

UNIT 1

Jazz represents a merging and melding of many different peoples and their heritages. During the late 1800s in America's south, music was an integral part of the life of plantation slaves of African descent. Plantation songs, spirituals, and field hollers were a part of everyday life—to celebrate, to mourn, to entertain, to commemorate, to worship, and to accompany the drudgery of work. This music of the plantations blended with the European-American musical traditions to create the basis for blues, ragtime, and other musical forms from which jazz evolved.



RAGTIME (1880s - early 1900s)



Shade in the area on the timeline in which Ragtime was popular.

- ◆ Construction of the Metropolitan Opera House, New York City, New York and Brooklyn Bridge, Brooklyn, New York was completed (1883).
- ◆ German physicist Wilhelm Roentgen discovered the X-ray (1895).
- ◆ The first modern Olympic games were held in Athens, Greece (1896).

THE MUSIC

Ragtime was one of the early musical styles that contributed to the development of jazz. Originating in the South during the late 1800s, ragtime was composed primarily for the piano. It combined a sixteenth-note-based syncopated melody with the form and feel of a march. On the piano this was achieved by the pianist's left hand playing a steady "boom-chic" bass and chord pattern and the right hand playing the syncopated tune. Playing in this syncopated style was called "ragging," which is probably the origin of the term "ragtime."

THE MUSICIANS

Probably the most well-known ragtime composer was **Scott Joplin** (1868-1917). Born in Texas, Joplin studied piano as a young man. Since there were few schools in the southern United States that African-Americans were allowed to attend, Joplin probably did not go to school until he was a teenager. During his teens, Joplin began playing piano in bars to support himself. He eventually attended George Smith College, a college for African-American students in Missouri. After finishing school, Joplin's *Maple Leaf Rag* was published in 1899. Eventually, Joplin earned enough with the publication of this single work to support himself and to allow him to focus completely on composing. In all, he wrote 50 piano rags, two ragtime operas, and a few songs.

Other important musicians of the ragtime era included pianists **Artie Matthews**, **James Scott**, and **Tom Turpin**.



Scott Joplin

DID YOU KNOW

- *Maple Leaf Rag* sold 1 million copies, making Scott Joplin a wealthy man.
- Scott Joplin won a Pulitzer Prize half a century after his death for his 1911 ragtime opera, *Treemonisha*.
- Joplin's rag, *The Entertainer*, received renewed popularity when it was featured on the soundtrack to the 1970s movie, *The Sting*.
- New Orleans, on the Mississippi River and close to the Gulf of Mexico, is one of the busiest port cities of the United States.
- Before the radio was commonly available, player pianos provided a popular way to hear the newest ragtime tune.
- For a listening example of ragtime music, refer to Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, a two-compact-disc set published by N2K Encoded Jazz, (Disc 1, track 1). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- _____ 1. Jazz is a type of music derived from many different peoples and their heritages.
- _____ 2. Primarily, jazz combines music of the plantations of America's South with European-American music influences.
- _____ 3. Jazz is a brand new type of music created during the last decade.

RAGTIME

◆ Name an event that took place during the time of ragtime.

4. _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- _____ 5. Early ragtime music was composed primarily for the banjo.
- _____ 6. Ragtime combined a syncopated melody with the form and feel of a march.
- _____ 7. In ragtime, the piano player usually played the syncopated part with his or her left hand.
- _____ 8. The term "ragtime" probably comes from the word "ragging," which meant to play in a syncopated style.

◆ Probably the most well-known ragtime composer was Scott Joplin. List three facts about his life and work.

9. _____

10. _____

11. _____

BONUS QUESTION

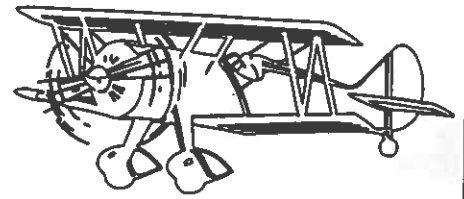
◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, a two-compact-disc set published by N2K Encoded Jazz, play an example of ragtime, *Maple Leaf Rag*, by Scott Joplin (Disc 1, track 1). What instrument performs *Maple Leaf Rag*? Was this typical of ragtime music?

UNIT 2 • THE BLUES (1900-1920s)



Shade in the area on the timeline in which The Blues was popular.

- ◆ The Wright Brothers made their first powered aircraft flight (1903).
- ◆ Physicist Albert Einstein discovered his theory of relativity (1905).
- ◆ The human voice was transmitted via radio for the first time by Canadian scientist Reginald Fessenden (1907).



THE MUSIC

Like ragtime, the blues was an important influence on the development of jazz. A highly expressive, predominantly vocal tradition, blues songs expressed the stories and emotions of African-Americans at the beginning of the 20th century. The blues were not only a type of music, but a state of mind and way of life for many African-Americans during this time.

A blues song usually includes words which form a three-line stanza. The first line is sung twice, then the third rhymes with the first two (aab form). The melody is performed over a 12-bar chord progression consisting of three chords built on the 1st, 4th, and 5th notes of the major scale. These three chords are referred to by the Roman numerals I, IV, and V. The distinct sound of the blues melody is in large part due to the use of notes outside the major scale, called "blue notes."



Bessie Smith

Usually blues vocalists accompanied themselves on the guitar or sang with instrumental accompaniment of guitar, piano, harmonica, or sometimes homemade instruments. Blues performed on the trumpet or saxophone, for example, often imitated the vocal effects of blues singers by bending pitches, rasping, and recreating the growl of the voice.

THE MUSICIANS

Two well-known blues singers of the early 20th century were **Ma Rainey** (1886-1939) and **Bessie Smith** (1894-1937). Ma Rainey became popular as a result of performing on road show tours of the small towns of the American South. By the time Ma Rainey's first recording was released in 1923, she had become a well-known performer throughout the southern United States.

Ma Rainey and her husband and road show manager Pa Rainey are said to have discovered **Bessie Smith** on one of their many tours. Smith was one of the most successful black performing artists of her time, producing nearly 200 recordings during her short life. Both she and Ma Rainey had a larger-than-life presence on stage and were notorious for their scandalous lifestyles. Though they performed for the same audiences, Ma Rainey and Bessie Smith did not view each other as competition and remained friends throughout their careers.

One of the most prominent blues composers was **W.C. Handy** (1873-1958). Handy was also a cornetist, a bandleader, and owner of a music publishing company. He has been credited with writing many blues tunes including *Beale Street Blues*, *St. Louis Blues*, and *Memphis Blues*. Many of his songs were performed by these and other great blues singers.



W.C. Handy

?

DID YOU KNOW

- Ma Rainey's real name was Gertrude.
- In the 1920s, Bessie Smith earned as much as \$2000 a week performing in the theater, a remarkable sum at that time.
- Bessie Smith was known as "The Empress of the Blues."
- Many early blues performers toured as a part of the T.O.B.A. Circuit. The Theater Owners Booking Association was an organization that booked black performers.
- W.C. Handy was nicknamed "Father of the Blues," also the title of his autobiography.
- The city of Memphis, Tennessee, in recognition of W.C. Handy's many musical contributions, dedicated a park in his honor, where a statue of Handy holding his cornet stands.

UNIT 2 QUIZ THE BLUES

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- _____ 1. The lyrics of blues songs described the stories and emotions of African-Americans during the early 20th century.
- _____ 2. The blues is predominantly an instrumental tradition.
- _____ 3. The distinct sound of a blues melody is in large part due to the use of notes outside the major scale, called blue notes.

◆ Fill in the blanks below with one of the following names. Each name may be used more than once.

W.C. Handy

Ma Rainey

Bessie Smith

- 4. _____ was a band leader and owned a music publishing company.
- 5. _____ discovered Bessie Smith on a performing tour of small towns.
- 6. _____ was the composer of *Beale Street Blues*, *St. Louis Blues*, and *Memphis Blues*.
- 7. _____ was one of the most successful black performing artists of her time, producing nearly 200 recordings during her short life.
- 8. _____ was a well-known blues singer who toured the vaudeville circuit with her road show manager-husband.

UNIT 3 • EARLY JAZZ: DIXIELAND (1917-1920s)



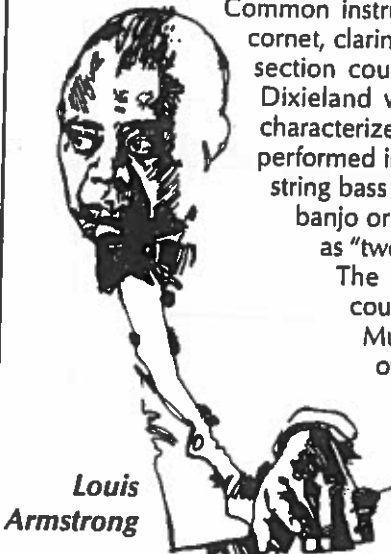
Shade in the area on the timeline in which Dixieland was popular.

- ◆ World War I raged in Europe (1914-1918).
- ◆ Prohibition (the illegalization of alcohol) began (1920).

THE MUSIC

Blues and ragtime, along with a rich local brass band tradition and many other influences, came together in the late teens to early 1920s in New Orleans, Louisiana to create a new type of music called Dixieland jazz. Dixieland is also known as traditional jazz or New Orleans jazz. As jazz gained in popularity, it spread north from New Orleans to Chicago, New York, Kansas City, and across the Midwest to California.

The name "Dixieland" was most likely derived from the Original Dixieland Jazz Band, a New Orleans group who made the first publicly available recording of this style of music in 1917. The recording was very popular and the band gained international prominence as a result.



Louis
Armstrong

Common instruments in a Dixieland jazz-style group included trumpet/cornet, clarinet, trombone, and occasionally the saxophone. The rhythm section could include the banjo, piano, drums, string bass, or tuba. Dixieland was usually performed without a vocalist. The music is characterized by a steady, often upbeat, tempo, 4/4 meter, and rhythms performed in an exaggerated triplet swing style. Frequently the tuba or string bass plays on the first and third beats of each measure, with the banjo or piano playing chords on beats two and four. This is known as "two-beat" style, and gives the music a sound similar to ragtime. The other instruments of the ensemble play melodies and countermelodies simultaneously and take turns playing solos. Musicians often play familiar melodies by memory, adding their own bluesy inflections throughout the song.

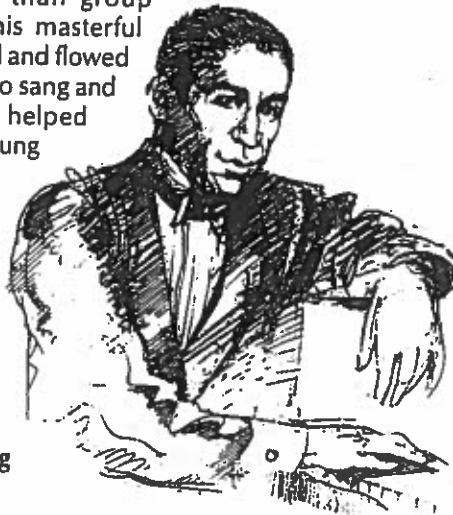
THE MUSICIANS

Trumpeter **Louis Armstrong** (1901-1971) was a great contributor to early jazz, especially as a solo improviser. He performed with many different bands during his career, and his virtuosic solo ability influenced everyone who came after him, since jazz moved

increasingly toward solo improvisation rather than group improvisation. He is especially remembered for his masterful rhythmic sense and phrasing ability. His solos breathed and flowed naturally and communicated a message. Armstrong also sang and was known for his distinctive, gravelly voice that helped popularize "scat." Scat singing uses nonsense syllables sung to an improvised melody.

Jelly Roll Morton (1890-1941), pianist, composer, and bandleader, spanned the gap between ragtime and early jazz piano. He loosened the more rigid rhythmic feel of ragtime by swinging eighth notes. A number of his compositions became popular and were arranged and performed by other bands.

Other early jazz greats included trumpeter **Bix Beiderbecke**, trombonist **Edward "Kid" Ory**, clarinetist **Sidney Bechet**, and bandleader and trumpeter **King Oliver**.

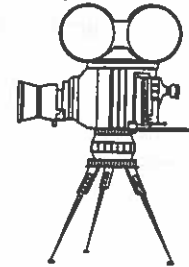


Jelly Roll Morton

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DID YOU KNOW

- Trumpeter Louis Armstrong appeared in nearly 50 Hollywood movies.



- Jelly Roll Morton was a rich and successful bandleader during the 1920s, but declined in popularity during the 1930s; he had to sell his most prized possession to make ends meet: a diamond set between his two front teeth.

- For a listening example of Dixieland jazz, refer to Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, a two-compact-disc set published by N2K Encoded Jazz (Disc 1, tracks 2 & 3). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

UNIT 3 QUIZ

EARLY JAZZ: DIXIELAND

Name _____ Instrument _____

◆ Fill in the blanks.

1. Another term for Early Jazz is _____.
2. The name "Dixieland" was most likely derived from a very popular New Orleans band named:
_____.
3. These four American cities were important in the development of early jazz. _____
_____, _____, and _____.
4. Early jazz was developing at about the time of World War _____.

◆ List three important facts about early jazz music.

5. _____
6. _____
7. _____
8. List one important fact about Jelly Roll Morton.

9. Louis Armstrong popularized the use of "scat" singing. What is "scat"?

◆ Louis Armstrong was one of the most important contributors to the development of jazz. List three facts about this jazz great.

10. _____
11. _____
12. _____

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, play an example of Dixieland jazz, *Dixie Jazz Band One Step*, by the Original Dixieland Jazz Band (Disc 1, track 3).

◆ What is your favorite solo instrument in *Dixie Jazz Band One Step*? Why?

UNIT 4 • BIG BAND MUSIC: THE EARLY YEARS (1920s)

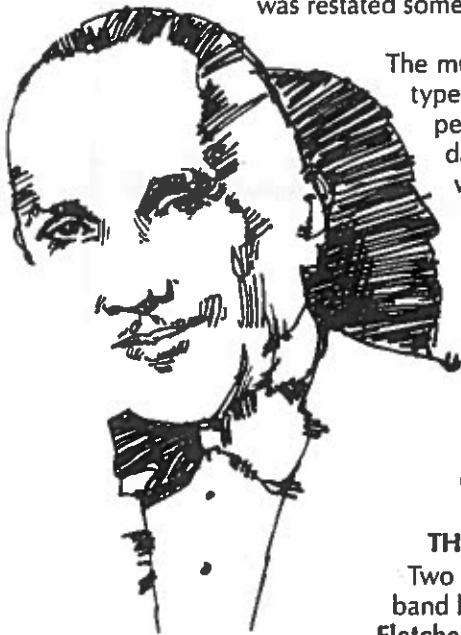


Shade in the area on the timeline that represents the early years of Big Band music.

- ◆ In the "Roaring '20s," speakeasies, flappers, and a dance called the Charleston were popular.
- ◆ "Black Monday," the 1929 crash of the stock market, marked the beginning of the Great Depression.

THE MUSIC

Following the rise of Dixieland jazz in the 1920s was a new style performed by a large ensemble usually consisting of 10 players or more. These bands, called big bands, relied increasingly on saxophones instead of clarinets and emphasized sectional playing. The overall instrumentation was broken into three groups of instruments: brass (trumpets and trombones), reeds (saxes with players sometimes doubling on clarinet), and rhythm section (piano, bass, drums, guitar, and in later years, vibes). Generally big band arrangements followed a standard form: (a) the melody was played by the entire band in unison or harmony, (b) soloists improvised based on the tune's melody, style, and chord progression, and (a) the melody was restated sometimes in a varied or more elaborate setting.



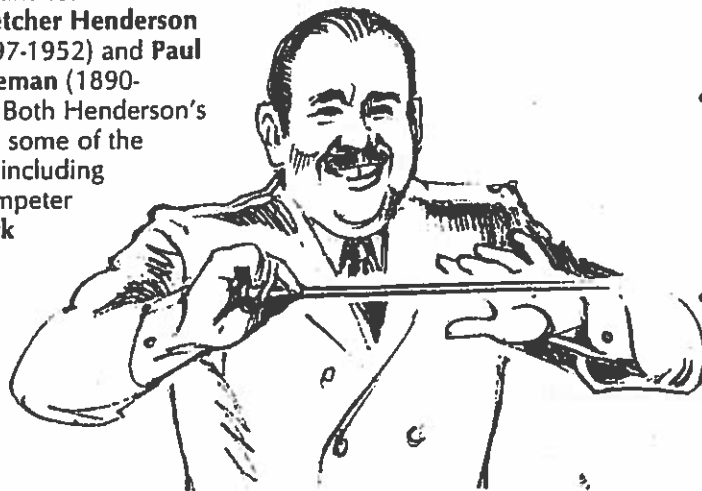
Fletcher Henderson

The music performed by the big bands was called swing, a type of music that people could dance to easily. It was performed in a triplet swing rhythm style. This energetic dance music was wildly popular for almost two decades, with the swing era extending through the mid-1940s. During this time, thousands of big bands played across the United States. They performed written arrangements of popular and jazz tunes, sometimes with a vocalist. Some groups, like the big bands of Fletcher Henderson, Duke Ellington, and Benny Goodman, toured a great deal and had national recognition, but many only had local or territorial appeal. These "territory bands," as they were called, performed regionally in the dance halls of both big cities and small towns.

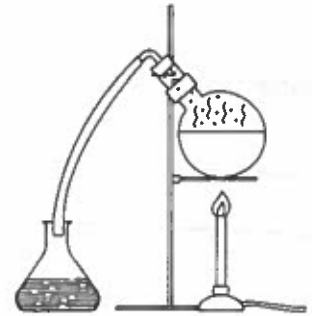
THE MUSICIANS

Two prominent early big band leaders were Fletcher Henderson (1897-1952) and Paul Whiteman (1890-1967). Both Henderson's

and Whiteman's bands included some of the greatest jazz soloists of all time, including trumpeter Louis Armstrong, trumpeter Bix Beiderbecke, trombonist Jack Teagarden, clarinetist and saxophonist Jimmy Dorsey, trombonist Tommy Dorsey, and tenor saxophonist, Coleman Hawkins. However, in contrast to Henderson's band, Whiteman's band was larger and his arrangements more symphonic and showy.



Paul Whiteman



DID YOU KNOW

- Fletcher Henderson studied chemistry in college.
- Fletcher Henderson's nickname was "Smack."
- The Paul Whiteman big band was very large and even included a string section.
- Paul Whiteman was one of the first bandleaders to play live on the radio.
- The 1980s Broadway musical *Sophisticated Ladies* featured the music of Duke Ellington.
- George Gershwin's *Rhapsody in Blue* was commissioned by Paul Whiteman for performance by his big band.
- For a listening example of big band jazz, refer to Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, a two-compact-disc set published by N2K Encoded Jazz (Disc 1, track 6). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

UNIT 4 QUIZ

BIG BAND MUSIC: THE EARLY YEARS

Name _____ Instrument _____

◆ The early years of the big band movement were the 1920s. Name two important events that took place in America that coincided with the early days of the big band movement.

1. _____
2. _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- ___ 3. Big bands played a style of jazz called swing.
- ___ 4. Swing was a type of music that people could dance to easily.
- ___ 5. Swing was performed by a smaller ensemble than Dixieland.
- ___ 6. Clarinets (soprano, alto, and bass) were the primary reed instrument.
- ___ 7. Overall, big band instrumentation was broken into three groups of instruments: brass, reeds, and rhythm.
- ___ 8. Primarily, swing music used few written arrangements.
- ___ 9. Generally, the form of the music was that the melody was played by the entire ensemble, followed by jazz improvisation sections, followed by a restatement of the melody.
- ___ 10. Bands that toured a specific region or territory were called "territory bands."

◆ Circle the correct answer.

11. Fletcher Henderson Paul Whiteman had a big band with a symphonic, showy style that even included a string section.

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, play an example of an early big band tune, *Wrappin' It Up*, by the Fletcher Henderson Band (Disc 1, track 6). There are two improvised solos on this recording. Write 1 in the blank of the instrument playing the first improvised solo. Write 2 in the blank of the instrument playing the second improvised solo.

- ___ trumpet
- ___ alto saxophone

◆ Explain what you like or dislike about this tune.

UNIT 5 • THE BIG BAND BOOM (1930s-1940s)



Shade in the area on the timeline that represents the Big Band Boom era.

- ◆ Prohibition was repealed (1933).
- ◆ World War II took place (1939-1945).

THE MUSIC

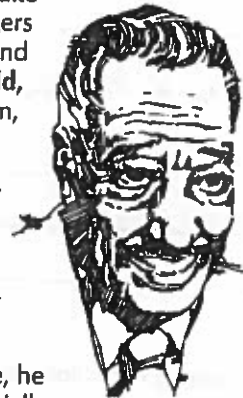
Despite the challenges as a result of the Great Depression and World War II, big band music continued to grow in popularity during the 1930s and '40s. Musicians played together in jam sessions after hours at bars and clubs. Radio broadcasts spread interest in big band music by bringing it into peoples' homes. Ballrooms such as the Savoy and the Roseland in New York City were wildly popular venues for hearing the latest big band sounds.

THE MUSICIANS

The big band boom of the 1930s and '40s brought together the greatest jazz musicians of the day playing together in bands led by clarinetist **Benny Goodman**, trombonist **Tommy Dorsey**, clarinetist and saxophonist **Jimmy Dorsey**, trombonist and arranger **Glenn Miller**, clarinetist and saxophonist **Woody Herman**, pianist and composer **Duke Ellington**, and pianist **Count Basie**. Some of the most well-known singers from this era appeared with bands like Ellington's, Basie's, Goodman's and Herman's, and included such legends as **Billie Holliday**, **Ella Fitzgerald**, **Frank Sinatra**, **Bing Crosby**, and **Joe Williams**. During the big band boom, leaders and musicians were as idolized as rock stars are today.

Duke Ellington (1899-1974) was a prominent band leader and pianist. His band continued to perform up to his death in 1974. He was also a prolific composer and arranger whose compositions have a unique and distinctive sound. In addition to his jazz compositions, he wrote concert pieces, film scores, operas, ballets, and musicals. In all, he wrote over 2000 compositions and made hundreds of recordings.

As an arranger, he emphasized individual players' strengths. For example, he might have had three trumpet players perform completely different, specially-chosen licks in a piece to highlight the fact that one player performed well in the trumpet's high register, another could really swing, and the third improvised with great ease.



Duke
Ellington

Count Basie (1904-1984) is also considered one of the great big band leaders and pianists. His band is one of the longest playing big bands, continuing to play even today. His band was known for its relaxed, swinging style and simple, straightforward solo work. Many of the performers in his band were prominent jazz figures. Tenor saxophonist **Lester Young**, for example, was known for his unique light sound and graceful, adept musical ideas which helped him bridge the gap between swing and modern jazz. Guitarist **Freddie Green** established a style of big band playing which serves as the model for jazz ensemble guitarists even today.

Woody Herman (1913-1987) was a well-respected band leader, clarinetist, and saxophonist. He began the first of his own bands in 1936. Throughout his career, his bands were nicknamed "Herman's Herd" or "Swinging Herd" or a similar variation, after the great collection of jazz musicians and the force and originality with which they played.



Count Basie

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DID YOU KNOW

- Duke Ellington won a scholarship to art school which he declined to pursue music.
- Duke Ellington's popular theme song *Take the "A" Train* is often attributed to Ellington, but was actually written by Ellington's long-time collaborator, Billy Strayhorn.
- The invention of the microphone in 1935 changed the way vocalists approached singing with a big band, allowing for more subtle nuances.



- The 20th-century composer of *The Rite of Spring* and *Petrushka*, Igor Stravinsky, wrote his *Ebony Concerto* (1945) for Woody Herman's band.
- For a listening example of big band jazz, refer to **Willie L. Hill, Jr.'s *The Instrumental History of Jazz***, a two-compact-disc set published by N2K Encoded Jazz (Disc 1, tracks 4 & 5). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

UNIT 5 QUIZ

THE BIG BAND BOOM

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- ____ 1. Big band music dwindled in popularity during the 1930s and 1940s.
- ____ 2. In addition to his role as a prominent bandleader, Duke Ellington was also a composer and arranger.

◆ List three big band leaders who were popular during the 1930s and 1940s.

3. _____
4. _____
5. _____

◆ What do musicians Billie Holliday, Ella Fitzgerald, Frank Sinatra, Bing Crosby, and Joe Williams have in common?

6. _____
- _____
- _____

◆ Fill in the blanks below with one of the following names. Each name may be used more than once.

Duke Ellington

Count Basie

Woody Herman

7. _____ was a well-respected band leader, clarinetist, and saxophonist during the big band boom.
8. _____ was known for his band's relaxed swing style and simple, straightforward solo work.
9. _____ wrote over 2000 compositions and made hundreds of recordings.
10. _____'s bands were often nicknamed the "... Herd."
11. Saxophonist Lester Young was a member of _____'s band.

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, play an example of music from the Big Band Boom, *One O'clock Jump*, by the Count Basie Band (Disc 1, track 4). The composition begins with a piano solo and moves on to other soloists. Which of these is your favorite of the solo instruments? Why?

UNIT 6 • BIG BAND MUSIC: POSTWAR TO THE PRESENT (1940s-PRESENT)



Shade in the area on the timeline that represents the era of postwar Big Band music.

- ◆ World War II ended (1945).
- ◆ The color television was invented (1953).
- ◆ Compact discs were introduced (1982).

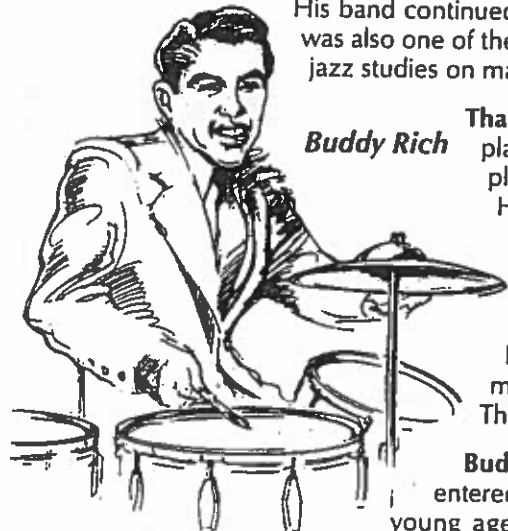
THE MUSIC

Big bands continued to be popular throughout the 1940s, but the 1950s marked a decline in the raging popularity and sheer number of big bands. The big bands that continued seemed to change with the times, reflecting the influences of bebop, 20th-century art music, cool jazz, and pop and rock styles.

THE MUSICIANS

Pianist and arranger **Stan Kenton** (1911-1979) was the leader of a succession of different big bands, beginning with his Artistry in Rhythm Orchestra in 1941 during the big band boom. Through the years, the size of his bands varied, expanding to as many as 40 players, including strings, French horns, and supplemental percussion. His bands were known as the loudest big bands since he frequently employed extra brass players. Kenton's bands performed with great ensemble precision and intonation and emphasized composition over improvisation.

His band continued to remain popular through the 1970s. Kenton was also one of the groundbreakers in jazz education and fostered jazz studies on many university campuses.



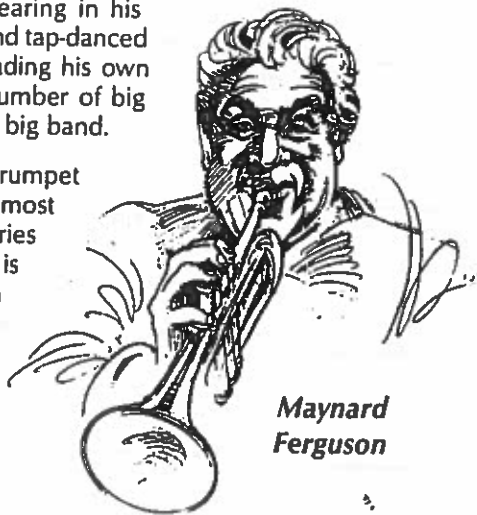
Buddy Rich

Thad Jones (1923-1986) was a cornetist, flugelhorn player, composer, and bandleader. A self-taught player, he began performing professionally at 16. He toured and recorded as a member of the Count Basie band for many years. In 1965, Jones and drummer and bandleader **Mel Lewis** (1929-1990) organized a band which performed regularly at the Village Vanguard in New York City. The band also toured widely and made several highly-regarded recordings. Many of Thad Jones's works have become big band classics.

Buddy Rich (1917-1987), drummer and bandleader, entered the entertainment young age, appearing in his parents' vaudeville act at age 2. He played drums and tap-danced on Broadway at age 4, and at age 11 he was leading his own band. Throughout his career, he played with a number of big bands. In 1966 he formed his own very successful big band.

Maynard Ferguson (b. 1928), a Canadian-born trumpet player and band leader, played in various big bands, most notably Stan Kenton's band, and then formed a series of his own beginning in the late 1950s. Ferguson is best known for his facility and endurance in the high register of the trumpet.

Other well-known bandleaders and musicians of the postwar big band era include: bandleaders **Rob McConnell**, **Maria Schneider**, and **Toshiko Akiyoshi**, baritone saxophonist **Gerry Mulligan**, tenor saxophonist **Bill Holman**, and trumpeter **Doc Severinsen**.



Maynard Ferguson

? DID YOU KNOW

- When drummer **Buddy Rich** was performing with **Tommy Dorsey's** band he once played a three month stretch with one arm in a sling.



- **Buddy Rich** had his own nightclub in New York City called "Buddy's Place."
- Trumpeter **Doc Severinsen** performed and led the **Tonight Show Band** for over 20 years. Drummer **Buddy Rich** appeared on the show frequently as well.
- **Thad Jones** came from a musical family. His brothers **Hank** and **Elvin** play piano and drums respectively.
- The **Thad Jones-Mel Lewis** jazz orchestra is now called **The Vanguard Orchestra** and continues to play Monday nights at **The Village Vanguard** in New York City.

UNIT 6 QUIZ
BIG BAND MUSIC: POSTWAR TO THE PRESENT

Name _____ Instrument _____

◆ Fill in the blanks below with one of the following names. Each name may be used more than once.

Maynard Ferguson Thad Jones Stan Kenton Mel Lewis Buddy Rich Doc Severinsen

1. The size of his bands varied over the years, sometimes growing to as large as 40 pieces including strings, French horns, and supplemental percussion. _____

2. _____ performed and led the Tonight Show Band for over 20 years.

3. _____ was a self-taught cornetist and flugelhorn player as well as a composer and band leader.

4. _____ formed and co-led a big band with Thad Jones.

5. _____, a drummer and bandleader who entered the entertainment business at a young age, appeared in his parents' vaudeville act at age 2.

6. _____ is best known for his facility and endurance playing in the high register of his trumpet.

7. _____'s bands were considered by many to be among the loudest big bands since he frequently used more brass players than other bands.

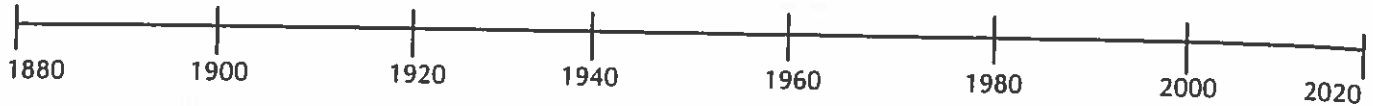
8. _____ emphasized composition over improvisation, and his band was known for its great precision and intonation.

9. _____ was very influential in helping to develop jazz education programs.

10. _____ played drums and tap-danced on Broadway at age 4.

11. _____ toured and recorded as a member of the Count Basie band for many years.

UNIT 7 • BEBOP (1940s)

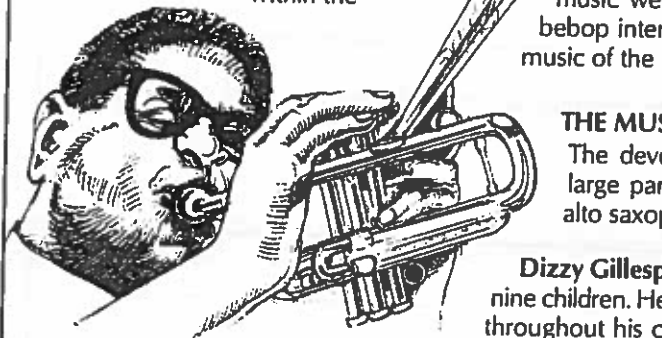


Shade in the area on the timeline in which Bebop was popular.

- ◆ World War II ended (1945).
- ◆ American Inventor Percy Spencer patented his design for the first microwave oven (1945).
- ◆ First meeting of the United Nations General Assembly (1946).

THE MUSIC

Bebop emerged in the 1940s as a style of jazz in great contrast to the music of the big bands. It featured a small group of musicians — four to six players — rather than the 10 or more associated with the big bands. The smaller size allowed more solo opportunities for the players. The music itself was characterized by more complex melodies and chord progressions, as well as more emphasis on the role of the rhythm section. Furthermore, phrases of music were often irregular in length, making bebop interesting to listen to, but in contrast to music of the big bands, unsuitable for dancing.



Dizzy Gillespie

THE MUSICIANS

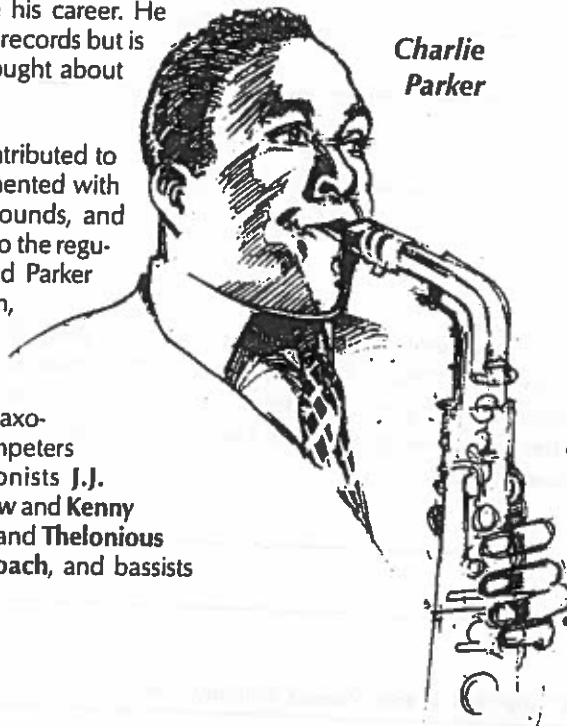
The development of bebop is attributed in large part to trumpeter Dizzy Gillespie and alto saxophonist Charlie Parker.

Dizzy Gillespie (1917-1993) was the youngest of nine children. He performed with a number of groups throughout his career, briefly owned a record company, and made numerous recordings. In 1940 he met Charlie Parker while on tour with Cab Calloway in Kansas City. This was the beginning of a pivotal musical collaboration.

Charlie Parker (1920-1955), was a largely self-taught musician. Raised in Kansas City, he left school at 15 to begin his professional career as a saxophonist. He later moved to New York to further pursue his career. He played with many musicians and made many records but is best known for his work with Dizzy that brought about the development of bebop.

The unique styles of Gillespie and Parker contributed to and typified the bebop sound. They experimented with unconventional chromaticism, discordant sounds, and placement of accents in melodies. In contrast to the regular phrasing of big band music, Gillespie and Parker often created irregular phrases of odd length, and combined swing and straight eighth-note rhythms within the swing style.

Other influential bebop musicians included saxophonists **Sonny Stitt** and **Dexter Gordon**, trumpeters **Red Rodney** and **Kenny Dorham**, trombonists **J.J. Johnson** and **Bennie Green**, guitarists **Tal Farlow** and **Kenny Burrell**, pianists **Oscar Peterson**, **Bud Powell**, and **Thelonious Monk**, drummers **Kenny Clarke** and **Max Roach**, and bassists **Charles Mingus** and **Paul Chambers**.



Charlie Parker



DID YOU KNOW

- In 1953 someone accidentally tripped and fell on Dizzy Gillespie's trumpet, bending the bell of his horn so it faced up at a 45° angle. He liked the way it sounded even better after the accident and from then on had his horns built that way on purpose. This became Dizzy's trademark.
- Gillespie was an extremely popular performer, with superstar personality and status. On one occasion, upon return from a European tour, he was met by crowds of cheering fans waving "welcome home" signs.
- Monroe's Uptown House and Minton's were two nightclubs in New York where musicians would jam. The roots of bebop were planted in these clubs.
- Scat singing uses nonsense syllables sung to an improvised melody. "Bebop" jazz is named after one of the nonsense syllables commonly used in scat.
- Charlie Parker made some of his most important recordings using borrowed instruments.
- Charlie Parker's nickname was "Bird." His life story was the subject of a 1988 film of the same name.

BEBOP

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- ___ 1. Bebop emerged in the 1940s as a style of jazz in great contrast to music of the big band.
- ___ 2. Although the group of musicians was smaller than the big bands, there were few solo opportunities for the players.
- ___ 3. Bebop was characterized by complex melodies and chord progressions, as well as an emphasis on the role of the rhythm section.
- ___ 4. The phrases and melodies in bebop were very regular in length.
- ___ 5. Bebop was intended primarily for dancing.

6. Explain the origin of the name "bebop." _____

◆ List three important facts about trumpeter Dizzy Gillespie and alto saxophonist Charlie Parker's life and work.

Dizzy Gillespie

- 7. _____
- 8. _____
- 9. _____

Charlie Parker

- 10. _____
- 11. _____
- 12. _____

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, a two-compact-disc set published by N2K Encoded Jazz, play an example of bebop, *Shaw 'Nuff* (Disc 1, track 8). This selection features alto saxophonist Charlie Parker and trumpeter Dizzy Gillespie. *Shaw 'Nuff* begins and ends with Charlie Parker and Dizzy Gillespie performing at the same time, mostly in unison. After the opening, they then take turns at solos. Identify the first and second soloist. Write their names on the blanks provided below.

First Soloist _____

Second Soloist _____

UNIT 8 • COOL JAZZ (1940s-1950s)

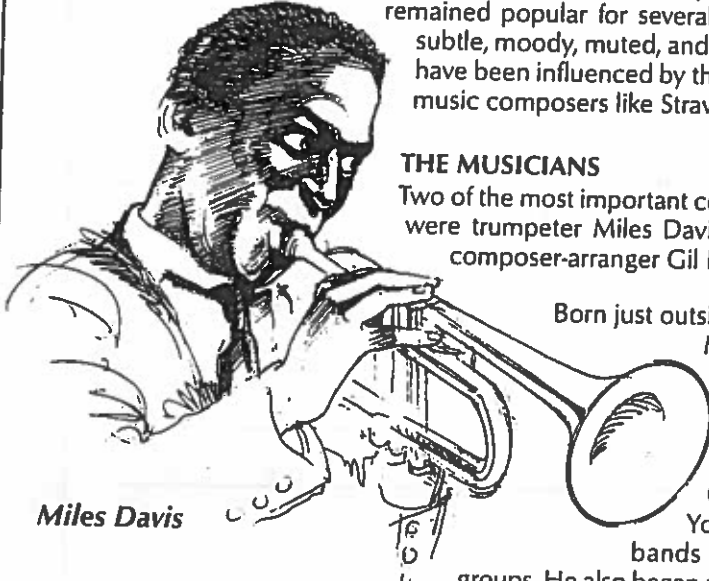


Shade in the area on the timeline in which Cool Jazz was popular.

- ◆ World War II ended (1945).
- ◆ The Korean War began (1950).
- ◆ The Soviet Union launched *Sputnik I*, the first artificial satellite, into earth orbit (1957).

THE MUSIC

During the 1940s there were many different styles of music evolving simultaneously. Cool jazz developed during the late 1940s at approximately the same time as bebop, and remained popular for several decades. Cool jazz was more subtle, moody, muted, and restrained than bebop, and may have been influenced by the harmonies of 20th-century art music composers like Stravinsky and Debussy.



Miles Davis

THE MUSICIANS

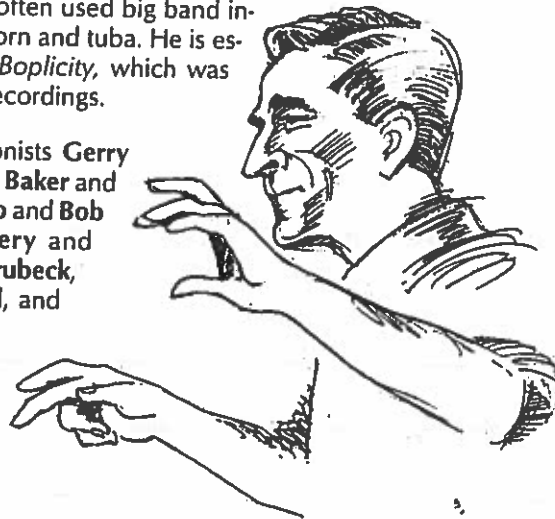
Two of the most important contributors to the cool jazz style were trumpeter Miles Davis and pianist, bandleader, and composer-arranger Gil Evans.

Born just outside of St. Louis in Alton, Illinois, **Miles Davis** (1926-1991) was playing the trumpet professionally by the age of 15. He moved to New York to hear and perform with his idol, Charlie Parker. Once in New York, he played with several big bands and started his own bebop

groups. He also began a career-long collaboration with Gil Evans which resulted in the *Birth of the Cool* recordings (1949-1950), famous for contributing to the popularity of cool jazz. All together, Davis's career spanned 50 years. Interrupted by several illnesses, setbacks, and temporary retirement, Davis performed and evolved through several jazz styles, contributing to jazz-rock and modal jazz later in his career. Even so, Davis's sound was distinctively "cool."

Gil Evans (1912-1988) was a bandleader and pianist best known for his work as a composer and arranger. He had a distinctive "pastel" style — smooth, economical, lyrical, moody, introverted. His arrangements emphasized ensemble playing over solos and had a sound that was orchestral in nature. In many ways, they were "orchestral improvisations" on existing melodies. To create his sound, Evans often used big band instrumentation supplemented by French horn and tuba. He is especially well-known for his composition *Boplicity*, which was released as part of the *Birth of the Cool* recordings.

Other cool jazz musicians were saxophonists **Gerry Mulligan** and **Lee Konitz**, trumpeters **Chet Baker** and **Conte Candoli**, trombonists **Frank Rosolino** and **Bob Brookmeyer**, guitarists **Wes Montgomery** and **Barney Kessel**, pianists **John Lewis**, **Dave Brubeck**, and **Lennie Tristano**, bassist **Red Mitchell**, and drummers **Shelley Manne** and **Mel Lewis**.

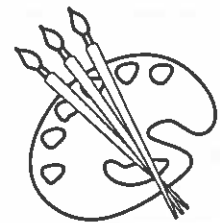


Gil Evans

?

DID YOU KNOW

- Miles Davis was married to actress Cicely Tyson.
- Gil Evans' apartment was a popular meeting place for many of the musicians of this era.
- Miles Davis was also a painter and appeared on television as an actor.



- Miles Davis frequently used the Harmon mute to achieve his trademark "cool sound."
- For a listening example of cool jazz, refer to **Willie L. Hill, Jr.'s *The Instrumental History of Jazz***, a two-compact-disc set published by N2K Encoded Jazz (Disc 1, tracks 9 & 10). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

UNIT 6 QUIZ
COOL JAZZ

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- ___ 1. Cool jazz developed at about the same time as bebop (late 1940s).
- ___ 2. Cool jazz was more subtle and restrained than bebop.
- ___ 3. Cool jazz was popular for only a few years.
- ___ 4. Twentieth-century art composers like Stravinsky and Debussy may have influenced the harmonies of cool jazz.

◆ Two of the more important contributors to the cool jazz style were trumpeter Miles Davis and pianist, band leader, composer-arranger Gil Evans. List three important facts about the life and work of each of these well-known jazz musicians.

Miles Davis

- 5. _____
- 6. _____
- 7. _____

Gil Evans

- 8. _____
- 9. _____
- 10. _____

◆ List one additional cool jazz musician.

- 11. _____
-

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, play an example of cool jazz, with Miles Davis's band playing *Boplicity* (Disc 1, track 9). The first soloist is baritone saxophonist Gerry Mulligan. What three instruments accompany his solo?

◆ When all three of these instruments play together, what are they called? _____

UNIT 9 • LATIN-INFLUENCED JAZZ (1930s-PRESENT)



Shade in the area on the timeline in which Latin-Influenced Jazz was popular.

- ◆ The Golden Gate Bridge over San Francisco Bay was completed (1937).
- ◆ United States President John F. Kennedy was assassinated (1963).
- ◆ The Berlin Wall was torn down (1989-1990).



THE MUSIC

Latin-influenced jazz is characterized by Latin dance rhythms combined with jazz melodies and chord progressions. Latin influences began to enter mainstream American popular music in the 1930s. During the 1950s and 1960s these influences became particularly strong, with Latin dances such as the mambo, cha-cha-cha, samba, and bossa nova becoming extremely popular in the United States. Other Latin dances such as the salsa and merengue continue to be an influence today.



Latin music has its own unique sound. Eighth notes are played straight, not swung as in other styles of jazz, but syncopation is still common. A wide variety of Latin percussion instruments also flavor the music. Congas are Afro-Cuban in origin, played with the palms of the hands and with the fingers. Bongos are also Afro-Cuban, but are higher-pitched and thinner in tone quality than congas. Other common instruments include timbales, claves, and cowbells.

? DID YOU KNOW

- Dizzy Gillespie wrote the popular hit *A Night In Tunisia* which became the first Latin-influenced jazz standard.
- Popular musicians Arturo Sandoval (trumpet) and Paquito D’Rivera (alto saxophone) are both Cuban defectors.
- The bossa nova, a Brazilian beat, was popularized in the United States by tenor saxophonist Stan Getz.

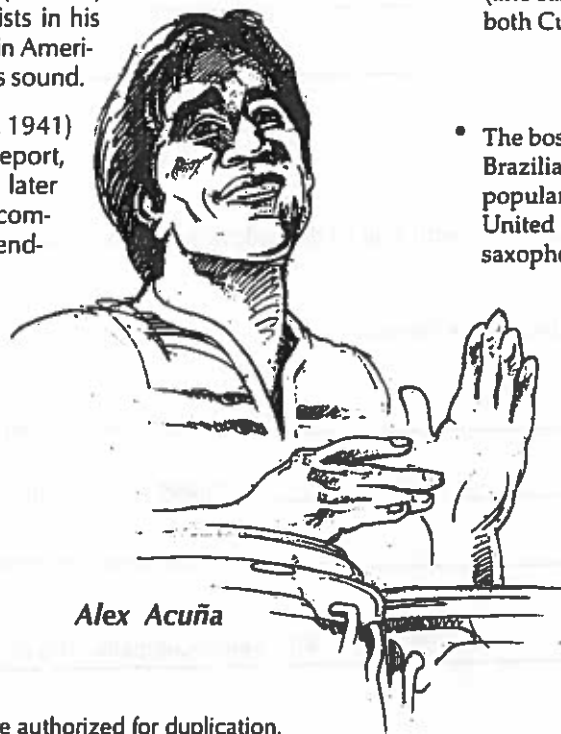
THE MUSICIANS

In 1947 trumpeter **Dizzy Gillespie** (1917-1993) established his Afro-Cuban Jazz Orchestra and hired Cuban percussionist **Chano Pozo** (1915-1948), who infused a Latin element into the ensemble’s sound.

In that same year, pianist and bandleader **Stan Kenton** hired Brazilian guitarist **Larindo Almeida** (b. 1917) and Latin percussion specialist **Jack Costanzo** (b. 1922). Kenton used a number of Latin American percussionists in his big band from the 1950s–1970s, thus incorporating Latin American drums and rhythms as a distinctive part of his band’s sound.

In the early 1970s, Brazilian drummer **Airto Moreira** (b. 1941) performed with the popular jazz-rock group Weather Report, infusing the group with a more Latin sound. Moreira later joined another Latin-influenced musician, pianist and composer **Chick Corea** (b.1941), in the debut of Corea’s trend-setting band, Return to Forever.

Other musicians who incorporate Latin elements into their music include Peruvian percussionist **Alex Acuña**, Cuban trumpeter, pianist, composer and protégé of Dizzy Gillespie **Arturo Sandoval**, pianist **Eddie Palmieri**, percussionists **Tito Puente** and **Poncho Sanchez**, bandleader **Mario Bauza**, trombonist **Steve Turré**, and alto saxophonist **Paquito D’Rivera**.



Alex Acuña

UNIT 5 QUIZ
LATIN-INFLUENCED JAZZ

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- _____ 1. Latin-influenced jazz is generally characterized by Latin rhythms combined with jazz melodies and chord progressions.
- _____ 2. Latin rhythms no longer influence jazz today.
- _____ 3. Two Latin dance forms that were popular during the 1950s and 1960s were the schottische and the polka.

◆ Name three Latin dance forms that influenced jazz.

- 4. _____
- 5. _____
- 6. _____

◆ Name and describe three Latin percussion instruments commonly used in Latin-influenced jazz.

- 7. _____
- 8. _____
- 9. _____

◆ Fill in the blanks below with one of the following names. Each name may only be used once.

Laurindo Almeida

Chano Pozo

Airto Moreira

- 10. _____, a percussionist, performed in Dizzy Gillespie's Afro-Cuban jazz orchestra.
- 11. _____ played guitar in Stan Kenton's band.
- 12. _____, a Brazilian drummer, performed with Weather Report in the 1970s.

UNIT 10 • FREE JAZZ (1960s)



Shade in the area on the timeline in which Free Jazz was popular.

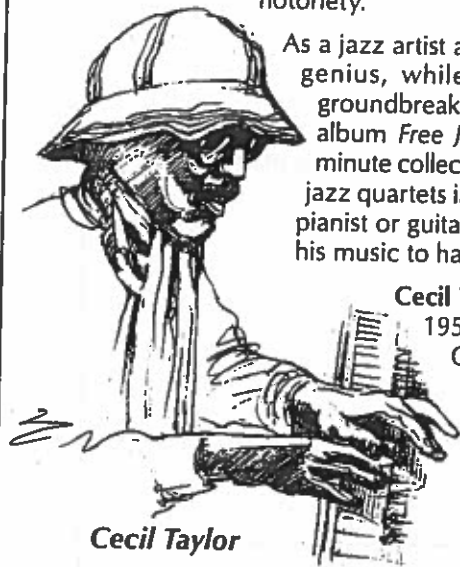
- ◆ Martin Luther King, Jr. received the Nobel Peace Prize for his leadership in America's civil rights movement (1964).
- ◆ United States astronauts landed on the moon for the first time (1969).

THE MUSIC

Free jazz is a term often used to categorize a new direction in jazz in the 1960s. Experimental, provocative, and challenging for many listeners, free jazz was characterized by a high degree of dissonance. Pitch and tone quality were manipulated by players on their instruments to produce squeaks, shrieks, and wails. New sounds from non-western music traditions like those of India, China, the Middle East, or Africa were sometimes used. Collective improvisation, where all players improvise simultaneously and independently without the framework of a chord progression, was also common. All this sometimes lent to the feeling of "organized chaos." Free jazz was praised by some of the prominent musicians of the time, but was not widely accepted by the public.

THE MUSICIANS

Two of the major contributors to the evolution of free jazz were alto saxophonist Ornette Coleman and pianist Cecil Taylor. **Ornette Coleman** (b. 1930) began to play alto sax professionally as a teenager in blues bands in his hometown of Fort Worth, Texas. In his twenties, he moved to Los Angeles where he worked as an elevator operator to support his jazz ambition, studying music theory books and performing at out-of-the-way jazz clubs. Several of the members of the Modern Jazz Quartet heard him performing at one of these obscure nightclubs and helped him gain greater notoriety.



Cecil Taylor

As a jazz artist and composer, many listeners thought Coleman was a genius, while others thought he was a fraud. Following his groundbreaking work on other albums in the late 1950s, his 1960 album *Free Jazz* formalized the free jazz trend. It included a 37-minute collective improvisation performed by a double quartet—two jazz quartets improvising simultaneously! Coleman did not include a pianist or guitarist in the quartets since one of his main goals was for his music to have harmonic independence.

Cecil Taylor (b. 1929) began piano lessons at age 5. In the 1950s he chose to study music formally at the New England Conservatory of Music. Taylor was a big Duke Ellington fan and had read that Ellington believed the next generation of jazz musicians would need to be "conservatory trained." As with Ornette Coleman, Taylor's abilities received high critical acclaim, but the public-at-large was not very supportive of his music. Though he had difficulty finding steady employment in the late 1950s and '60s, by the mid-1970s he was finding more work as a performer.

Throughout his career, his music and playing style has remained intense, percussive, controversial, and always demanding on the listener.

Other free jazz musicians included saxophonist **Roscoe Mitchell**, pianist **Muhai Richard Abrams**, and composer, pianist, and bandleader, **Carla Bley**.

DID YOU KNOW

- Ornette Coleman won the first Guggenheim Fellowship for jazz in 1967.

- In addition to alto saxophone, Ornette Coleman also played trumpet and violin.

- The Association for the Advancement of Creative Musicians (AACM) is a Chicago-based organization dedicated to supporting and promoting free jazz and other "non-mainstream" jazz. It was started by Muhai Richard Abrams and Fred Anderson in the early 1960s.

- Cecil Taylor has been known to play the piano so percussively that piano keys have broken off and flown through the air during his performances.

- Ornette Coleman was often thrown off the bandstand early in his career because his music was so "weird." He continued to play because he believed so strongly in his music.

- For a listening example of free jazz, refer to **Willie L. Hill, Jr.'s *The Instrumental History of Jazz***, a two-compact-disc set published by N2K Encoded Jazz (Disc 1, track 14 & Disc 2, track 1). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

UNIT 10 QUIZ

FREE JAZZ

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- ___ 1. Free jazz is a term categorizing a new direction in jazz of the 1960s.
- ___ 2. Free jazz was characterized by tight ensemble playing of written arrangements.
- ___ 3. Free jazz often used new sounds of non-western music traditions like those of India, China, Africa, or the Middle East.
- ___ 4. One characteristic of free jazz was collective improvisation, where all players improvise simultaneously and independently.
- ___ 5. Free jazz was widely accepted by the public.

◆ Two prominent free jazz musicians were Ornette Coleman and Cecil Taylor. Listed below are important facts about these musicians' lives and work. In the blanks below, fill in the name of the musician associated with each fact.

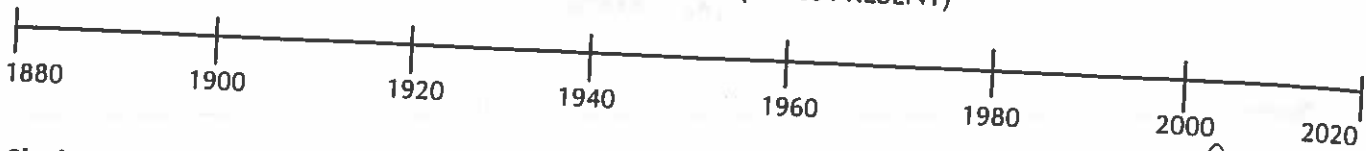
- 6. _____ began piano lessons at age 5.
- 7. _____ studied formally at the New England Conservatory of Music.
- 8. As a teenager, _____ began to play the blues on his saxophone in his hometown of Fort Worth, Texas.
- 9. Several members of the Modern Jazz Quartet helped _____ gain greater notoriety.
- 10. _____ 's piano playing style is unique – it is intense, percussive, and controversial.
- 11. _____ also played trumpet and violin.
- 12. _____ rarely included a pianist in his ensembles since one of his main goals was for his music to have harmonic independence.

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, play an example of free jazz, *Enter, Evening* by Cecil Taylor (Disc 1, track 14). Identify three instruments used in the performance.

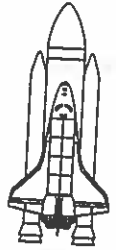
◆ Explain what you liked or disliked about *Enter, Evening*. _____

UNIT 11 · JAZZ-ROCK (1970s-PRESENT)



Shade in the area on the timeline in which Jazz-Rock was popular.

- ◆ The Vietnam War ended (1975).
- ◆ Elvis Presley died at age 42 (1977).
- ◆ United States space shuttle *Challenger* exploded immediately after launch, killing all seven astronauts aboard (1986).

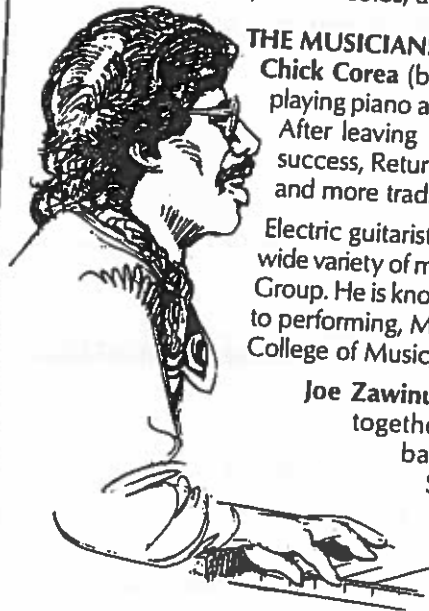


DID YOU KNOW

- Chase's hit single *Get It On* was so popular that the record on which it appeared was voted #1 in 1971's *Downbeat Reader's Poll*.
- The group Chicago continues to perform and has remained popular for over 30 years.
- *Birdland*, which was a hit for the vocal group The Manhattan Transfer as well as for Maynard Ferguson, was written by Joe Zawinul. The title comes from a famous New York jazz club of the same name.
- Joe Zawinul was a pioneer in the jazz use of synthesizers.
- Pat Metheny recorded with Ornette Coleman.
- For a listening example of jazz-rock, refer to Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, a two-compact-disc set published by N2K Encoded Jazz (Disc 2, tracks 2 & 3). For more information on how to obtain this compact disc set call 1-800-99-MUSIC.

THE MUSIC

Jazz-rock, also sometimes called fusion, combines jazz improvisation and chord progressions with the rhythms of rock. Generally, it is more electronic than acoustic, featuring synthesizer, electric bass, electric guitar, electronically-processed woodwind and brass instruments, and a great deal of percussion. The rhythm section usually plays a series of syncopated repeated notes to create the groove over which a vocalist and other instrumentalists play the tune, improvised solos, and accompaniment figures.



Chick Corea

THE MUSICIANS

Chick Corea (b. 1941) is a well-known pianist and composer. He started playing piano at age 4. Corea joined Miles Davis's jazz-rock group in 1968. After leaving Davis's group he formed a group which saw immediate success, Return to Forever. Corea continues to play in both the jazz-rock and more traditional "acoustic" jazz styles.

Electric guitarist and composer **Pat Metheny** (b. 1954) performed with a wide variety of musicians, eventually forming his own band, The Pat Metheny Group. He is known for his lyrical playing and his technical facility. In addition to performing, Metheny has taught at the University of Miami and Berklee College of Music, and has composed several film scores.

Joe Zawinul (b. 1932) and **Wayne Shorter** (b. 1933) first played together in trumpeter Maynard Ferguson's band in 1959. For the next decade

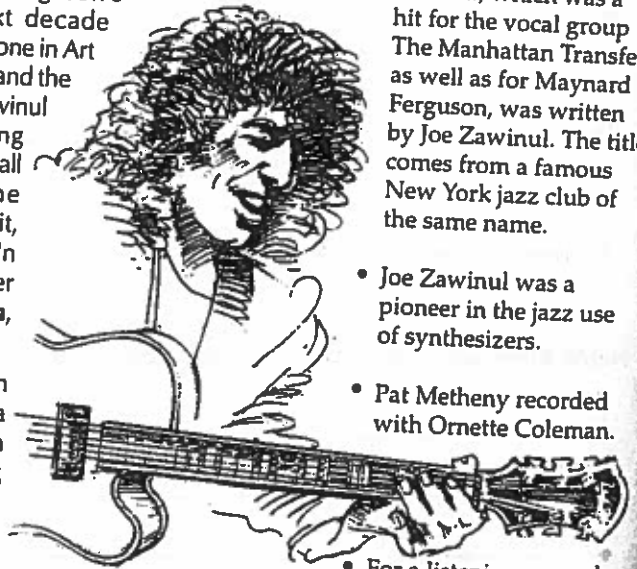
Shorter played tenor saxophone in Art Blakey's Jazz Messengers and the Miles Davis Quintet. Zawinul spent the 1960s playing keyboard for Cannonball Adderly for whom he wrote the jazz-rock hit, *Mercy, Mercy, Mercy*. In

1970 Zawinul and Shorter formed the jazz-rock group Weather Report with bassist **Miroslav Vitous**, drummer **Alphonse Mouzon**, and percussionist **Airto Moreira**.

Chicago, initially known as Chicago Transit Authority, was formed in 1967 in the city from which it took its name. Chicago moved from a local club act to national prominence quickly. Their debut album was a mix of vocals, jazz passages, and solos in a rock setting. Backing the vocals was a rock rhythm section, and trombone, trumpet, and woodwinds. Over the years, Chicago's style has become smoother and more pop-rock.

Another successful jazz-rock group, **Blood, Sweat, and Tears**, was formed in 1968. In addition to vocals, the band's instrumentation included a rock rhythm section along with two trumpets, trombone, and saxophone.

Big-band trumpeter **Bill Chase** (1935-1974), who worked with Woody Herman, Maynard Ferguson, and Stan Kenton, assembled the jazz-rock group Chase in the early 1970s. The band featured a vocalist, four trumpets, and a rock rhythm section.



Pat Metheny

UNIT 11 QUIZ
JAZZ-ROCK

Name _____ Instrument _____

◆ Read each statement below. If the statement is true, write T in the blank. If the statement is false, write F in the blank.

- ___ 1. Jazz-rock fusion combines jazz improvisation and chord progressions with the rhythms of rock.
- ___ 2. Generally, jazz-rock is more acoustic than electronic.
- ___ 3. One characteristic of jazz-rock is that the rhythm section usually plays a series of syncopated repeated notes to create the groove.
- ___ 4. Jazz-rock bands use almost no percussion.

◆ Match the statements below with one of the jazz-rock performers. Each name may be used more than once.

Pat Metheny

Joe Zawinul

Chick Corea

Wayne Shorter

- 5. _____ plays electric guitar.
- 6. _____, along with Wayne Shorter, formed the jazz-rock group Weather Report.
- 7. _____ taught at the University of Miami and Berklee College of Music and has composed several film scores.
- 8. _____ began playing piano at age four. He played in Miles Davis's jazz-rock group for several years.
- 9. _____ spent the 1960s playing keyboard for Cannonball Adderly for whom he wrote the jazz-funk hit *Mercy, Mercy, Mercy*.
- 10. _____, a tenor saxophonist, played in Art Blakey's Jazz Messengers and the Miles Davis Quintet.

◆ Name three jazz-rock bands that were popular in the 1970s.

- 11. _____
- 12. _____
- 13. _____

BONUS QUESTION

◆ Using Willie L. Hill, Jr.'s *The Instrumental History of Jazz*, play an example of jazz-rock with Weather Report's *Birdland* (Disc 2, track 2). Describe what elements of both jazz and rock are used in this composition/performance.

UNIT 12•THE JAZZ ENSEMBLE EXPERIENCE (late 1940s-PRESENT)



Shade in the area on the timeline that represents the era of jazz ensembles in the schools.

No survey of jazz history would be complete without examining jazz education in the schools, a trend which began in the late 1940s and early 1950s. Prior to this, musicians learned to play jazz informally, usually by “sitting in” on jam sessions and by listening to other musicians.

In 1947, however, this began to change, as North Texas State Teachers College (now the University of North Texas) offered the first-ever Bachelor of Music degree with an emphasis in “dance band” (big band). Graduate student Gene Hall examined his own musical training and thought that colleges and universities should train musicians for careers not only in concert bands, chamber ensembles, and orchestras, but also in big bands. He submitted as his master’s thesis topic a curriculum for a degree in dance band. His proposal was accepted and he subsequently became the first director of the renowned jazz program at North Texas. The program has continued to flourish over the succeeding decades, with its One O’clock Lab Band becoming internationally famous. The “lab” band concept was developed by Hall as a place where



students could listen to and transcribe recorded solos, analyze jazz styles, and try out new jazz ensemble arrangements. In addition to the lab band component, the curriculum now includes music theory, advanced harmony, music literature, arranging, composition, improvisation, history and analysis, and conducting.

Most colleges, universities, and high schools today have followed the North Texas lead and include some form of jazz education. Many elementary, middle, and junior high schools also have jazz ensembles. The acceptance of jazz in the schools has been a gradual one, but the increased accessibility of playable charts, greater number of band directors with jazz playing experience, and wider variety of jazz festivals offering performance opportunities have accelerated the growth of formal jazz education in recent years.

Many of today’s finest jazz composers and arrangers write for school ensembles. Likewise, today’s top jazz performers frequently participate in jazz education as teachers at colleges and universities. They also participate in clinics and workshops for students and teachers worldwide, continuing a commitment to jazz education pioneered by big band musicians Stan Kenton, Woody Herman, Doc Severinsen, Maynard Ferguson, and many others.

Following these trends, the National Association of Jazz Educators (NAJE) was formed in 1968, becoming the International Association of Jazz Educators (IAJE) in 1989. With over 7000 members from around the world, IAJE publishes the *Jazz Educators Journal* and is a leader in the development of jazz education.

Today’s jazz ensembles are a forum for the study and performance of all styles of jazz, not just music of the famous big bands. Jazz ensembles frequently perform rock, swing, and Latin jazz of all types and incorporate both electronic and acoustic sound in their performances. The jazz ensemble of today has become a melting pot of music from every era in jazz history, from Dixieland to big band, from bebop to cool to free jazz, from Latin to rock to fusion. What will come next? That’s for you to decide!

UNIT 12 QUIZ

THE JAZZ ENSEMBLE EXPERIENCE

Name _____ Instrument _____

1. Put a check in the box next to the styles of music you have performed in your school jazz ensemble.

Dixieland

big band

bebop

cool jazz

free jazz

Latin

rock

fusion

2. Which is your favorite style of jazz to play? _____

3. What styles of jazz would you like to play more often? _____

4. Who are some of your favorite jazz composers and arrangers? _____

5. If you were the band director of a jazz ensemble, what types of jazz would you choose for your jazz ensemble and why?
