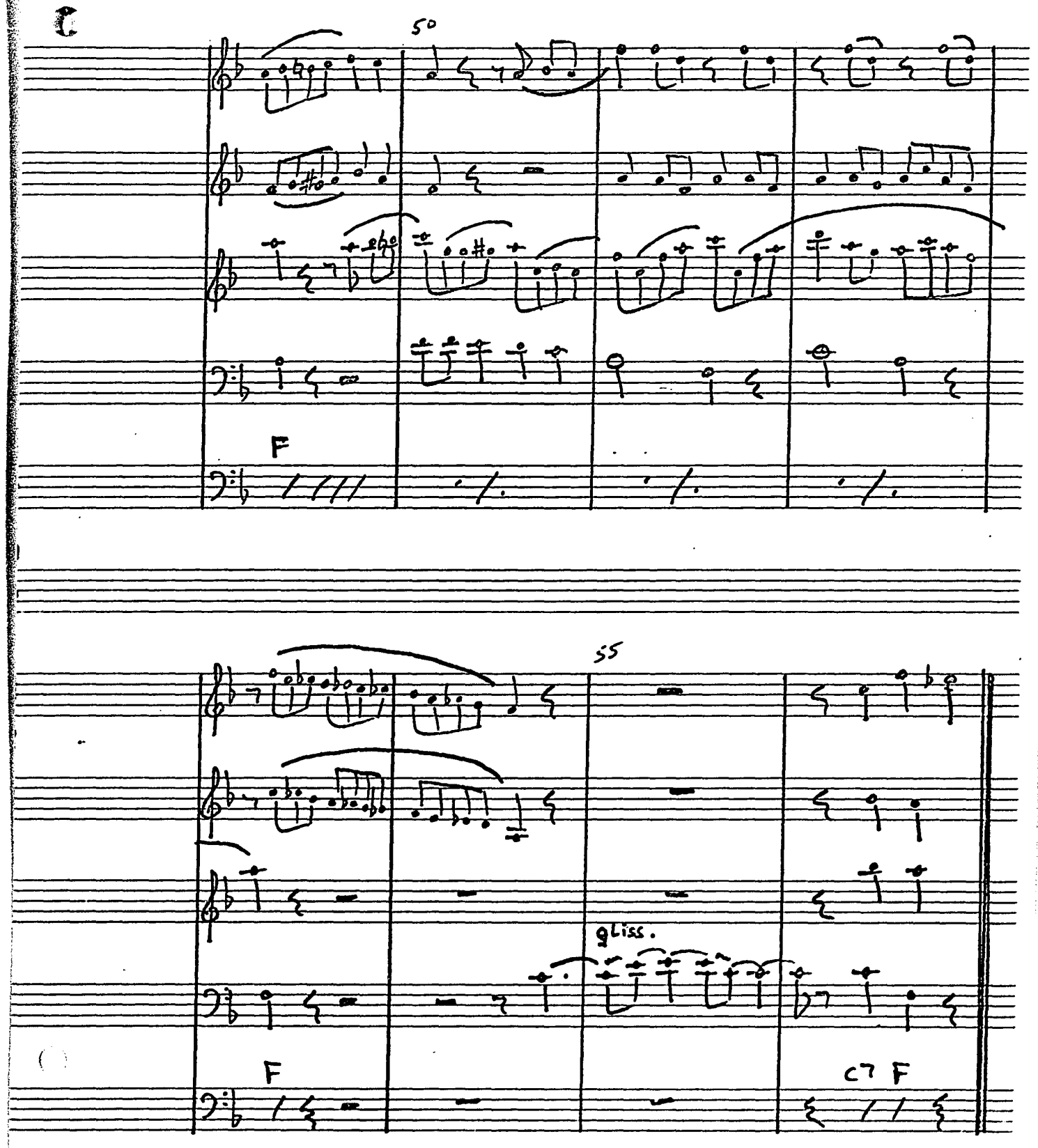

20
r 3 ¬
F
24
r 3 ¬
gliss.
F
C7
F

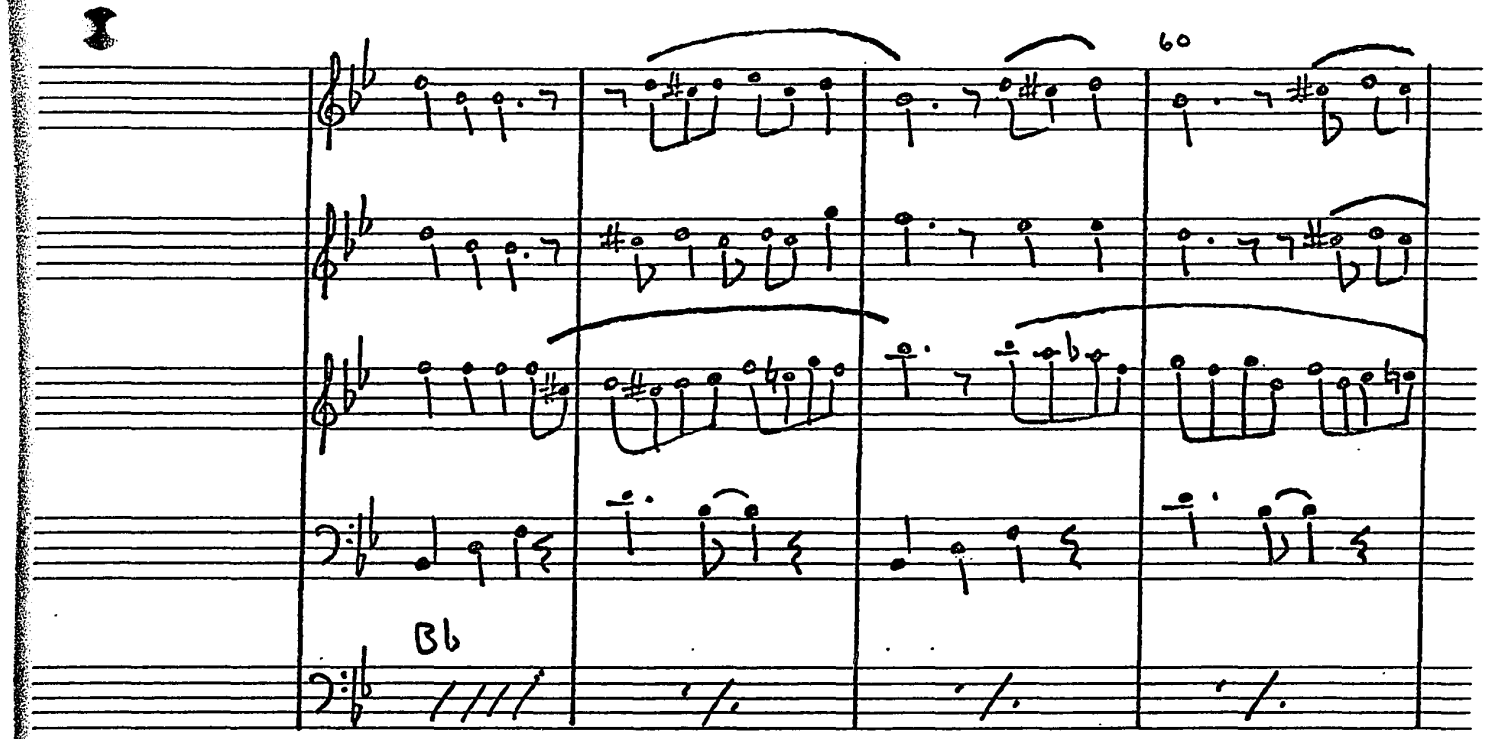

25
C7
F

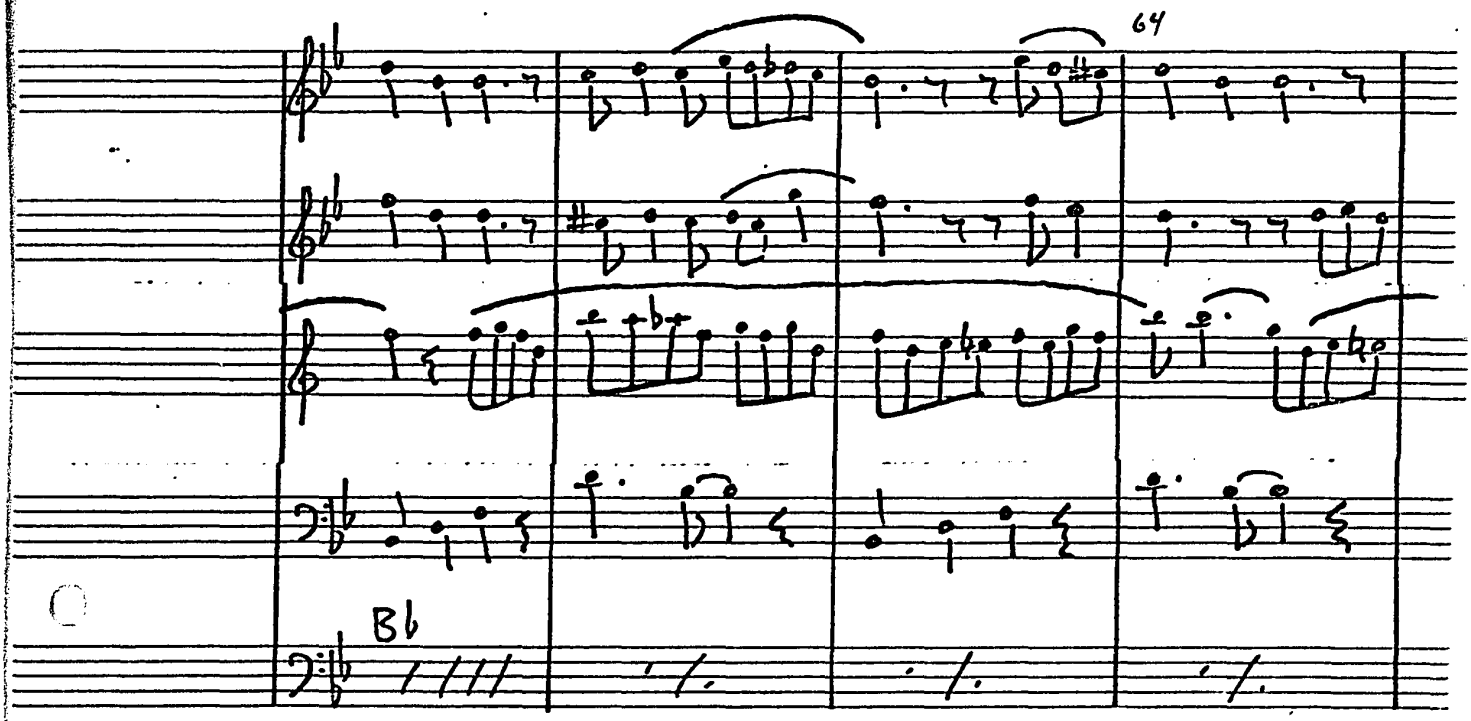

30
gliss.
C7
F

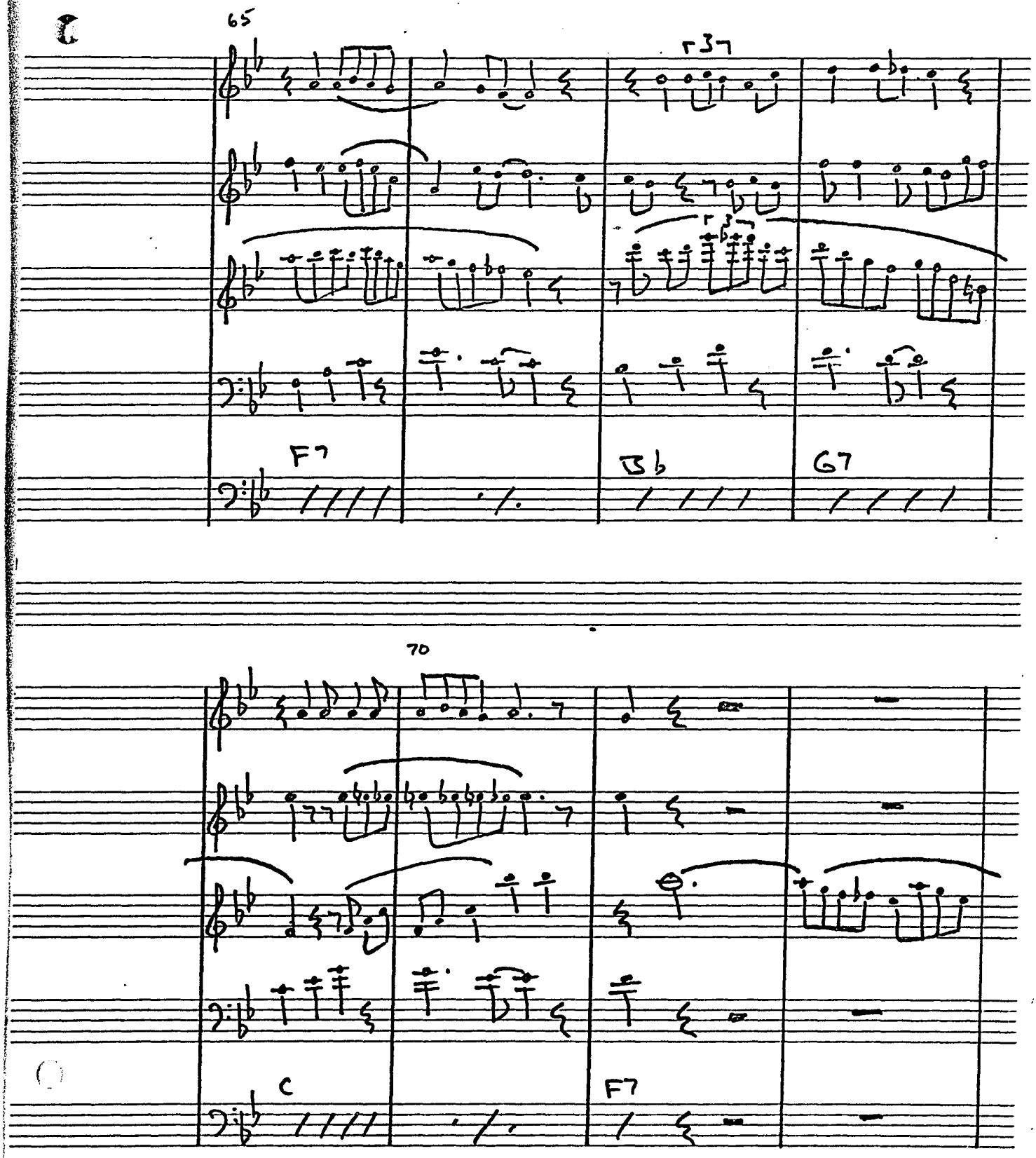

35
C7
F
40
gliss.
F
C7 F

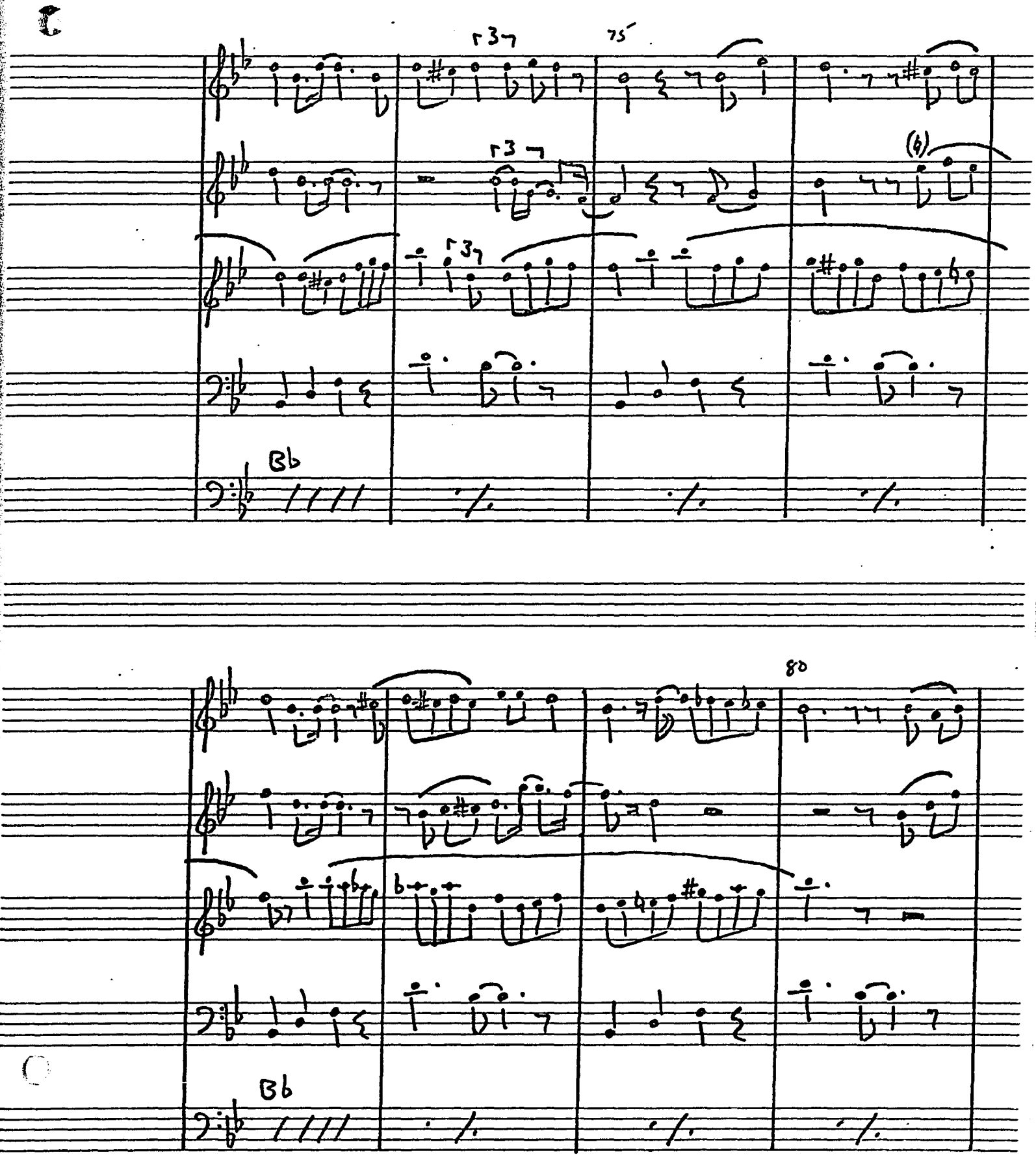

C
41
F
45
C
F
C7

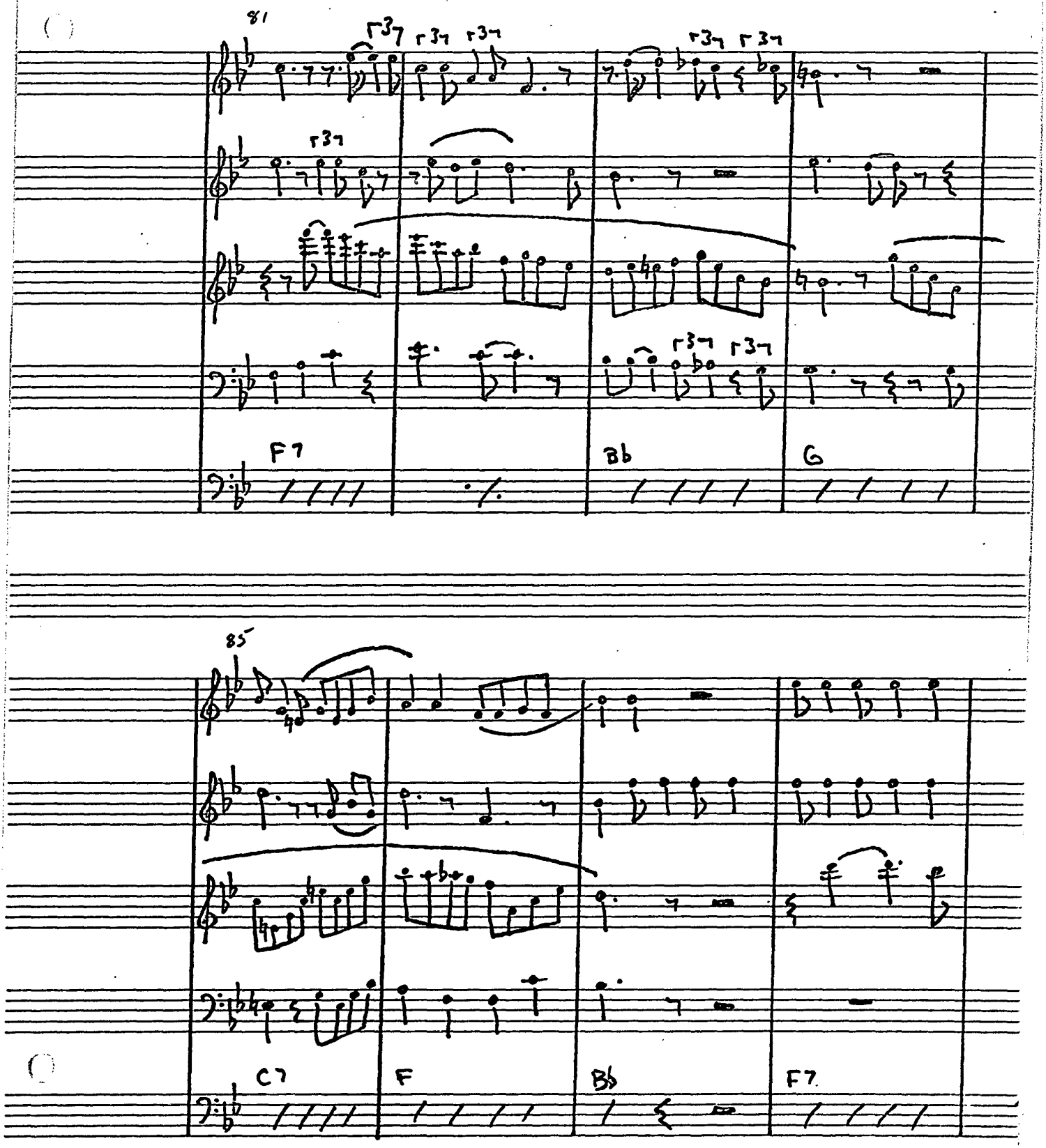

50
F
55
gliss.
F
C7 F

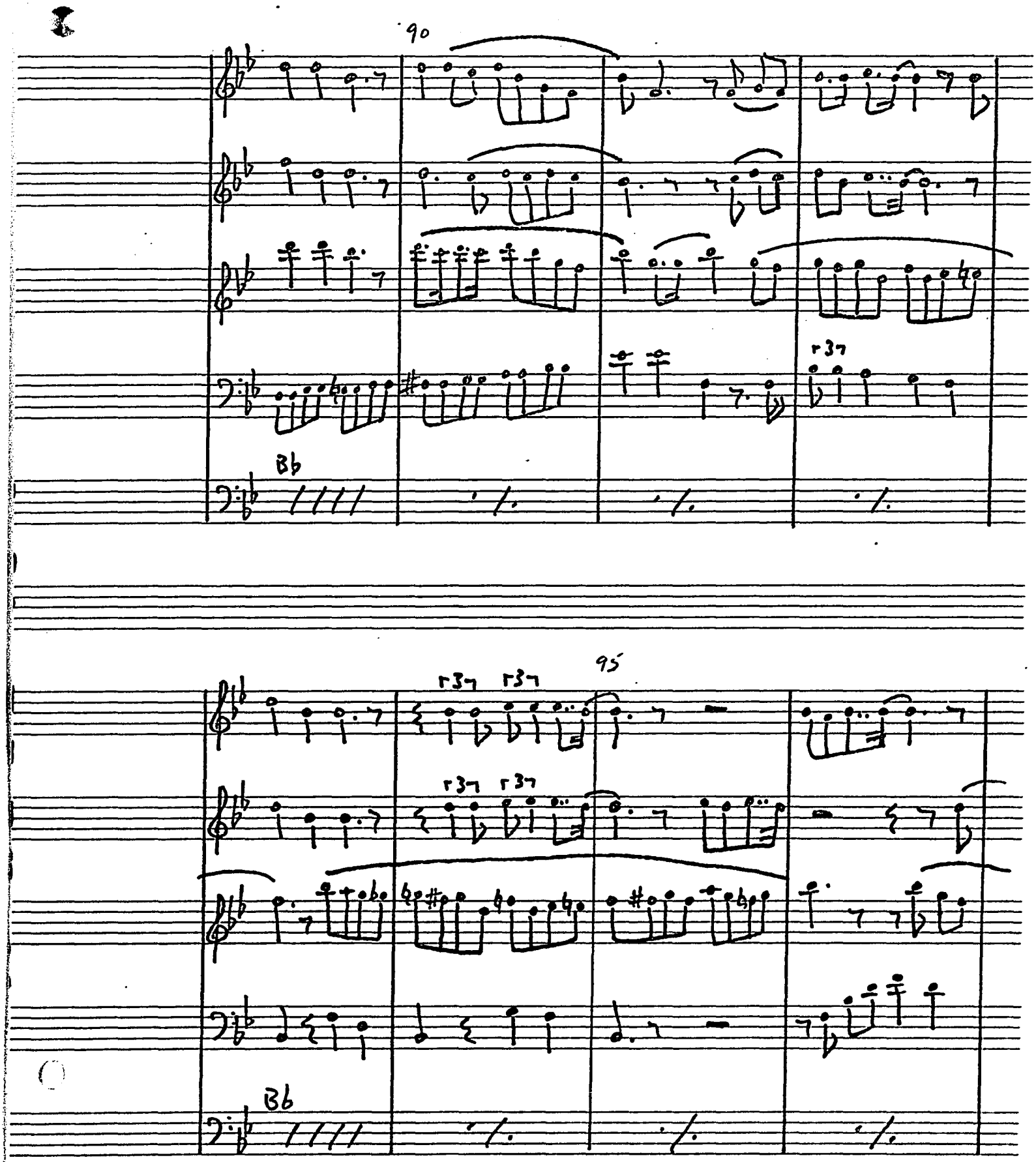

60
Bb

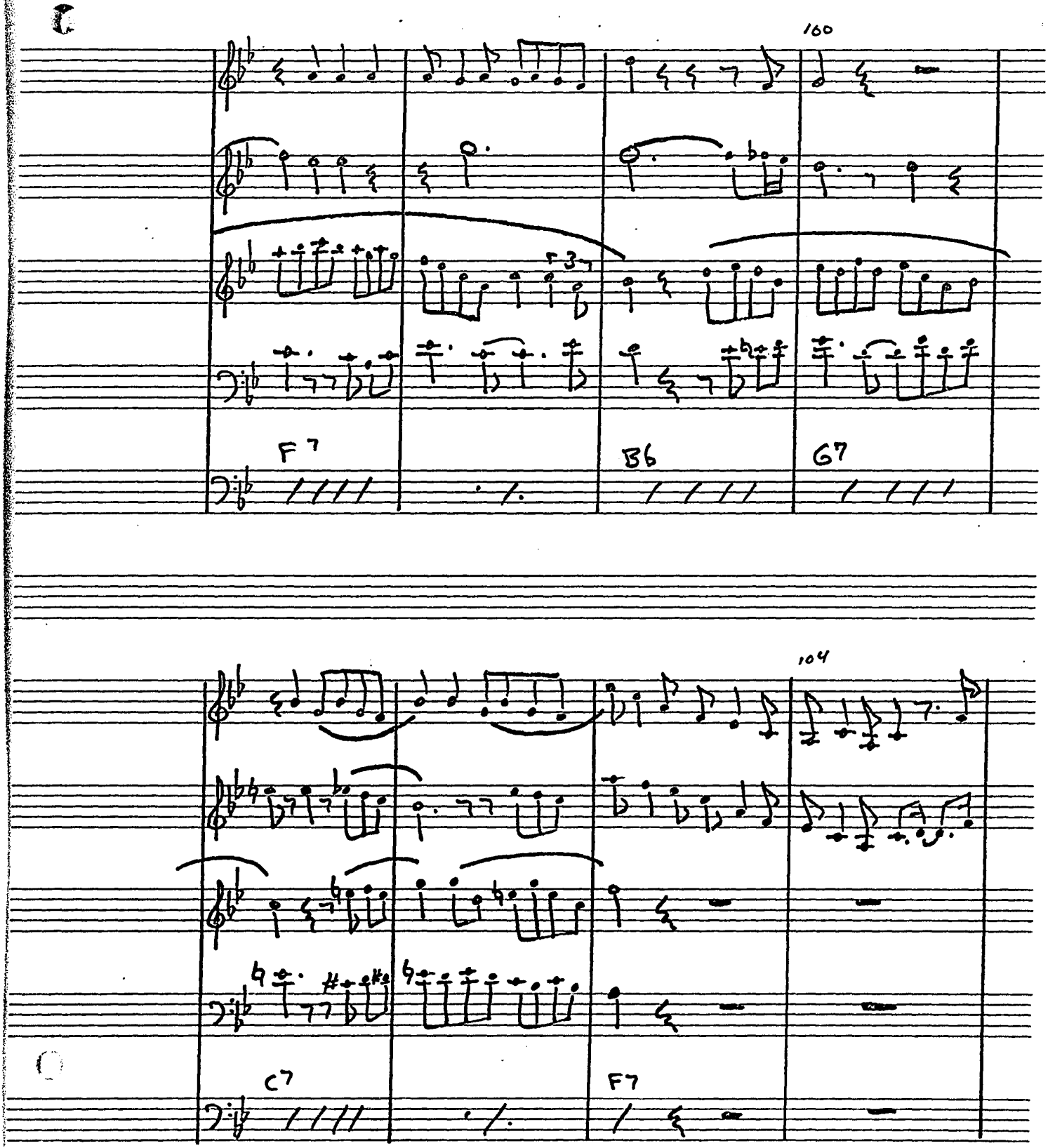

64
Bb

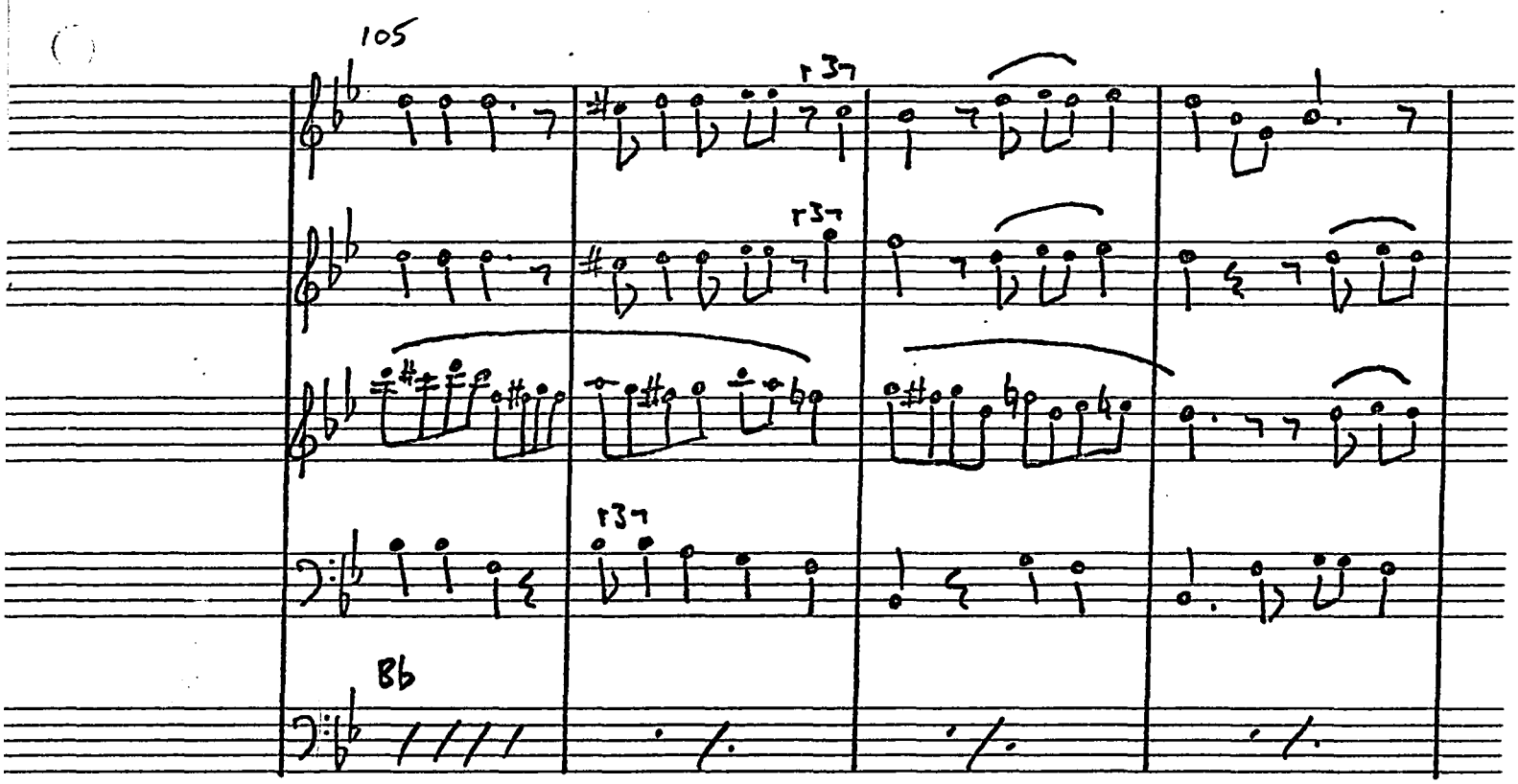

65
F7
B♭
G7
70
C
F7

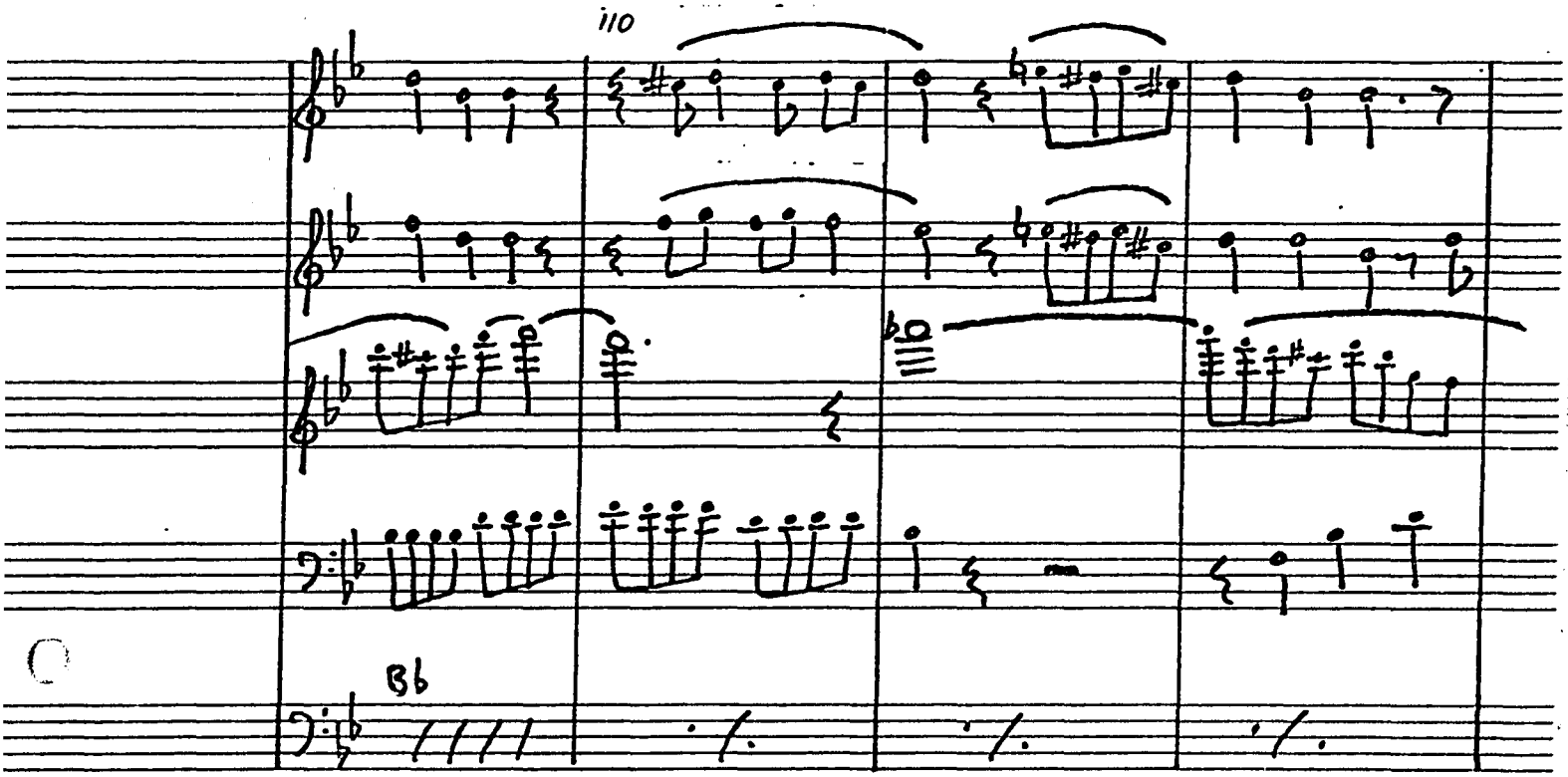

C
75
(4)
Bb
80
Bb

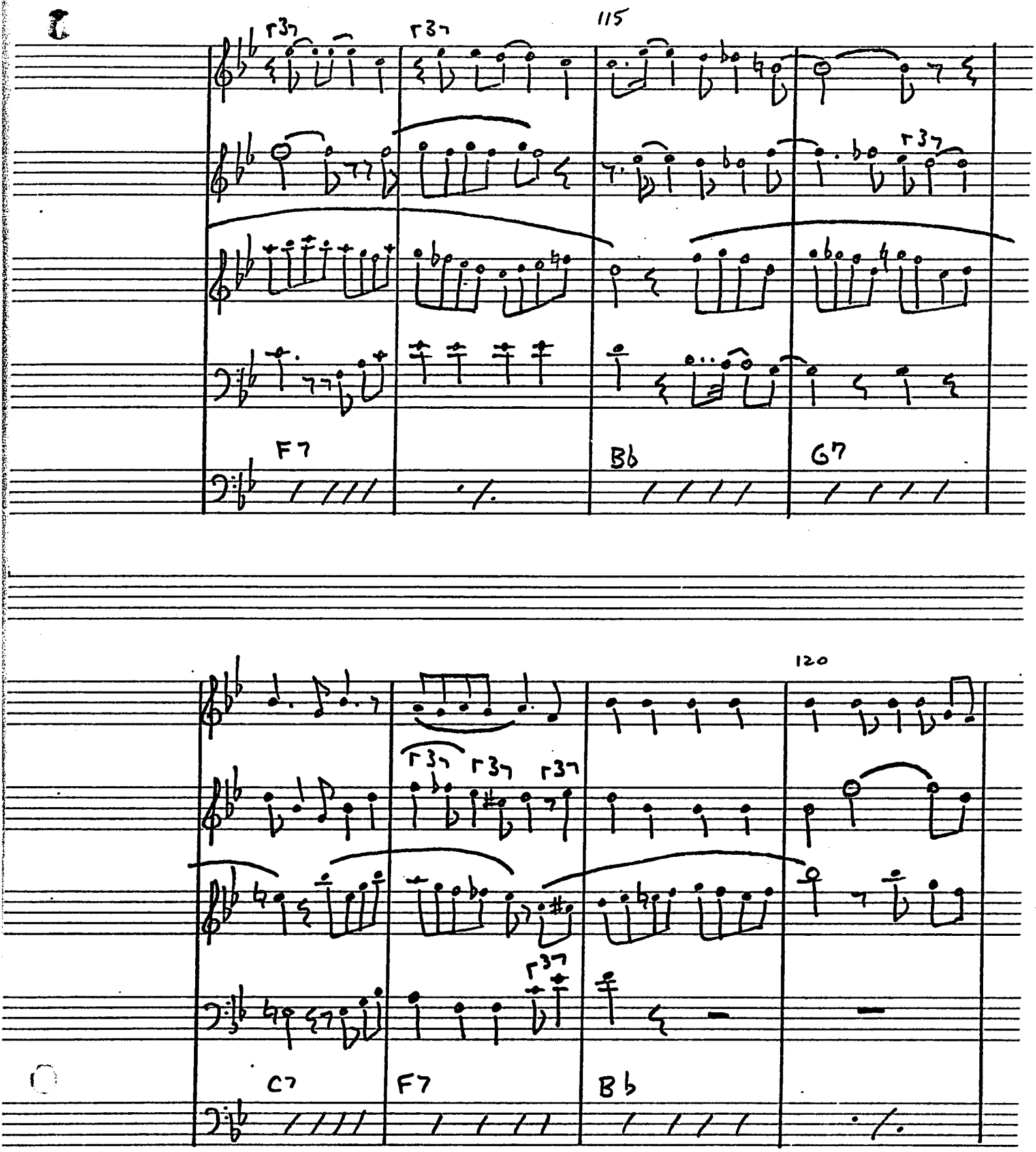

81
F7
Bb
G
85
C7
F
Bb
F7

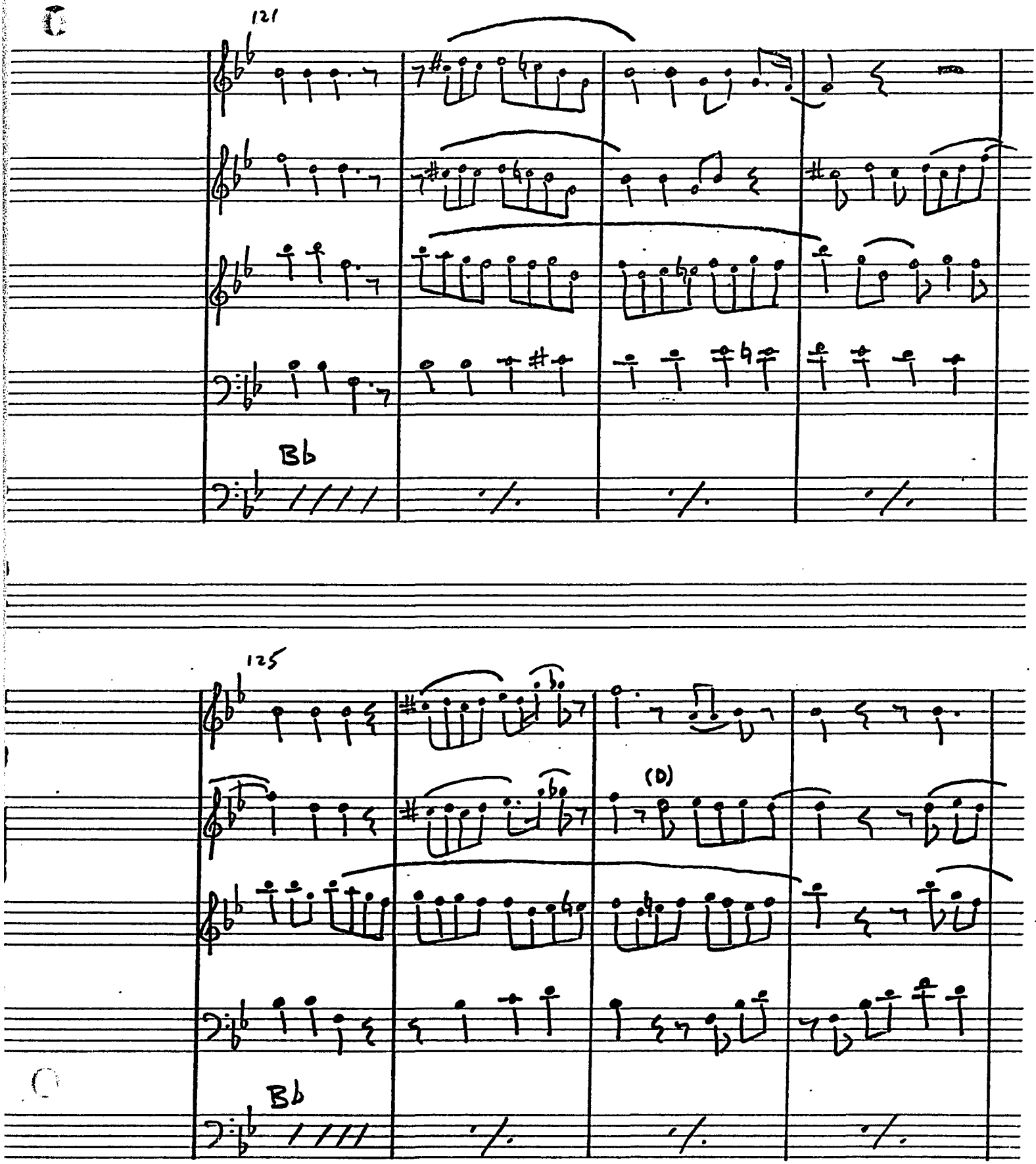

90
r3 7
Bb
95
r3 7 r3 7
r3 7 r3 7
Bb

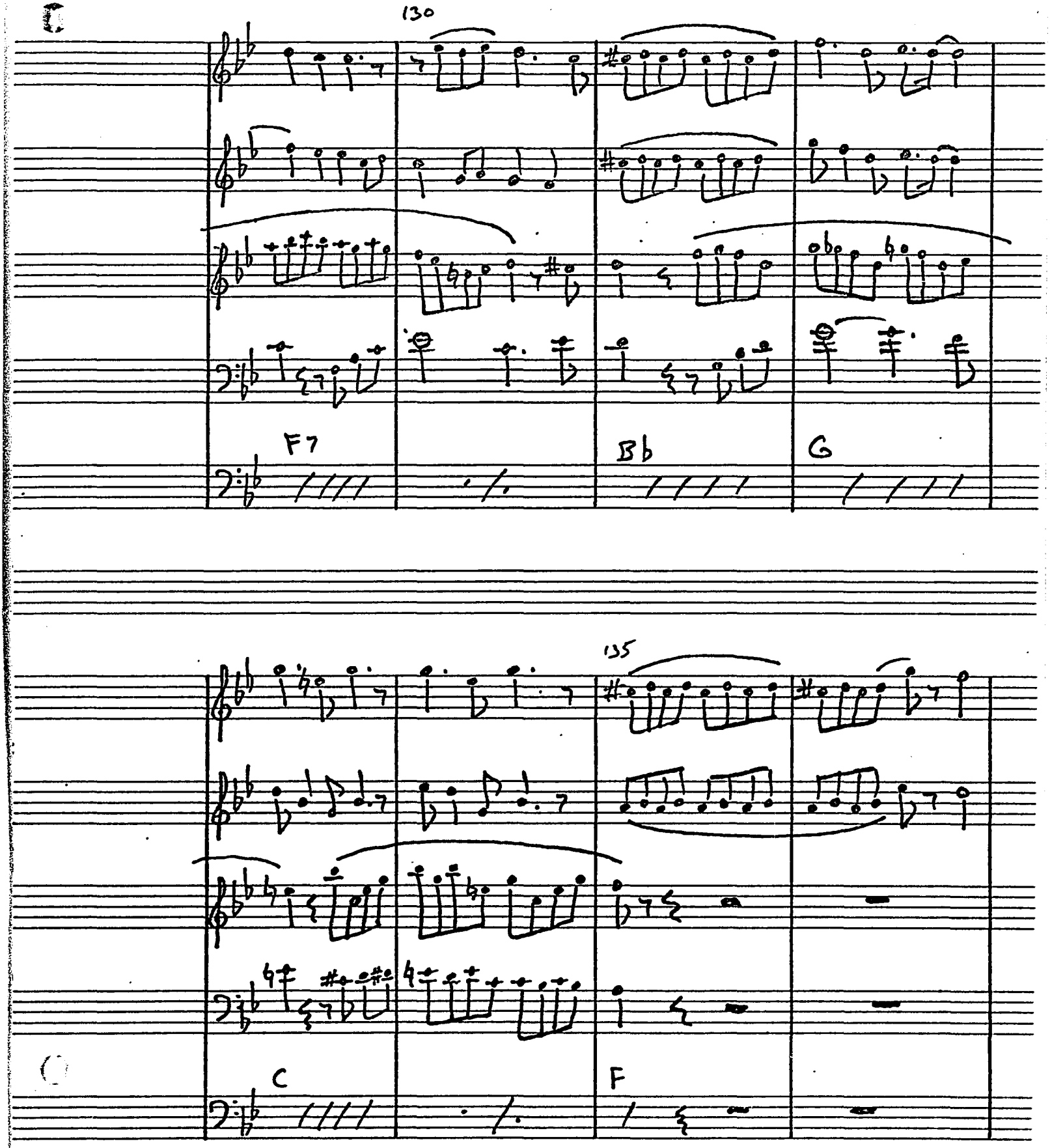

100
F7
B6
G7
104
C7
F7

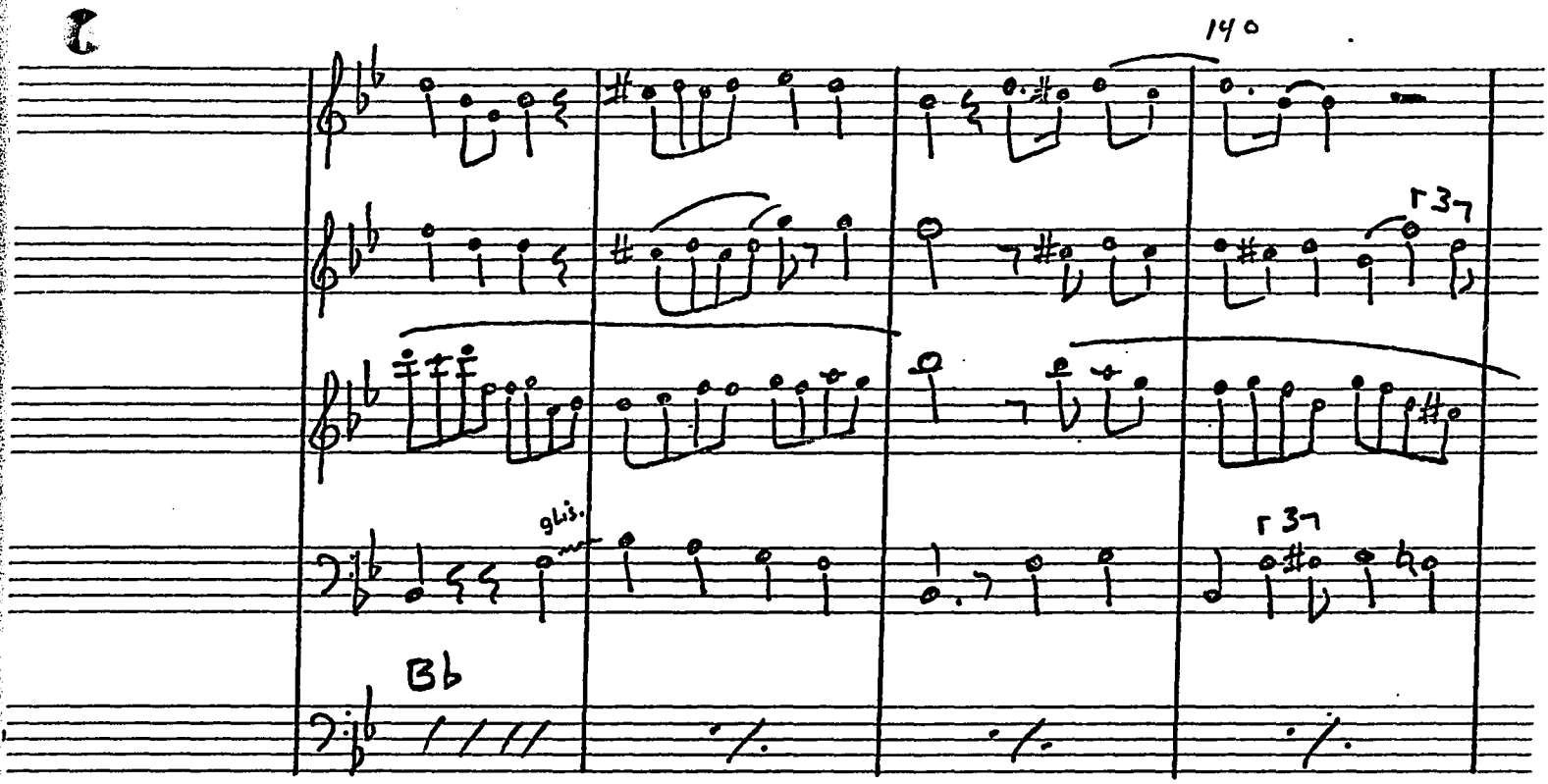

105
r3-7
r3-7
r3-7
Bb

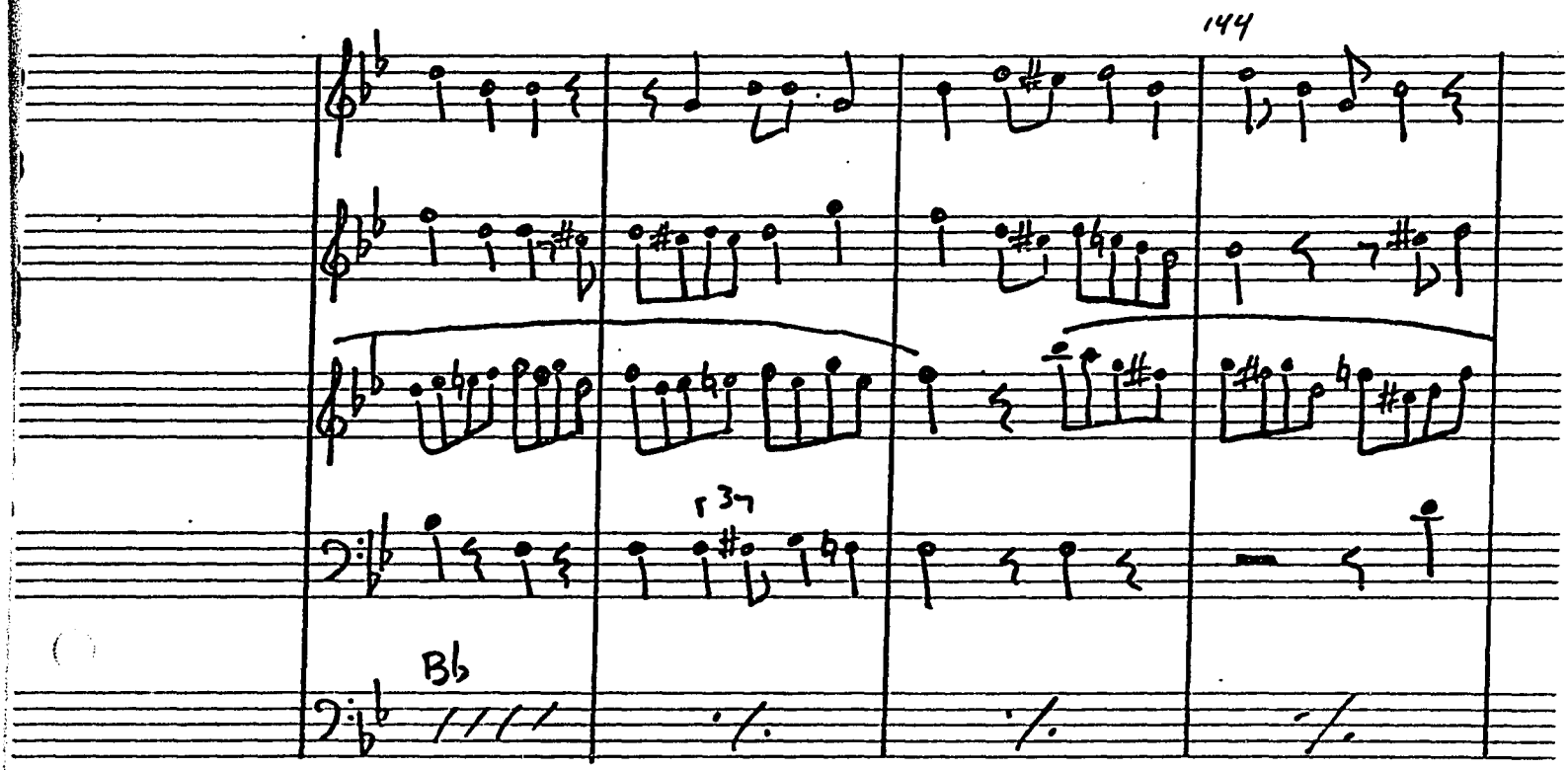

110
Bb

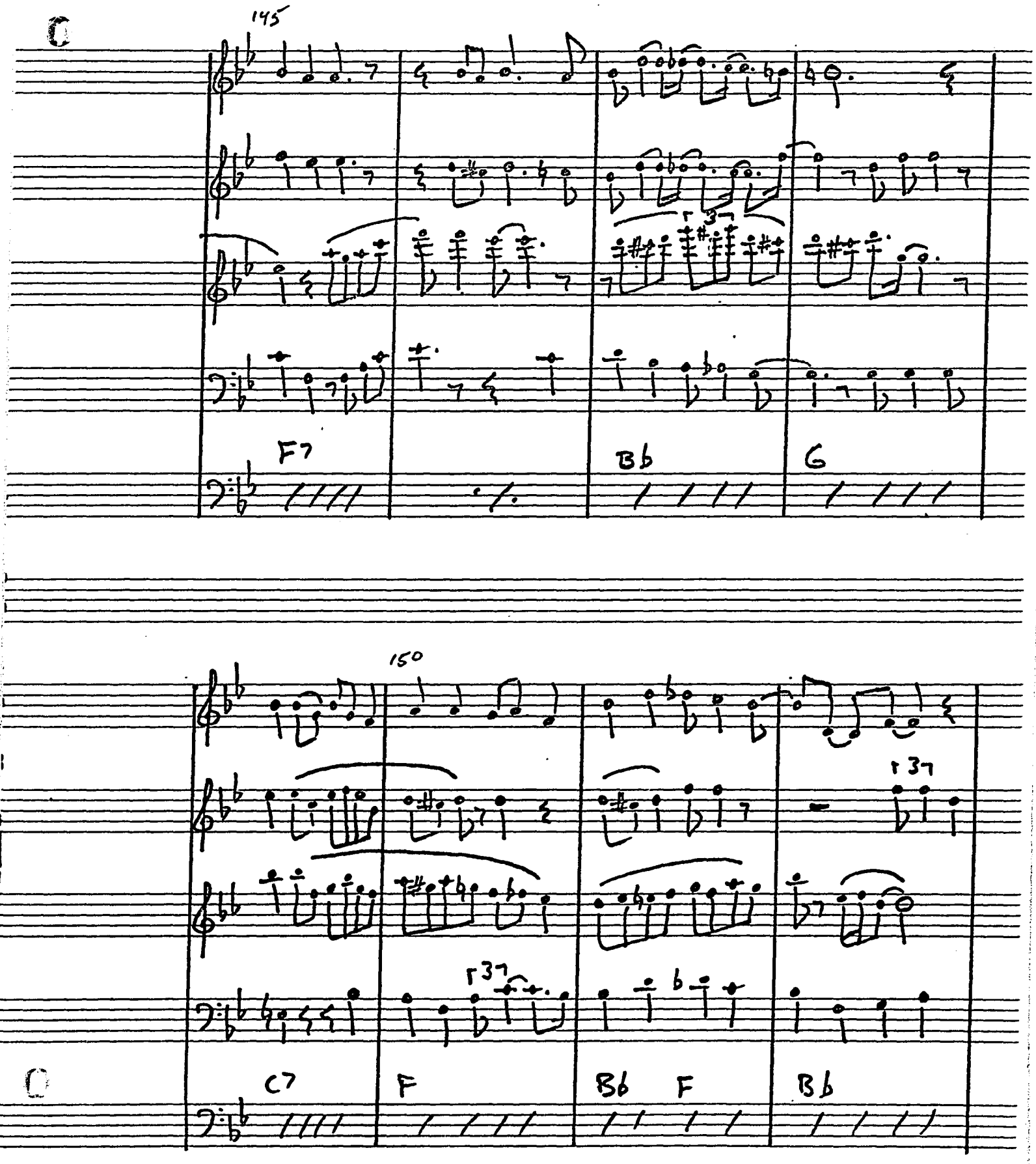

115
F7
B♭
G7
120
C7
F7
B♭

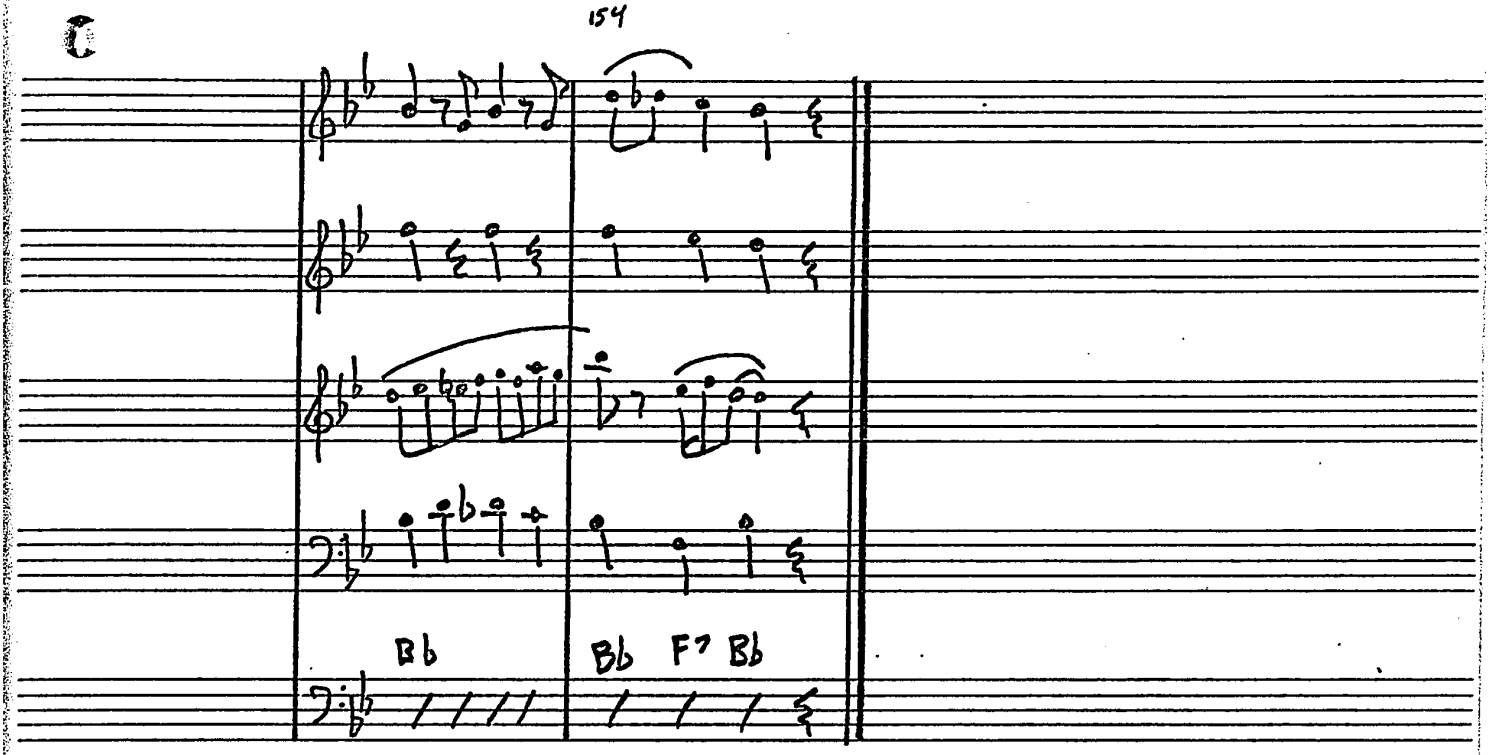

121
Bb
125
(D)
Bb


130
F7
Bb
G
135
C
F


C
140
gliss.
Bb


144
Bb


C
145
F7
Bb
G
150
C7
F
Bb F
Bb
D


154
Bb
Bb F7 Bb

STRUTTIN' WITH SOME BARBECUE

As Recorded by LOUIS ARMSTRONG on Columbia Records

By LILLIAN HARDIN ARMSTRONG

(2)

1 **Slow Bounce M. M. ♩ = 80**

Instruments Solo Part

Solo

mf

PIANO

5 Ⓐ

mf

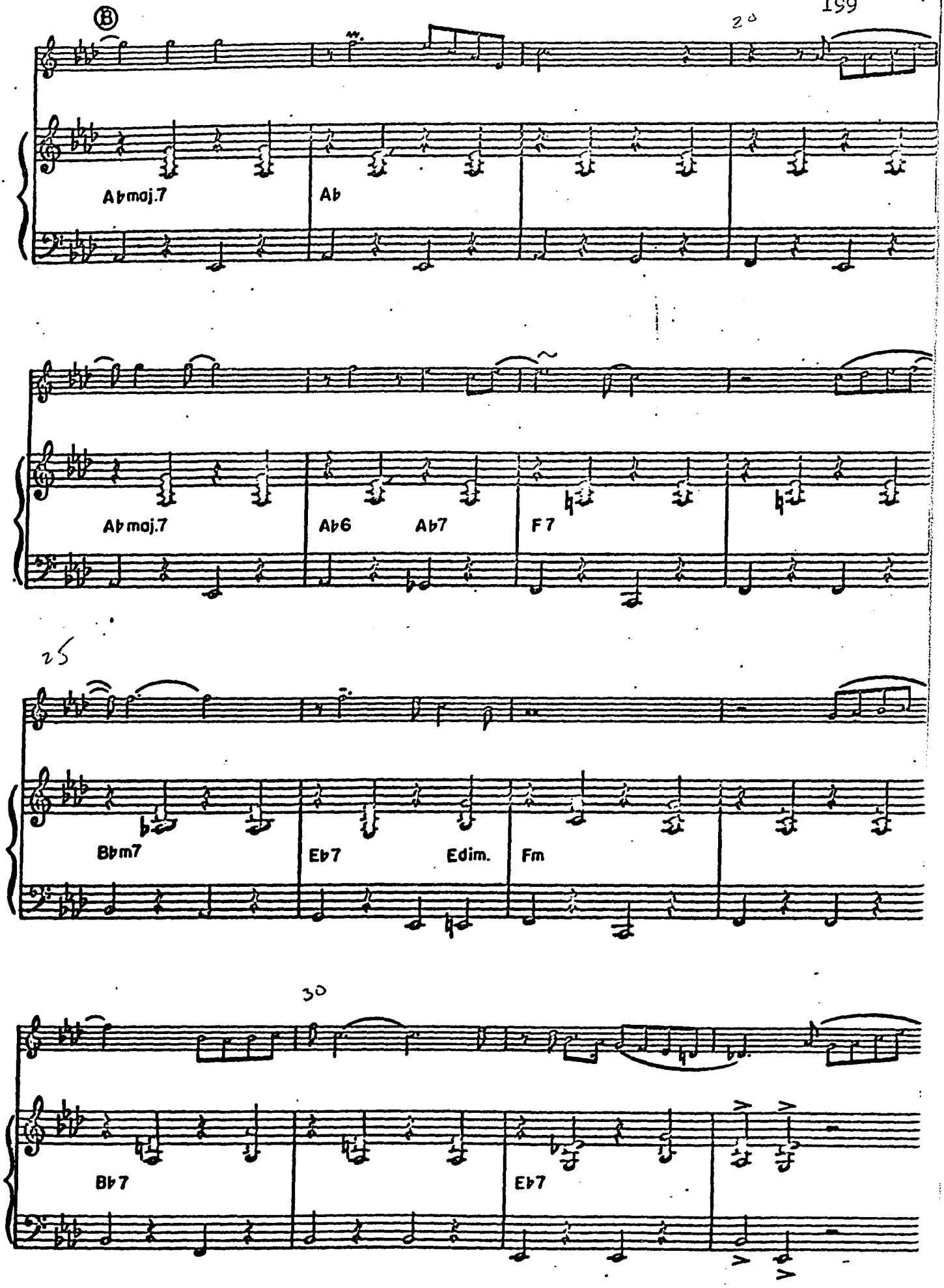
Ab Ab♯dim. Eb7 Ab Ab♯dim. Eb7

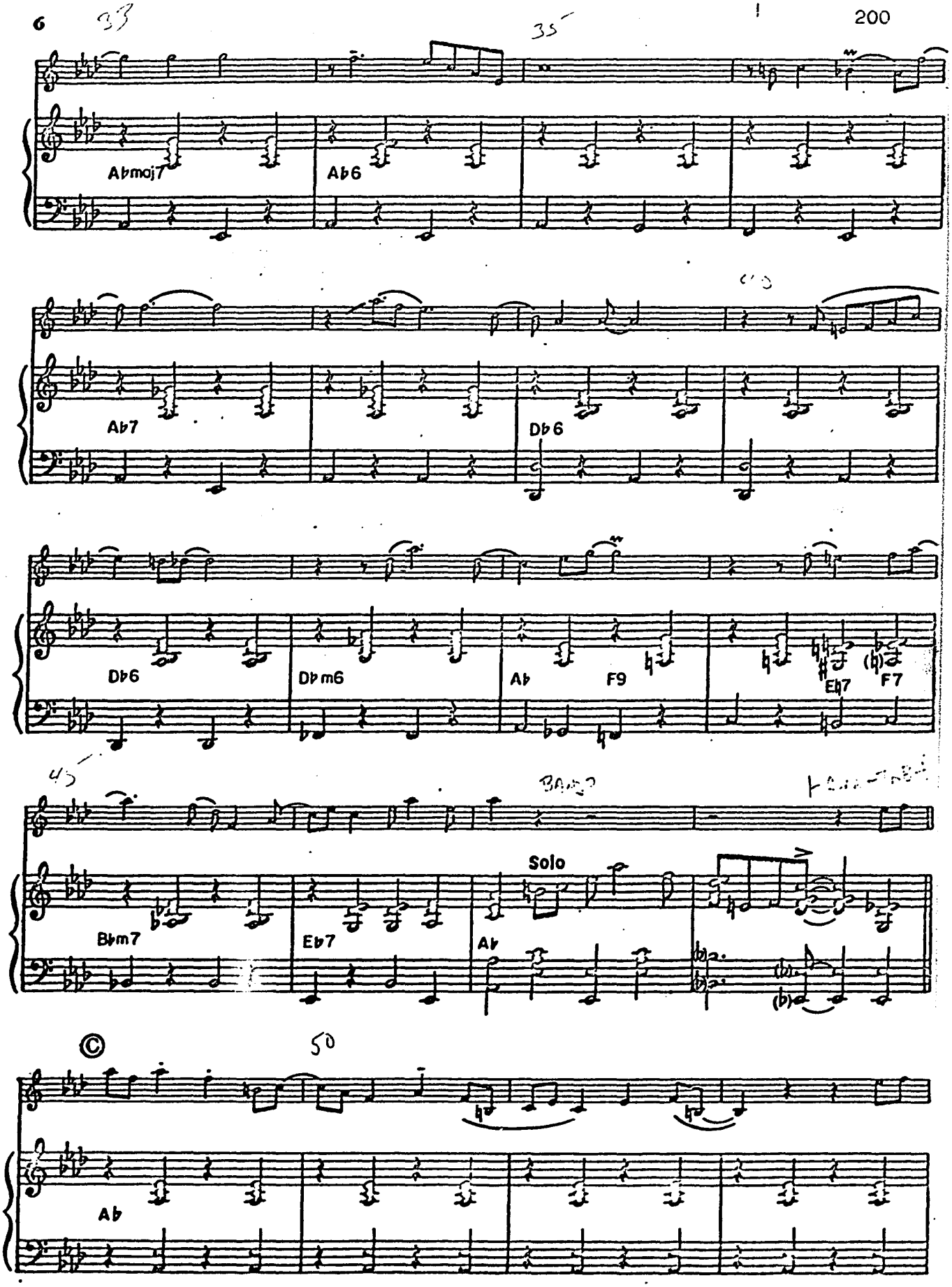
18

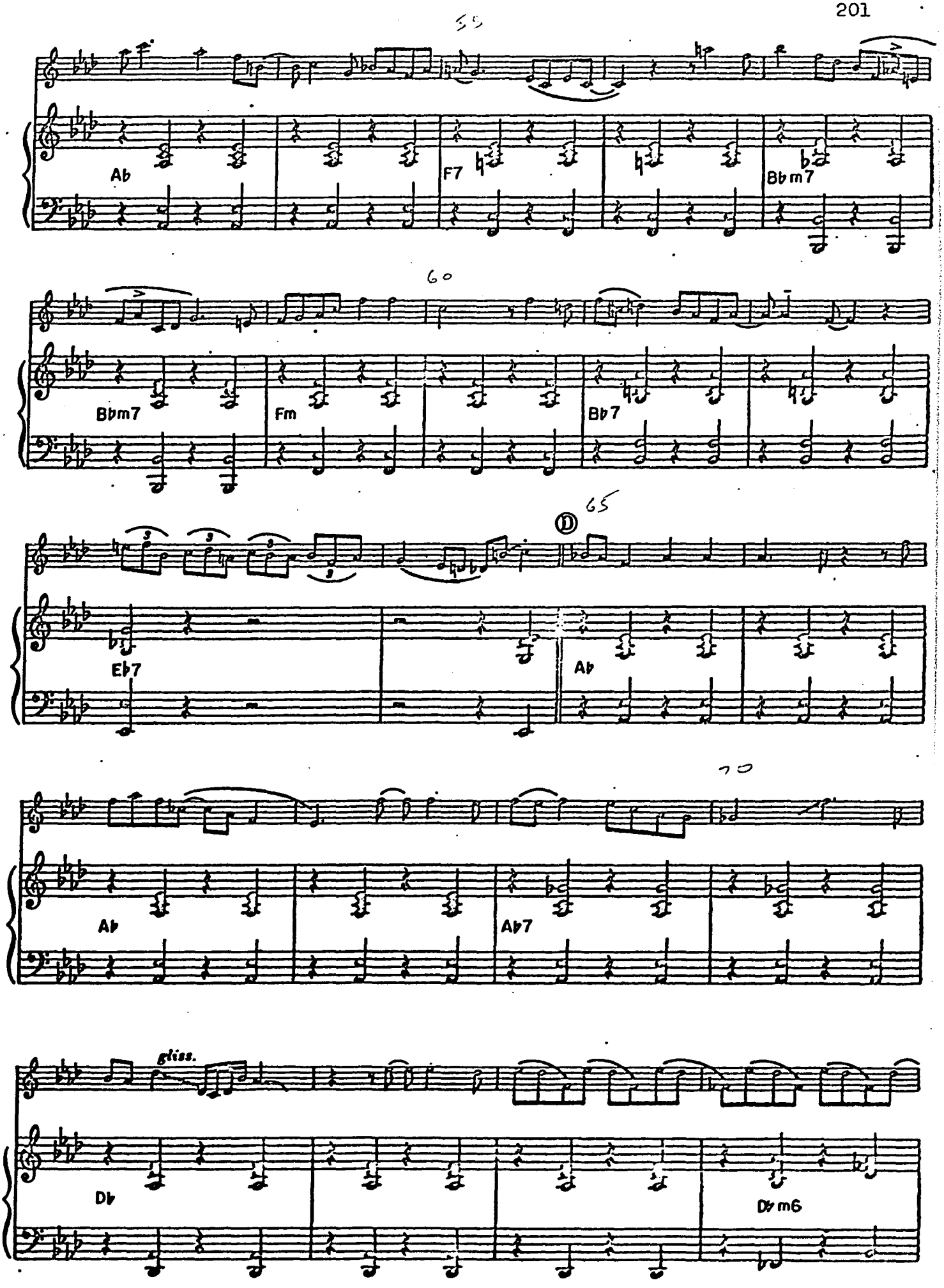
Ab Bbm7 Eb7

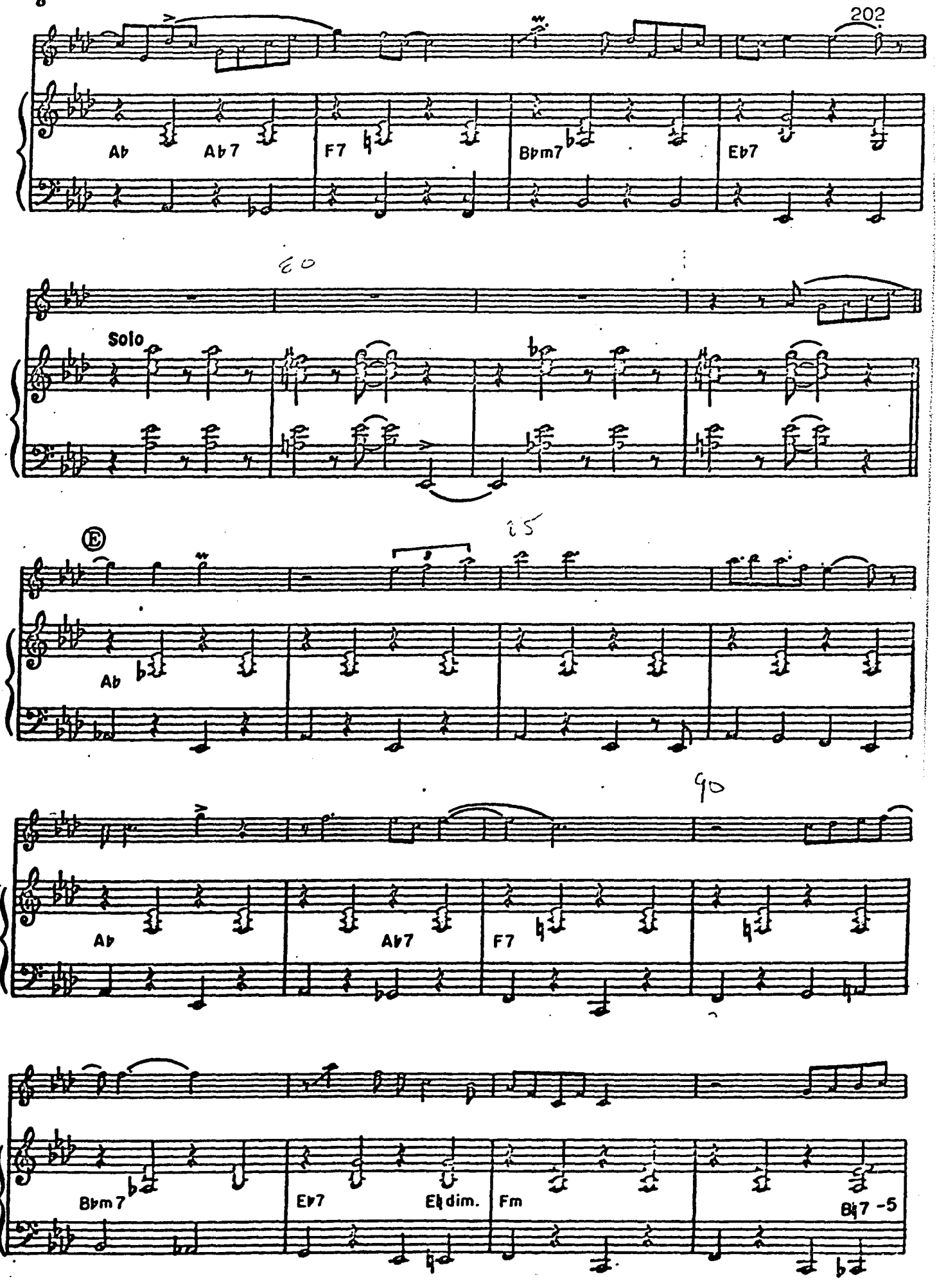
15

Ab Ab♯dim. Eb7 Bb7 Fm7 Bb7 Eb9 Eb7


B
20
A♭maj.7
A♭
A♭maj.7
A♭6
A♭7
F 7
25
B♭m7
E♭7
Edim.
Fm
30
B♭7
E♭7


33
35
A♭maj7
A♭6
A♭7
D♭6
D♭6
D♭m6
A♭
F9
E♭7
F7
45
Solo
B♭m7
E♭7
A♭
50
©
A♭


55
Ab
F7
Bbm7
60
Bbm7
Fm
Bb7
65
Eb7
Ab
70
Ab
Ab7
gliss.
Db
Dbm6


202
Ab
Ab7
F7
Bbm7
Eb7
60
Solo
Ab
15
Ab
Ab7
F7
90
Bbm7
Eb7
Eb dim.
Fm
Bb7 -5

BANJO

Solo

Bb7 Eb7

(F) 100 slur

Ab

105

Ab7 Db

110

p

Db Db m6 p Ab 6 Bb7 Eb7

115 117

pp

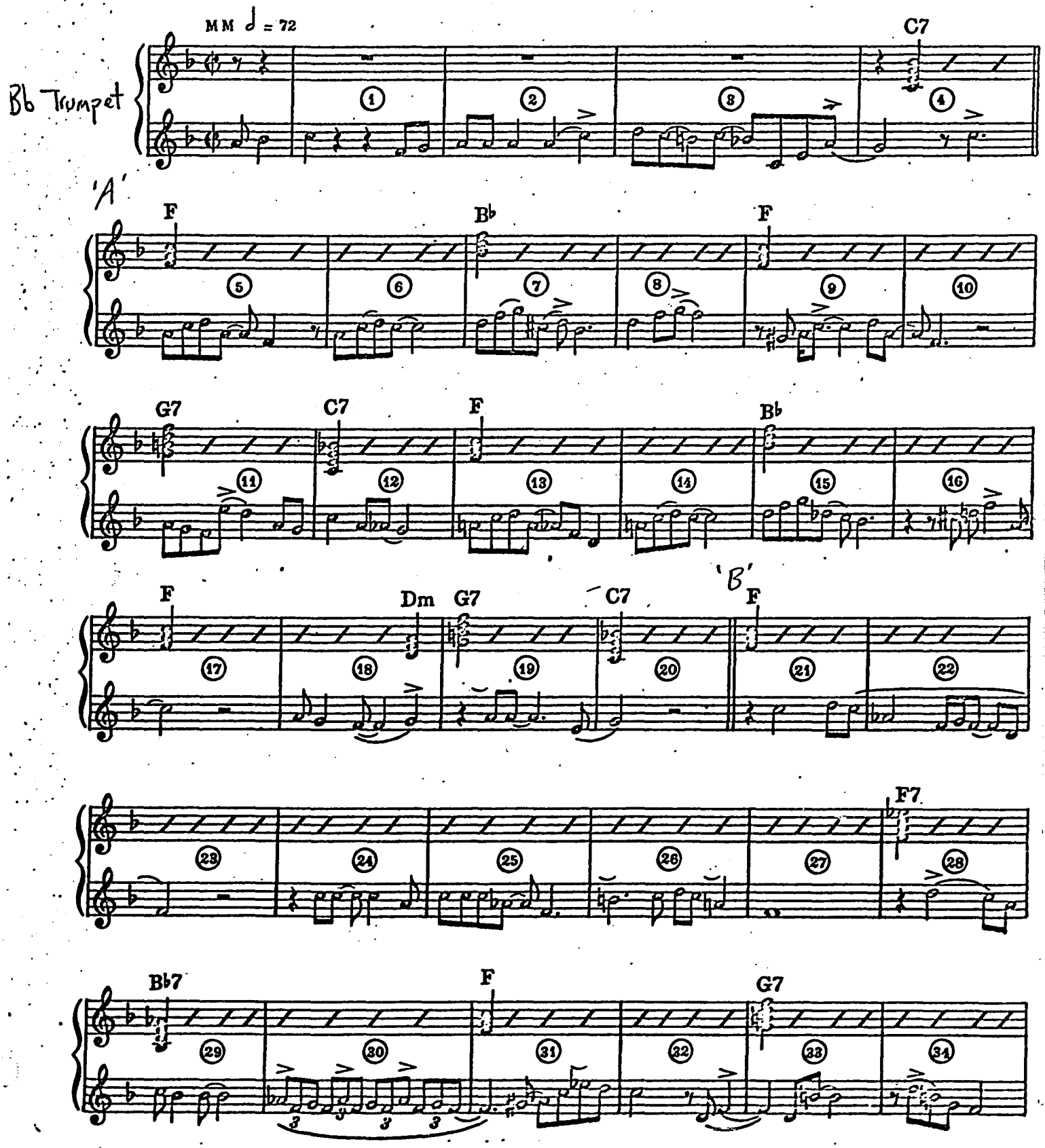
Ab 6 pp

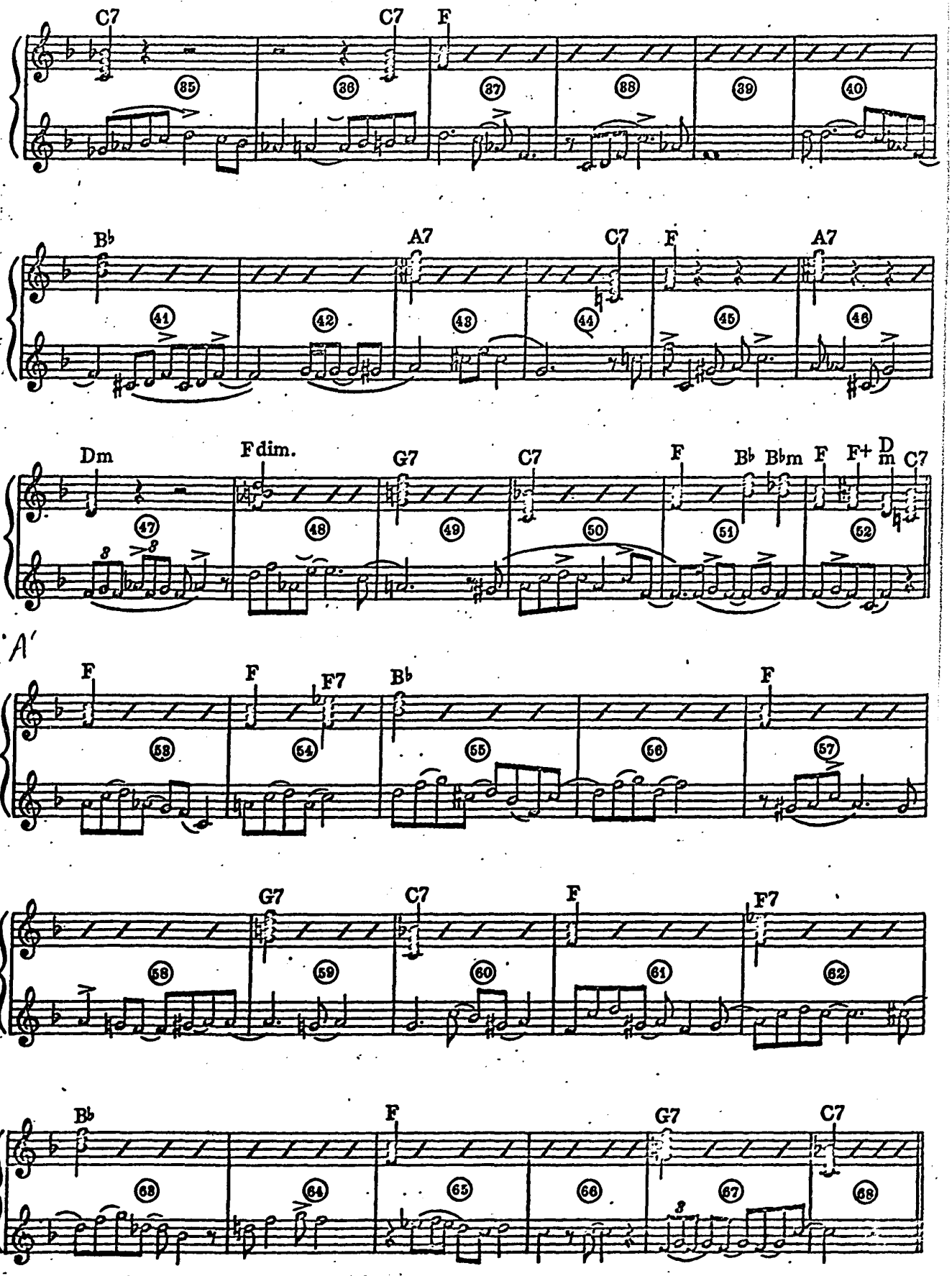
DAVENPORT BLUES

Hot Record Society Record No. 22

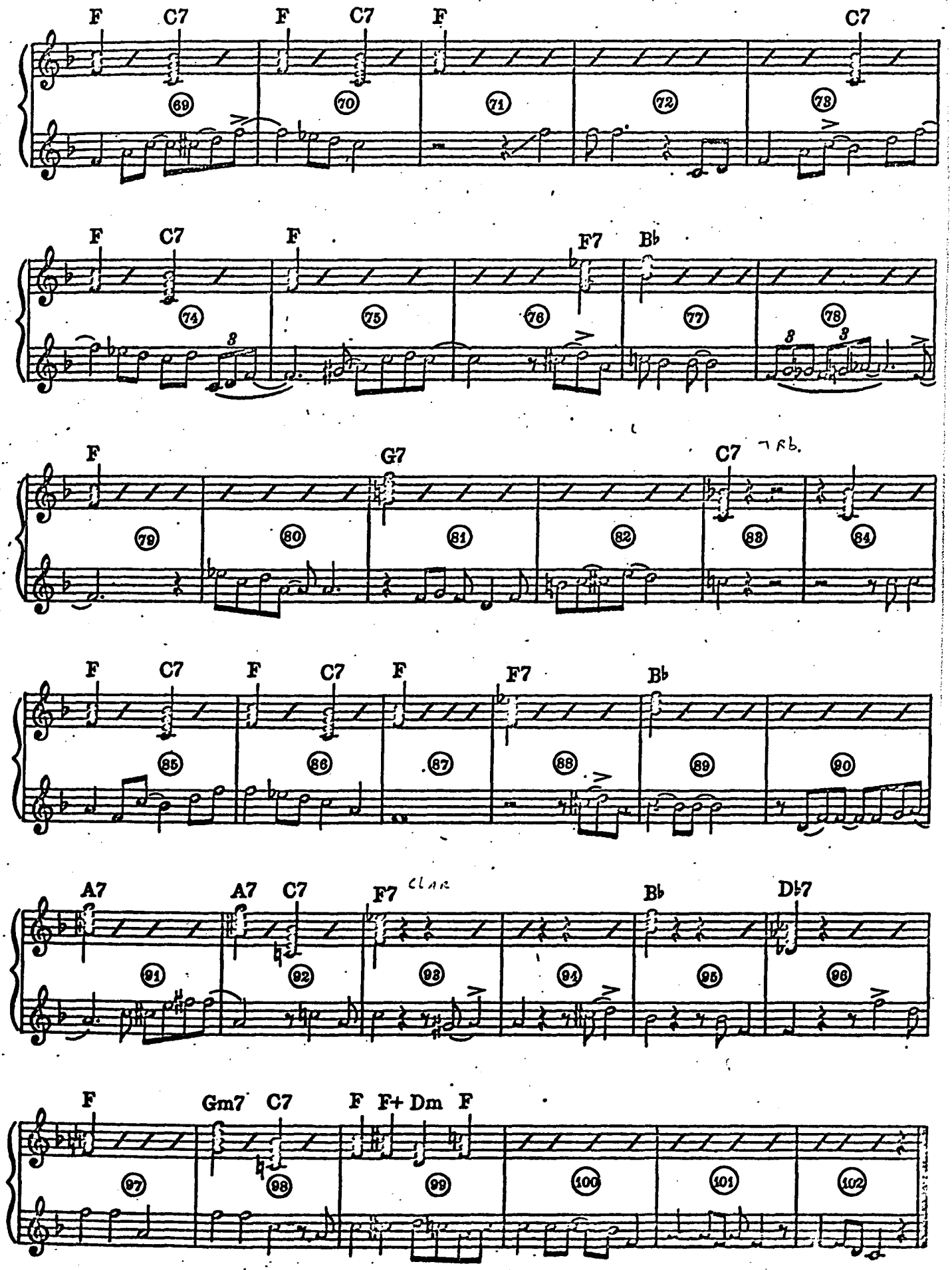
Recorded March 1925

BIX BEIDERBECKE

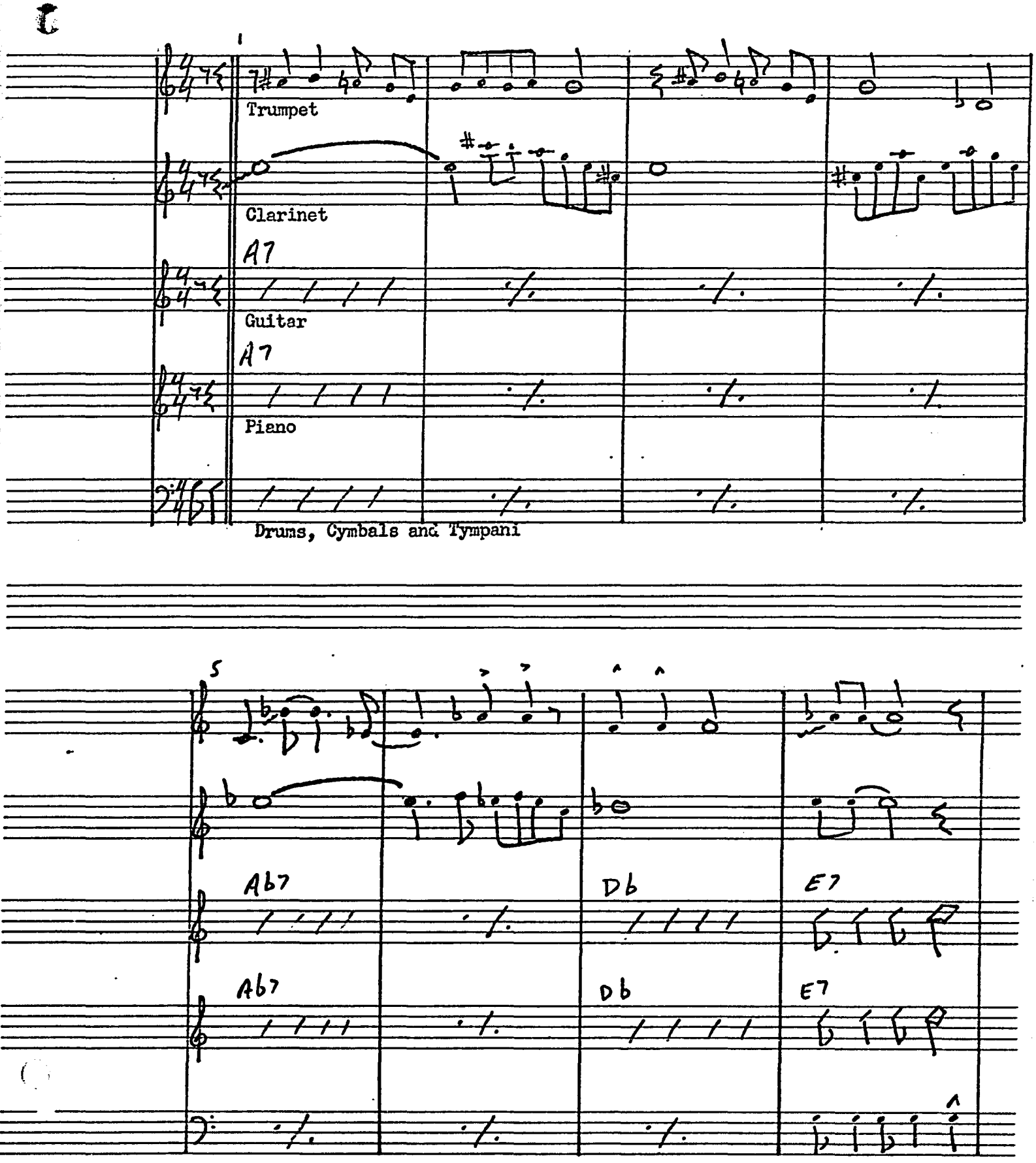



C7
C7
F
B♭
A7
C7
F
A7
Dm
F dim.
G7
C7
F
B♭
B♭m
F
F+
Dm
C7
A'
F
F
F7
B♭
F
G7
C7
F
F7
B♭
F
G7
C7

B

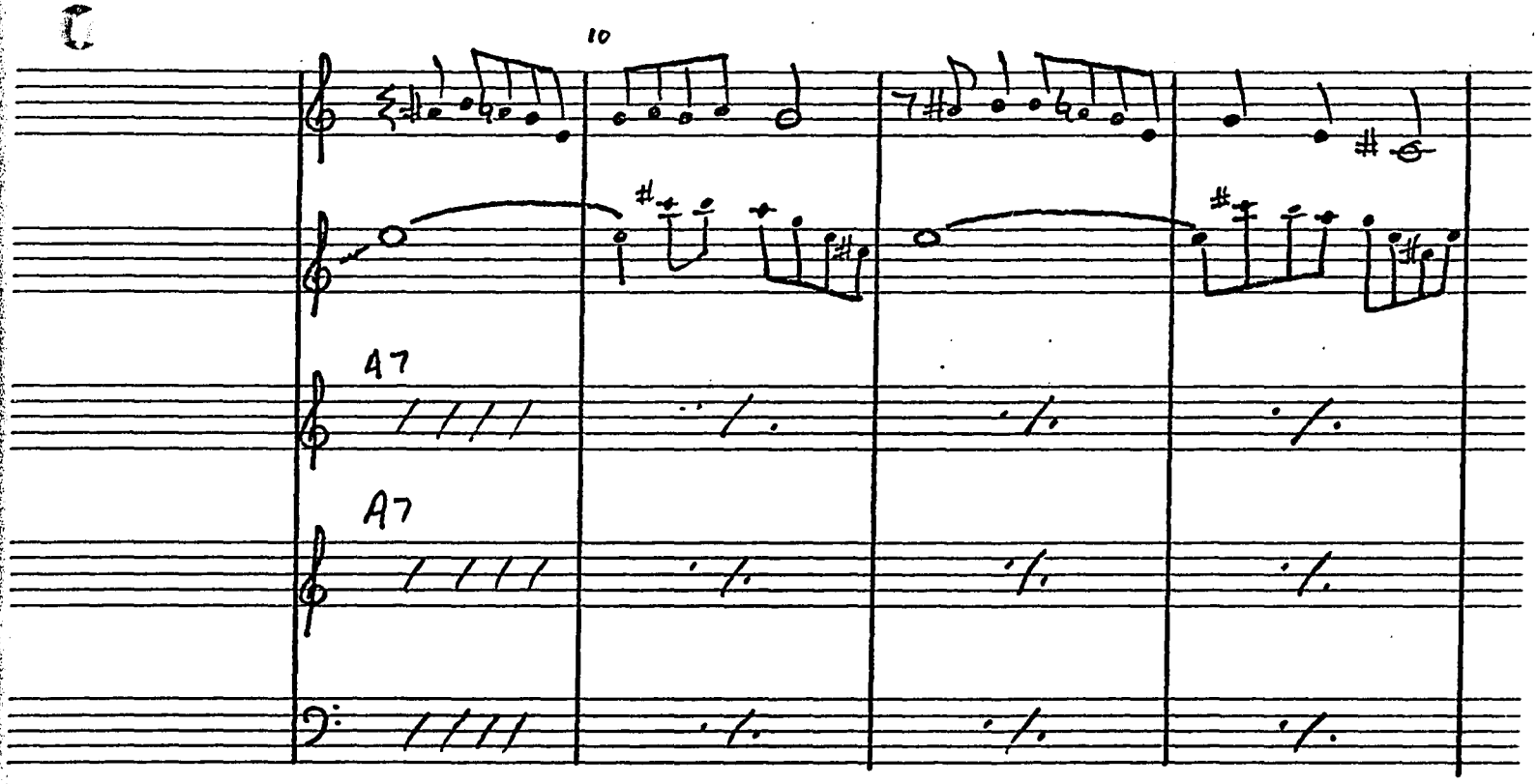

F C7 F C7 F C7
69 70 71 72 73
F C7 F F7 B♭
74 75 76 77 78
F G7 C7 rit.
79 80 81 82 83 84
F C7 F C7 F F7 B♭
85 86 87 88 89 90
A7 A7 C7 F7 clar B♭ D♭7
91 92 93 94 95 96
F Gm7 C7 F F+ Dm F
97 98 99 100 101 102

THAT'S NO BARGAIN RED NICHOLS

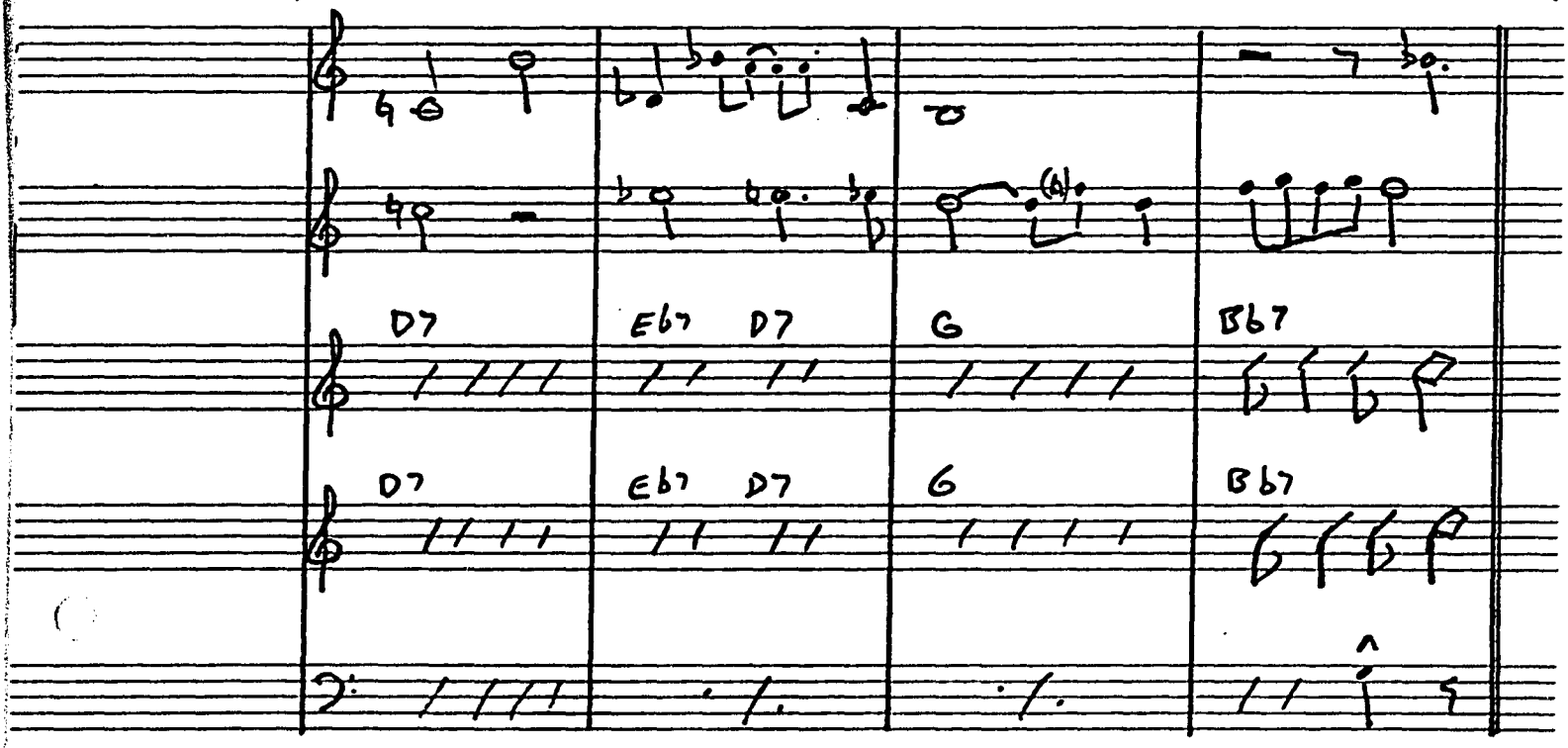


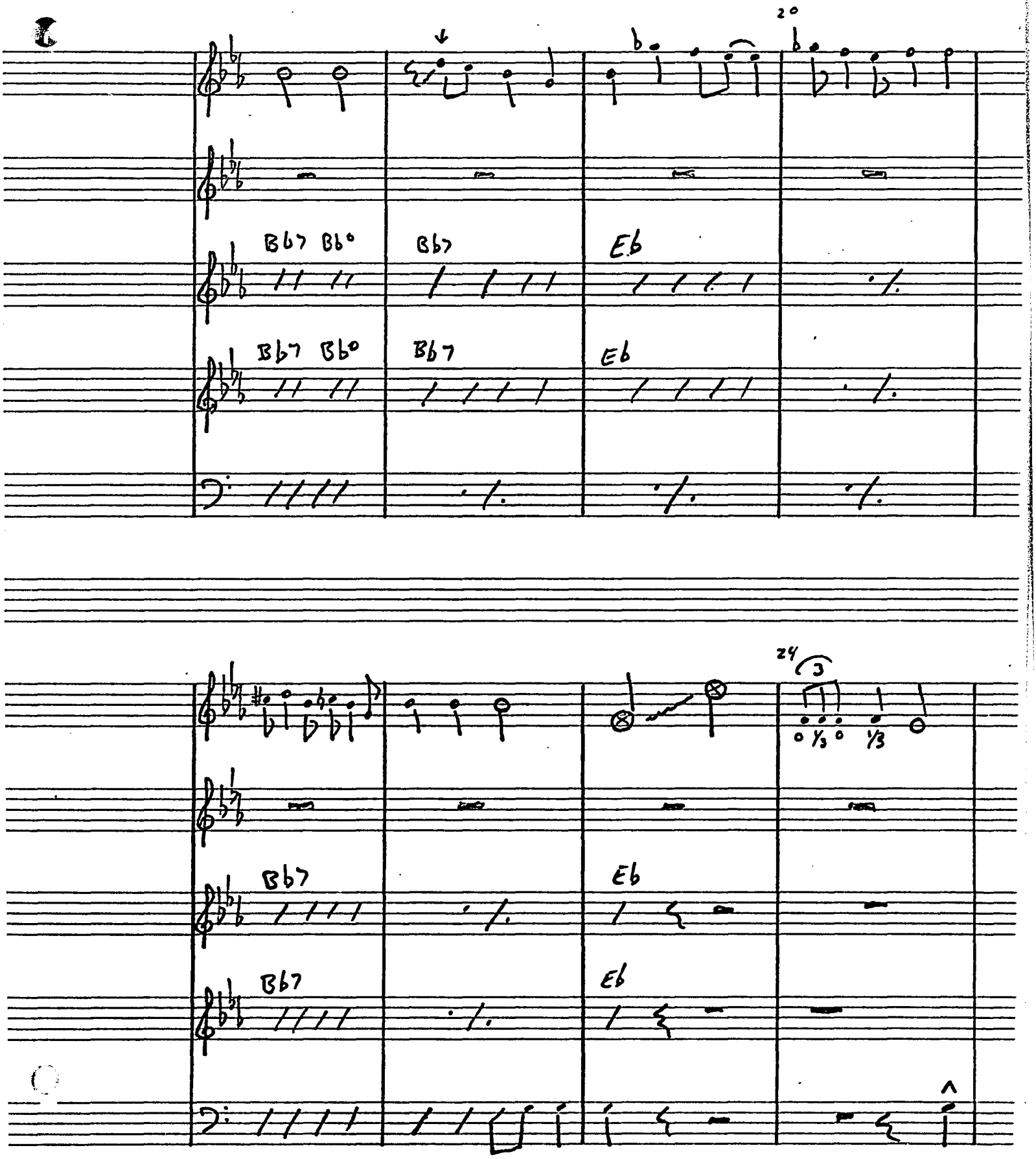
C

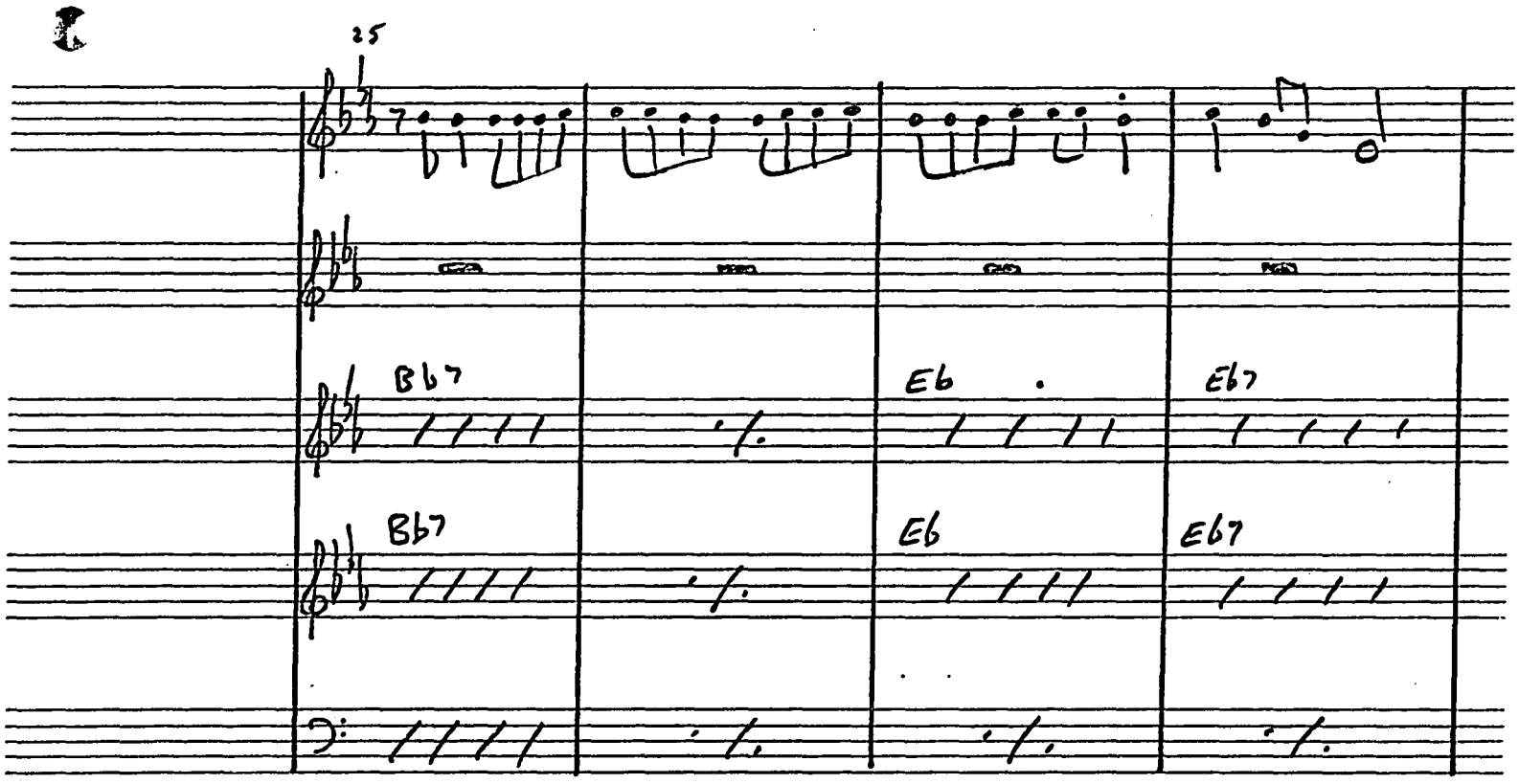
10

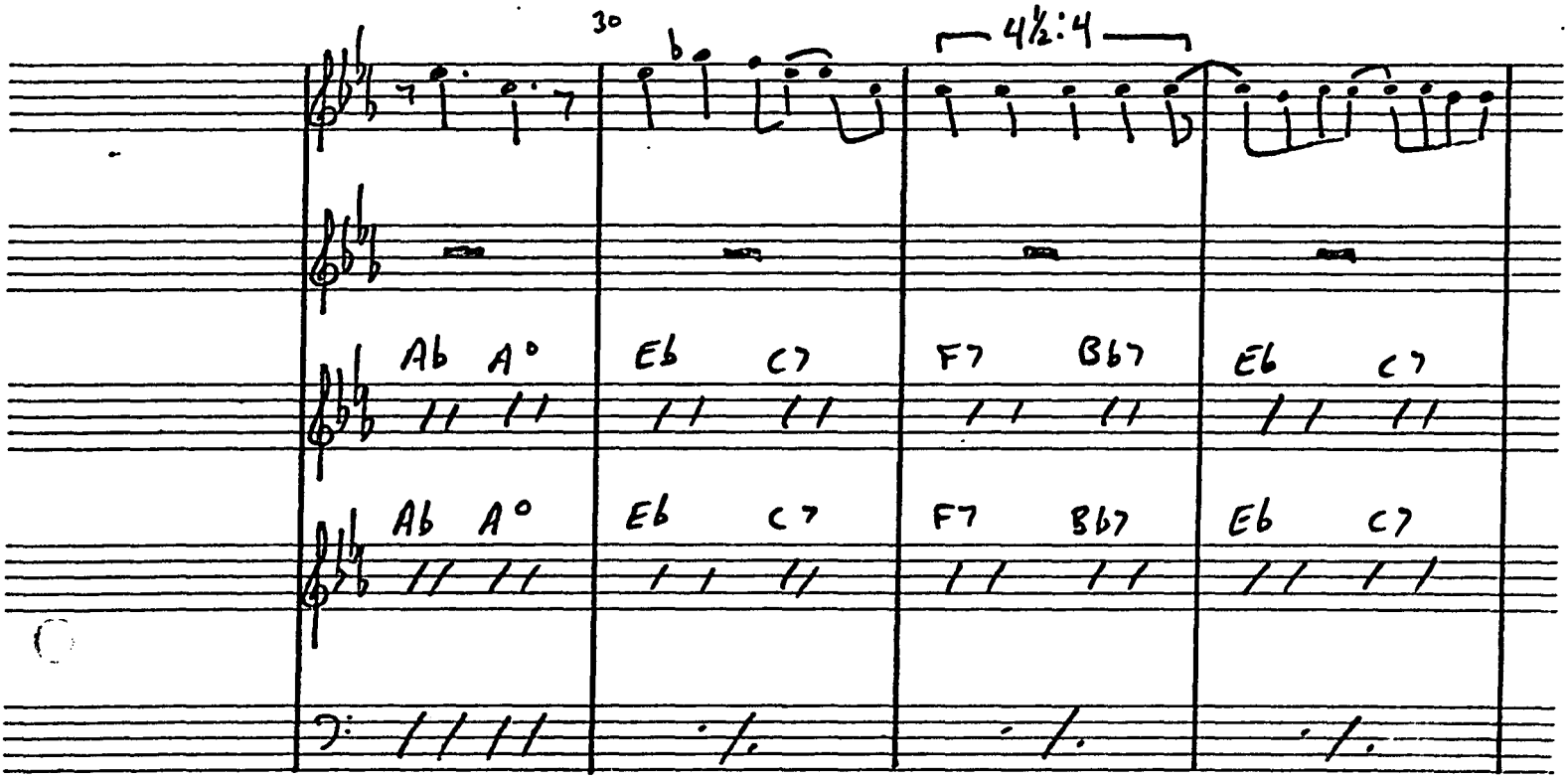


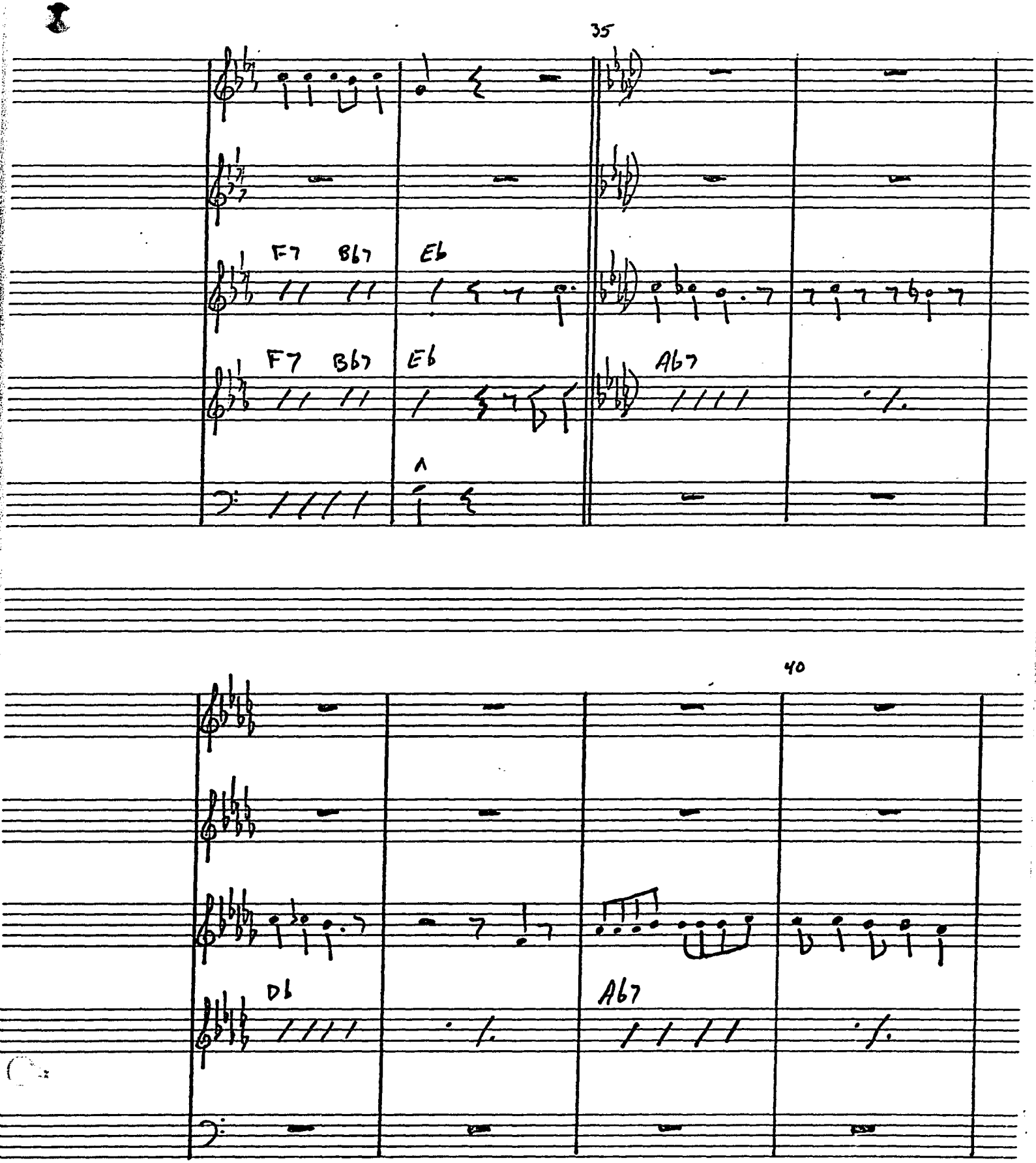
15

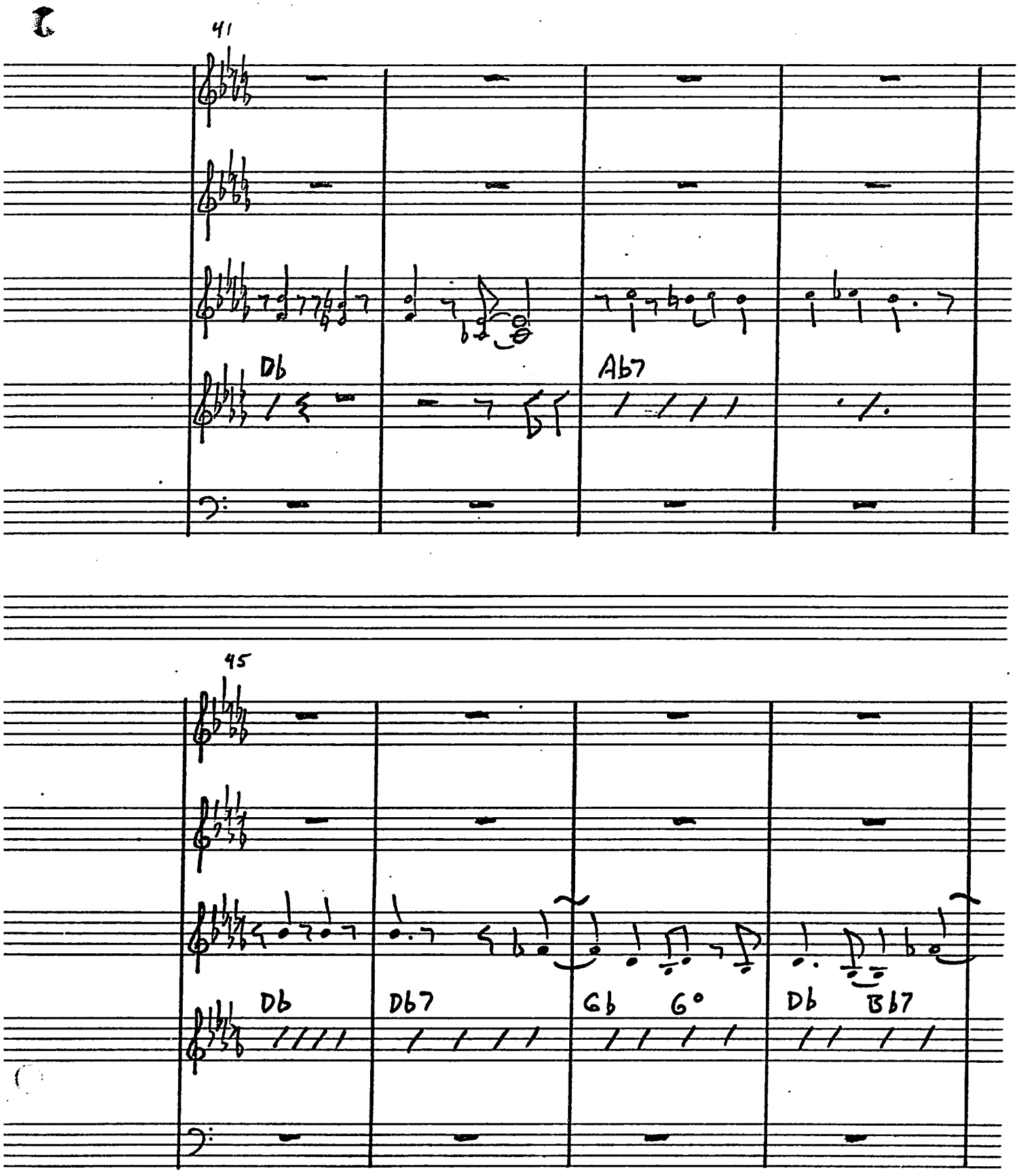


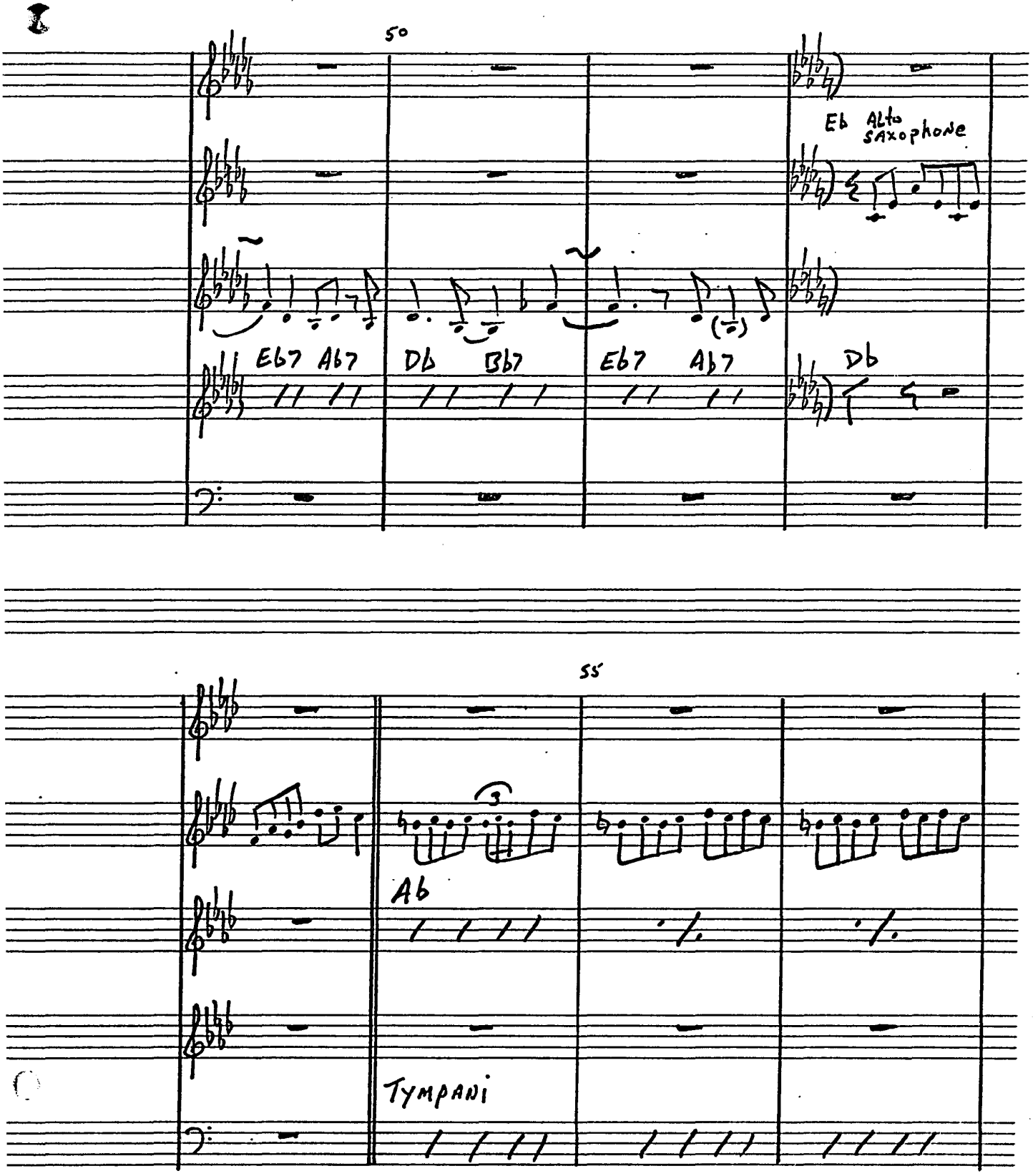

20
Bb7 Bb°
Bb7
Eb
Bb7 Bb°
Bb7
Eb
24
3
Bb7
Eb
Bb7
Eb

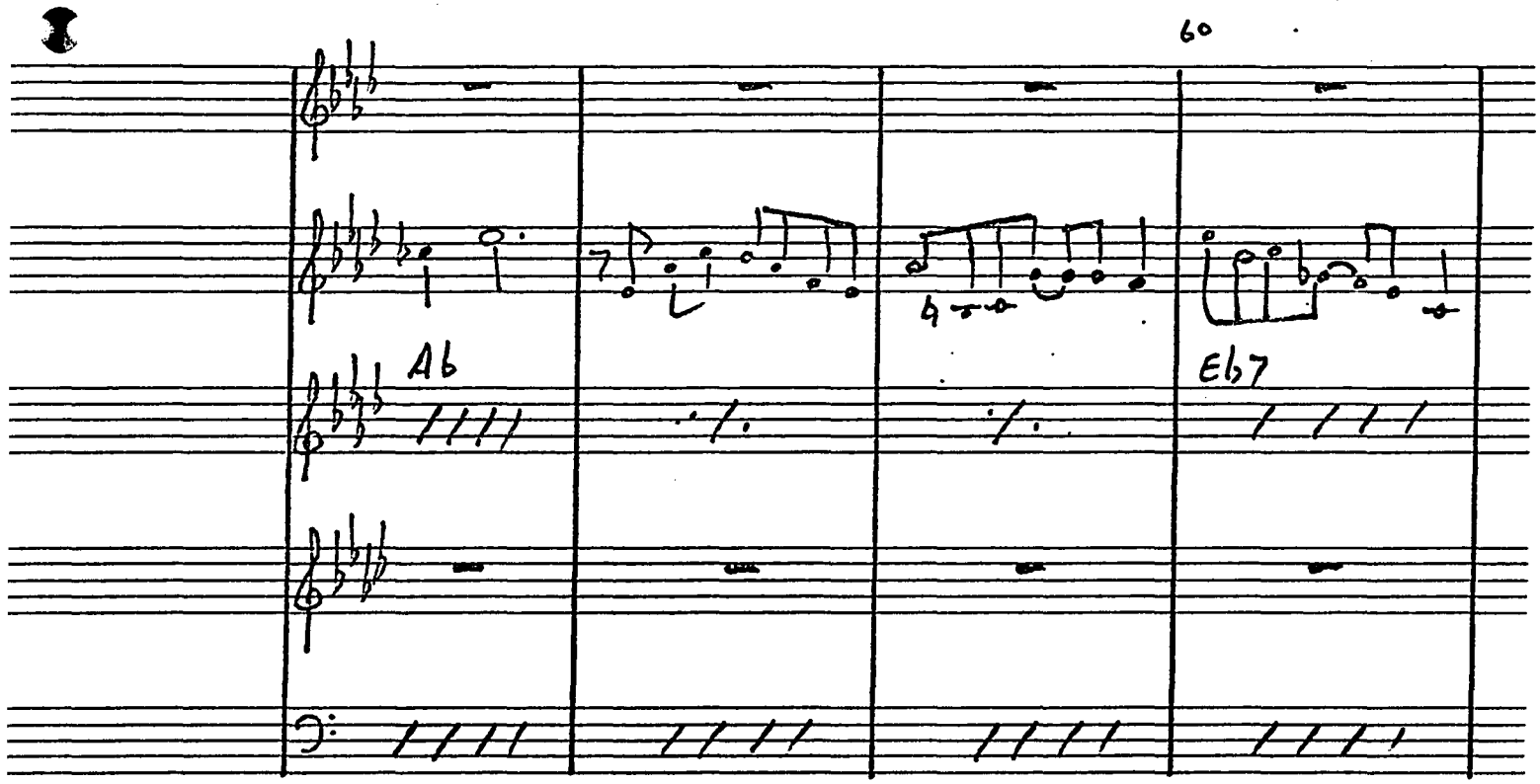

25
Bb7
Eb
Eb7
Bb7
Eb
Eb7

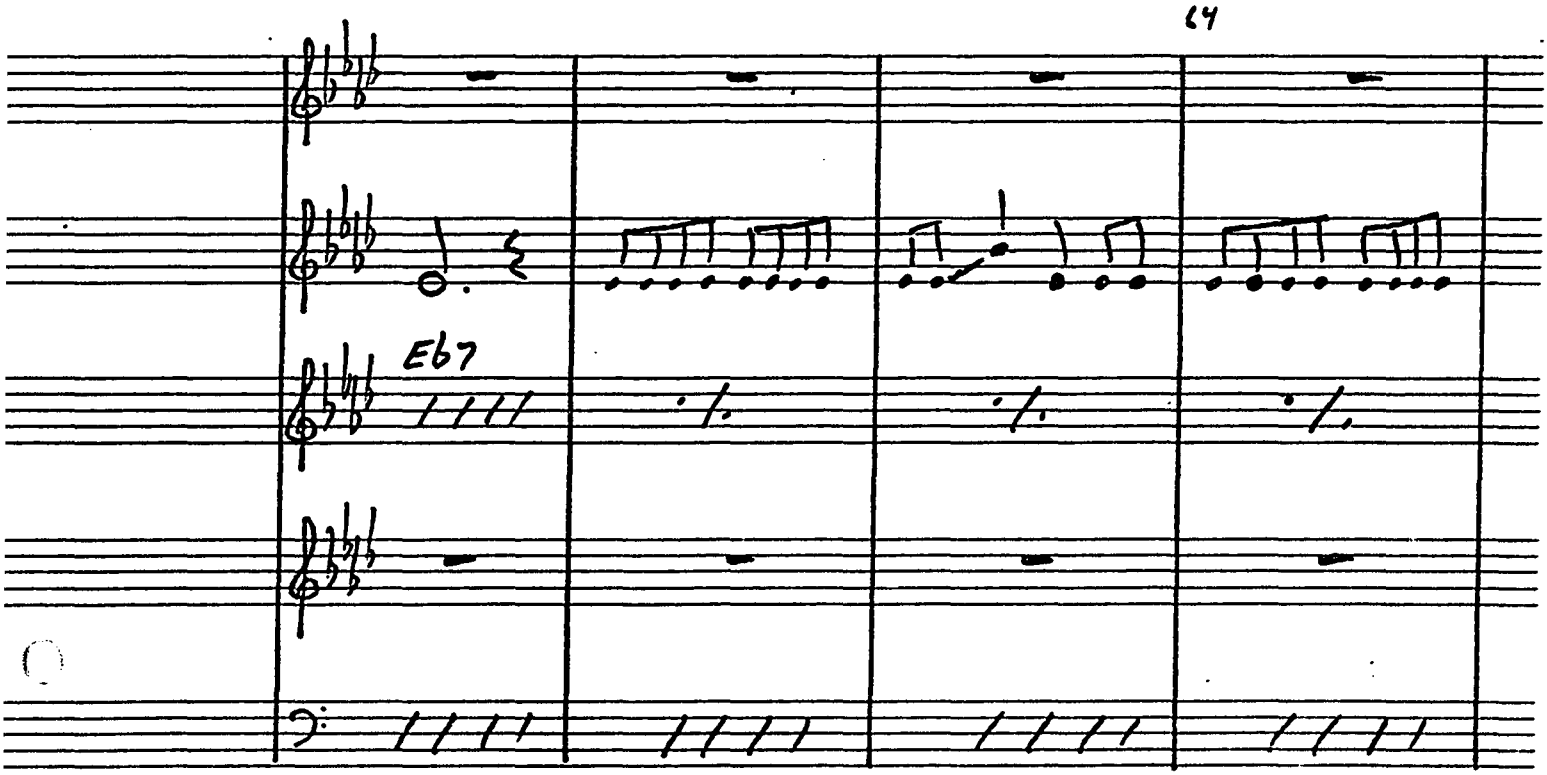

30
4½:4
Ab
A°
Eb
C7
F7
Bb7
Eb
C7
Ab
A°
Eb
C7
F7
Bb7
Eb
C7

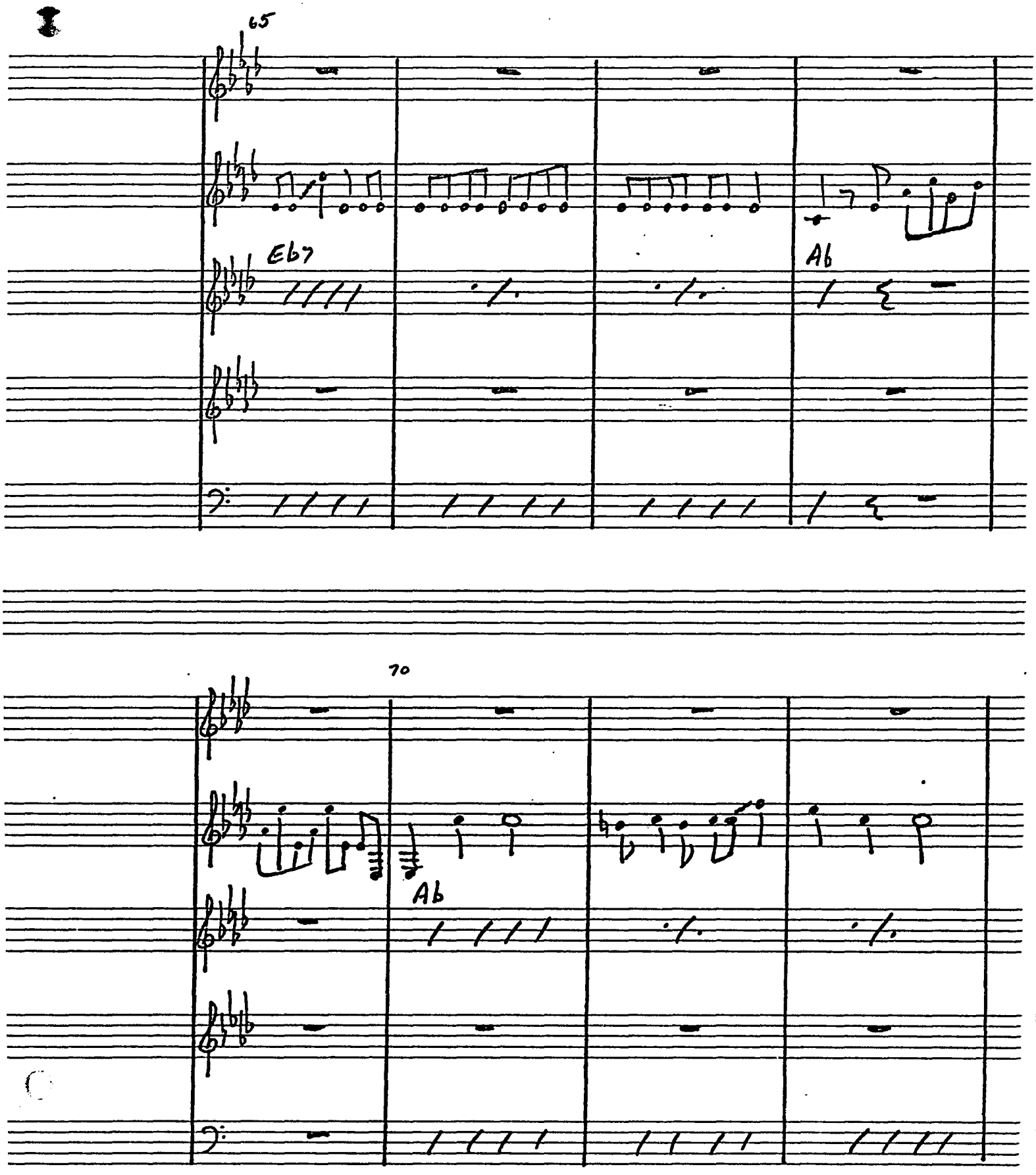

35
F7
Bb7
Eb
F7
Bb7
Eb
Ab7
40
Db
Ab7

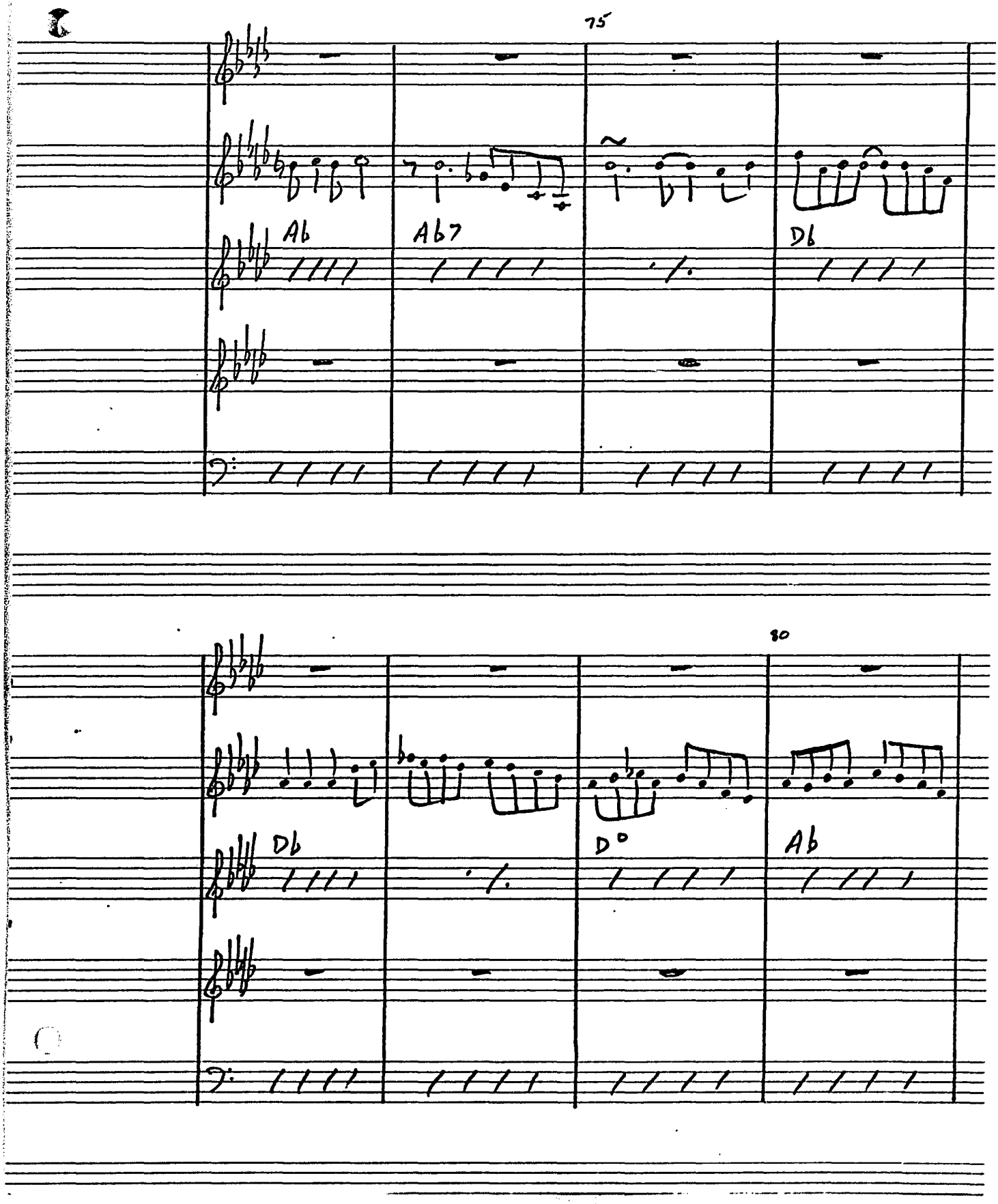

41
Db
Ab7
45
Db
Db7
Gb
G°
Db
Bb7

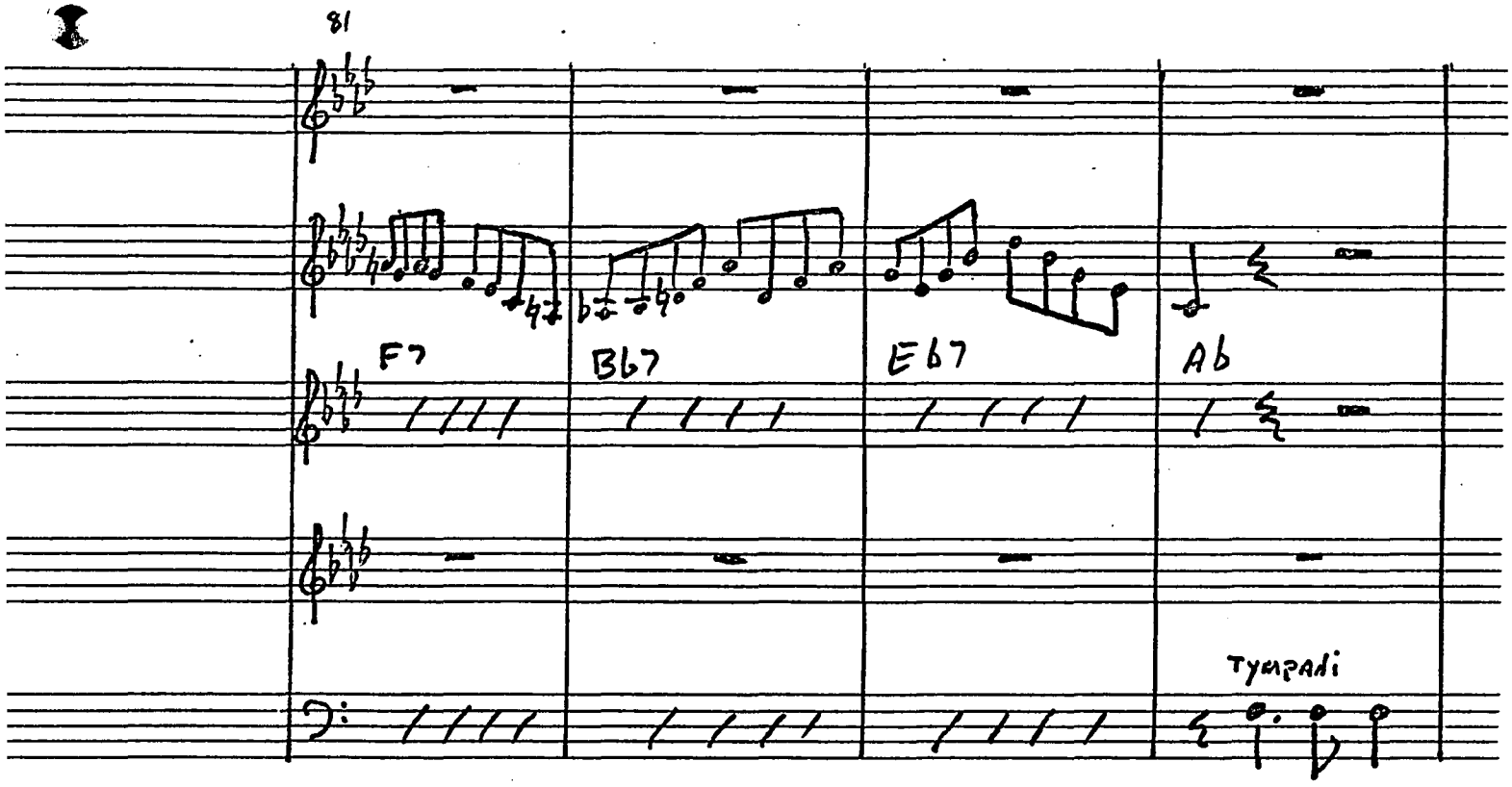

50
Eb Alto Saxophone
Eb7 Ab7
Db Bb7
Eb7 Ab7
Db
55
Ab
Tympani

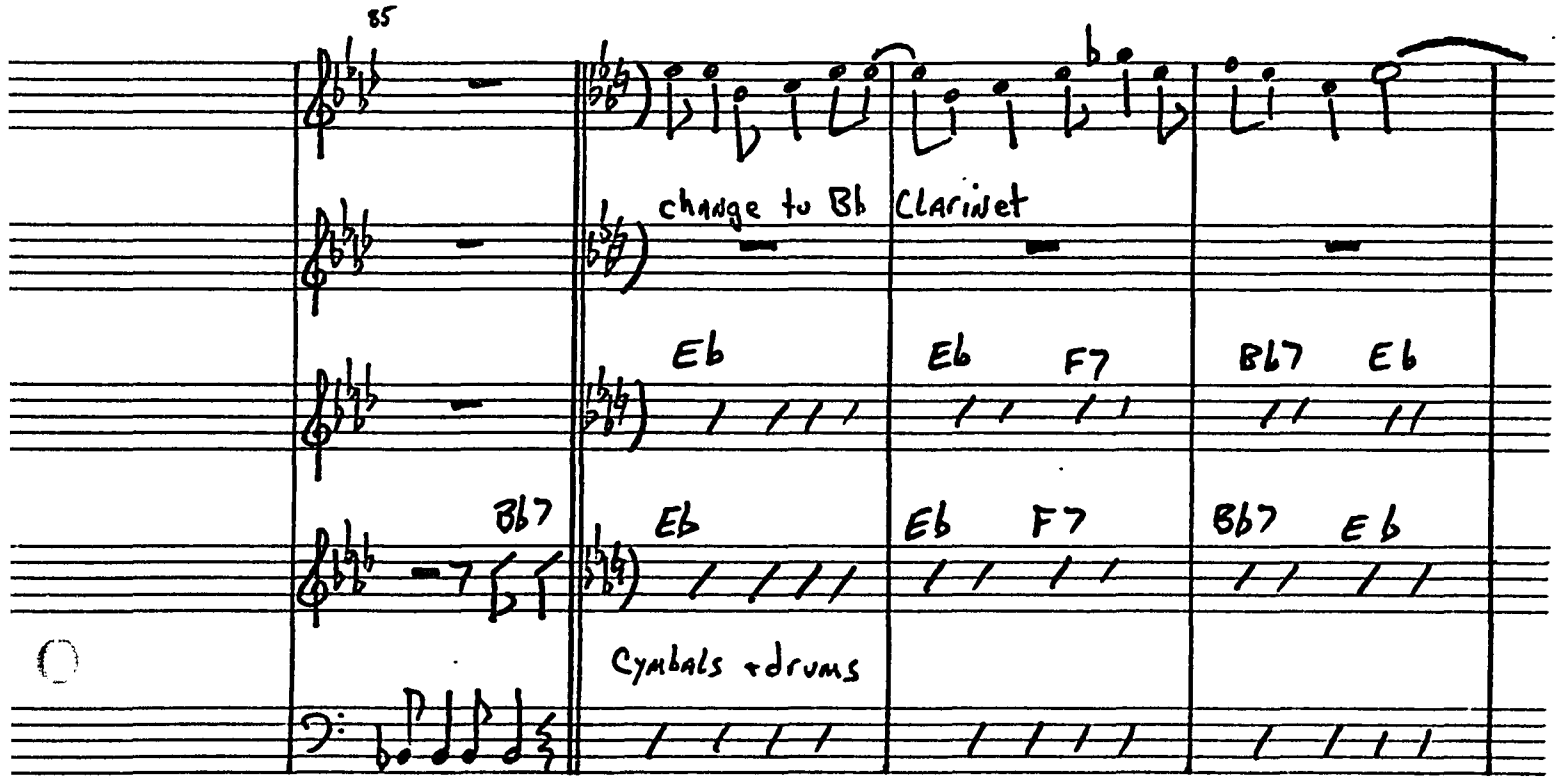

60
Ab
Eb7

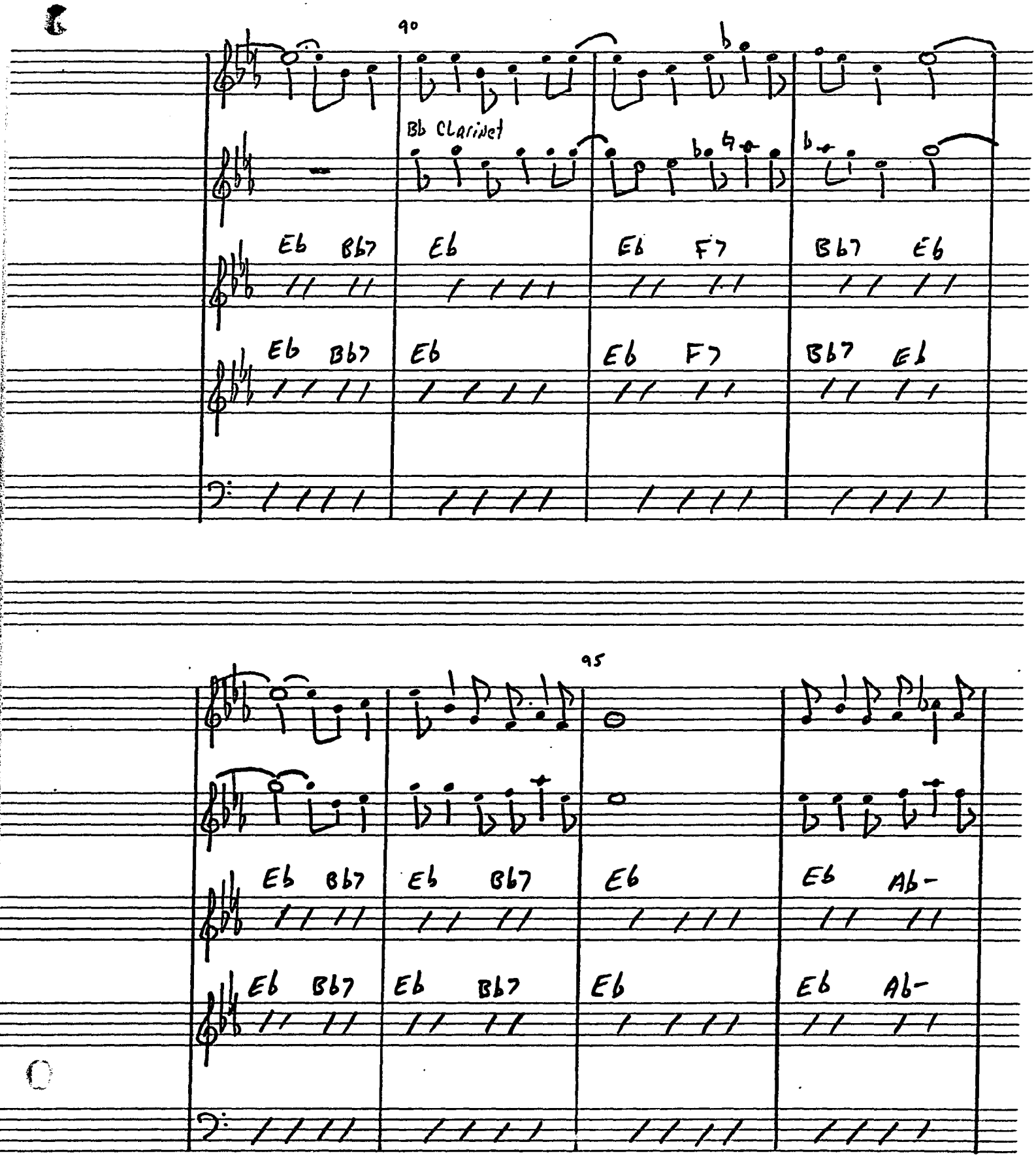

64
Eb7

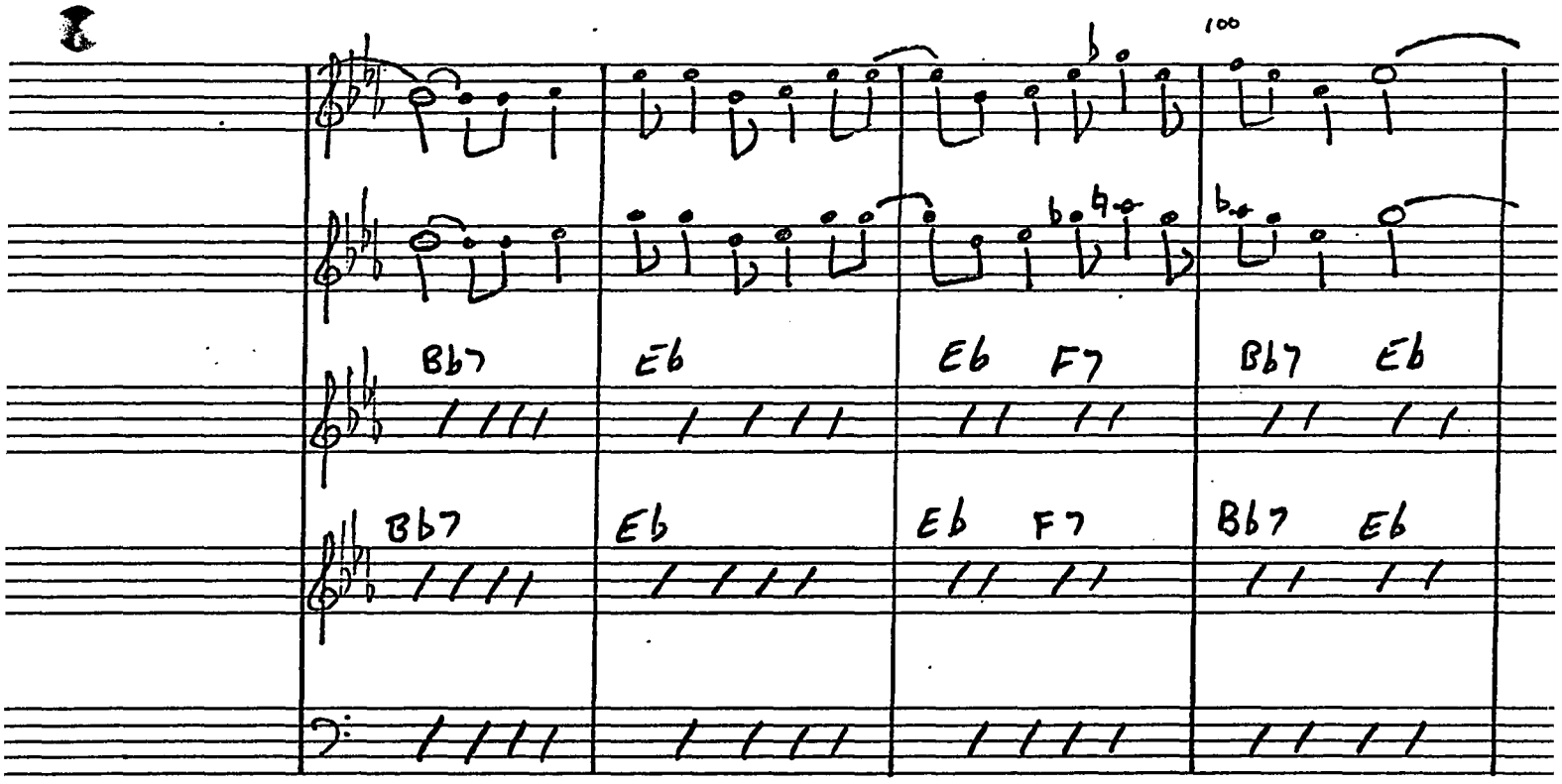

65
Eb7
Ab
70
Ab

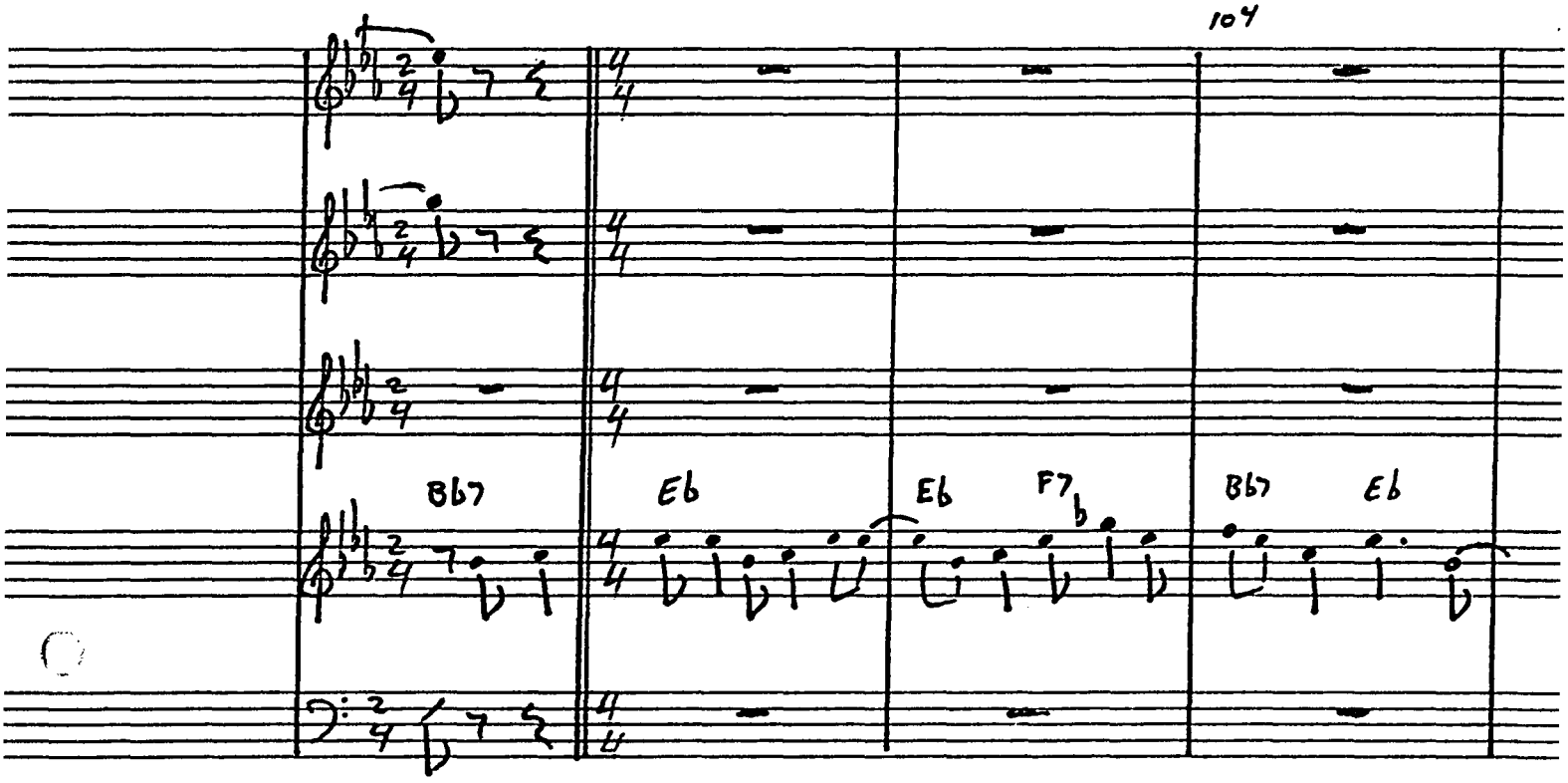

75
Ab
Ab7
Db
80
Db
D°
Ab

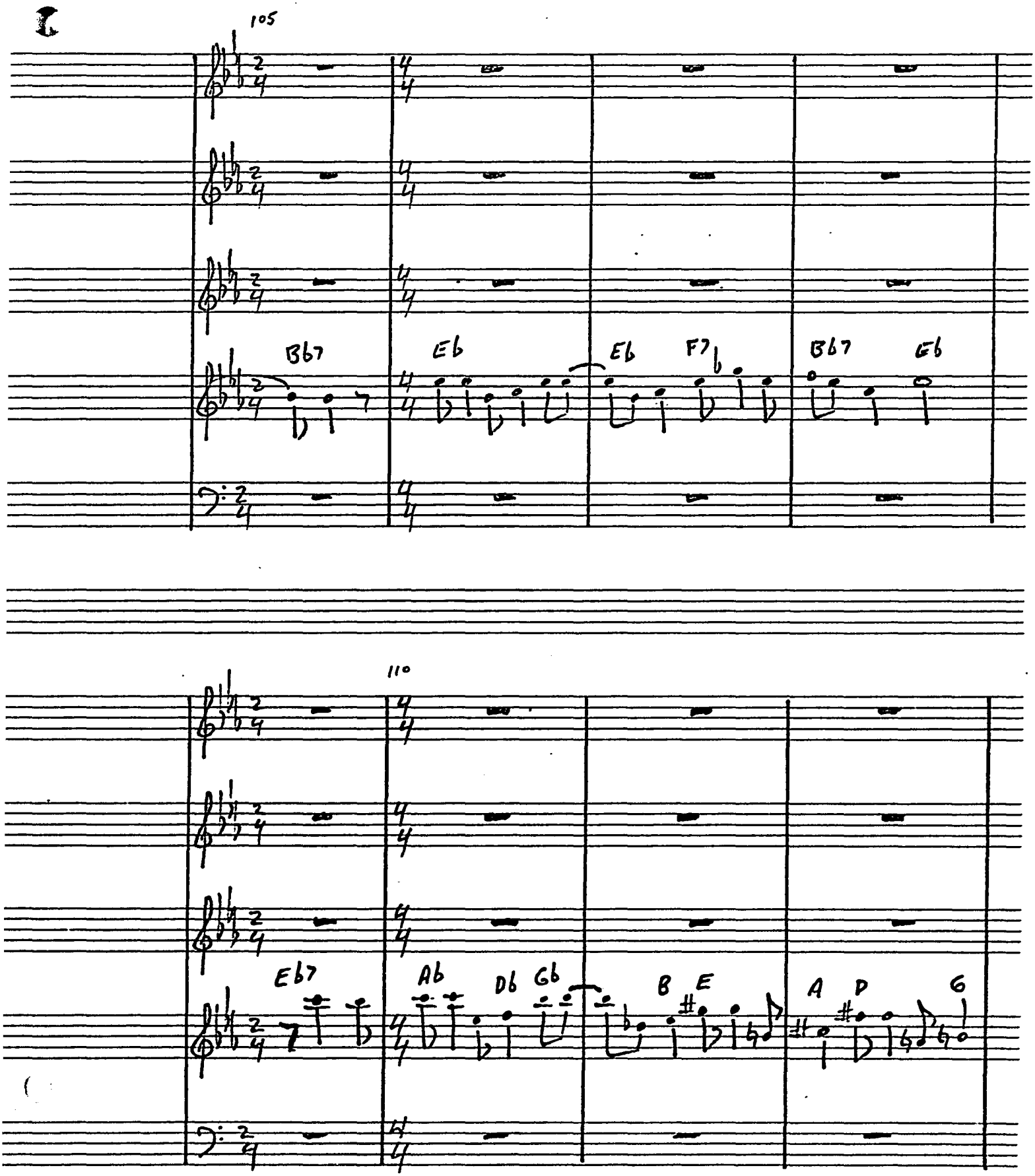

81
F7
Bb7
Eb7
Ab
Tympani

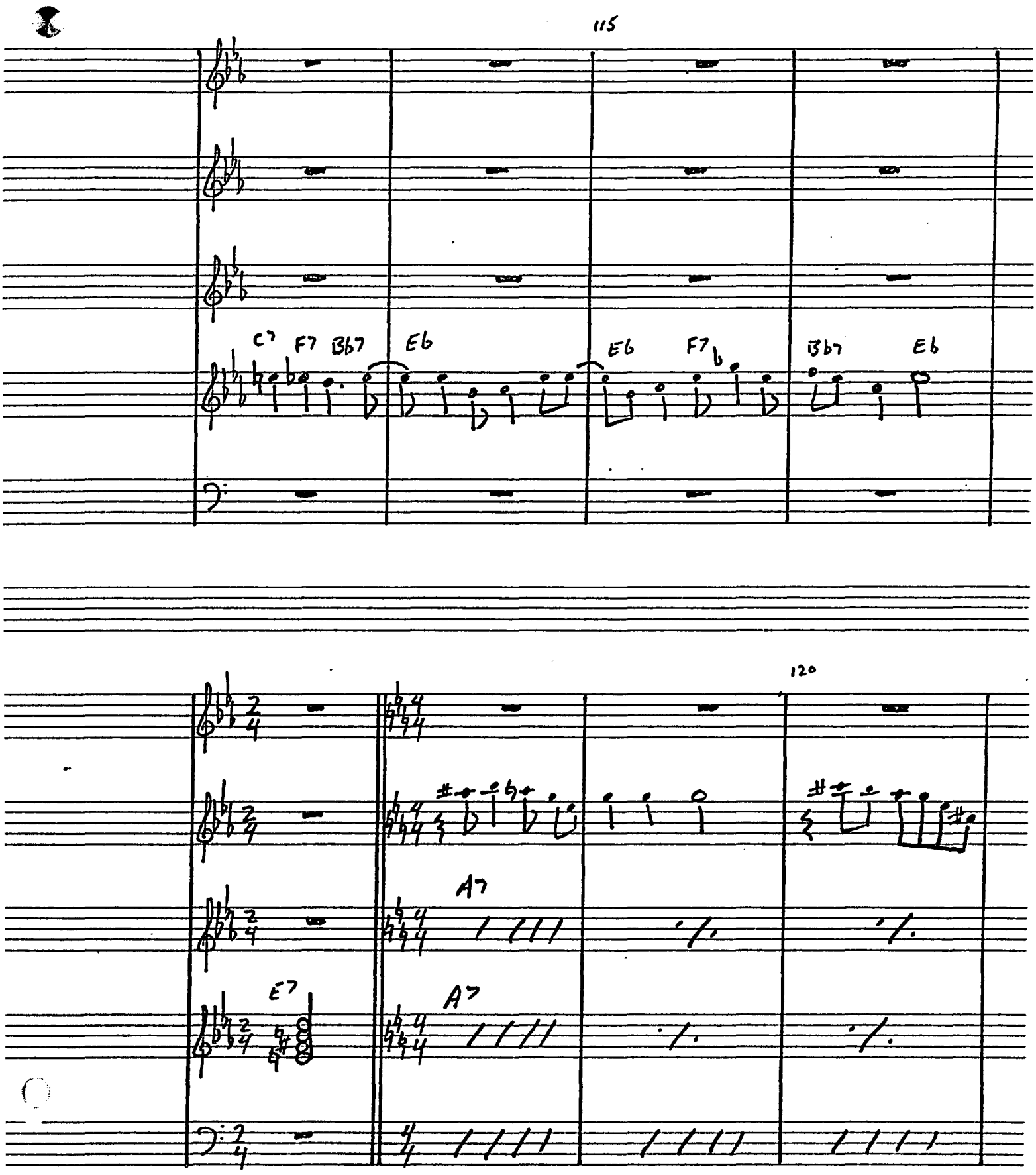

85
change to Bb Clarinet
Eb
Eb F7
Bb7 Eb
Bb7
Eb
Eb F7
Bb7 Eb
Cymbals + drums

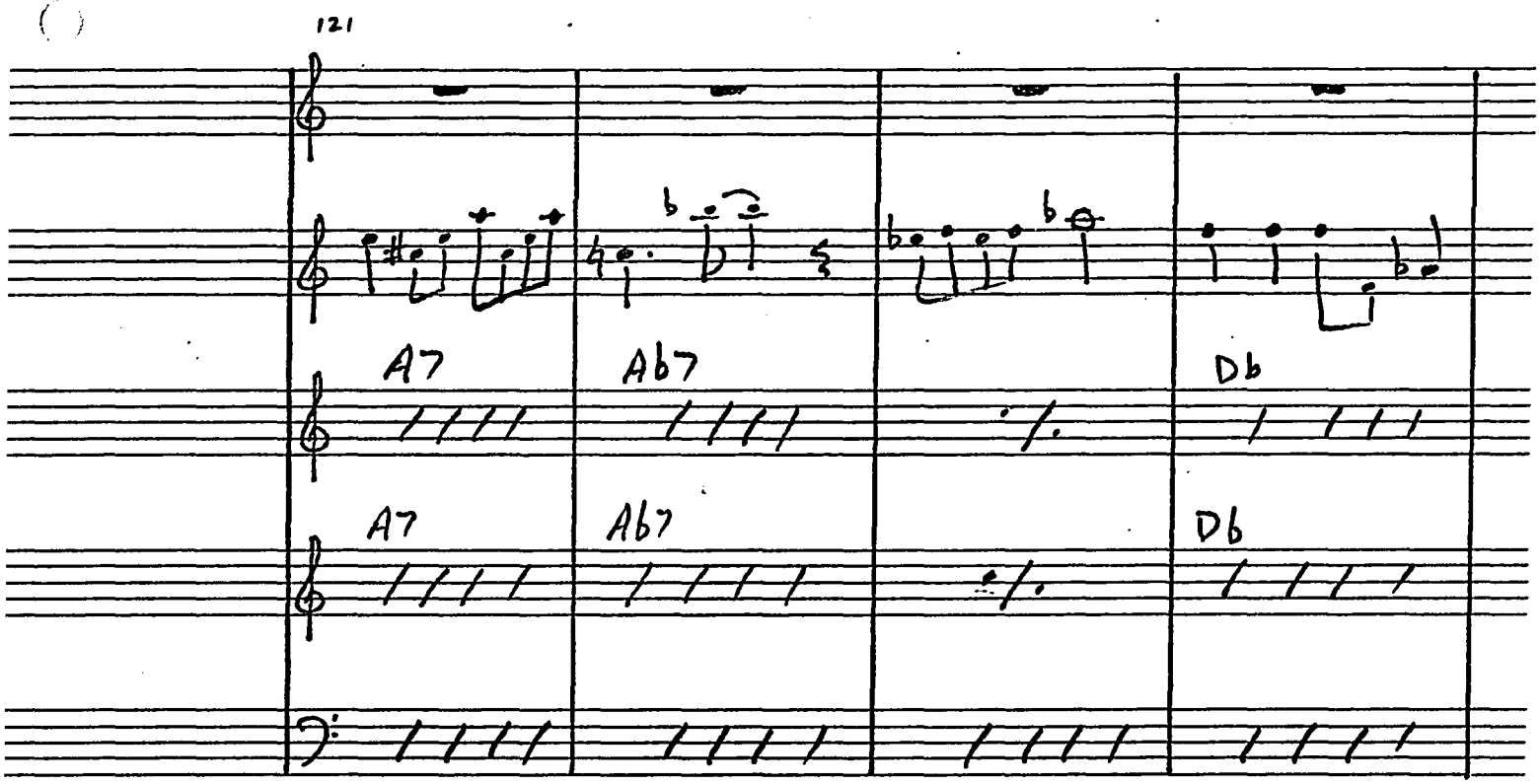

90
Bb Clarinet
Eb Bb7
Eb
Eb F7
Bb7 Eb
Eb Bb7
Eb
Eb F7
Bb7 Eb
95
Eb Bb7
Eb Bb7
Eb
Eb Ab-
Eb Bb7
Eb Bb7
Eb
Eb Ab-

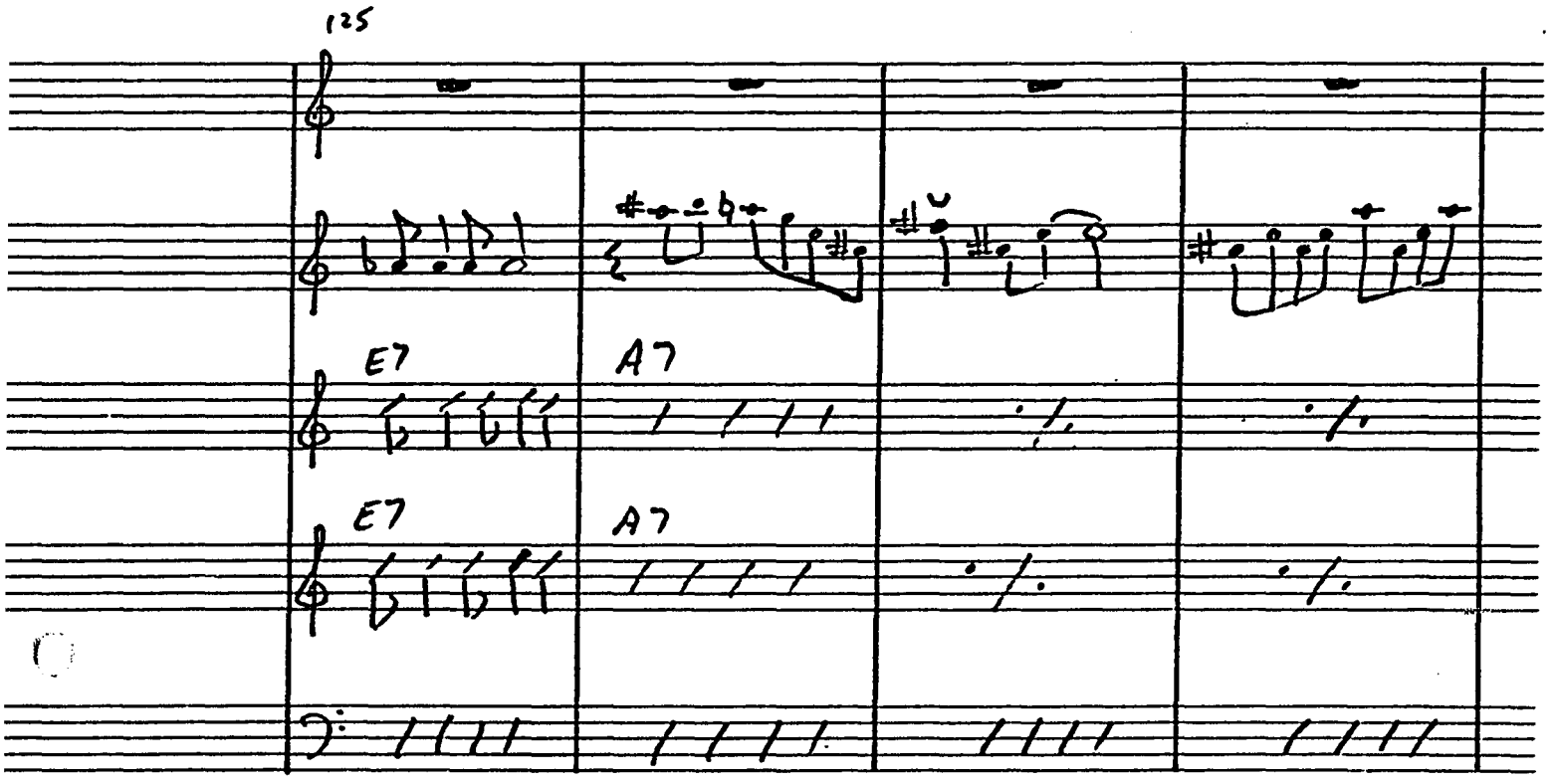

100
Bb7
Eb
Eb
F7
Bb7
Eb
Bb7
Eb
Eb
F7
Bb7
Eb

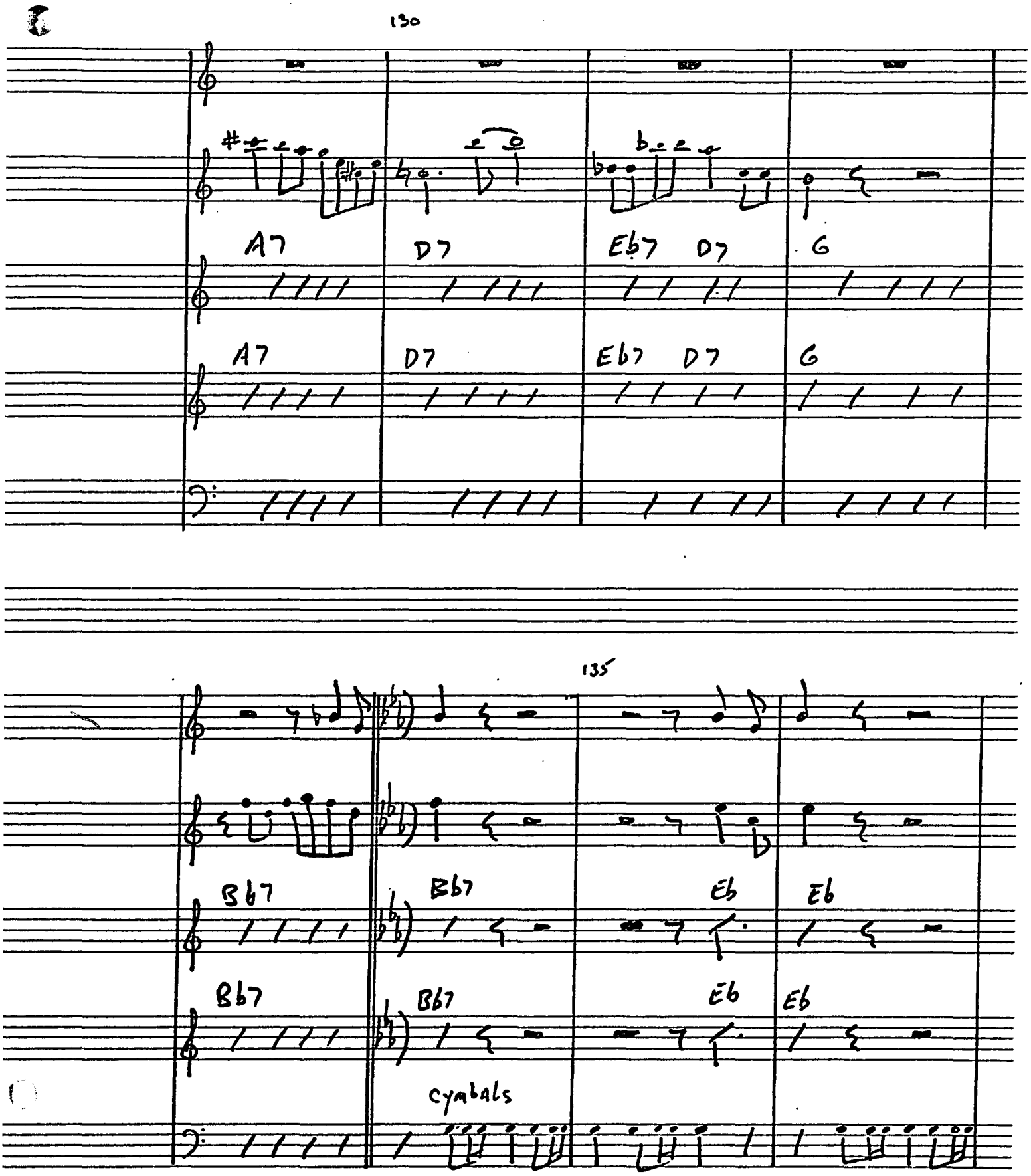

104
Bb7
Eb
Eb
F7
Bb7
Eb

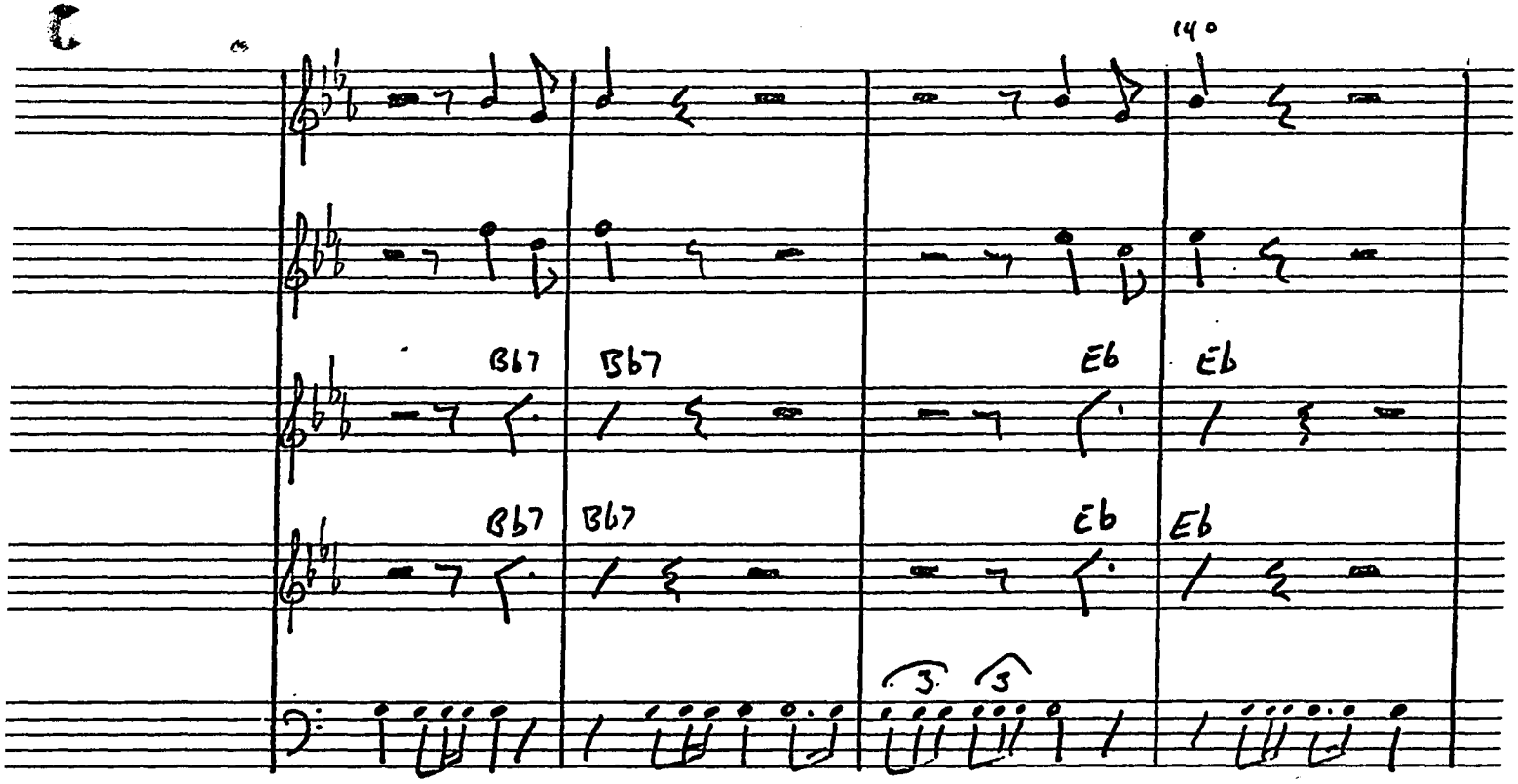

105
Bb7
Eb
Eb
F7
Bb7
Gb
110
Eb7
Ab
Db
Gb
B
E
A
D
G

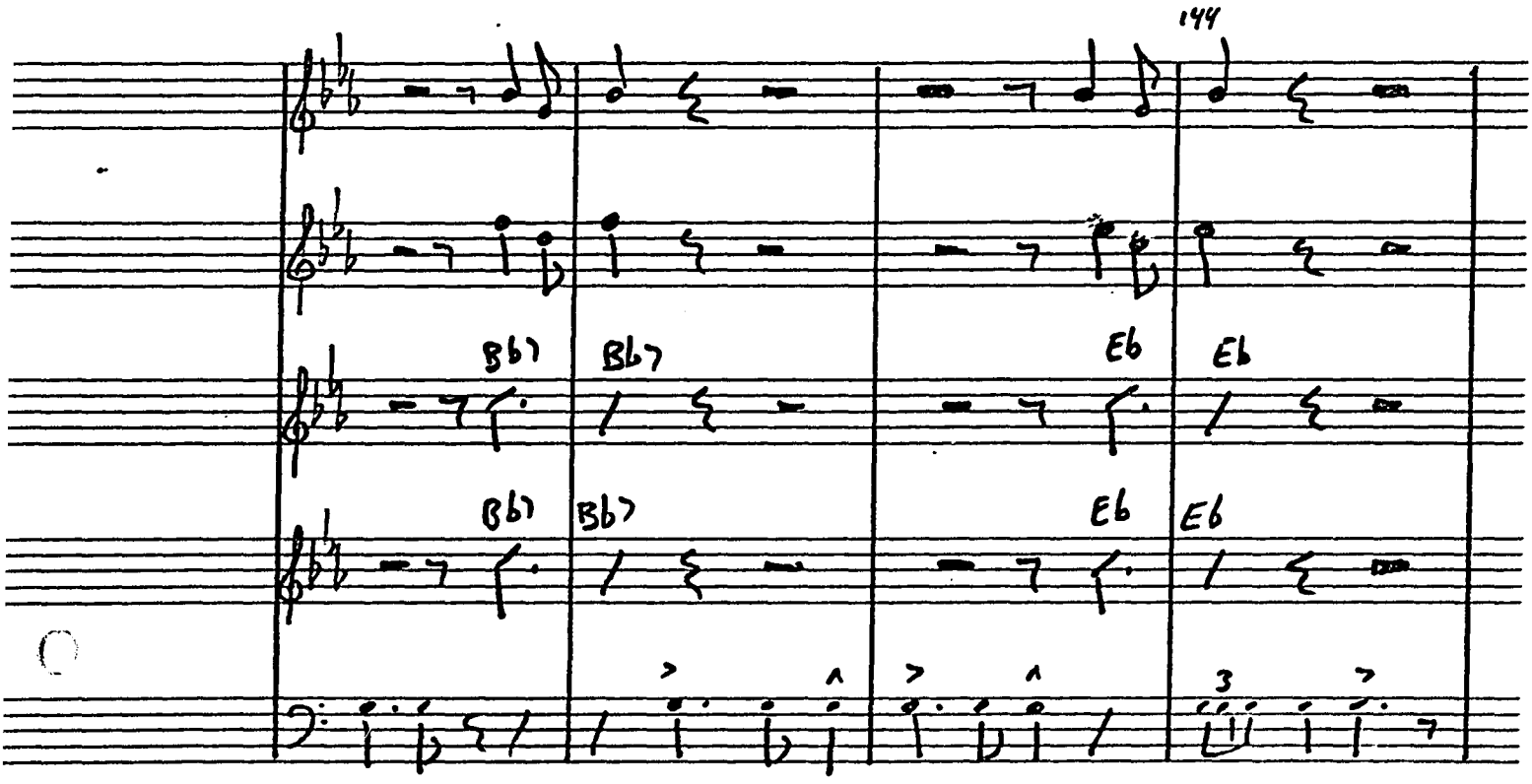

115
C7
F7
Bb7
Eb
Eb
F7
Bb7
Eb
120
A7
E7
A7

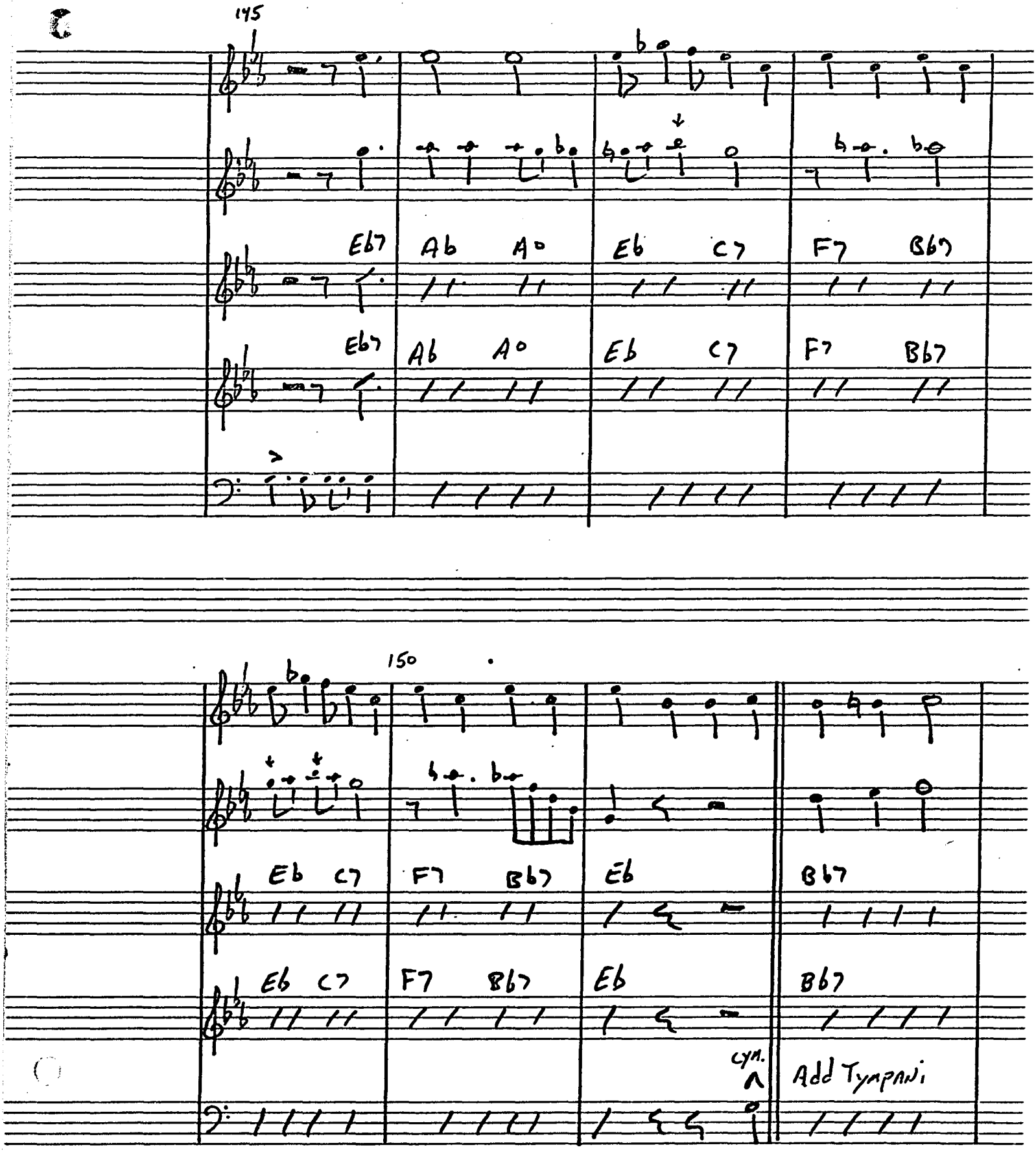

121
A7
Ab7
Db
A7
Ab7
Db

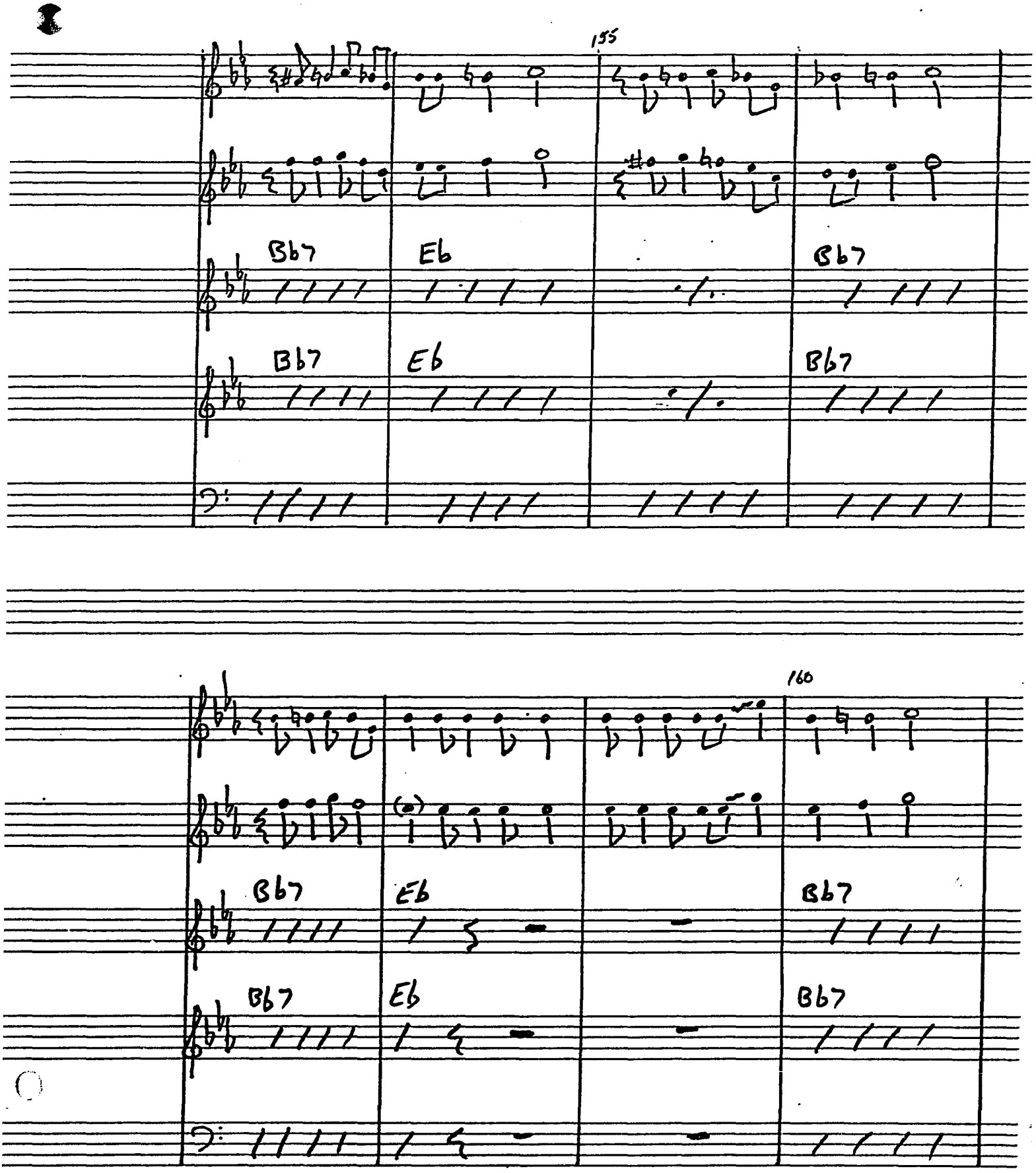

125
E7
A7
E7
A7

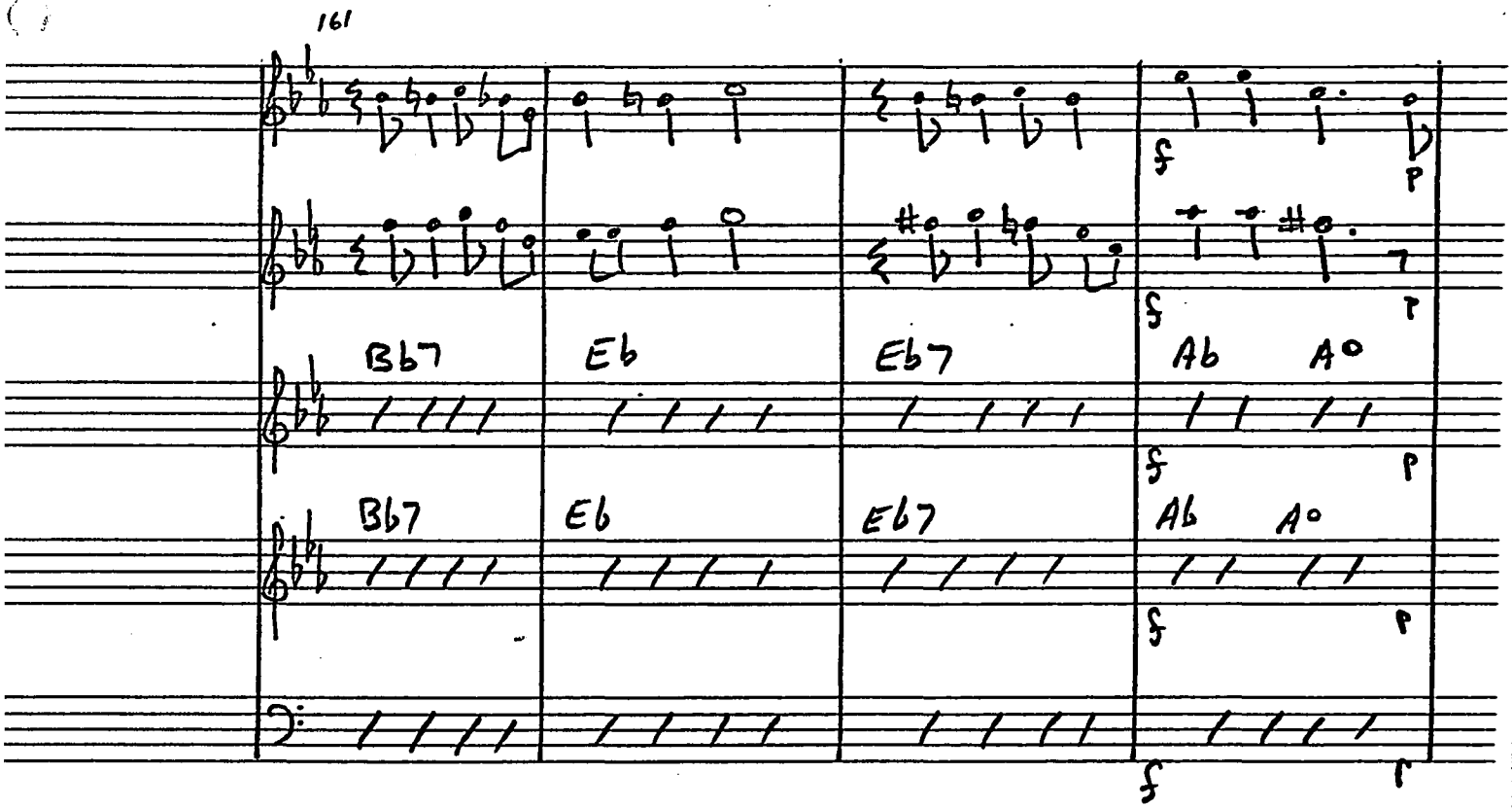

130
A7
D7
Eb7
D7
G
A7
D7
Eb7
D7
G
135
Bb7
Bb7
Eb
Eb
Bb7
Bb7
Eb
Eb
cymbals

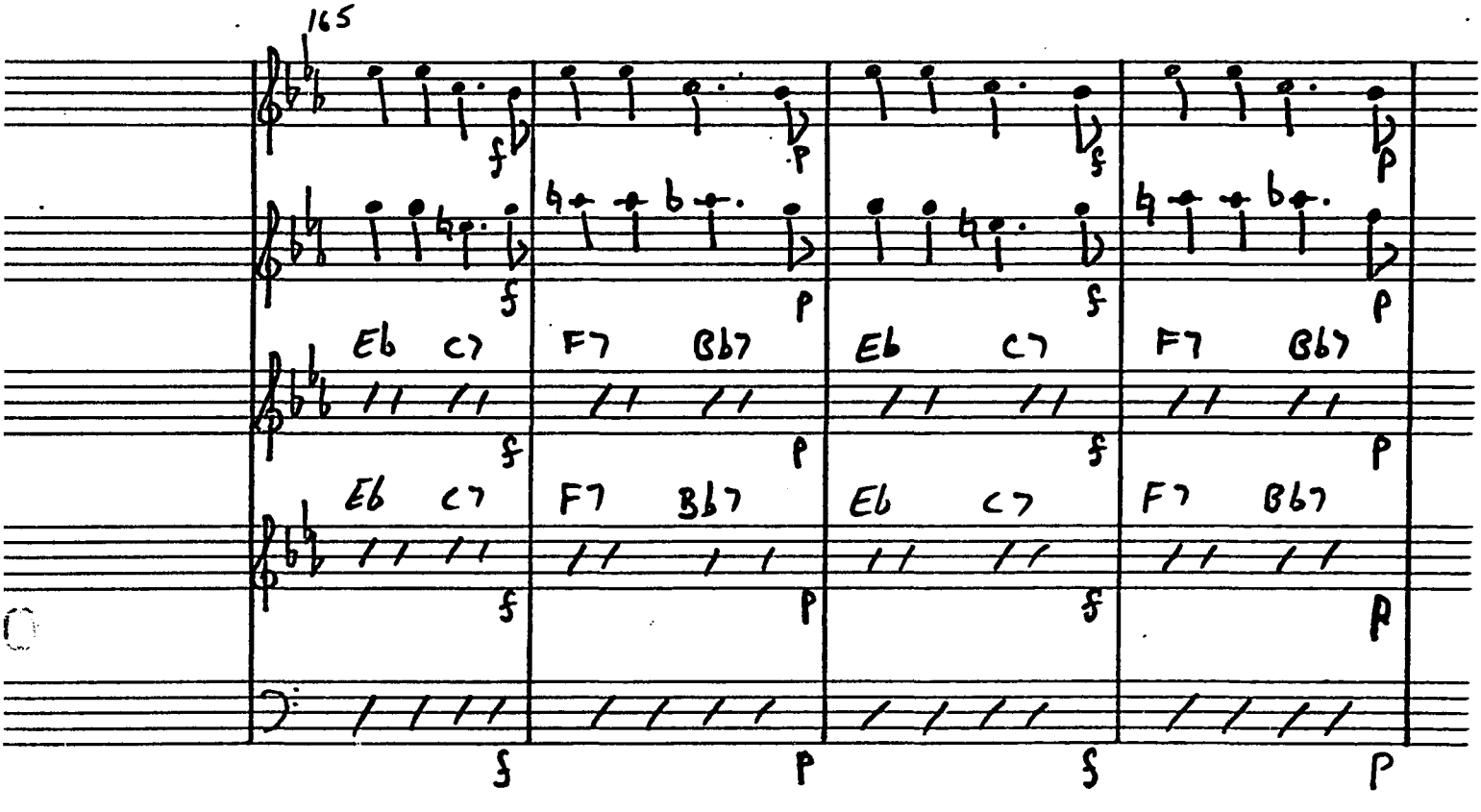

140
Bb7
Bb7
Eb
Eb
Bb7
Bb7
Eb
Eb
3
3

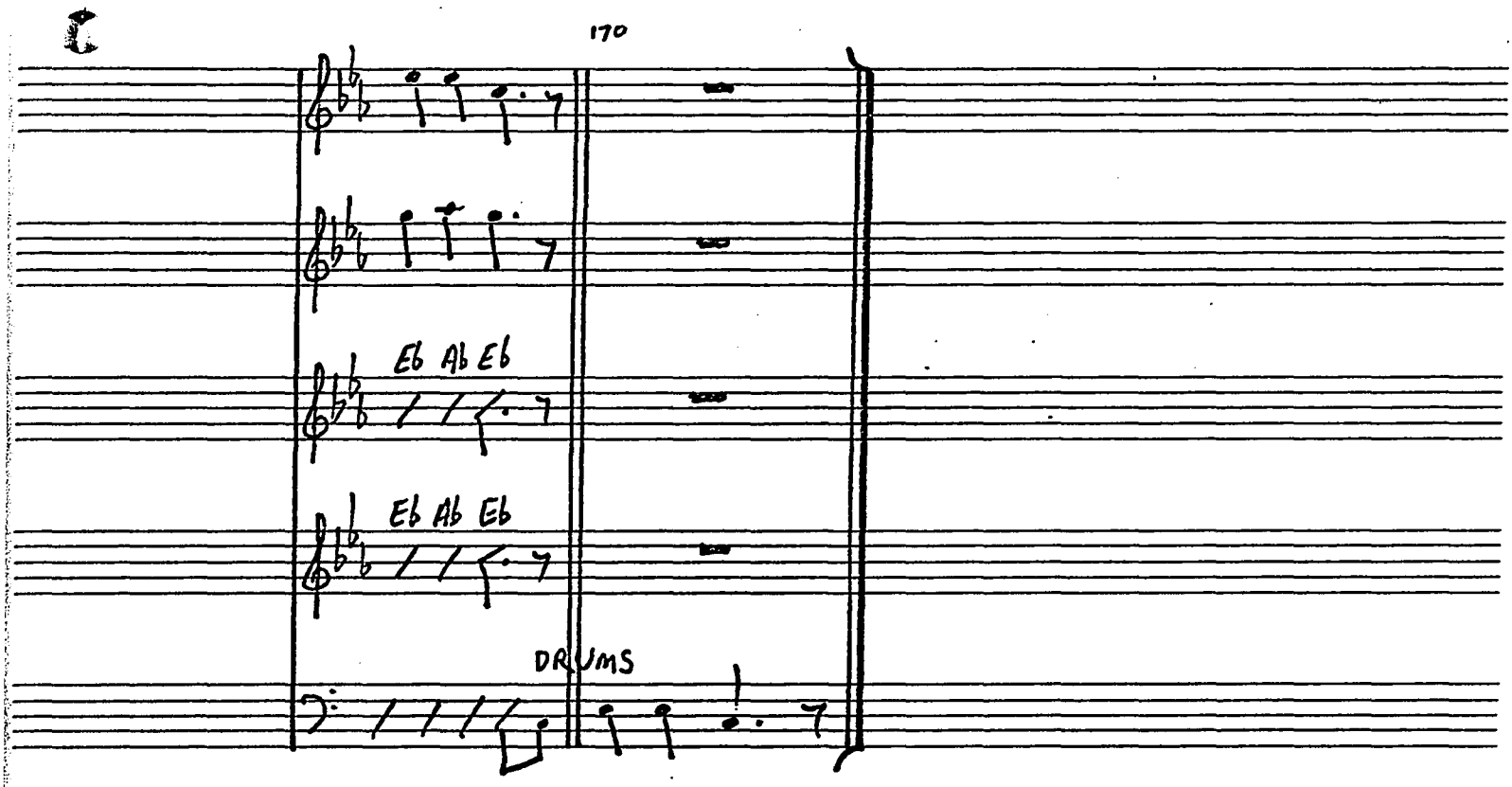

144
Bb7
Bb7
Eb
Eb
Bb7
Bb7
Eb
Eb
3


145
Eb7
Ab
Ab°
Eb
C7
F7
Bb7
Eb7
Ab
Ab°
Eb
C7
F7
Bb7
150
Eb
C7
F7
Bb7
Eb
Bb7
Eb
C7
F7
Bb7
Eb
Bb7
cym.
Add Tympani


155
Bb7
Eb
Bb7
Bb7
Eb
Bb7
160
Bb7
Eb
Bb7
Bb7
Eb
Bb7

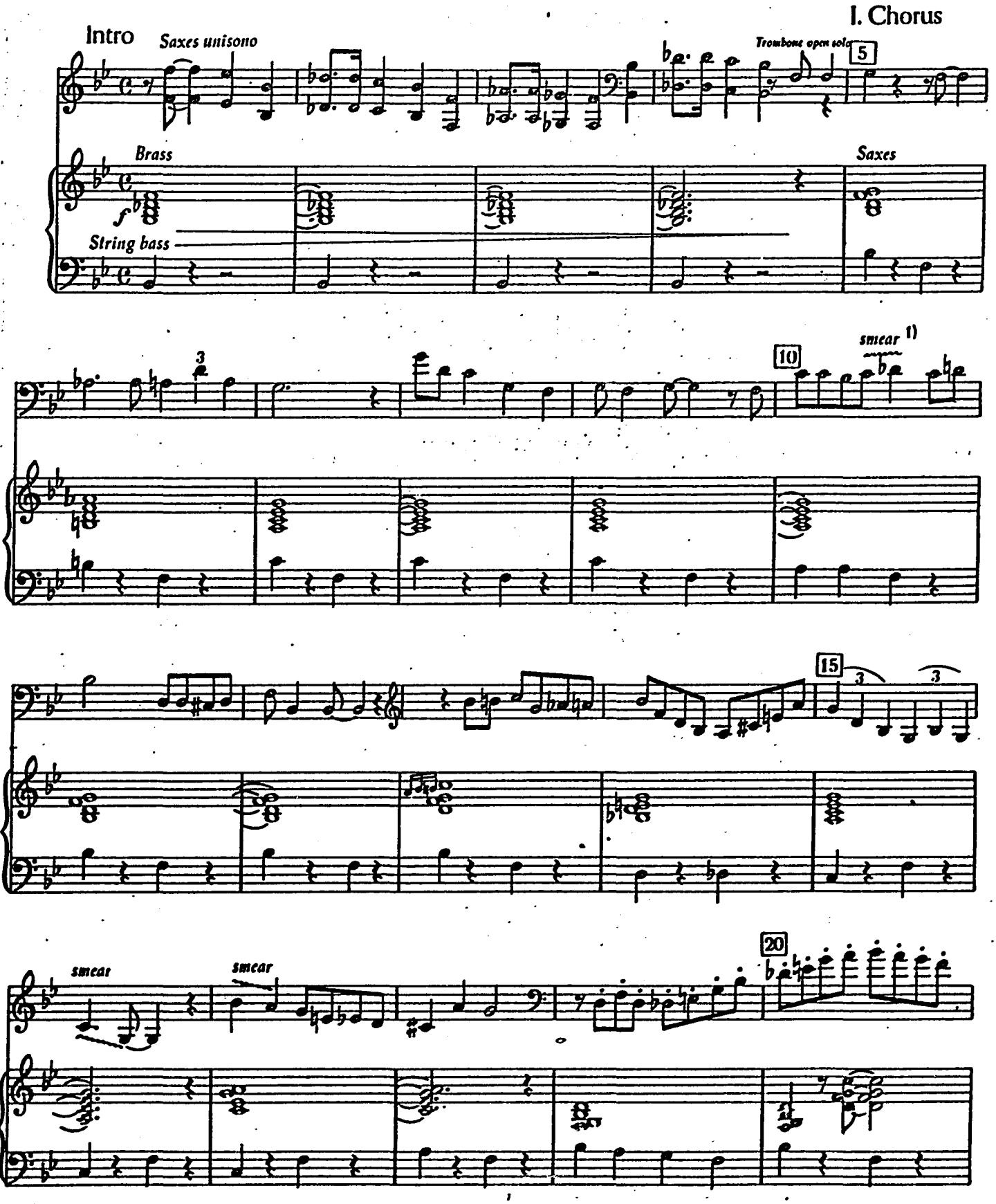

161
Bb7
Eb
Eb7
Ab
A°
Bb7
Eb
Eb7
Ab
A°


165
Eb
C7
F7
Bb7
Eb
C7
F7
Bb7
Eb
C7
F7
Bb7
Eb
C7
F7
Bb7

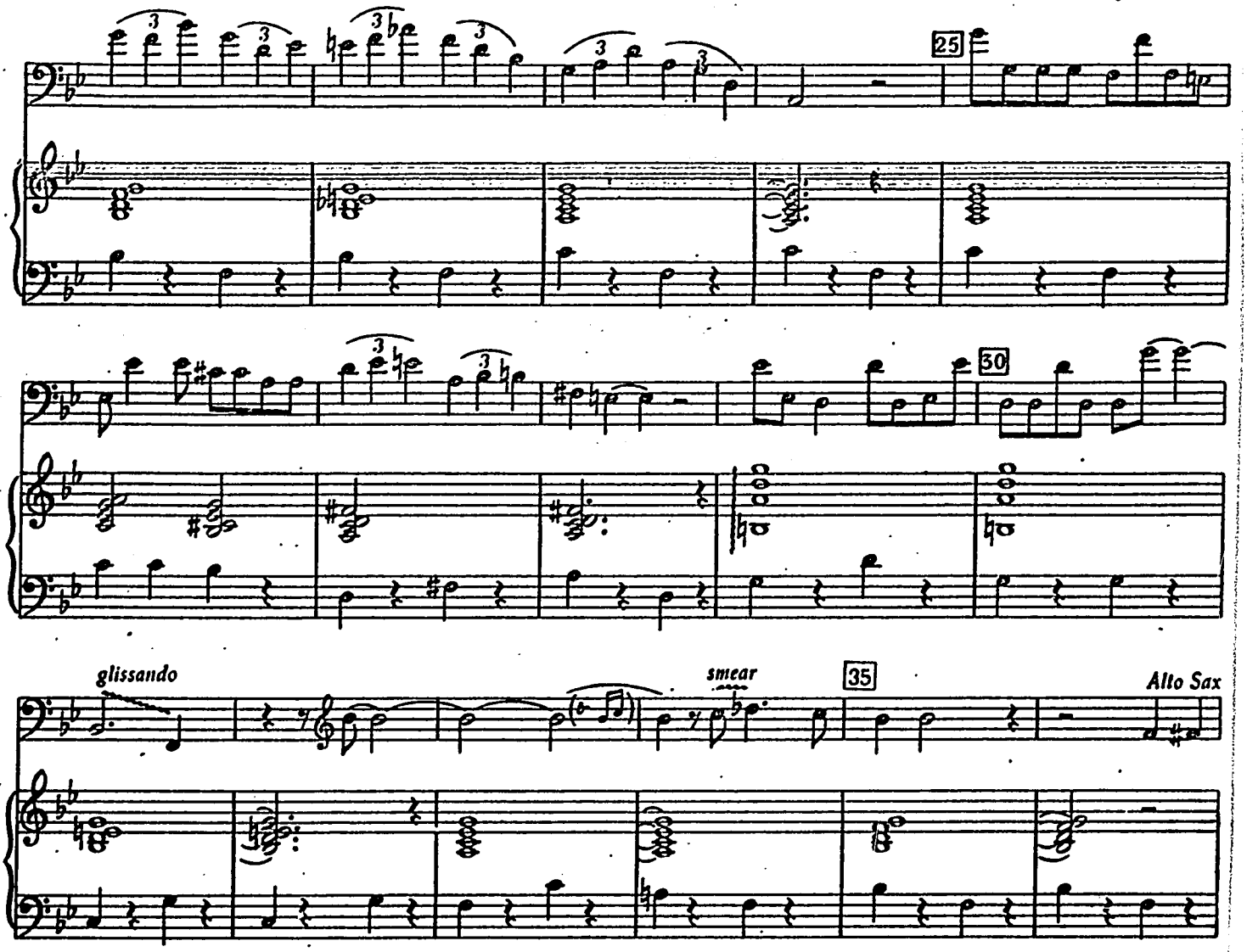

C
170
Eb Ab Eb
Eb Ab Eb
DRUMS

8. Jazz-Improvisation (Variationen) / 8. Jazz Improvisation (Variations)

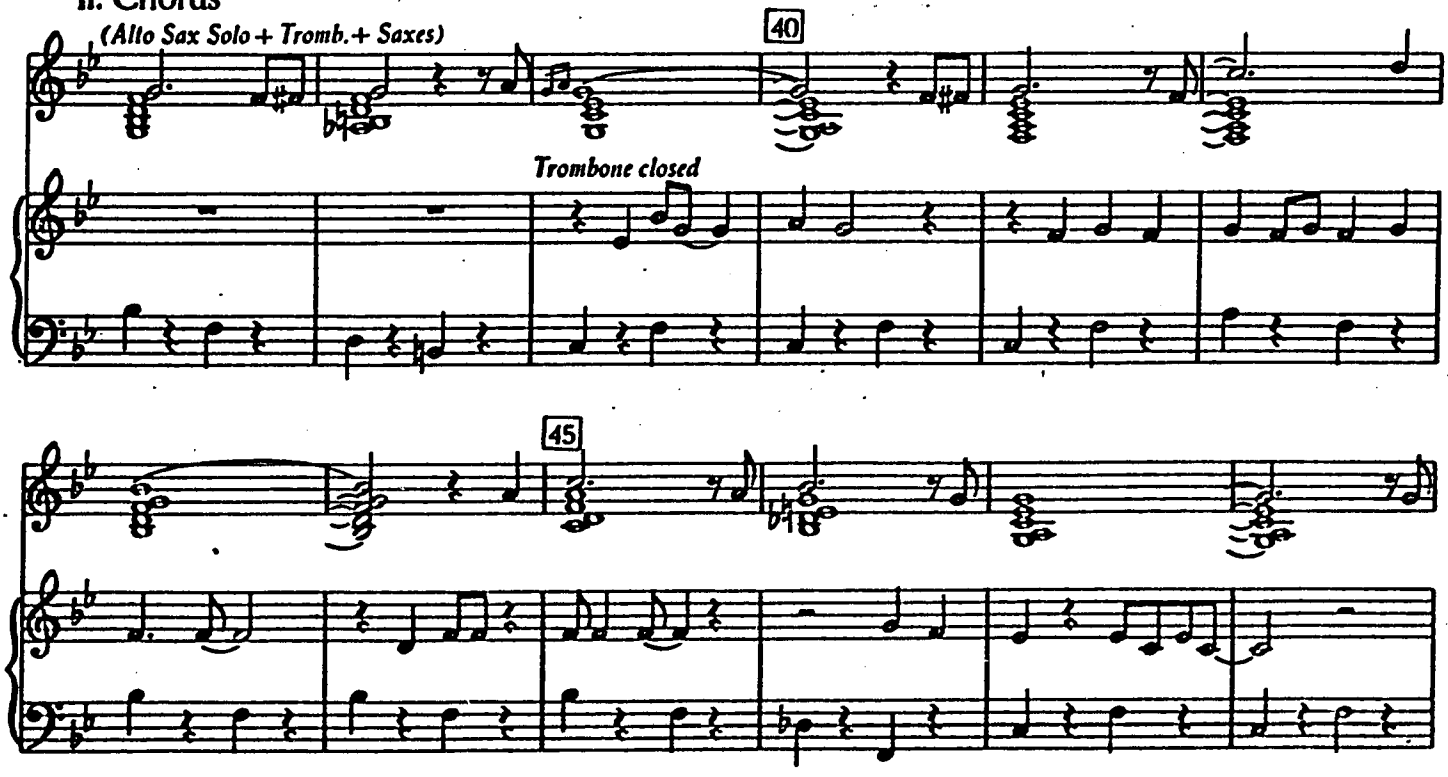
Duke Ellington (born in 1899): The Sheik of Araby (Fox-trot)

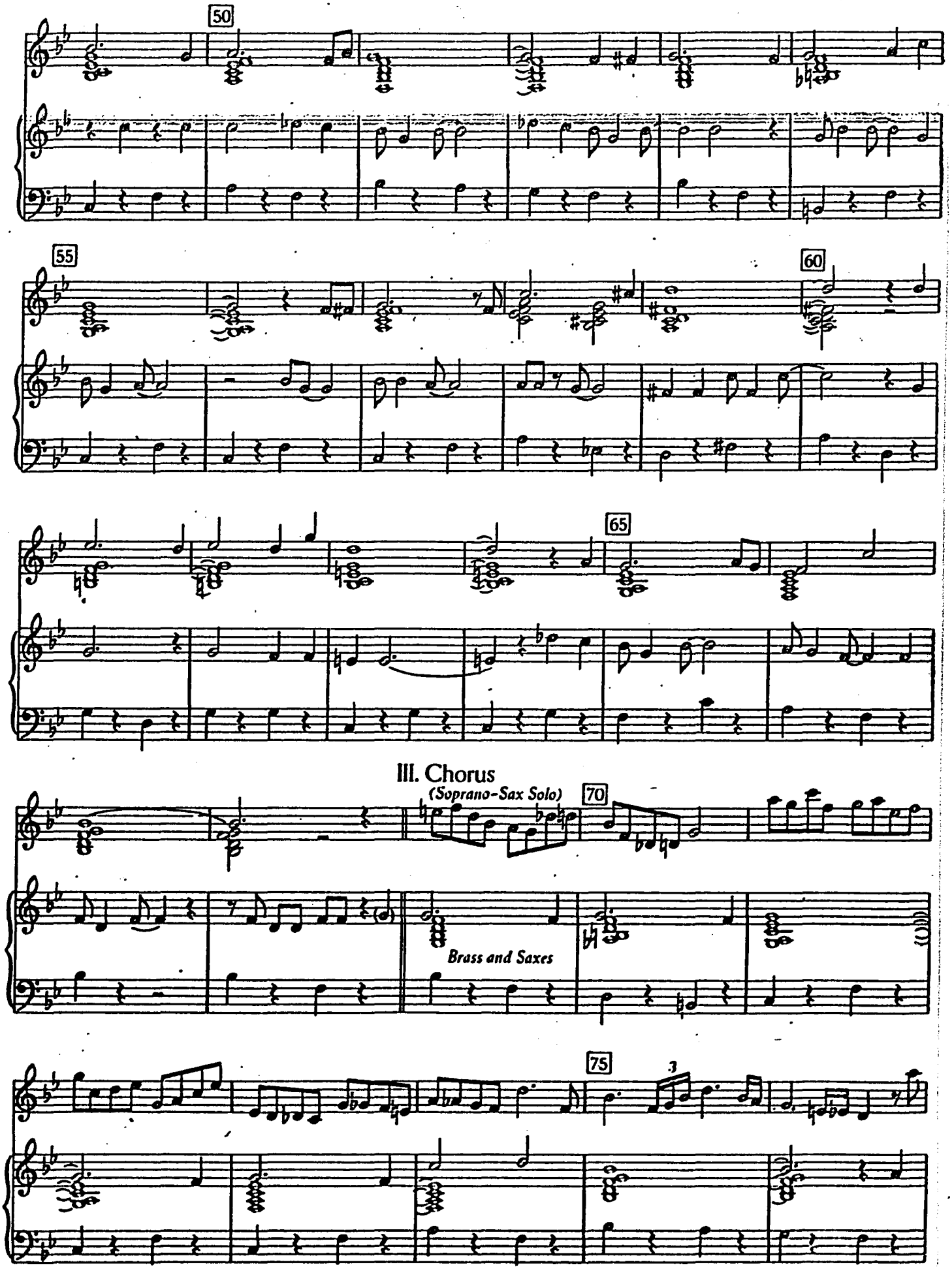


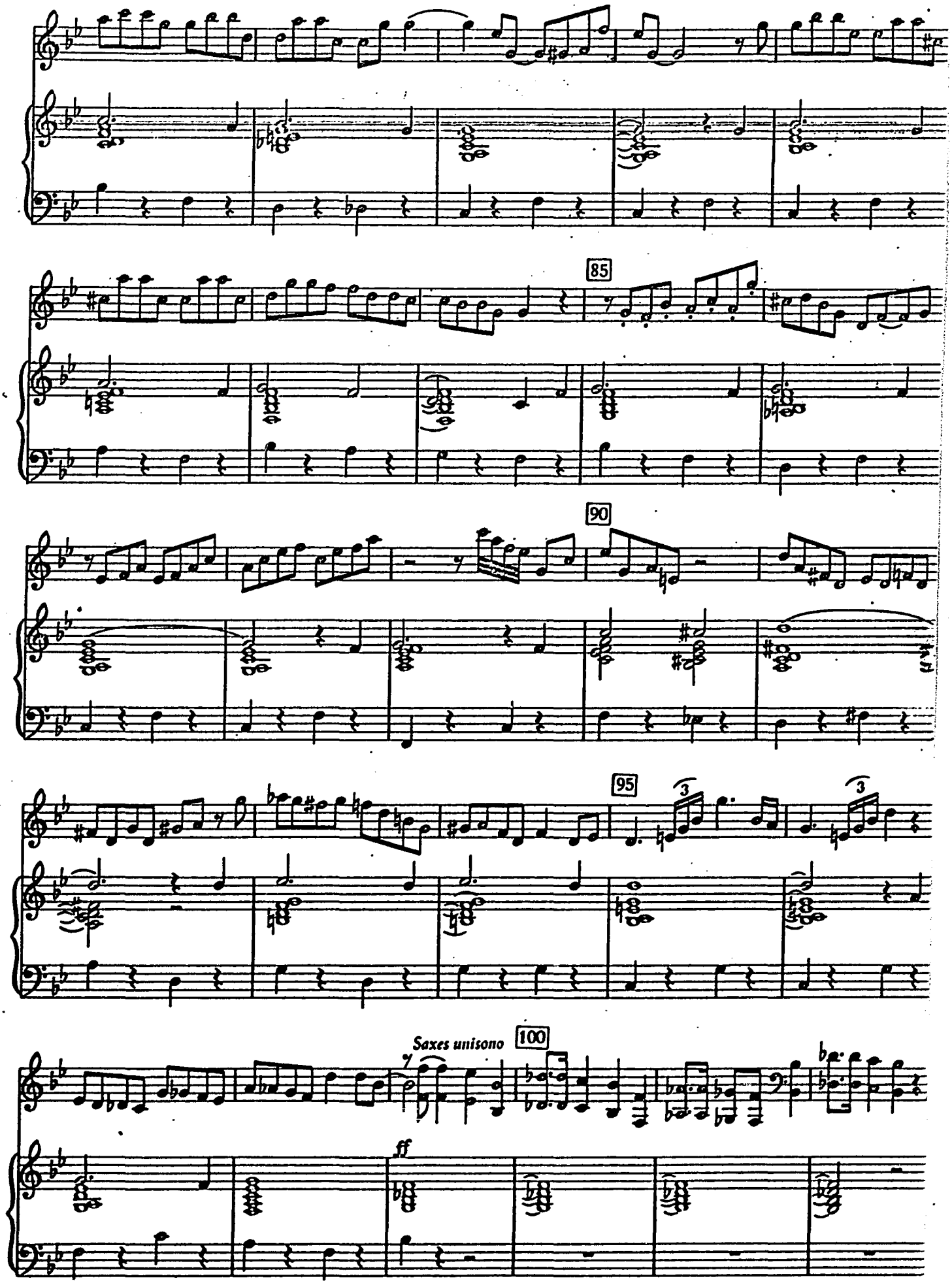
1) Jazzausdruck für Portamento / 1) Jazz expression for portamento.


25
30
glissando
smear
35
Alto Sax

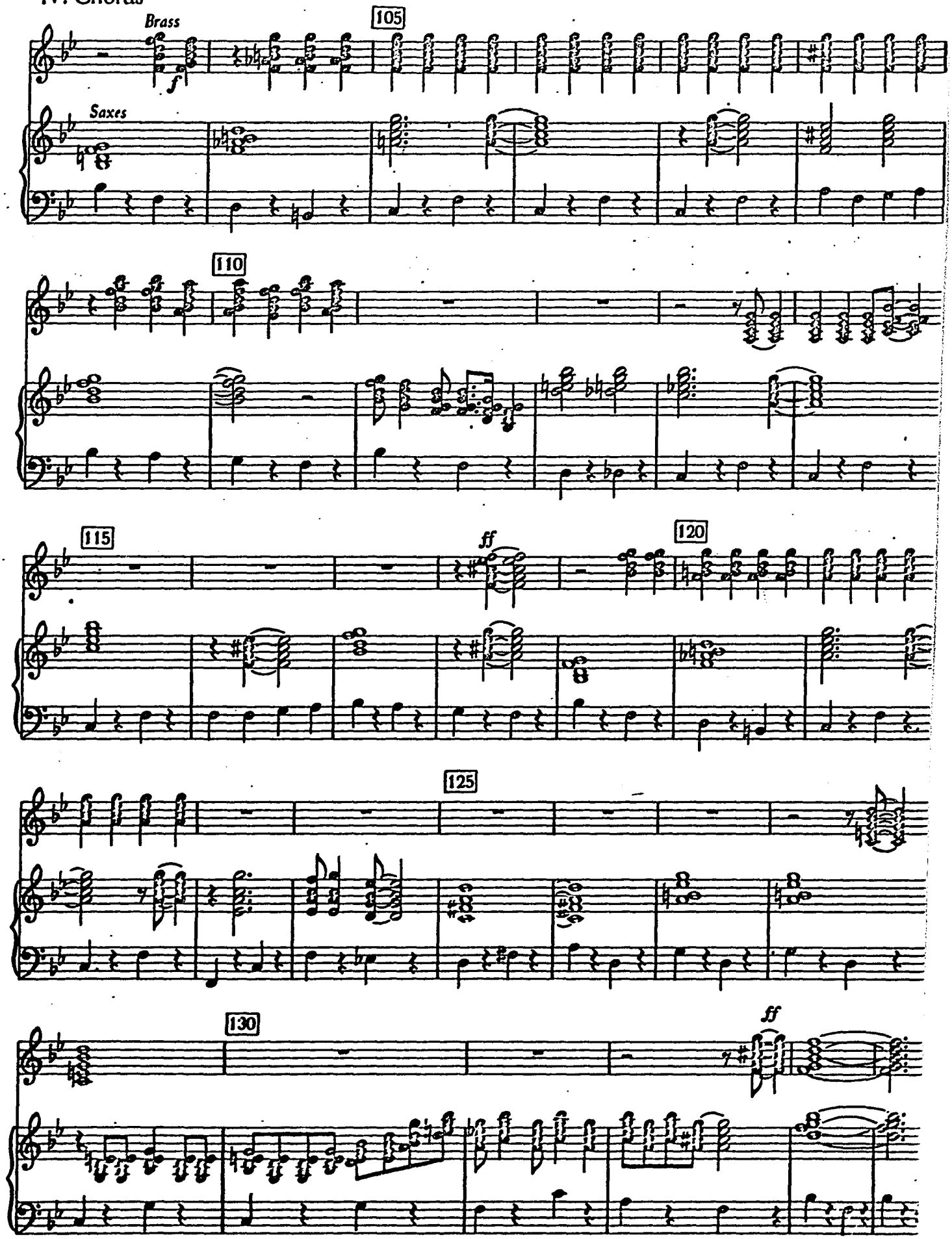
II. Chorus


(Alto Sax Solo + Tromb. + Saxes)
40
Trombone closed
45


50
55
60
65
III. Chorus
(Soprano-Sax Solo)
70
Brass and Saxes
75
3


85
90
95
Saxes unisono
100
ff

IV. Chorus



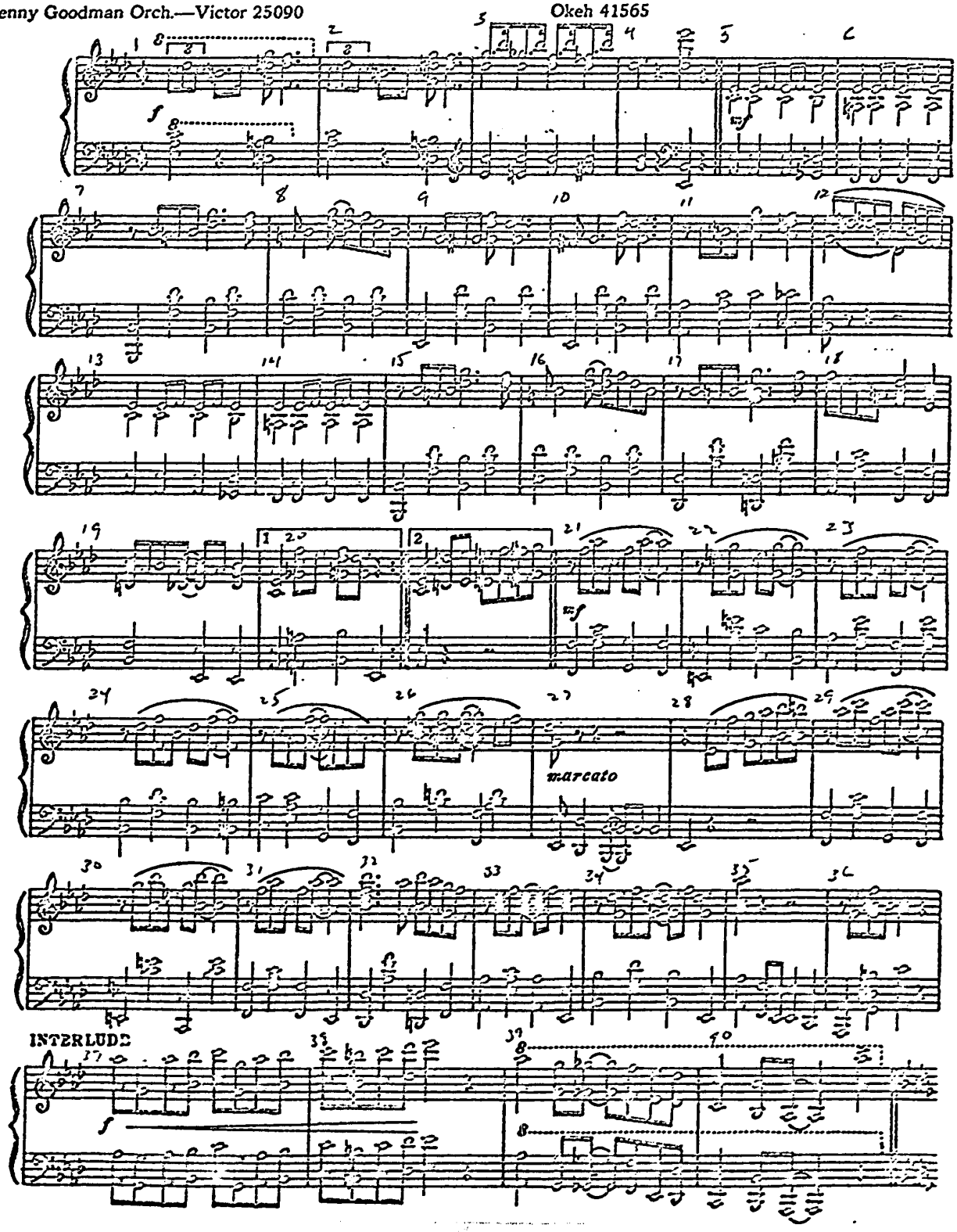
KING PORTER STOMP

By FERD "Jelly Roll" MORTON

One of the best known Morton compositions. "Jelly" wrote this number during his early New Orlean days and named it after an itinerant piano player named Porter King. It was published in 1924.

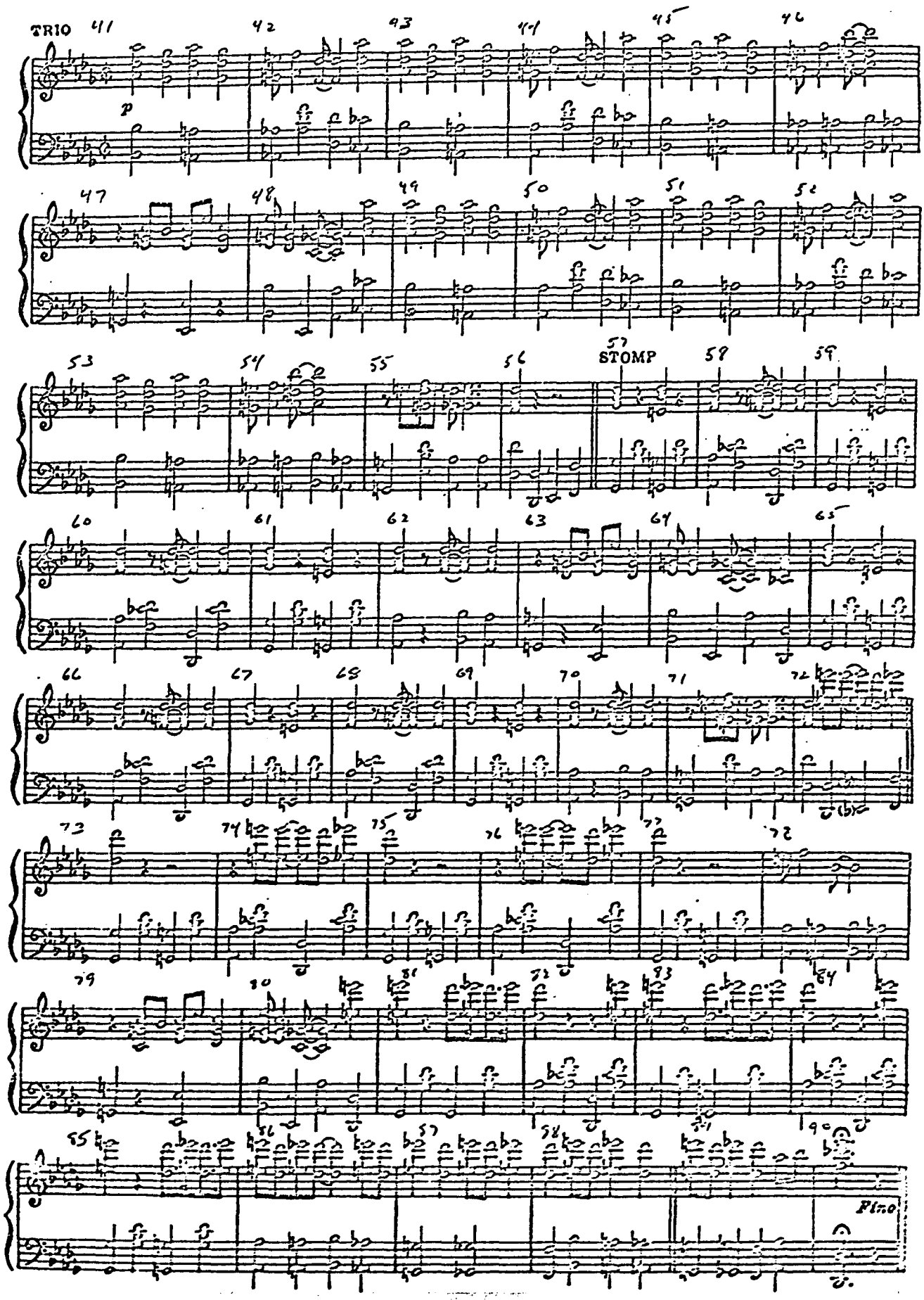
BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—Gennett 5289, Vocalion 1020
"Jelly Roll" Morton (Piano Solo)—Autograph 617
"Jelly Roll" Morton (Piano Solo)—Session 1, Commodore 591 in New Orleans Memories album
Benny Goodman Orch.—Victor 25090
Metronome All Star Band—Columbia 35389
Glenn Miller Orch.—Bluebird 7853
Teddy Bunn (Guitar Solo)—Blue Note 503
Fletcher Henderson Orch.—Columbia 1543, 35671, Okeh 41565



Harry James Orch.—Brunswick 8366
Erskine Hawkins 'Bama State Collegians—Bluebird 7839
Claude Hopkins Orch.—Decca 184

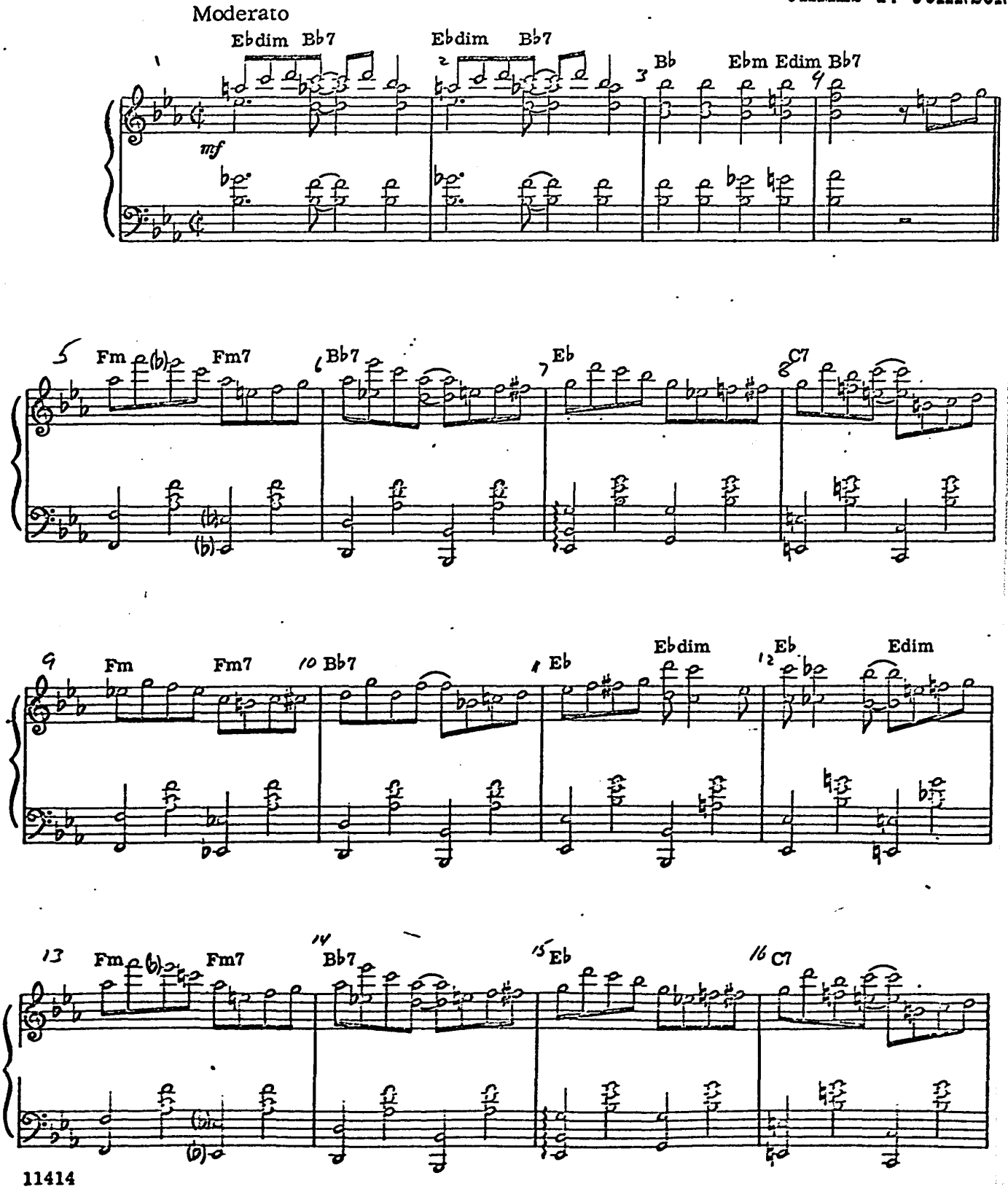
Bob Crosby Orch.—Decca 4390
Teddy Hill NBC Orch.—Bluebird 6988
Lanin's Red Heads—Columbia 327
Charles Creath Jazzomaniacs—Okeh 8210

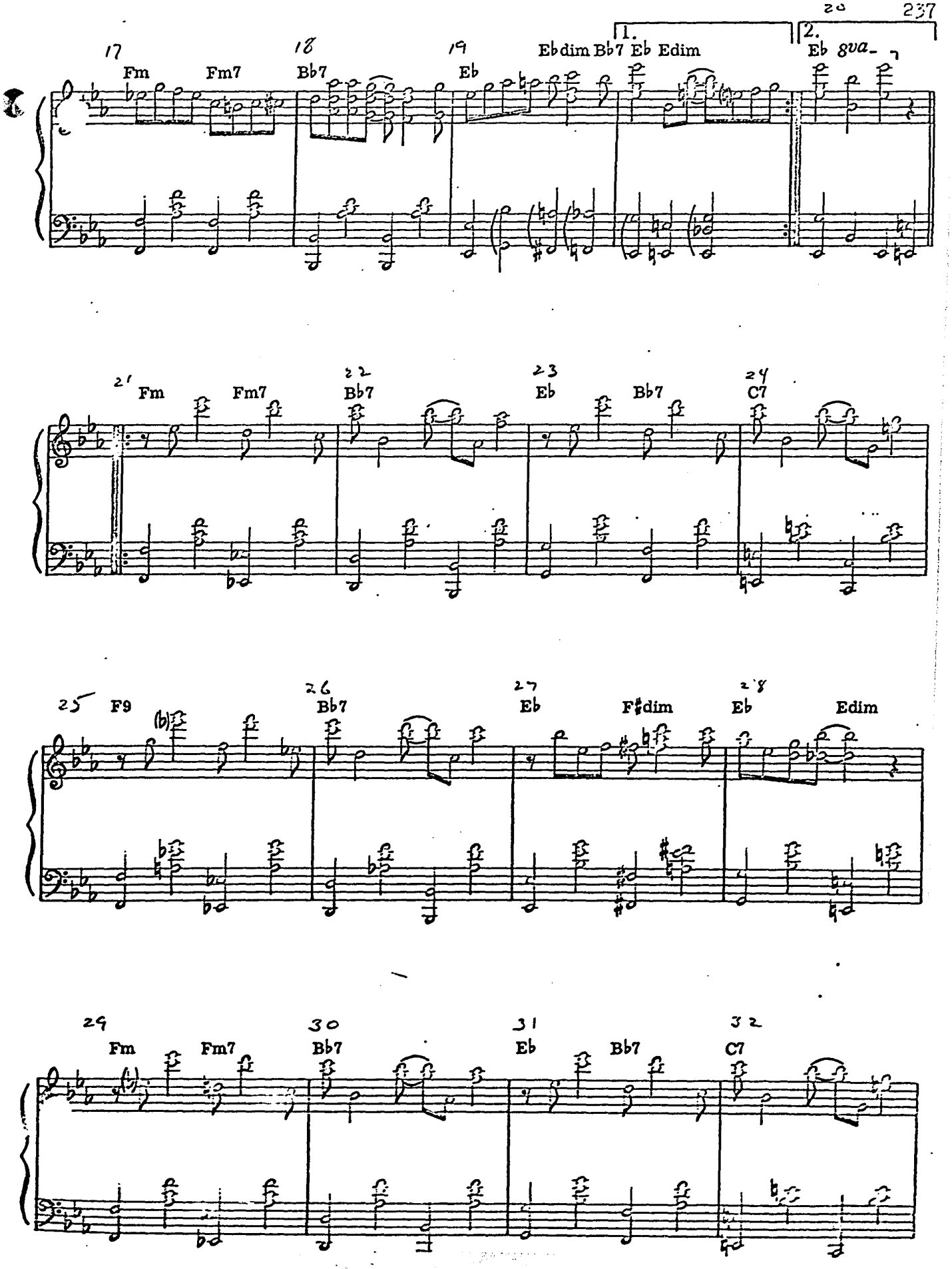


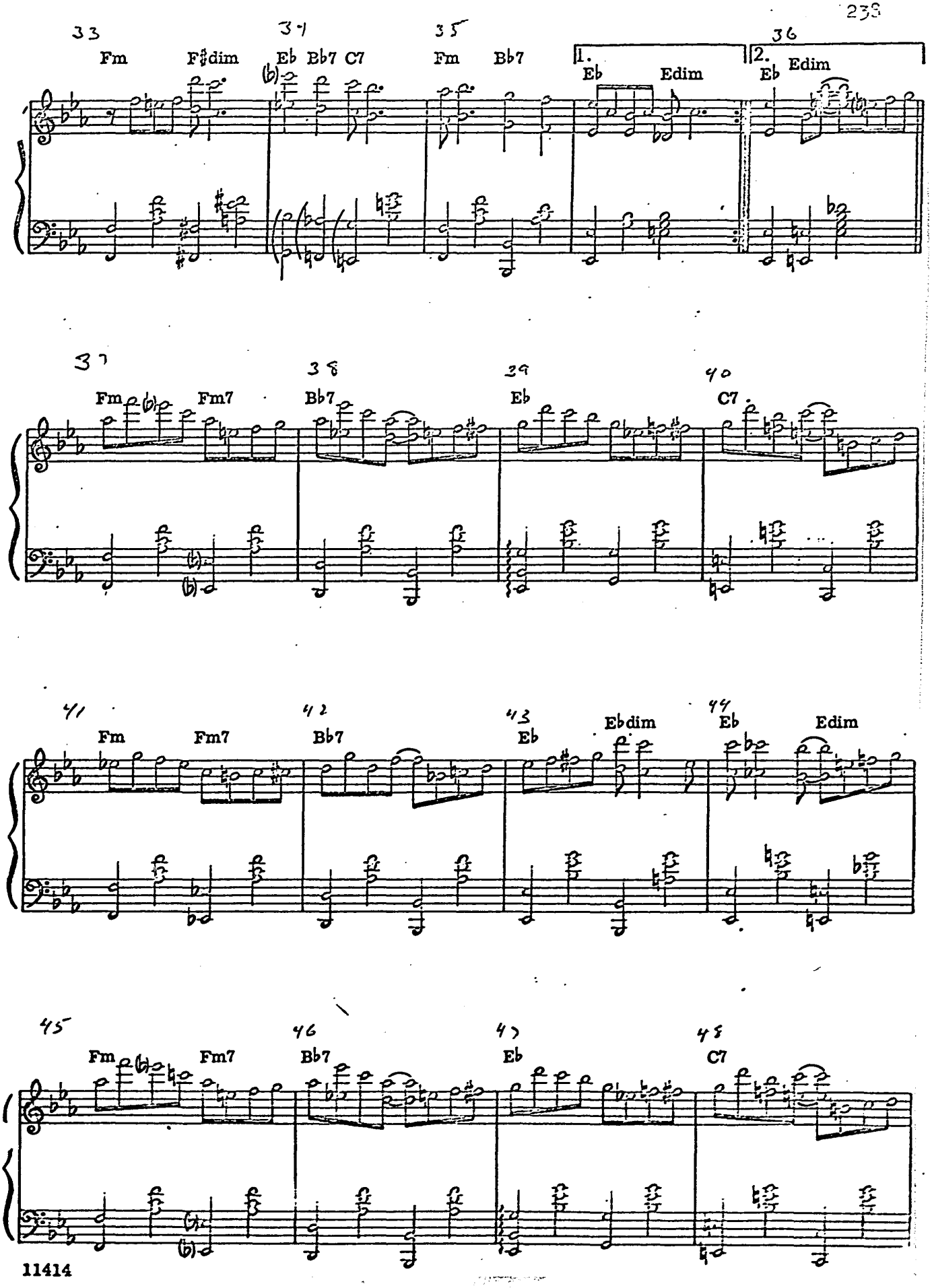
DAINTINESS RAG

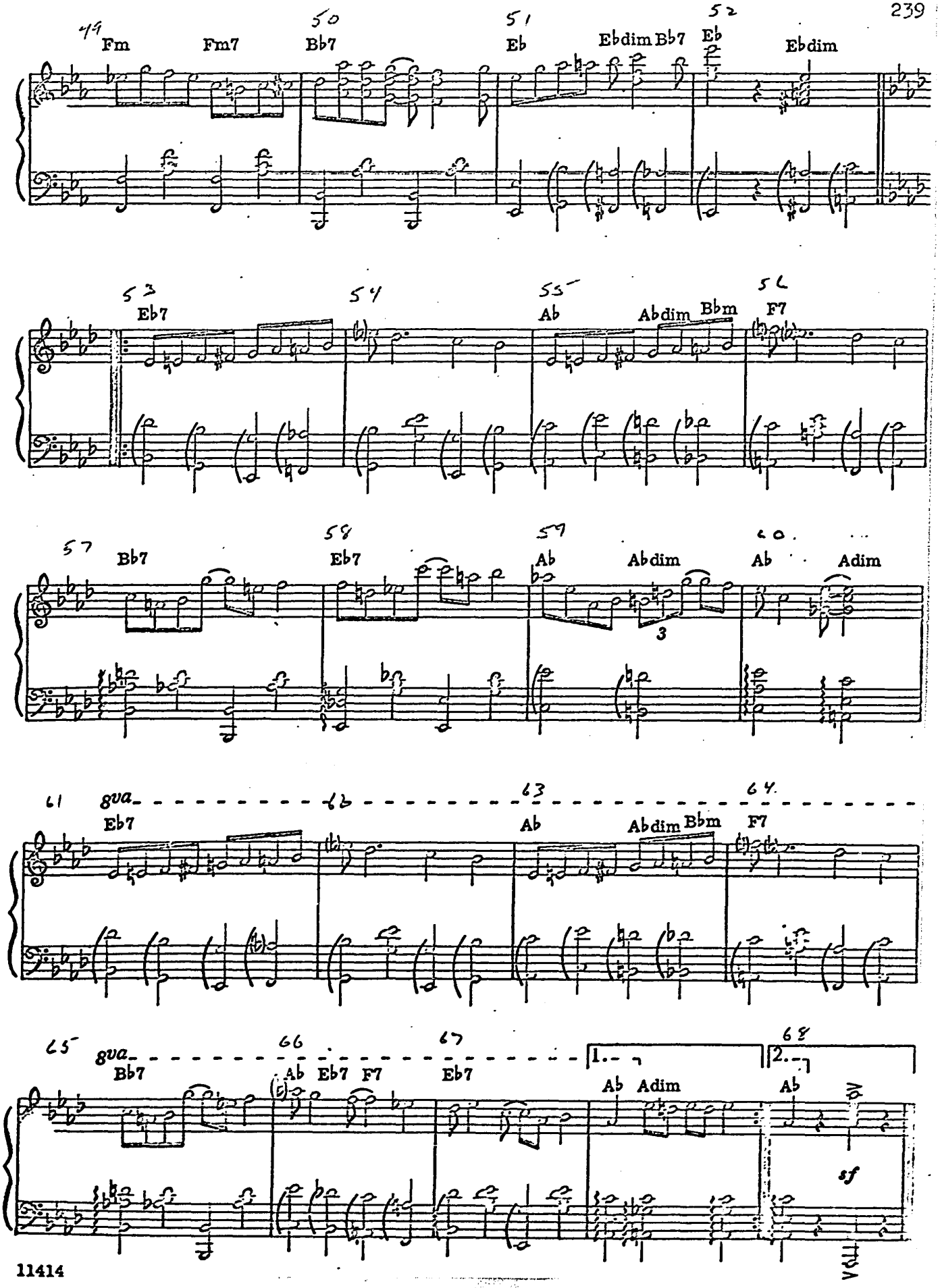
JAMES P. JOHNSON

Moderato




17
Fm
Fm7
18
Bb7
19
Eb
Ebdim Bb7 Eb Edim
1.
2.
Eb 8va
20
21
Fm
Fm7
22
Bb7
23
Eb
Bb7
24
C7
25
F9
26
Bb7
27
Eb
F#dim
28
Eb
Edim
29
Fm
Fm7
30
Bb7
31
Eb
Bb7
32
C7

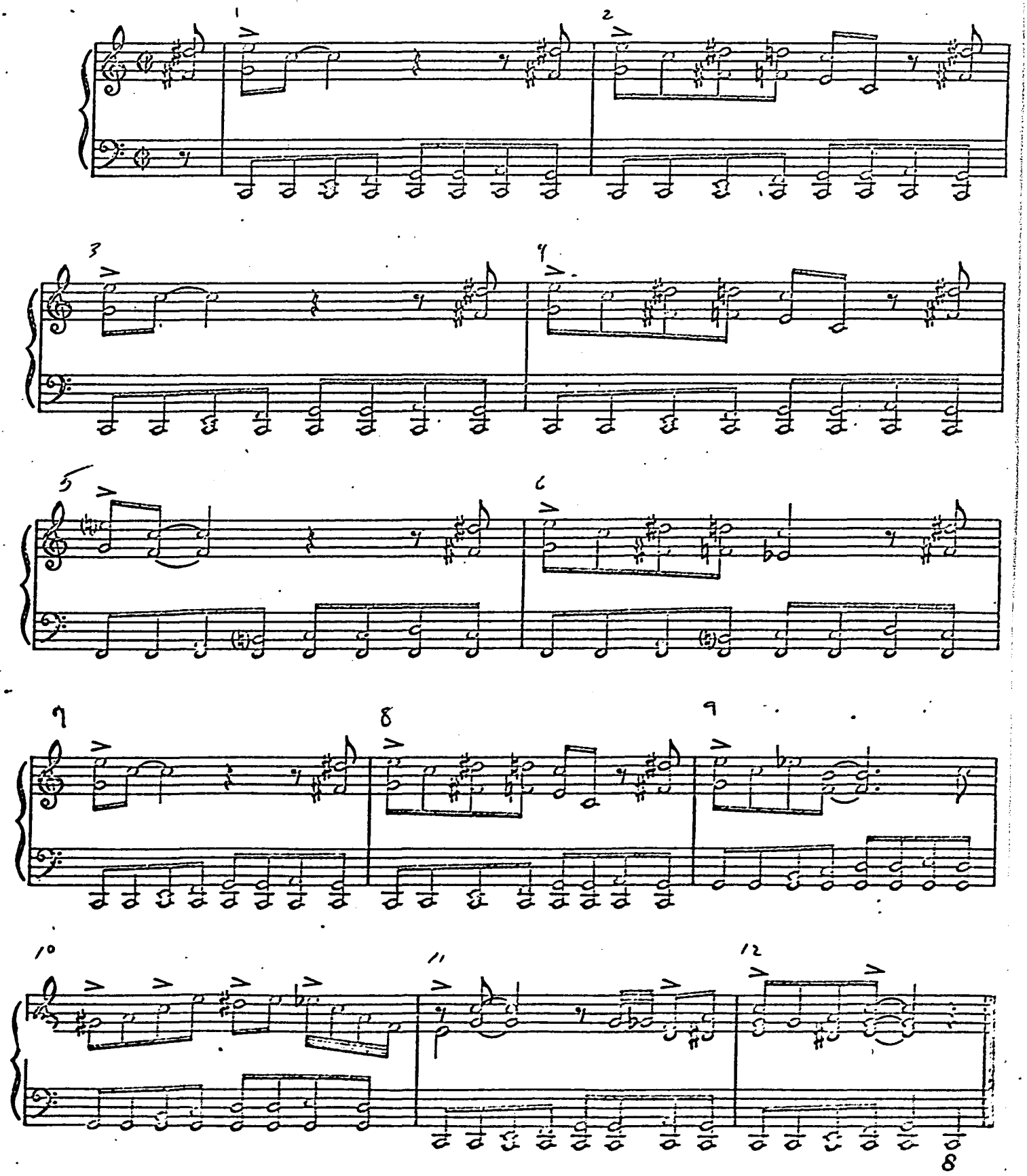

33
Fm
F♯dim
34
Eb
Bb7
C7
35
Fm
Bb7
1.
Eb
Edim
36
2.
Eb
Edim
37
Fm
Fm7
38
Bb7
39
Eb
40
C7
41
Fm
Fm7
42
Bb7
43
Eb
Ebdim
44
Eb
Edim
45
Fm
Fm7
46
Bb7
47
Eb
48
C7


49
Fm
Fm7
50
Bb7
51
Eb
Ebdim
Bb7
52
Eb
Ebdim
53
Eb7
54
55
Ab
Abdim
Bbm
56
F7
57
Bb7
58
Eb7
59
Ab
Abdim
3
60
Ab
Adim
61
8va
Eb7
62
63
Ab
Abdim
Bbm
64
F7
65
8va
Bb7
66
Ab
Eb7
F7
67
Eb7
1.
Ab
Adim
2.
68
Ab
sf

Shout For Joy

By Albert Ammons

As played by the Composer on Vocalion Record No.4608.



APPENDIX II

GLOSSARY OF TERMS ASSOCIATED WITH JAZZ

Be-Bop - A style of playing developed C. 1942 with an emphasis on angular rhythmic phrases and complex chordal structures.

Big Band Era - C. 1932 - C. 1945. During this time, the large bands of Benny Goodman, the Dorsey brothers, Glen Miller and others found commercial success. Also called the "swing era."

Blue notes - Microtonal inflections of certain tones (3rd, 5th, 7th). Usually, a blue note is written as a flattened note. In actual performances however, the pitch is approximately a quarter tone above the flattened note.

Boogie-Woogie - A way of playing the piano in which the left hand plays a "riff," usually in eighth notes, outlining the chords of the "tune."

Break - The portion of a tune (usually the last two bars of a phrase) where the entire band stops and one musician plays an improvised solo.

Chase chorus - An exchange of solo phrases (usually two or four measures each) among two or more musicians.

Chorus - The most familiar part of a tune. Musically, it functions in relation to the verse as an aria does to a recitative.

Cool - A lagging, easy going style of playing. The rhythmic pulse is only implied; similar to the rhythm of speech.

Front line - Usually refers to the "lead" instruments in a small band. eg. trumpet, clarinet, trombone.

Funky - An adjective usually describing a feeling inspired by certain musical phases, notes, or tones steeped with a blues or "gospel" flavor.

Head arrangement - An arrangement developed more or less out of collective improvisation and informal direction: nothing is written out.

Horn - Any musical instrument. Usually refers to wind instruments, but can apply to strings and percussion.

Hot - An excited, articulated way of playing. The rhythmic pulse is explicitly felt.

Lead instrument - The principal in a section (lead trombone), or the primary instrument in a small band (trumpet, sax, clarinet, etc.).

Lick - A phase or motive. Musicians can often be identified by the licks which they play or write.

Line - Another term for tune in a restricted sense. Line usually refers only to the melody.

Noodle - To play (usually on a clarinet) flowing eighth note phrases above and around the entire band.

Plunger mute - Actually adapted from the rubber suction cup of a common toilet plunger, this mute produces a distinctive "wah-wah" effect.

Riff - A repeated melodic - rhythmic motive. In the big band era, entire tunes were built on one riff.

Side - Refers to a side of a phonograph record. Usually a single composition or performance.

Stride - A style of playing the piano in which the left hand strides: bassnote-chord, bassnote-chord.

Swing - A feeling of rhythmic unity among musicians.

Tag - A coda as short as three beats or as long as four measures.

Take - A recorded performance, complete or incomplete. When recording a tune, several takes are often made.

Tin Pan Alley - 48th street in New York City where many publishing firms were located in the first quarter of this century.

Tune - A melody and its chord foundation. Sometimes refers to a composition which may have several "tunes."

Vamp - An introduction (usually) which is repeated until the soloist or ensemble enters. A vamp differs from a "riff" in that its duration is indefinite.

Verse - The first part of a popular song. Precedes the chorus. Similar in function to a recitative. The verse is rarely performed.

APPENDIX III

Discography of Selections Included on the Tape Recording Which Accompanies This Thesis

1. "Dallas Rag," Dallas String Band, Columbia (CO-14290-D) C. 1926. Personnel unknown- instrumentation: jug, guitar, mandolin, and banjo. Reissued on Jazz. Vol I. The South, Folkways (FJ-2801). See this thesis, p. iv.

2. "The Cascades," Scott Joplin, Piano Roll- Connorized (Con-430 and Con6047). Probably Scott Joplin (Piano). Recorded from roll on The Riverside History of Classic Jazz. Vol. 1 and 2, Backgrounds/ Ragtime, Riverside (RLP 12-112). See this thesis, p. 7.

3. "Blood Hound Blues," Victoria Spivey, Victor (Vic 38570): Recorded Oct. 1, 1929. Victoria Spivey (vocal); Henry "Red" Allen (trumpet), Albert Nicholas (clarinet); Charles Holmes (tenor sax); J.C. Higginbotham (trombone); Louis Russell (piano); Will Johnson (guitar); Pops Foster (bass). Reissued on Women of the Blues, Victor (LPV-534). See this thesis, p. 26.

4. "I'm Going to Heaven if it Takes My Life," Rev. J. M. Gates, Genett (Gen 6034): Dec. 13, 1926. Sermon by Rev. J. M. Gates with congregation. Reissued on The Riverside History of Classic Jazz, Vol. 1 and 2. Backgrounds/Ragtime, Riverside (RLP 12-112). See this thesis, p. 66.

5. "Dixie Jass Band One-Step," The Original Dixieland Jazz Band, Victor (Vic 18255): Feb. 26, 1917. Nick La Rocca (trumpet); Eddie Edwards (trombone); Larry Shields (clarinet); Henry Ragas (piano); Tony Sbarbaro (drums). Reissued on The Original Dixieland Jazz Band, Victor (LPV-547). See this thesis, p. 77.

6. "Original Dixieland One Step," The Original Dixieland One Step, Victor (Vic 25502): Nov. 10, 1936. Nick La Rocca (trumpet); Eddie Edwards (trombone); Larry Shields (clarinet); J. Russell Robinson (piano);

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6. "Original Dixieland One Step," The Original Dixieland One Step, Victor (Vic 25502): Nov. 10, 1936. Nick La Rocca (trumpet); Eddie Edwards (trombone); Larry Shields (clarinet); J. Russell Robinson (piano);

Harry Barth (?) (bass); Tony Sbarbaro (Spargo) (drums). Reissued on The Original Dixieland Jazz Band, Victor (LPV-547).

7. "Mabel's Dream," King Oliver's Creole Jazz Band, Paramount (Para 20292 - second take): Dec., 1923. King Oliver, Louis Armstrong (trumpet); Honore Dutrey (trombone); Johnny Dodds (clarinet); Charlie Jackson (bass sax); Lil Hardin (piano); Baby Dodds (drums). Reissued on Louis Armstrong : 1923, with King Oliver's Creole Jazz Band, Riverside (RLP 12-122).

8. "Mabel's Dream," King Oliver's Creole Jazz Band, Okeh (OK 8235): Oct., 1923. King Oliver, Louis Armstrong (trumpets); Honore Dutrey (trombone); Johnny Dodds (clarinet); Charlie Jackson (bass sax); Lil Hardin (piano); Johnny St. Cyr (banjo); Baby Dodds (drums). Reissued on King Oliver, King Oliver and His Orchestra, Epic (LA 16003).

9. "Snake Rag," King Oliver's Creole Jazz Band, Genett (Gen 5184): April 6, 1923. King Oliver, Louis Armstrong (trumpets); Honore Dutrey (trombone); Johnny Dodds (clarinet); Lil Hardin (piano); Bill Johnson (banjo); Baby Dodds (drums). Reissued on Louis Armstrong: 1923, with King Oliver's Creole Jazz Band, Riverside (RLP 12-122).

10. "Snake Rag," King Oliver's Creole Jazz Band, Okeh (OK 4933): June 22, 1923. King Oliver, Louis Armstrong (trumpets); Honore Dutrey (trombone); Johnny Dodds (clarinet); Lil Hardin (piano); Bud Scott (banjo and vocal); Baby Dodds (drums). Reissued on King Oliver, King Oliver and His Orchestra, Epic (LA 16003).

11. "Struttin' With Some Barbecue," Louis Armstrong and His Hot Five, Okeh (OK 8566): Dec. 9, 1927. Louis Armstrong (trumpet);

Kid Ory (trombone); Johnny Dodds (clarinet); Lil Hardin Armstrong (piano); Johnny St. Cyr (banjo). Reissued on The Louis Armstrong Story - Vol. I, Louis Armstrong and His Hot Five, Columbia (CL 851). See this thesis, p. 96.

12. "Davenport Blues," Bix and His Rhythm Jugglers, Genett (Gen 5654): Jan 26, 1925. Bix Beiderbecke (trumpet); Tommy Dorsey (trombone); Don Murray (clarinet): Paul Mertz (piano); Howdy Quicksell (banjo); Tom Gargano (drums). Reissued on On The Road Jazz : Bix Beiderbecke, Wingy Manone, Muggsy Spanier, Riverside (RLP 12-127). See this thesis, p. 102.

13. "That's No Bargain," Red Nichols and His Five Pennies, Brunswick (one of two issued takes): Dec. 8, 1926. Red Nichols (trumpet); Jimmy Dorsey (clarinet and alto sax); Arthur Schutt (piano); Eddie Lang (guitar); Vic Berton (drums). Reissued on Chronicle Of Music : The Age of Jazz (series G No. 2), Decca (DCM 3214). See p. 110.

14. "That's No Bargain," The Arkansas Travellers, Harmony (383-H): Recorded Jan. 4, 1927. Red Nichols (trumpet); Miff Mole (trombone); Jimmy Dorsey (clarinet and alto sax); Arthur Schnutt (piano); Vic Berton (drums). Reissued on Thesaurus of Classic Jazz, Vol. IV, The Arkansas Traveller, Columbia (CL 1524). See p. 110.

15. "Too Much Mustard," Europe's Society Orchestra, Victor (Vic 35359): Dec. 29, 1913. Cricket Smith (trumpet); Edgar Campbell (clarinet); Tracey Cooper, Walker Scott (violins); Leonard Smith, Ford Dabney (pianos); Buddy Gilmore (drums); James Reese Europe (leader); 5 banjo/mandolins. Reissued on A History of Jazz : The New York Scene, Record, Book and Film Sales, Inc. (FJ-2820-RF-3). See p. 121.

Kid Ory (trombone); Johnny Dodds (clarinet); Lil Hardin Armstrong (piano); Johnny St. Cyr (banjo). Reissued on The Louis Armstrong Story - Vol. I, Louis Armstrong and His Hot Five, Columbia (CL 851). See this thesis, p. 96.

12. "Davenport Blues," Bix and His Rhythm Jugglers, Genett (Gen 5654): Jan 26, 1925. Bix Beiderbecke (trumpet); Tommy Dorsey (trombone); Don Murray (clarinet): Paul Mertz (piano); Howdy Quicksell (banjo); Tom Gargano (drums). Reissued on On The Road Jazz : Bix Beiderbecke, Wingy Manone, Muggsy Spanier, Riverside (RLP 12-127). See this thesis, p. 102.

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16. "King Porter Stomp," Fletcher Henderson and His Orchestra, (Columbia 1543-D): March 14, 1928. Russell Smith, Joe Smith, Bobby Stark (trumpets); Benny Morton, Jimmy Harrison (trombones); Don Pasquall, Buster Bailey (alto sax and clarinet), Coleman Hawkins (tenor sax); Fletcher Henderson (piano); Charlie Dixon (banjo); June Cole (tuba); Kaiser Marshall (drums). [Solo order: Stark, Hawkins, J. Smith, Bailey, Harrison.] Reissued on A Study In Frustration : The Fletcher Henderson Story, Columbia (C4L 19). See this thesis, p. 125.

17. "New King Porter Stomp," Fletcher Henderson and His Orchestra, (Okeh 41565): Dec. 19, 1932. Bobby Stark, Rex Stewart, Russell Smith (trumpet); Sandy Williams, J. C. Higginbotham (trombone); Hilton Jefferson, Russel Procope, Coleman Hawkins (saxes); Fletcher Henderson (piano); Bernard Addison (guitar); John Kirby (string bass); Walter Johnson (drums). [Solo order: Stark, Hawkins, Williams, Stewart, Higginbotham.] Reissued on A Study In Frustration : The Fletcher Henderson Story, Columbia (C4L 19). See p. 129.

18. "Black and Tan Fantasy," Duke Ellington and His Orchestra, Okeh (OK 40955): Nov. 3, 1927. Louis Metcalfe, Jabbo Smith (trumpets); Joe Nanton (trombone); Otto Hardwicke (alto sax); Harry Carney (alto and baritone saxes); Rudy Jackson (clarinet and tenor sax); Duke Ellington (piano); Fred Guy (banjo); Wellman Braud (bass); Sonny Greer (drums). [Solo order: Hardwicke, Nanton, Smith, Ellington, Nanton, Smith.] Reissued on The Ellington Era : 1927-1940, Duke Ellington and His Famous Orchestra, Vol. I, Columbia (C3L-27). See p. 132.

19. "Black and Tan Fantasie," Duke Ellington and His Orchestra, Victor (Vic 21137): Oct. 26, 1927. Louis Metcalfe, Bubber Miley (trumpet); Joe Nanton (trombone); Otto Hardwicke(alto and baritone saxes); Rudy Jackson (tenor sax); Harry Carney (alto and baritone saxes); Duke Ellington (piano); Fred Guy (banjo); Wellman Braud (bass); Sonny Greer (drums). [Solo order: Hardwicke, Miley, Ellington, Nanton, Miley.] Reissued on Flaming Youth, Duke Ellington, Victor (LPV-568). See this thesis, p. 132.

20. "The Sheik of Araby," Duke Ellington and His Orchestra, Brunswick (BR 6336): May 16, 1932. Freddy Jenkins, Cootie Williams, Arthur Whetsol (trumpets); Joe Nanton, Lawrence Brown (trombones); Juan Tizol (valve trombone); Johnny Hodges (alto and soprano saxes); Harry Carney, Otto Hardwicke (alto and baritone saxes); Barney Bigard (clarinet and tenor sax); Duke Ellington (piano); Fred Guy (guitar); Wellman Braud (bass); Sonny Greer (drums). [Solo order: Brown, Nanton, Hodges.] Reissued on The Ellington Era : 1927-1940, Duke Ellington and His Famous Orchestra, Vol. I, Columbia (C3L-27). See thesis, p. 138.

21. "Elephant's Wobble," Bennie Moten's Kansas City Orchestra, Okeh (OK 8100): Sept., 1923. Lamar Wright (trumpet); Thamon Hayes (trombone); Woody Walder (clarinet and tenor); Bennie Moten (piano); Sam Tall (banjo); Willie Hall (drums) Reissued on Bennie Moten's Kansas City Orchestra, 1923-1929, Historical Records, Inc. (ASC-5829-9). See this thesis, p. 143.

22. "King Porter Stomp," Jelly Roll Morton, Genett (Gen 5289); July 17, 1923. Jelly Roll Morton (piano). Reissued on The Great Jelly Roll Morton, Orpheum (Orp 103). See this thesis, p. 148.

23. "Keep Off The Grass," James P. Johnson, Okeh (OK 4495): Oct. 18, 1921. James P. Johnson (piano). Reissued on Jazz Odyssey : The Sound of Harlem, Vol. III, Columbia (C3L 33). See p. 152.

24. "Pinetop's Boogie-Woogie," Pinetop Smith: Dec. 29, 1928. Pinetop Smith, Piano. Reissued on Chronicle of Music, The Age of Jazz (Series G, No. 2), Decca (DCM 3214). See p. 154.

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