

Jazz 101 Summer/Fall 2020

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7/28/20 Jazz History in 1 Hour. Discography. Song Forms.

What is jazz? Music. Improvisation. Rhythm. Blues. Social music. All music is present tense.

Categories:

- “Jazz Messiahs”: Oliver, Armstrong, Holiday, Parker, Coltrane etc.
- Geography: New Orleans, Chicago, New York, Kansas City, Paris etc.
- Chronology: 1917, 1923, 1927, 1932, 1938, 1945, 1949 etc.
- Periods: i.e. Ragtime, New Orleans, Jazz Age, Swing Era, Pre-War, Post-War etc.
- Styles: i.e. Traditional, Swing, BeBop, Hard Bop, Free Jazz etc.
- Records: Cylinders, 78s, 78 albums, 10” LPs, 45s, 12” LPs, cassettes, CDs.

Histories:

- Art: Post Expressionism, Modernism, WPA, Primitivism, Abstract Expressionism etc.
- Music: European, African, Classical, Folk, Music Theory, Conservatories etc.
- Capitol: Industry, Race Records, The Great Depression, Patronage, Gigs etc.
- Labor: Working bands/Pickup Bands, Leaders, Producers, Engineers etc.
- The Social: Sexism, Racism, Entertainment, Scholarship, Concert Halls etc.
- Technology: Records, Publishing, Radio, Sound Film, Television, Boats, Trains, Cars etc.
- Politics: Reconstruction, Jim Crow, World War I, Prohibition, World War II, Civil Rights etc.

Discography: How We Find the Music

Just the facts. Hot Discography. Rust. Lord.

Leader. Personnel. Instruments. Location and date. Matrix Number. Take. Title. Label and Catalogue Number.

How to find the music today.

Youtube, Spotify, mp3s, CDs, LPs, 78s

Song Forms:

http://people.virginia.edu/~skd9r/MUSI212_new/diagrams/ (Scott DeVaux)

12 Bar Blues

32 Bar AABA

Neither

12 Bar Blues

The Blues Form

The diagram illustrates the 12-bar blues chord progression across three staves. Each staff represents 4 bars of music. The first staff shows four measures with Roman numerals I, I, I, I. The second staff shows four measures with Roman numerals IV, IV, I, I. The third staff shows four measures with Roman numerals V, IV, I, V, followed by the text 'Repeat...'.

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32 Bar AABA

VERSE	VERSE	BRIDGE	VERSE
A	A	B	A

8 bars

8 bars

8 bars

8 bars

“Muggles” by Louis Armstrong and his Hot Five

Louis Armstrong, known as “Satchmo” “Pops” or Louis pronounced “Louie,” is the artist who has brought jazz to more audiences and more musicians than anyone else. A trumpet player of incredible virtuosity and spirit, a vocalist of great humor and growling tone, Louis encapsulated jazz’s unique ability to express the depths of emotion and experience with a warm, free style.

Louis Armstrong was born in New Orleans in 1901 and died in New York in 1971. Although he was not the first great jazz artist, nor the first to bring the music out of New Orleans, Louis, from his time with the great King Oliver’s Creole Jazz Band in Chicago to his final days planning his return to touring, was the popular face of jazz, promoted heavily in his own time first as the sound of the future, then as the greatest sound of the present, and finally as the most important innovator of the past. Time after time pops was crowned tops, and whatever the crowning may have meant then, his music lives on as the great crown jewel of jazz. In the words of someone older and wiser than myself, “Louis Saves.”

“Muggles” is one of the masterworks recorded by Louis Armstrong in a series of recordings under the name of Louis Armstrong and his Hot Five. These recordings were made for the OKeh label when Louis was near the height of his musicianship, although it was issued on their “race series,” a catalogue of recordings by black artists meant for black audiences. “Muggles” is from the Hot Five recordings Louis made with the brilliant pianist Earl “Fatha” Hines, and Fatha’s intellectual style was the perfect compliment to Louis’s commanding, spirited trumpet. “Muggles” is an iconic example of the 12 bar blues form, and showcases Louis playing 2 choruses of the blues, the second of which features a plaintive reference to his days with King Oliver. Each chorus increases with extreme intensity until the record reaches its breathless conclusion in a haze of memory and abandonment.

Leader: Louis Armstrong **Personnel:** Louis Armstrong (tp) Fred Robinson (tb) Jimmy Strong (cl) Earl Hines (p) Mancy Carr (bj) Zutty Singleton (d)

Location and Date: Chicago, December 7, 1928

Matrix: 402200 **Take:** B **Title:** Muggles **Label and Catalogue:** OKeh 8703

12 bars: Earl Hines piano improvised solo with Zutty Singleton brushing in background.

12 bars: Fred Robinson improvised trombone solo. Rhythm section keeping time.

10 bars: Jimmy Strong improvised clarinet solo. Rhythm section keeping time.

2 bar break: Louis Armstrong solo.

Double Time.

12 bars: Louis Armstrong improvised solo. Changes to original tempo in the last two bars.

Original Tempo.

12 bars: Louis Armstrong solo quoting “Jazzin’ Babies Blues” by King Oliver.

“Let’s Call a Heart a Heart” by Billie Holiday and her Orchestra

The vocalist Billie Holiday, also known as “Lady Day,” was one of the most important artists born in the 20th century. Her work has had one of the longest impacts on jazz and remains very popular by audiences at large to this day. She was born in Philadelphia in 1915 and died tragically in New York in 1959.

Lady Day is instantly recognizable for the natural timbre of her voice and her laid back, easy going approach. While there were talented vocalists on jazz records before her such as Louis Armstrong and Bessie Smith, Billie, who was deeply inspired by Louis Armstrong, was an innovator of the vocal as fully intentional jazz and the vocalist as a standalone craftsman of the music. She crafted her voice and her music to have the same soothing effect as the most talented jazz instrumentalists.

Billie Holiday was not only an innovative jazz vocalist, but an innovator of the new rhythm of the swing era. Along with the great tenor saxophonist Lester Young, Billie Holiday is remembered by historians as an artist who solidified the rhythm of the Swing Era as a vibrant form of jazz expression.

“I Can’t Pretend” is from Billie Holiday’s first session as a leader. While appearing on a series of records under the leadership of the great pianist Teddy Wilson, the records with Billie on them had been successful enough to win her her own record date as a leader. These records were produced for the growing market of jukeboxes. They were made cheaply and with members of major bands of the time sitting in on the date. The band on this record was not a working band but a “pick up” band.

Leader: Billie Holiday **Personnel:** Bunny Berigan (tp) Irving Fazola (cl) Clyde Hart (p) Dick McDonough (g) Artie Bernstein (b) Cozy Cole (d) Billie Holiday (vcl)

Location and Date: New York, September 29, 1936

Matrix: 19972 **Take:** 1 **Title:** Let’s Call a Heart a Heart **Label and Catalogue:** Vocalion 3333

Song Form: 32 bar AABA

4 bar intro: Dick McDonough guitar improvised
32 bars: Billie vocal improvised with band improvising
16 bar solo: Bunny Berigan trumpet improvised
8 bar bridge: Clyde Hart piano improvised
8 bar solo: Irving Fazola clarinet improvised (BEAUTIFUL!!!)

Key Change

8 bars outro: Billie Holiday vocal with band improvising

Cadence

There is no homework. BUT if there were homework, the only assignment would be:

Listen to King Oliver's Creole Jazz Band!!!!