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Jazz as a Historical Phenomenon and its Influence
Classical Music

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29.03.2008

George Skarparis

DECLARATION

I confirm that i have written this master thesis independently and that i have used only the sources indicated

Prague - 29.03.2008

George Skarparis

RESUME

In my thesis i analyze the history of jazz, since the time of the slavery, and I follow how the African American people from various locations and tribes were forced to go in America to work.

I divide each period, starting chronologically and explaining how Afro-Americans developed the music which today is called jazz. I analyze the elements from African music that African Americans were using and i move into the era that their style was flourishing in New Orleans.

I then speak about the main genres of their music until jazz appeared, and i write about the different sub-styles and forms that existed, such as spirituals,ragtime, blues and others.

In the work it is also mentioned briefly how Jazz came into the Czech Republic, and i illustrate the contribution of Jaroslav Jezek.

In two chapters i speak about the typical jazz elements and harmony, and i make some comparison with the classical music elements.

In the final chapter i analyze three works from composers of the 20th century that were influenced by jazz, and show how their compositions used elements from the african american music.

RÉSUMÉ

Ve své diplomové práci rozebírám dějiny jazzu od dob otroctví a sleduji, jak byli Afričané různých lokalit a kmenu donuceni pracovat v Americe.

Rozdělují jednotlivé epochy, začínám chronologicky a vysveduji, jak Afro-Americané rozvíjeli hudbu, která se dnes jmenuje jazz. Analyzuji prvky Afro-americké hudby které používali Afro-Američané a posunuli ji do epochy velkého rozkvětu stylu v New Orleans.

Dále pojednávám o hlavních žánrech jejich hudby před zjevením jazzu a popisují existenci rozličných "sub" stylů, a forem, které existovaly v podobě spirituálu, blues, ragtime a ostatních.

V práci také krátce zmiňuji jak se jazz dostal do České republiky a popisují přínos Jaroslava Ježka.

Ve dvou kapitolách hovořím o typických jazzových prvcích a harmonii a srovnávám je s prvky hudby jazzové.

V závěrečné kapitole rozebírám tři díla skladatelů dvacátého století, kteří byli ovlivněni jazzem a odhaluji, jak jejich díla používala prvky Afro-americké hudby.

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INTRODUCTION

I have always been interested in jazz, because it sounded very different and very strange to me, as i grew up in a country where jazz is not at all a popular genre. The sound, harmony and general concept of this music was something that i wanted to understand and at some point maybe be able to perform.

I chose this theme, as i was interested in finding out the differences between classical and jazz music, discover the roots and basic rules of this music. I have to say that during the time i was writing the thesis, i had two things in mind. The first, that jazz was a completely different thing from classical music, and second that classical music was not seriously affected, or let's say influenced by jazz.

I was amazed to find out that a lot of basic elements are the same and apply for both musics, and that the main difference is the manner in which, each one of these are using the elements. Jazz musicians found a way using traditional ways, to create a totally new sound that ultimately formed the new music.

I made a journey through the jazz history, to see how everything started, and finally led to the creation of the African American music. A mixture of two cultures, African and European, were the foundation for the new music to arise. A lot of events took place, the Louisiana Purchase, the American Civil war, the Discrimination era and others, that played a significant role in the development of jazz.

For the end, by analyzing some compositions of classical composers, i was able to show how jazz affected and influenced classical music, and how this led to the creation of compositions that were new in character and sound. These composers, fascinated by the new music, started using elements of it in their works. A lot of these works are considered to be some of the most innovative that were written in this century, as they are composed in a very unconventional, for the classical music, method.

I hope this thesis will provoke your interest in learning more about this music, as i consider it to be a small reference, or let's say an introduction to the fascinating journey and course that jazz followed from the 18th century until today.

Prague, 2008

G.S.

PROLOGUE

Jazz. A word with so many meanings, defined by various sources and so many times in history, but a satisfying definition is yet to be given. The one and most important thing that one has in mind when listening to this word though, is improvisation. It doesn't necessarily mean that, but it is common among musicians to mean improvisation when they refer to jazz music. The word's actual meaning varied in different places, and was used as a reference for many things. Jazz meanings vary and can be controversial or even irrelevant between them. Synonyms for the word that can be found in textbooks include sex and joy. When the word was first heard and used, it certainly didn't mean jazz music. The earliest known references to jazz (as a word of course) are in the sports pages of various West Coast newspapers covering the Pacific Coast League, a baseball minor league. The earliest example, found by New York University librarian George A. Thompson, Jr. in 2003, is from the Los Angeles Times on April 2, 1912, referring to Portland Beavers pitcher Ben Henderson:

BEN'S JAZZ CURVE.

"I got a new curve this year," softly murmured Henderson yesterday, "and I'm goin' to pitch one or two of them tomorrow. I call it the Jazz ball because it wobbles and you simply can't do anything with it."

Of course this example may as well be among many others, as a lot of sources state different opinions about the question, so we can say that a definite answer as to when "jazz" was first used might be incorrect. The application of the word in jazz music came later on. Jazz came to mean "jazz music" in Chicago around 1915. Though it was played in New Orleans prior to that time, it was not called jazz.

Now we'll move back to the first and most important thing, where jazz really points us to think. I think, it is commonly known today that jazz is a genre of music. And also, unlike almost all the other genres, a totally distinct one. Jazz is easily recognizable among others, popular or not, for it's characteristic sound and quality, harmony and themes, as well as the instrumentation used in it. Yet, because jazz is recognizable, does not necessary mean that is also understandable. Harmonically speaking, and also referring to the structure, jazz is one of the most difficult genres of music to comprehend, analyze and ultimately, perform. Harmony used in jazz and rhythmical structure are somehow different from that of classical music. In jazz the most important part of music is the improvisation part. There, where all the ideas start, develop and finish, the jazz player proves whether he can or cannot play jazz. But usually, to be able to perform live jazz in front of an audience,

you have to have some level of expertise. Otherwise, it is non-doable.

It is well known, that jazz is a type of music that arose by african-american people, who were brought to America and lived in slavery. Elements of african music were blended with different types of western music, and by time, a totally new idea was born. The new style incorporated blue notes, call and response patterns, syncopation, polyrhythms and improvisation, which today has more significance than the theme in a jazz composition. By time, jazz has developed a variety of sub-styles, that grew within the original music itself. Faster tempos, more complex harmony and rhythm are some of the elements that characterize these styles.

I believe that based on all these facts, we can produce a definition which can be enough accurate and comprehensive, and explain what is jazz all about.

Jazz is a form of art music, which originated in the United States and created by african-american slaves brought to America for labour. The instrumentation, melody and harmony derives from Western musical tradition. Rhythm, phrasing and production of sound, as well as the elements of blues harmony, derive from African music. Jazz has 3 basic elements, which makes it different from European music:

- 1-A special relationship to time, defined as "swing"*
- 2.A spontaneity of musical production in which improvisation plays a significant role.*
- 3.A sonority and manner of phrasing which mirror the individuality of the performing jazz musician.*

These three characteristics create an unusual climate of tension, that emphasis is given on that tension creating elements, which continuously rise and fall. The various styles that emerged in jazz since the beginning of the 20th century,are largely characterized in that the three basic elements of jazz temporarily achieve varying degrees of importance,and that the relationship between them is constantly changing.

Jazz, was one of the genres from which world music gained musicians and composers who played a significant role in the history and development of music in general. Figures such as Miles Davis, Louis Armstrong, Wes Montgomery, Bill Evans, Joe Henderson, Charlie Parker, are only a few of those, whose impact on today's music was enormous. And despite the fact that jazz was completely different from any other type of music that coexisted in that period, its influence upon the music of such composers as Maurice Ravel, Darius Milhaud and Aaron Copland was profound.

Various composers of european tradition , such as Claude Debussy, Igor Stravinsky, Paul Hindemith and others, that had musical background based on european musical tradition,

were fascinated by the newly introduced, unfamiliar and strange for them music.

A lot of works by these and others, were composed and influenced by the new music of the century. The "blue music", found its way into the path of many composers, and played the most significant role to the development of music, as we know it today.

Modern music has developed widely in many aspects. Technological advances, computers, high quality studios have been a part of everyday life, and this made it easy for anyone to try and develop a musical career. Music is a very important factor in humans life, and it is becoming more and more popular among the population. Also, music is considered to be the most abstract art of all. All these give the tools to anyone with ideas and musical background, and even with non musical background, to try and create original music.

If we take almost all types of popular music today, we can discover that they are influenced by blues music. The blue tonality became a standard composing tool, and major styles of music, such as Rock, Funk and Pop are clearly influenced by blues music, as they are basically blues music, only composed and arranged in a different way.

Jazz in 1900

From around 1900, music that today we could recognize as jazz, began to be played in New Orleans. Jazz African American players did not borrow rhythms, but melodies and transformed them by improvisation, used european harmony, and enriched it, colored it with blue tonality. The tunes used were british ballads, spanish melodies and others. The french influence is perhaps the greatest european influence on New Orleans jazz. Merged with rhumba rhythms it produced creole songs. The quadrille was adapted to the jazz idiom, and had contrasting time signatures, five sections that changed to duple rhythm with appropriate embellishments.

It was at this time that the switch between the use of european and african elements occurred, and African element dominated in the music.

In 1907 there was a rise of many jazzmen. Using european instruments and tunes played with unorthodox method, and influenced by their West African heritage, they produced the grounds for the new music. With the opening of Storyville, playing jazz became a full time job, thus gave the music the chance to develop more thoroughly.

This general style later became known as Dixieland, especially when played by white musicians. The history of jazz is long, and it goes back from the time of the slavery, the Louisiana purchase, which played a significant role in the development of the music, the White League, and the discrimination era, that gave the chance to African Americans to work and play together, as they were isolated by the white folks, and create the music that today is known as jazz.

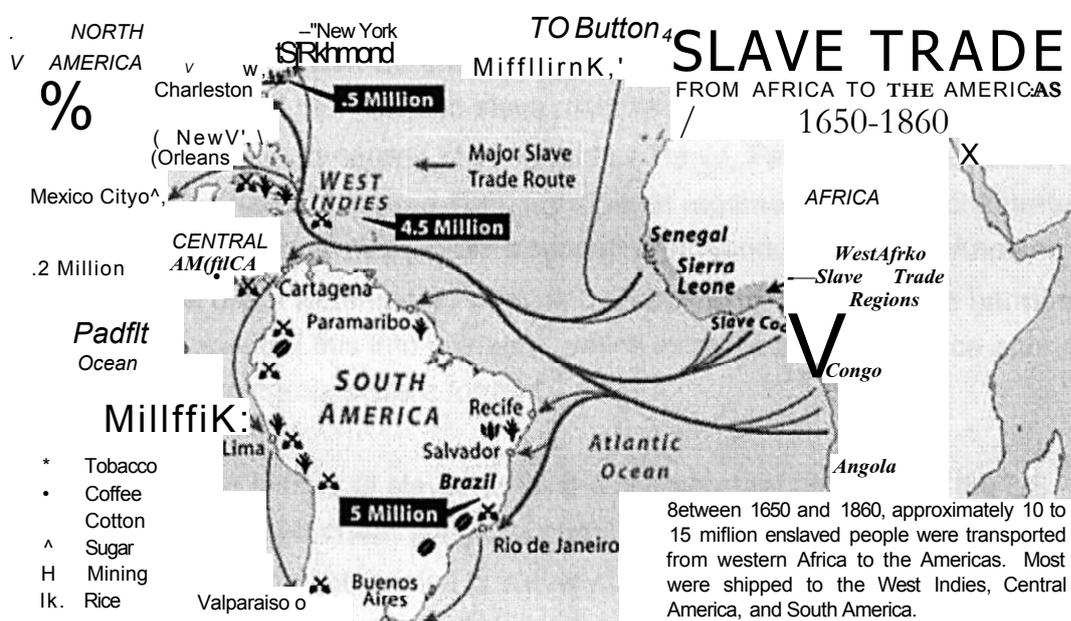
ROOTS AND THE BIRTH OF AFRICAN AMERICAN MUSIC

chapter I

A brief history of slavery

At the same time, when Schoenberg and Stravinsky were changing the language of music in Europe, jazz was being developed in the United States. Even though it existed from a long time before, it shaped around 1920's, and was heard in that form even from more back, the 1900's. But let's stop here for a while, and go a back in time to see how it all started.

From the 16th century, until the 19th century, a significant event took place, that would afterwards change the history of many things, as well as the history of music. The Atlantic slave trade, also known as the "Transatlantic slave trade", was the trade of African people supplied to the colonies of the "New World", that occurred in and around the Atlantic Ocean. Most slaves were shipped from West Africa and Central Africa and taken to the New World (primarily Brazil). Some slaves were captured by European slave traders through raids and kidnapping, but most were obtained through coastal trading with Africans. Most contemporary historians estimate that between 9.4 and 12 million Africans arrived in the New World, although the number of people taken from their homestead is considerably higher. The slave-trade is sometimes called the Maafa by African and African-American scholars, meaning "holocaust" or "great disaster" in Swahili. The slaves were one element of a three-part economic cycle—the Triangular Trade and its Middle Passage—which ultimately involved four continents, four centuries and millions of people.



By 1808, the slave trade brought almost half million Africans to the United States, mostly to the southern states. Most of the slaves came from West Africa, that today includes Ghana, Nigeria and several other countries, and brought strong tribal musical traditions. Lavish festivals featuring African dances were organized on Sundays at Place Congo in New Orleans until 1843, with similar gatherings in New England and New York also ending by mid century. Slaves from the same tribe were separated to prevent co-operation in organizing revolt, and for the same reason in Georgia and Mississippi they were denied drums or loud wind instruments that could be used to send coded messages. Many of the slaves, made their own instruments from available materials, notably the banjo which is thought to have been based on similar instruments such as the Senegalese bania, and the name probably derived from the Kimbundu term mbanza. However, most plantation owners, even though they didn't allow these specific instruments, they encouraged singing to keep up morale, so that the workers kept their spirits up. In the port of New Orleans, black stevedores were renowned for their work songs. These songs, as recorded in an anthology of Slave Songs of the United States printed in 1867, showed rhythmic complexity with the characteristic polyrhythms of jazz. The African tradition shows they had a single line melody and a call and response pattern, while lacking the Western concept of harmony. Rhythms reflected speech patterns, and the tonal system of African scales led to jazz blue notes. Also, west african elements that influenced jazz music include its emphasis on improvisation, drumming and percussive sounds

In the early 19th century an increasing number of black musicians learnt to play western instruments, particularly the violin, providing entertainment for plantation owners and increasing the resale value of those who were still slaves. Having learnt European dance music, they parodied the tunes in their own cakewalk dances. In turn, minstrel show performers in blackface popularized such music internationally, frequently using the banjo and combining syncopation with European harmonic accompaniment. Louis Moreau Gottschalk adapted Latin American and slave melodies as piano salon music, with titles such as Bamboula, danse de nègres of 1849 and Le Banjo, Fantaisie grotesque of 1855, while his polka Pasquinade of around 1860 anticipated ragtime and was orchestrated as Part of the repertoire of John Philip Sousa's concert band founded in 1892. Another influence came from black worshippers attending church who had learnt the harmonic style of hymns and adapted this into spirituals, which increased in importance after 1865 when breakaway church groups were formed.

An important fact in the history of slavery, was the civil war that burst out in the US (1861-1865) between the Northern states (Union), and the Southern slave states. Republicans opposed to the expansion of slavery into territories owned by the United States, and their victory in the presidential election of 1860 resulted in seven Southern

states declaring their secession from the "Union" even before Lincoln took office. The Union rejected secession, regarding it as rebellion, and soon the war started. The slaves, were given the opportunity to have their own land if they participated in the aid of the Union forces, something that didn't happen when the war finished. An alternative version of the original deal took place, where slaves were able to rent land from landowners, and pay it back with half the labour they produced. This led to a new era of slavery, which ultimately ended up to the freedom of the slaves and the end of slavery.

The Great Awakening

If we go back in 1800, another very important event played a significant role in the development of later jazz. The Great Awakening was a religious mass movement, and produced a frontier revival, and a music that was of, by and for the people. Spiritual songs and revival hymns were re-created in a new form and spirit. They were transformed to serve according to the social needs of the people. There was a new, rhythmic style of preaching. When the preacher was speaking to the crowd, he used a special kind of rhythmic accentuation on the words, creating a totally different atmosphere than the one before. Applying this persuasive speaking in preaching, resulted in shouts and groans of the people that attended. The biblical psalms were no longer sung like the white's style, but in a way African-Americans employed. Singing was done by ear rather than specific notes. This means that the people did not follow some specific melody or written notes, but were trying to follow using their ear, and going with the flow. There was a raising and lowering of notes at will, and they also added grace notes, turns and embellishments as they pleased. Another characteristic was the sliding from one note to another, and also the lining-out, which was the later "call and response" pattern, that contributed to more Participation of the people. Later on, the folk-hymn became popular. It was a ballad tune with religious words, and it gave the solution for the need of outdoor preaching.

Before the American revolution, such preachers were jailed. After the revolution, religious freedom became a fact. The Great Awakening led to the first extensive blending of European and West African music in the US, just outside New Orleans.

The Songs

The first two types of songs that started things up, were the working songs and the Spiritual songs. They gave the first indications that jazz was about to rise, and that would happen due to the situation, and the circumstances that prevailed at the time.

The working songs

The working songs, as the name implies, were melodies and songs that African slaves sang during their labour, mainly in the fields. Singing provided means for coordinated activities and communication among them. Despite that, many of the songs were of religious nature, as the theme may address to God, a sort of prayer or a calling for Him. Also, a lot of the working songs had secret meanings, mainly using the theme of freedom. The text and lyrics were often referred to the one and most important wish the workers had, and that was to be free. Incorporated in a kind of code, the message was passed between the slaves, giving them hope and strength to carry on. It often took a leader-chorus form, sung in unison, or it was overlapping antiphonally (*the lines sung from the leader, were repeated by the chorus*) This form was clearly related to the African working songs, and also the Scottish custom of "*lining out*". In the fields, the opportunity was given to come up with new songs, new tunes, so in this manner, by time the working songs, not only were increasing but they were also becoming popular among the slaves, and even the Americans. In 1867, William F. Allen, Charles P. and Lucy M. Garrison published the "Slave songs of the U.S.", a book which included the music of the most popular working songs of that time.

1-An example of a typical form of a working song

"I know moonrise, i know starise - Alternating line
Lay dis body down - Refrain, vocal background
I walk in de moonlight, i walk in de starlight
to lay dis body down"

2. "Long John" -Audio example of a working song (see cd included)

Many times, there was an absence of part singing. In simple terms, a lot of times, a worker when working alone, or in times where the others did not want to take part in singing, there was a lack of the chorus part in the song. So the leader, would have to sing alone a chorus 'one, that was brand new, it was conceived the moment of singing, and it could be varied from each other chorus sung before in the song. Obviously, this type of singing, led to the first signs of improvisation.

There was a big difference between the folk songs of that time, and the newly created working songs. Traditional folk songs had a clear melody which of course could be very easily notated, where the working songs were unaccountable and wild. The melody in working songs, was more strange, and had two important elements that made it very difficult to transcribe. The first, is that the singer often used slides between and within

notes, and second, he turned cadences not in articulated notes. The use of unexpected falsettos, the added turns made in throat, the curious rhythmic effects produced by single voices chiming in at regular intervals were the reason that, when the presentation of the collection of the working songs was in motion, the inability to notate correctly was an indisputable fact. The transcription wasn't accurate, it was only a shadow of the original.

Cry

Aery is a long and loud musical shout. Its characterized by the rising and falling of the voice, and breaking into falsetto. It also combines improvised lines expressing the singers thoughts with elaborated syllables and the use of melisma.

Spiritual songs

The spiritual songs are the most extensive and known form of the early music of african-american people. From the spiritual songs, we can say with almost complete certainty that blues and gospel music derived. The character in all three types is similar, the feeling and harmony used are common in each of them. The spiritual songs, when entered the church and concert halls, they influenced composers from Antonin Dvorak to Virgil Thompson.

Spiritual was a term not used by african-americans. They referred to this kind of songs as "*anthems*". The first spirituals were an outcome of the Great Awakening, which was mentioned before. They were sung in all english speaking schools and were a part of the religious culture in the United States. After the war of independence, the methodist churches and Serapist Baptists were used to instruct the slaves in the plantation states to learn english and adopt the religion of their owners. They embraced the new religion by learning hymns and songs of the whites, and learned the structure of white hymnody. This was a big change in the lives of the slaves, because it broke up the monotony of work, as they participated in the weekly sabbatical, the festivals of the church, baptisms, wedding and especially funerals. During the labour of rice, cotton and other southern products, the spirituals were the link needed for a more unified effort.

The spirituals came from a mixture of various traditions, african and european, and blended together these two main influences, the Negro's spiritual was born. The american negro songs have a european in style pattern, elements from american folk, but sounds african when sung from african americans. It has also roots in african music, it is ecstatic and has^a trance inducing nature. Properties of a spiritual are the improvising part, the antiphonal singing, the shouting and chanting.

The spiritual is a more advanced form of song, and isn't as simple as the working songs. There are different types of spirituals, but there are four main kinds that define the character of spiritual songs. These are:

a) Melancholic spirituals - It refers to the "sorrow songs", the songs with sad themes and meanings. In this category there are also included the shouts and cries

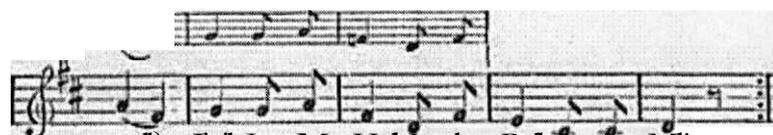
b) Spirituals with the theme of death. This specific theme is very popular among spiritual songs, and is used very often in many songs

c) Spirituals with positive and optimistic text - These are the exact opposite of the previous two. This type is characterized by the quick, highly rhythmic tempo, often syncopated rhythm, and it is performed in a call and response manner. The theme of the text has a positive character, and the song is joyful.

d) Jubilees - The name implies what the song is about. Jubilee was the spiritual whose theme was the year of freedom.

1. ROLL, JORDAN, 110 LI».

I. My InijJer* »it tin' uu do troo of life, An' bo yetuK« when J or dan



roll} Iiol, Jor- JMe. K<J, Jot<dm, Roll, Jor-tku, MI!

O markto An - gel mareb, O march tio a« - gel march { O my



coal »wo in Ilcayci, l>jr], Fur <» jcardc when Jotcha» r<li.

The first spiritual ever printed was "Roll Jordan roll"

As we can see above, the Negro's spirituals don't look so different from the white's spirituals as far as the themes are concerned. Despite that, these two kinds of spiritual songs, have their main differences within the music and orchestration. The melodic line in Negro's spirituals is possible to have flattened notes, which are identified sometimes as 'lowered thirds, fifths (*the blue note*), and seventh's. On the other hand, white's spirituals are

consisted only of diatonic scales, and there is no use of strange or altered sounds. The second very important difference is the rhythm. The first, makes often use of syncopation within congregation, who shifted accents by anticipation or delay of the upcoming note. Also counter-rhythm is used by hand-clapping or by holy-dancing. The white's spirituals are normal, with a non-syncopated rhythm, nor any other unconventional characteristic. Now, as the singing part is concerned, the Negro's spirituals usually start with chorus preceding the first verse and responsorial singing is the manner in which the spiritual is sung. Finally, the vocal timbre is strange, as it makes use of rasp and shrill falsettos. All of these obviously are not used in any white's spiritual, as they are not conventional.

JAZZ AND WEST AFRICAN MUSIC. THE NEW ORLEANS BACKGROUND

chapter II

Connection of Jazz and West African music

It is a fact that jazz has its roots in African music. And this because of the slavery and the transportation of Africans to America for labour. Since the beginning, African American workers used music as a way to express their pain and nostalgia for their home country, and of course their desire to be freed. As Africa has a background of music, pretty soon, this style started to be obvious, and it incorporated slowly, elements from European music which was of great influence for the African Americans.

At the beginning, the music was almost exclusively with African background. In time, with the merge of the two styles, a new music derived, which in years to come, it would become jazz. Of course that would be, after the alterations and great range of styles that existed before even jazz was heard for the first time. As in all musics, a certain background with strong roots was going to enable the creation of jazz.

What is the connection of Jazz and West African music? Rhythm. African music, is based on rhythm. One of the most important elements that define African music, and separate it from European music is rhythm flexibility and irregularity. It is as important and even maybe more important than the melody. Usually with various kinds of percussion, the African music achieved polyrhythm. The word derives from a Greek compound word, which is divided in two words. "Poly" which means "a lot" or "many", and "Rhythmos" which means rhythm. So as the meaning implies, the word refers to music that has many rhythms involved inside it. African music employs irregular meters, and mainly, a combination of regular and irregular time signatures. A common foundation of the African polyrhythm is a combination of 3/4, 6/8 and 4/4. As we can see, these three meters are not connected between them in any way, and create the polyrhythm in African music.

Despite the fact of African polyrhythm and the connection of it with jazz music, jazz rhythms are simple, as the use of 4/4 is the standard time signature used in jazz compositions. The difference and at the same time the link that connects everything together, is not the one that rises above the surface. Jazz meter may be 4/4, but the key is what happens underneath the obvious music. Jazzmen tend to put more complicated rhythms on top of the standard rhythm, and thus create polyrhythm. This is achieved with a variety of accents and polyrhythmic solos that are improvised above the main harmony. So even if the meter is a regular 4/4, the performers create polyrhythm through their improvisation.

Erroll Louis Garner (June 15, 1921 - January 2, 1977) was an American jazz pianist and composer whose distinctive and melodic style brought him both popular acclaim and the admiration of peers. It is a well-known fact that Garner was never able to read sheet music. Despite that fact, Garner was from the few pianists who used each hand for a different thing. With his left hand, steadily he creates and fulfills the expendancy of continuous rhythms, while his right hand creates a contrasting tension. Between his two hands, a rhythmic game is happening, which ultimately creates polyrhythm.

Another link between these two musics is the falsetto break. It probably derives from west Africa. This element had been built into jazz at an early date, though it as old as the spiritual, the working song and the cry. It has been used by singers since the labour time, and it is used ever since, even today in popular music, mainly by black musicians who perform todays modern descendants of blues music (R&B, Funk and others)

Very important in African music, as well as in jazz, is the metronomic sense. One of the greatest and most important qualities of a musician is his sense of rhythm, or in other words, his metronomic sense. As a performing musician, i can say from experience that rhythm is either something that can be developed, or a gift, in the sense that it needn't be developed, because it is "felt" from the beginning of a musicians career. To fully comprehend rhythm, and in the terms of a performing musician, "feel" the rhythm, is maybe the most important thing. When a musician is not fully capable to understand and feel the rhythm, it is not possible for him to perform. In any kind of music, rhythm is as important as the melody and the technique. One needs metronomic sense in order to Perform.

^{ln} jazz, rhythm is very important also. Without hesitation, i can say that if a musician does not have a very highly developed sense of rhythm, he cannot play jazz. And i am not talking about the rhythm comprehension of classical music. I mean the polyrhythmic irregularities and blending of rhythms that occur in jazz and african music. In jazz music, a foundation rhythm is kept in the background, but all you hear is a sea of accents. In most of the cases, rhythm is not clear in jazz tunes. At least not for an inexperienced ear. During a jazz session, one rhythmically untrained musician, may not understand even for a single moment the rhythm, and will get confused in his effort trying to discover the main beat. He will hear and observe so many rhythmic accents,only to realize that thé foundation rhythm Sets lost. This doesn't apply though for the performers and the people highly involved with jazz music. Of course, this complicated rhythmic sense in jazz was developed later, and not from the very beginning of the jazz style. Classical music places primary emphasis ^uPon the upbeat and downbeat, the accents jazz uses as departure.

This gives as an indication on how much more developed rhythm has jazz, if compared to classical music.

As mentioned before, this rhythmic complexity, was not seen in the beginning of the jazz era and from the predecessors of the music, but derived after many years of development of the jazz idiom. This element started to be adopted in jazz mainly in bebop style, where rhythm was explored and used as a main element. Since then, jazz rhythms are spreading as time goes on, and so is their complexity and intensity.

New Orleans Background

New Orleans is considered to be the birthplace of jazz, and has a special place in the history and development of the jazz styles. It was a city where jazz flourished everywhere and by everyone. In concerts, churches, clubs, jazz was under the microscope for a long time. Being played in various forms and with various ways, jazz was the main musical event.

Taking a look back in history, we can see that the Latin-Catholic possession lasted for almost eighty-two years. New Orleans is to this day a very important catholic town, factor which aided the survival of African music. During that period, african american musicians were influenced and absorbed characteristics from the european music, and incorporated many aspects of the music, so by time, they blended it with their own music. Sometimes, Patterns of music resembled those of different islands in the West Indies. The combination of West African and European elements resulted to the birth of a new music, which was unique. Creoles, which were of mixed european and african descent, attained social status and absorbed much of the best european music.

For forty-six years, New Orleans was under the occupation of France. The city was seeded afterwards by France to Spain in 1764, and was governed from the spanish for the next thirty-six years. Even under the spanish domination, New Orleans remained fundamentally French in feeling. The music had big resemblance to the French West Indies, and was similar to the one of Martinique's - today, Haiti's music.

Around 1800, an event brought a big change in the area. Napoleon forced Spain to return the territory back to France, and in 1803 he sold the territory to the United States: This act resulted to great prosperity in the area, and affected the shaping in music. At the same time, due to this economic upraise, a migration of great amount of people occurred. With this said, meaning the fact of the increasing population in the area, the demand for entertainment, musical and alternative increased.

Slaves came from West Africa and many from the West Indies. Martinique, Guadeloupe and San Domingo (which later became Haiti) were some of the places from which slaves were imported to the United States. These islands were in the French's possession, and slaves were mainly Yoruba and Dahomeans, worshippers of vodun. Even though it sounds unfamiliar, vodun is just another word for voodoo, (also called voodoo, vodou and vodoun). According to the editors of Gumbo Ya Ya, around three thousand-five hundred slaves were imported to the US at the time. Later, many more came from West Africa. After the American civil war (1861-1865), African people from a variety of tribes could be identified living in New Orleans. Some of the locations that consist the origin of these tribes are Senegal, Cape Verde, Gambia River, Guinea, Golden Coast, Cape Palms. Eighteen tribal names and localities, many of which are known also by other names, are listed as places of the slave trade. Only by this information, we can understand the fusion that happened in music, and the reason why a so different music derived.

Northern prejudice did not take long to appear, forcing the African American people to join their darker brothers. This event contributed partially to the birth of jazz. On the other hand, slaves on the large plantations that had only little european influence, were left to them-selves, and in a way, this helped their musical heritage stay alive and not be altered by influences of european music. So many men from both extremes scattered through the city. The tendency to make social distinctions, helped to accelerate the process of the music blend.

New Orleans differed from the rest USA cities due to the powerful survival of West African music, and the early fusion with european music. Mentioned before, the vodun ritual was considered a unique measure for the survival of the musical heritage of African Americans, and this because of the Latin Catholic church. Once again, the blend of the two musics, had a profound head start to the creation of the new music.

There were two main reasons of the occurred blending:

- (a) Private vodun ceremonies were conducted, which helped the preservation of African music, especially african rhythm.
- (b) Public performances in Congo Square could easily influence and be influenced by european music

Congo Square is an open space within Louis Armstrong Park, which is located in the Treme neighborhood of New Orleans Louisiana, across Rampart Street from the French Quarter.

In Louisiana's French and Spanish colonial era of the 18th century, slaves were commonly allowed Sundays off from their work, and were allowed to gather in the "Place de Negres", "Place Publique", later "Circus Square" or informally "Place Congo" at the "back of town" where the slaves would set up a market, sing, dance, and play music.

The tradition continued after the city became part of the United States with the Louisiana Purchase. As African music had commonly been suppressed in the Protestant colonies and states, the weekly gatherings at Congo Square became a famous site for visitors from elsewhere in the U.S. It was a place of musical activity and great importance in the blending of musics and the development of jazz.

The New Orleans town in general, with all its history since the slavery, contributed to the development and creation of jazz music. It is the most important place where musical fusion happened, and jazz arose.

RAGTIME

chapter III

The Missouri style

The term "ragtime" is probably of black origin. It is considered one of the first truly American music, though it is not quite like any other American style. It is a style of composed piano music, that flourished from the 1890's to about 1915's. African-American pianists who travelled in the Midwest and South playing in bars, saloons and dance halls, are considered to be the ones who developed ragtime, which in later years, became a national popular style which attracted both black and white, through various types of forms, with sheet music, ragtime songs, arrangements for dance and marching bands being some of them. Even though ragtime occurred very close to the jazz era, it is inaccurate to refer to it as an early jazz style.

The defining characteristic of ragtime music is a specific type of syncopation in which melodic accents occur between metrical beats. In other words, a pianist's right hand plays a highly syncopated melody, while the left hand steadily maintains the beat with accents on both beats (this music is generally in duple meter - 2/4). As a result, the melody seems to accent on a time different than the beat, and either anticipates or follows it.

Scott Joplin is considered the acknowledged "king of ragtime" (1868-1917). He was a composer and pianist, trained in classical music, and wrote also a ballet and two operas, and of course many piano rags. The most famous piano pieces include Maple Leaf Rag and **"The Entertainer"**.

The four rags

Ragtime, through the timeline of its development, ended up with variations, that can be divided into four main categories. There exist of course many other kinds of ragtime, that are subdivisions of these four, however these are the most important ones.

(a) Instrumental rag

¹ «s an instrumental composition, usually for piano in duple meter (2/4) with syncopated melody against regular. Concerning the structure, the instrumental rag, has a number of self-contained sections, usually 16 measures each, and often repeated. Its typical form is

AA BB A CC DD. To explain this more accurately, each letter has its own melody, rhythm and harmony. Also, European harmony was usually used in these compositions. Other variations of this form are AA BB CC DD or AA BB CC A, that had the characteristics mentioned above.

Often, as in a march, the trio or C strain was in subdominant. Something also worth to mention is that only a few rags were in minor mode, and those that were, often finished in the relative major key. As far as the melody is concerned, opposed to the European classical harmony, the rag melody was strongly pentatonic. It also had characteristic rhythmic cells, which are rarely found in white imitations of the form.

Another characteristic is the use of melodic motifs, which are known as the rhythmic leitmotif of ragtime.

Allegro giusto
fk : c z z r c 8
 FIT *J'très rythmé* *If marcat o*

Example: Leitmotif in "Le Petit Negre" by Debussy

A concept applied to African rhythms and often used in rags is the term "Hot". The offbeat phrasing of melodic accents falling between the downbeat and the upbeat is an element that characterizes the African rhythm applied in ragtime. Also, leitmotif of ragtime and extensions were used. This adds to the offbeat character, by taking the listener one step further from the fundamental pulse, and returning to it at the final beat of the measure.

Other than this particular one, variations of the motif exist, such as a combination with rests, and beginning on strong and weak beats was often used.

One of the most important characteristics of ragtime is the "metronomic sense". This showed signs of Africanism in the music. Metronomic sense is the ability of the listener to supply a basic beat when the musician during the performance does not state a regular and steady beat. The melody is consisted of three-note melodic cycles, against the duple metered ragtime bass. This technique is called the secondary rag rhythmic pattern, and it is a predecessor of the standard present-day used pattern of **jazz triplets**.

(b) Ragtime song

The ragtime song was not any different from an instrumental rag concerning the orchestration. It was highly rhythmical, it had the feeling of rag, with the exception that it needn't be necessarily syncopated. So basically, despite the fact that a rag song didn't have a syncopated rhythm as an instrumental rag, it was still considered a rag, and formed a unique category in the ragtime history.

(c) Ragtime waltz

As the name would suggest, this category of ragtime refers to the dance-like compositions of ragtime, which have a waltz type character, and they are called the ragtime waltzes. They are usually piano compositions with a 3/4 meter, and the purpose and feeling of these compositions is obvious. One main difference of the ragtime waltzes when compared to the other types of rags is the lack of the piano rag's forward propulsion. This means that the technique of driving or pushing forward the melody, is not so often used in this type of rag, as it is used in all other types.

(d) Ragging of classics and preexisting pieces

A very common and popular type of ragtime. Ragging existing music was something that was widely spread and used among African American people. Compositions such as Mendelssohn's "Spring song" or "Wedding march", were manipulated and transformed into ragtime. To syncopate the melody of a non-syncopated work was the aim of this type of rags. Most of this music was probably never written down or recorded, just like modern jazz improvisation.

Apart from these four main categories of ragtime, other styles of ragtime co-existed in the same era, and appeared under a number of different descriptive-names. They are related to earlier styles of music, though they have close ties with later styles also. Many of the terms associated with ragtime have inexact definitions, so some of the terms mentioned below should not be considered completely accurate, but rather an attempt to explain the concept of each one.

Novelty piano

¹¹ 's a regular four-to-the-bar bass of ragtime, but there was a memorable flow of melody, not interrupted by syncopated breaks. It had sophisticated harmonies that departed from banjo and chordal figurations, and finally, a pseudo-jazz sound. It emerged after World War I and it is almost exclusively the domain of white composers.

Stride piano

Also called "Harlem stride". It may be considered a successor to ragtime, but is not considered by all to be genuine ragtime. The basic element is presented in the left hand of the piano player. The beats are divided in four.

Downbeat - low register 10th chord

Second beat - Middle register triad

Third beat - Low single note on octave or the dominant

Fourth beat - Middle register chord

Cakewalk

A pre-ragtime dance form popular until about 1904. It was originally known as chalk line-walk. The music is intended to be representative of an African-American dance contest in which the prize is a cake, and it was invented as a parody to the European ballroom dances. Many early rags are cakewalks.

Fox-trot

A dance fad which began in 1913. Fox-trots contain a dotted-note rhythm different from that of ragtime, which was incorporated into many late rags. The Fox-trot was originally danced to ragtime. Today, the dance is customarily accompanied by the same big band music to which swing is also danced.

Scott Joplin

He was born in Texas in 1868 and was the leading ragtime composer, and also a pianist. Joplin was considered a master of melodic invention, he was amazingly productive and wrote more than 600 rags, including "Maple Leaf Rag" and "The Entertainer". His music was a blend of traditional European music and black rhythmic feeling.

He attended George R. Smith College in Sedalia, Missouri, studying music theory, harmony, and composition. With a growing national reputation based on the success of "Maple Leaf Rag" Joplin moved to St. Louis, Missouri, in early 1900 with his new wife, Belle. While living there, from 1900 to 1903, he produced some of his best-known works, "The Entertainer", "Elite Syncopations", "March Majestic", and "Ragtime Dance".

Joplin wanted to experiment further with compositions like *Treemonisha*, but by 1916 he was suffering from the effects of terminal syphilis. He suffered later from dementia, Paranoia, paralysis and other symptoms.

In mid-January 1917 Joplin was hospitalized at Manhattan State Hospital in New York City, and friends recounted that he would have bursts of lucidity in which he would quickly write down lines of music hurriedly before relapsing. Joplin died there on April 1, 1917.

The Entertainer

(A ragtime two-step)

Scott Joplin

Not fast



Extract from "The entertainer", one of Joplin® most popular rags. Scott Joplin (below)



THE BLUES

chapter IV

Among the most important predecessors of jazz, is the music widely known as **blues**. This music was one of the tributaries that fed the mainstream of that time, and its importance in music in general is extraordinary, something that we'll talk about it later on. Blues can also be referred as the "precursor of jazz", as many of its elements are used in jazz music, and play a significant role in improvisation.

The word blues, despite the fact that it means "music with blue harmony", has other, extra-musical meanings, that derived from the music itself. Blues can be considered as a state of mind, as it reflects the state of being of the blues performer and his feelings and emotions at the time of the performance. Meanings of the word vary, and are explained through emotional state and way of performance. In the case above, blues as a feeling is explained with the simple terms of melancholy and depression. This due to the fact that the blues scale in particular has a quite deep, long lasting sad character, and combined with the harmony and lyrics, it usually brings out the depression in the music. Now this is interconnected with the performance, where the performer expresses the "blues feeling" through his playing and improvisation.

Blues grew out of African American folk music, such as work songs, spirituals, and the field hollers of slaves. It was mainly a music which was created by non-trained musicians, that's why it is considered to be ear-trained. This means that it is aurally learnt, and a formal music education is not necessary to reach a certain level of skill. Of course, it depends on the musicality of each individual, how good of a blues player he can be.

One of the best methods in learning blues music, is the widely known imitation by ear, which is used mainly by all modern guitarists, pianists, saxophonists and others. Today's modern guitarists for example are mostly self-taught, through listening of the most influential guitarists of all times, such as B.B King, Jimi Hendrix, Eric Clapton, Jeff Beck, Eddie Van Hallen. All these players, and many others, started a revolution which in many ways realized, it was one of the elements that brought music to where it stands today. Needless to say that all these players were self taught. Each one, with his own individual style, from blues and jazz, to a more complicated level of guitar playing, and through vintage equipment or later on with the use of electronic equipment and newly and original guitar techniques, the sound and influence of these guitarists upon the new generation was enormous. Last but not least, the modern guitar playing today, is based, and we can say this almost with certainty, in blues music.

But of course, today's situation is different than it was then. Today, guitar playing is very popular, demanding, and important in almost all kinds of music, but in the time that blues was blossoming, guitar was just used as an accompaniment to the blues singer, and not as a solo instrument. It was though, the *main accompaniment instrument* of blues, alongside piano, which found its way from ragtime to the blues.

To play the blues, a performer had to have certain qualities that would let him transfer the essence of the music. The two, most important qualities, that were considered to be absolutely necessary to be acquired by any blues player, were :

(a) To be able to rhyme up a song

(b) To improvise, though not in the extent that is standard in jazz.

The first one, today is not that important due to the fact that a songwriter, a lyricist and a Performing musician can be three different persons, but that time it was usually the same Person who did it all, so it was necessary to know how to work with lyrics.

Now as far as the music goes, the second quality, it is today as important as it was then. Any blues player, and in general, any player who considers himself a blues musician, has to be able to improvise. The blues era, was the first period where improvisation became really important, and it started to be developed as a mainstream genre.

Quote:

"The blues was the most highly personalized, indeed the first almost completely personalized music that Afro-Americans developed. It was the first important form of African-American music in the United States to lack the kind of antiphony that had marked other black musical forms. The call and response form remained, but in blues it was the singer who responded to himself either verbally or on an accompanying instrument. In all these respects blues was the most typically American music Afro-Americans had yet created and represented a major degree of acculturation to the individualized ethos of the larger society." (Levine 1977, p.221)

Styles of blues music

As in other types of music, blues was subdivided into other categories, which were of course blues based. The main blues forms that developed at the time were two.

(a) The Country blues

The original country blues, was usually performed with guitar accompaniment and was ^standardized in form and style. This means, that it didn't have a specific form or pattern, rather than a more spontaneous expression of thought and mood. The ancestor of the country blues is considered to be the "cry", and probably that's why it has a more personal

character, and the "singer's involvement becomes both the subject and substance of the work." It covers a variety of subjects, and could have melancholic as well as happy character. Now as far as the accompaniment is concerned, as mentioned before, the most usual way was by guitar playing. But this was not the only way that the blues singer was accompanied during his performance. The blues could be also performed in groups, meaning that more than just one person could play at the same time the same song, forming like this what we commonly call today, a band. Of course each person had his own instrument, and these usually were folk type instrument like harmonica, country style fiddle and percussion, which was in the form of a washboard. Despite all of this, the blues singer could also perform without any accompaniment, just with his voice leading the way.

(b)The City blues

In opposite with the spontaneity of the country blues, the city blues was a pre-constructed genre. It didn't have the "character of the moment", because it was thought and composed before the performance. It had written lyrics and arranged music. Everybody new what they had to play from before, except during the improvisation part, which was always spontaneous. Also, the lyrics were not of any other character, rather than love lyrics usually. The accompaniment of the blues singers was created by a band, which could be consisted of many instruments. Some of these instruments were piano, trumpet, trombone, saxophone, sometimes clarinet, and of course, a rhythm section.

The city blues was really important because it helped later on to the classification of the the standard blues. The most important thing was the use of chord progressions, which led to various progressions often used as a standard afterwards. These progressions of course could be manipulated in a way, for example with the addition of extra chords, but the main structure was always the same, with the use of tonic, subdominant and dominant chords being the base of the progression. The 12-bar is the most widely known and standard blues progression in blues music. This progression was also used later on by other types of music, such as early rock n' roll during the 50's.

Other types of blues

Except from the two main types of early blues, other types were also developed. One of them was the "**talking blues**". Talking blues is a sub genre of the blues music genre. It is characterized by rhythmic speech or near-speech where the melody is free, but the rhythm is strict.

The genre or in other words, the "technique", was found in the blues during early 20th century from influences including African music, English folk song and the music-hall stage. It typically consisted of a repetitive guitar, utilizing the same three chord progression as blues, sometimes accompanied by a melodic line with rhythmic-rhyming speaking over it. Bob Dylan, being strongly influenced by Guthrie, also utilized this style and brought life back to it in the 1960's. It came finally to be a trademark of country music, and can be considered an early predecessor of rap.

The piano blues was partly derived from ragtime. While the shading and inflections (the modulation of intonation or pitch in the voice), are relatively easy to produce on the guitar, the blues pianist can only produce the grace notes and glissandos of blues by crushing the keys (striking them not quite simultaneously). Also, the bass figure was important for the development of piano blues. At this time, the pianists left hand was playing a walking bass (bass in-4) and the right hand was rhythmic and melodic at the same time, used sharp ostinato passages, and sequences in 3rd and 6th intervals.



B.King, one of the greatest blues guitarists of all times.



Blues pianist and singer, Ray Charles

Important subcategories of blues

(a) Delta blues

The **Delta blues** is one of the earliest styles of blues music. It originated in the Mississippi Delta, a region of the United States, that stretches from Memphis, Tennessee in the north to Vicksburg, Mississippi in the south, the Mississippi River on the west to the Yazoo River on the east. The Mississippi Delta area is famous both for its fertile soil and its extreme poverty. Guitar and harmonica are the dominant instruments used. The vocal styles range from introspective and soulful to passionate and fiery.

Delta blues music was first recorded in the late 1920s. The early recordings consist mostly of one person singing and playing an instrument, though the use of a band was more common during live performances. The recording of early Delta blues (as well as other genres) owes much to Alan Lomax, who criss-crossed the Southern US recording music played and sung by ordinary people. His recordings number in thousands, and now reside at the Smithsonian Institution.

"Delta blues" is a style as much as a geographical name. Skip James and Elmore James, who were not born in the Delta, were considered Delta blues musicians. Performers traveled throughout the Mississippi Delta, Arkansas, Louisiana, Texas, and Tennessee. Eventually, Delta blues spread out across the country, giving rise to a host of regional variations, including Chicago and Detroit blues.

Scholars disagree as to whether there is a substantial, musicological difference between blues that originated in this region and in other parts of the country. The defining characteristic of Delta blues would seem to be instrumentation and an emphasis on rhythm and "bottleneck" slide. The slide technique was later developed and used extensively also in rock music. The basic harmonic structure though is not substantially different from that of blues performed elsewhere.

Because the Mississippi Delta was essentially "feudal" in the 1920s and earlier, and the plantation system was oppressive, there existed a subculture of blues artists who were refugees from that system.

The Mississippi State Penitentiary at Parchman Farm was an important influence on many blues musicians who were imprisoned there, and was referenced in songs, such as Bukka White's 'Parchman Farm Blues' and the folk song 'Midnight Special'. Thus Delta blues can refer to one of the first pop-music subcultures as well as to a performing style

style of blues heavily influenced British Blues which led to the birth of early hard rock and heavy metal.

(b) Jazz blues

Jazz blues is a musical style that combines jazz and blues. The term also refers to any tune that follows the standard 12-bar blues chord progression, while being played in the jazz style, rather than the traditional blues style. Blues music was a major influence in the development of jazz, and such tunes are extremely common in the jazz repertoire. (In addition to the chord progression, jazz players borrowed many other stylistic devices from the blues, such as blue notes, blues-like phrasing of melodies, and blues riffs.) A jazz blues will usually feature a more sophisticated - or at any rate a different -- treatment of the harmony than a traditional, "blues" would, but the underlying features of the standard 12-bar jazz progression remain recognizable. One of the main ways the jazz musician accomplishes this is through the use of chord substitutions. A chord in the original Progression is replaced by one or more chords which have the same general "sense" or function. An important example of this occurs in the 9th and 10th bars, where the usual blues progression is almost always replaced by the typical jazz cycle-of-fifths progression. One well-known artist that sung this form of jazz was Billy Holiday.

The 12-bar blues form, in Bb, often becomes:

$Bb^{\#}a7$ / $Eb7$ / $Bb7$ / $Bb7$
 $Eb7$ / $Edim7$ / $Bb7$ / $Dm7-G7$
 $Cm7$ / $F7$ / $Bb7-G7$ / $Cm7-F7$

see chapter «jazz harmony» for reference to the standard 12-bar blues.

(c) Boogie Woogie

Boogie-woogie is a style of piano-based blues that became very popular in the late 1930s and early 1940s, but originated much earlier, and was extended from piano to three Pianos a. once, guitar, big band, and country and western music, and even gospel. In opposite to the blues traditionally depicts sadness and sorrow, boogie-woogie is associated with dancing. The lyrics of one of the very earliest, "Pinetop's Boogie Woogie", consist entirely of instructions to dancers:

Now, when I tell you to hold it, I don't want you to move a thing!
And when I tell you to set it I want you to Boogie Woogie!

"i s - S T i S - b a s s figure, an ostinato, and the most familiar example of shifts of level in the left hand which elaborates on each chord, and trills and decorations from the right hand.

For the most part, boogie-woogie tunes are twelve-bar Blues, ^{*. . . VP har blues} although the style has been applied to popular songs as well.



When blues became more popular and more subgenres were created, other musics were influenced by it. Around 1950's, a new music was created which was originally called Rock n' Roll, and afterwards renamed to just Rock. Some of the first artists to have Performed this music are Chuck Berry, Bill Haley and his Comets, Elvis Prsley (who is considered "The King of Rock n' Roll), and many others. Rock n' roll was influenced by blues in the manner of harmony, as it uses the 12-bar blues pattern, and a big impact had also boogie-woogie on it. Up until then boogie-woogie and jump-blues were starting to become known as rhythm and blues. In the above example, a typical boogie-woogie bassline is shown. Rock n' roll basslines are without a doubt the exact same in their most typical form.

The origin of boogie-woogie

The origin of the term *boogie-woogie* is unknown, according to *Webster's Third New International Dictionary*. The *Oxford English Dictionary* states that the word is a redoubling of *boogie*, which was used for rent parties as early as 1913. The term is often used in more than one situation. Blues historian Robert Palmer wrote that the boogie-woogie style bass pattern may have been created in the logging and turpentine camps and oil hoomtowns of Texas, Louisiana, and the Mississippi Delta circa 1900. Palmer also reports that Willie Dixon told Karl Gert zur Heide, author of "Deep South Piano" that in Mississippi before the term boogie was used, the eight to the bar piano patterns were called "Dudlow Joes". In an interview with NPR blues singer and pianist Marcia Ball stated that "Boogie Woogie started out with a bunch of different names, depending on where you were. Apparently there was a song by a guy named Dudlow, Joe Dudlow. He's the first guy that aot them heard that was playing that kind of music. And so they called it that for a while, Dudlow Joe." The precise origin of boogie-woogie piano is, however, uncertain. It was no doubt influenced by early rough music played in honky tonks in the Southern United

States. W.C. Handy and Jelly Roll Morton both mentioned hearing pianists playing this style before 1910. According to Clarence Williams, the style was started by Texas pianist George W. Thomas. Thomas published one of the earliest pieces of sheet music with the boogie-woogie bassline, "New Orleans Hop Scop Blues" in 1916, although Williams recalled hearing him play the number before 1911. The term "boogie" itself was in use very early, as in Wilbur Sweatman's "Boogie Rag" recorded in April, 1917.

Clarence Williams was also one of the first musicians to record boogie-woogie on Phonograph records in 1923, although Williams did not play the style all the way through but rather used boogie-woogie style playing on individual choruses of blues as a change of tone. The boogie-woogie style was certainly already widespread by the 1920s in timber and turpentine camps and other job sites with large numbers of African American workers, as well in the African American sections of northern cities such as Chicago.

In February of 1923 Joseph Samuels' Tampa Blue Jazz Band recorded from George W. Thomas "The Fives" for Okeh Records, and is considered the first example of jazz band boogie-woogie. Jimmy Blythe's recording of "Chicago Stomps" from April of 1924 is sometimes called the first complete boogie-woogie piano solo record.

The first boogie woogie hit was "Pinetop's Boogie Woogie" by Pinetop Smith (1928 in music) recorded in 1928 and first released in 1929. Pinetop's record was the first boogie-woogie recording to be a commercial hit, and helped established *boogie-woogie* as the name of the style. It was closely followed by another example of pure boogie-woogie, "Honky Tonk Train Blues" by Meade Lux Lewis, recorded by Paramount Records. The performance emulates a railroad trip.

Boogie Woogie and Swing Music

After the Carnegie Hall concerts, it was only natural for swing bands to incorporate the boogie woogie beat into some of their music. One of the first to do this was the Will Bradley orchestra, starting in 1939, which got them a string of boogie hits such as the original versions of "Beat Me Daddy (Eight To The Bar)" and "Down The Road A-Piece," both 1940, and "Scrub Me Mamma With A Boogie Beat," in 1941. The Andrews Sisters sang some boogies, and Tommy Dorsey's band had a hit with an updated version of Pine Top's Boogie Woogie in 1938, which was the Swing Era's second best seller, only second to Glenn Miller's "In the Mood". After the floodgates were open, it was expected that every big band should have one or two boogie numbers in their repertoire, as the dancers were earning to jitterbug and do the Lindy Hop, which required the boogie woogie beat.

JAZZ TRANSITION. JELLY ROLL MORTON AND BUDDY BOLDEN

chapter V

Jazz begins

As mentioned in a previous chapter, vodun or else voodoo ceremonies played a significant role in the intactness of african heritage. Elements of vodun came to the surface under various forms and appearances. Voodoo magic charms,, spiritualists who offered spiritual help and witches which could cure some disease by voodoo were some of the vodun elements.

As far as music is concerned, vodun contributed mainly with its percussive and rhythm. Drumming used in the West Indies, was also used in the vodun ceremonies in New Orleans. There is a possibility that the drumming used in these ceremonies in New Orleans are the ancestor of drums. Some of the elements of vodun music were clapping and stamping, accelerated tempo, circle dance and call & response pattern. For drumming, in vodun was used a cylindrical drum that was about one foot in diameter. Another drum was an open staved thing held between the knees. These two are very similar to the kick drum and the snare used in today's modern drum kits. Other instruments used were Jew's harps, triangles and jawbones of ox. There was a blend of instruments in the music when a few european instruments and melody started to be used. Also, a new instrument derived, which later on would be considered something as a national instrument for the USA. This instrument was the banjo, which probably came from Africa from Kimbundu, from the term Mbanza.

The west African influence through Vodun contributed, and aided to the evolution of jazz. As mentioned above, the percussive as part of the tradition, helped in the creation of Polyrhythm. Two other important factors played an important part in the new music.

- (a) The popularity of the marching band, and
- (b) The gradual adoption of european instruments.

^{As} « is generally known, marching bands include a percussive section, which is responsible for rhythm, and a brass section, which is responsible for melody and harmony. brass section was played by African Americans. The section includes brass and reeds tuned in the European 12-tone scale. It is safe to say that small bands of primarily self-taught African American musicians, many of whom came from the funeral-procession

tradition of New Orleans, played a significant role in the development and dissemination of early jazz.

African Americans, that were still under a lot of pressure, since the Americans did not yet treat them as equals, had to find a way to live and work. For this reason, some secret societies came to exist, that laid the economic foundation for their people's brass bands, by offering frequent employment to the musicians. At that time, tradition led to the employment of brass bands at funerals. It was a fact that the best part of a funeral was the burial, something very common, and considered a high point in the West African life. In this manner, the brass sections helped musicians come together, create an environment that would later on be a key element in jazz music. Despite that, at the time of the marching bands, before jazz appeared, New Orleans became a more American city, which led to the disappearance of the traditional funeral.

The year 1874 is very important in jazz history. It is a year where certain events occurred and aided the development of the new music. The White League was organized, and Discrimination came in 1889. The white league was a paramilitary organization, that made its appearance during the "Reconstruction" \ Although sometimes linked to the secretive

Klux Klan and Knights of the White Camelia, they in fact operated openly, without masks and in large numbers. Some horrible events took place, such as the Coshatta Massacre, and bit by bit, they managed to push African Americans out of any job that a white man could use. This of course, led soon to the unemployment of the colored fellows, that didn't get any of the better jobs, and were forced to move "uptown" and sit in with their brothers. As they could already play European instruments and read music, they had plenty of time to devote their selves in music.

Another group of people that suffered the hit from the American discrimination were the Gêoles of color. The black code provision of 1724 made provision for the freeing of slaves. When a white aristocrat died, his will frequently provided that his part-African mistress and slave should be freed, and his children by the same woman were automatically free. Many of the Creoles got educated in France. In New Orleans they became musicians, merchants, real estate brokers but their role in the system was uncertain, so their fall was gradual but complete.

Ferdinand "Jelly Roll" Morton

Jelly roll was a great American composer, pianist and bandleader, very important in the history of jazz, as it is said by some people that he was the first composer who actually

* **Construction (1863/1865-1877)** was the attempt by the federal government of the United States to resolve the of the American Civil War (1861-1865), after the Confederacy was defeated and slavery ended.

composed jazz. He was, along with Tony Jackson, one of the best regarded pianists in the Storyville District early in the 20th century. At the age of fourteen, he began working as a Piano player in a brothel (or as it was referred to then, a sporting house.) While working there, he was living with his religious church-going great-grandmother and had her convinced that he worked in a barrel factory.

Morton's grandmother eventually found out that he was playing jazz in a local brothel, and subsequently kicked him out of her house and told him that the devil music would surely bring about his downfall. Tony Jackson was a major influence on his music. According to Morton, Jackson was the only pianist better than him. He was also a pianist at whorehouses, as well as an accomplished guitar player.

Around 1904, Morton started wandering the American South, working with minstrel shows, gambling and composing. He stayed both in Chicago and New York, and in 1935 he moved to Washington DC, to become manager and piano player at a dive called at various times the "Music Box", "Blue Moon Inn" and "Jungle Inn" in the African American neighborhood of Shaw. However, it was during his brief residency at the Music Box that folklorist Alan Lomax first heard Morton playing piano in the bar. In May 1938, Lomax invited Morton to record music and give interviews for the Library of Congress. The sessions, originally intended as a short interview with musical examples for use by music researchers in the Library of Congress, soon expanded to record more than eight hours of Morton talking and playing piano, in addition to longer interviews during which Lomax took notes but did not record.

Despite the low fidelity of these non-commercial recordings, their musical and historical importance attracted jazz fans, and they have helped to assure Morton's place in jazz history. Morton was aware that if he had been born in 1890, he would have been slightly too young to make a good case for himself as the actual inventor of jazz, and so may have presented himself as being five years older than he actually was, and his statement that Buddy Bolden played ragtime but not jazz is not accepted by consensus of Bolden's other New Orleans contemporaries. It is possible, however, that the contradictions may stem from different definitions for the terms "ragtime" and "jazz". Most of the rest of Morton's reminiscences, however, have proven to be reliable.

During the period when he was recording his interviews, Morton was seriously injured by knife wounds when a fight broke out at the Washington D.C. establishment where he was playing. There was a whites only hospital close enough to heal him but he had to be

transported to a further and poorer hospital because of his skin color. When he was in the hospital the doctors left ice on his wounds for several hours before attending to his eventually fatal injury. His recovery from his wounds was incomplete, and thereafter he was often ill and easily became short of breath. Morton made a new series of commercial recordings in New York, several recounting tunes from his early years that he had been talking about in his Library of Congress Interviews.

A worsening asthma affliction sent him to a New York hospital for three months at one point and when visiting Los Angeles with a series of manuscripts of new tunes and arrangements, planning to form a new band and restart his career, the illness got worse. Morton died on July 10, 1941, aged 50 or 55, after an eleven-day stay in Los Angeles County General Hospital.

Morton wrote dozens of songs, including Wolverine Blues, The Pearls, Mama Nita, Frog-I-More Rag, Black Bottom Stomp, London Blues, Sweet Substitute, Creepy Feeling, Good Old New York Sidewalk Blues, Tank Town Bump, Kansas City Stop, Freakish, Doctor Jazz Stomp, Burnin' The Iceberg, Ganjam, Pacific Rag, My Home Is In A Southern Town, Turtle Twist, Why? New Orleans Bump, Fickle Fay Creep, Stratford Hunch, Shreveport Stomp, Milenberg Joys Red Hot Pepper, Jungle Blues, Mint Julep, Pontchartrain, Pep, Someday Sweetheart, Finger Buster, The Crave, Grandpa's Spells , and Big Foot Ham(also known as "Ham & Eggs").

Several of Morton's compositions were musical tributes to himself, including Winin' Boy, The Original Jelly-Roll Blues and Mr. Jelly Lord. In the Big Band era, his King Porter Stomp which Morton had written decades earlier, was a big hit for Fletcher Henderson and Benny Goodman, and became a standard covered by most other swing bands of that time. Morton also claimed to have written some tunes that were copyrighted by others, including Alabama Bound and Tiger Rag.

Buddy Bolden and jazz music

Buddy was born a bit earlier than Jelly Roll, 1868 in an uptown section of New Orleans, and was known as King Bolden. He mastered the cornet, and played in very popular brass-bands of the time. In 1897 he organized the first out-and-out jazz band, which included many instruments - cornet, clarinet, trombone, violin, guitar, string bass and drums. With his playing, he was able to devise a new style, or otherwise, a pattern, which was later followed by many young men with horns. Bolden's band was said to be the first to have brass instruments play the blues. He was also said to have taken ideas from 19th century music heard in uptown African American Baptist churches.

Bolden played in saloons, dance balls, parades, picnics, parks carnivals and many other occasions. They played polkas, quadrilles, ragtime tunes and blues - all of it by ear. His specialty was blues. He couldn't read a single note, but he played the most powerful horn. There exist many controversial opinions on what he really played. The two dominant opinions are that

-He played the best of ragtime

-He played jazz, but in his own unique style

Buddy Bolden unfortunately never recorded any music, and that is a great loss for jazz music, as Buddy is considered to be one of the pioneers of jazz, and would be a great contribution to history if recordings of his works existed.



Buddy Bolden's band, New Orleans between 1895-1900

JAZZ IN THE CZECH REPUBLIC

chapter VI

Sometime before World War I, information about jazz started penetrating into the Czechoslovakian music circles, mainly from Czech students who studied in Paris. New dances started to be known and popular, tango being the first one. In addition to that, modern dances started becoming popular due to the opening of cabarets in the country. The coffee house Martmartre was a known place that promoted the new dances, which by then were tango, cakewalk, one step and two step. Accompanying these dances, was a band called "Alexander's ragtime band".

In general, new music was entering Czechoslovakia (foxtrot, Charleston). At some point, the word jazz was thrust forward. Jazz instruments, such as drums, saxophone and banjo started coming into the country, and there was a need for professional bands. In 1925 violinist and saxophonist Frantisek Cink created the "Melody Makers". Other student bands also existed, like the "Smiling boys", and one of the first composers that composed jazz influenced works was Rudolf Antonin Dvorsky.

A tendency for combined action between jazz and classical music started to rise, and jazz modernism had hit also the Prague Conservatory. There were four important figures of that era - Emil Frantiek Burian, Bohuslav Martinu, Erwin Schullhoff and Jaroslav Jezek.

The pioneer was Erwin Schullhoff. In combination with expressionist elements, he stylized foxtrot, ragtime, one step and the Brazilian dance matthiche. His works include the

"Ironies cycle" and "Hot sonata for alto saxophone and piano".

Bohuslav Martinu composed the cycle "Loutky", and used similar stylization in his ballet

"Who is the most powerful in the world". His real jazz era started from autumn of 1923, and compositions include the Piano cycle, the opera "Slzy noze" and the orchestral works "Jazz" and "Jazz suite". He also used jazz passages in works like "Three wishes", "La revue de cuisine", "On tourne" and "Eches auroi".

^{171,1} Burian wrote the first Czech book about jazz, and at the age of twenty one he composed "Slapakem", which was followed by the "American suite for two pianos". He also

stylized ragtime, blues, Argentinean tango and foxtrot.

Jaroslav Jezek and the Liberated Theater

Jaroslav Jezek was born in 25th of September 1906 in Prague. At the age of 18 he jeered the Prague Conservatory where he wanted to study piano, but due to his problem,

⁶ he died composition instead under Josef Suk, a highly cultivated composer who himself carried subjective lyricism and coloristic impressionism into the most subtle and bold

modern symphonic forms but left his pupils complete freedom in their own expression or choice of direction. Jezek, was a sickly boy and almost blind since his birth, and lived from his youth completely in the world of musical imagination. He overcame all the difficulties that his physique had put in the way of his general and musical education. He entered the Prague Conservatory at a time when the youth of the Czechoslovak republic experienced a new free life, and with it the invasion of modern dances and American jazz music, Jezek slowly elaborated a very deliberate plan to adopt and use the special rhythmic and instrumental features of jazz music in the very different world of Czech melodiousness. The *Concerto for piano and orchestra*, his graduation piece when he left the Conservatory in 1927, is the first proof of the seriousness of his ambition. At that time, it excited the enthusiasm of the young musicians, but horrified the conservatives.

Jezek was soon fortunate in meeting two young men who succeeded in using his skill and talent in their own theatre, which performed extremely original and lively revues filled with topical political satire. Jan Werich and Jiri Voskovec had founded in Prague the "Liberated Theatre", which for a period of more than ten years became the stage where, in the most amusing fashion, the absurdities of our time were ridiculed and exposed in grotesque, Pseudo-historical, or purely fantastic plays. These two intellectual clowns attacked, in witty dialogues, pedantic wisdom, moral hypocrisy, the inanities of totalitarianism, and the mistakes of democracy. All their improvisations were filled with the free spirit of the young democratic republic.

During the decade 1928-38, Jezek composed, for twenty revues and plays performed on this stage, numerous songs, dances, marches, and whole scenes which not only were hummed and sung by Prague youth of all classes but were highly appreciated by musical ^Perts. There are some derivative pieces of lighter weight among them, but the best amongjthem are perfect in their way, both artistically and technically. Even Stravinsky and Kurt Weill spoke of these compositions with the highest respect. Though Jezek actually condemned the opera as an obsolete art form, several of the scenes he composed for these revues are not too removed from the style which Busoni introduced to the stage in his still insufficiently appreciated comic opera *Arlecchino*.

But alongside these works, which introduced the turns of Czech melody into the rhythms of modern dances - the tangos and foxes, Charlestons and rhumbas, waltzes and blues - ^e ran another stream of Jezek's compositions for orchestra and chamber groups, in which the elements of jazz music, predominant in the early compositions, slowly lost their original blatancy and were combined with the bold polyrhythmics of the instrumental voices.

Fantasy for piano and *Violin Concerto* (both written in 1930) and especially his small Piano pieces and the *Violin Sonata* (1933), which was performed at the festival of the

International Society for Contemporary Music in Florence in 1935, show the attempts Jezek made to assimilate jazz rhythms into the structural movement of voices, as well as his gradual advance from atonal clusters of chords to clearer conceptions of planned modulation. This gradual simplification of his expression is most obvious in his last composition written in Prague during the September mobilization in 1938 (*Rhapsody for Piano*) and in the compositions written in New York in 1939-41, especially *Toccata*, *Piano Sonata*, and the first movement of an unfinished *string quartet*. These are pieces full of lively rhythms, clearly planned, restrained in the use of occasional harmonic boldness, intentionally less provocative than his earlier work, full of distant echoes of Czech rhythms and melodies. It is a pity that these beginnings of a new and individual style were interrupted so prematurely.



Jaroslav Jezek and the Liberated Theater

Interview with Lubomir Doruzka

G s - : Mr, Doruzka, the diploma work concerns the jazz history and its influence upon the music and composers of the 20th century. In addition to that, as a student in Czech Republic, I am fascinated on how it first appeared in the Czech music scene, and what impact it had on the Czech music and composers.

L, D - : This happened around the 20's, that Austro-Hungarian empire collapsed after World I. and the independent Republic of Czechoslovakia was created. Young composers and artists were very much interested in what was happening in the world, and the liberation opened the door for them to go to the west. They looked mostly to Paris of course, and were inspired by the Parisian Six, who were one of the main influences. Some of them were also influenced by the German school, for example Paul Hindemith, and a

trend started to appear, as a lot of the new artists wanted to move into the sphere of jazz. Emil Frantiek Burian, a Czech author, composer, playwright, and theatre and film director had his own jazz orchestra, called "Červená Sedma" or "Srdcová Sedma", and he staged one of his works in a night club, featuring his jazz orchestra. He wrote a book about jazz, in 1927, one of the first books about jazz in Europe at that time, but of course he didn't know so much about the real jazz. His idols were composers such as Paul Whiteman, who were also other composers who tried to use some jazz elements and influences, mostly jazz rhythms and partly the jazz timbres - the vocalized instrumental colors. Even Bohuslav Martinu was influenced by jazz, as well as of course, Jaroslav Jezek.

G.S.: Jaroslav Jezek is one of the most famous Czech jazz composers, though he was classically trained. Can you say some words about his life and work

L.D.: Jezek started classical piano and classical composition at the Prague Conservatory, and was influenced later on by jazz, through newly American recordings. He used some of the jazz elements in his classical modern compositions, he wrote the concerto for piano and orchestra, and some of the compositions are for string quartets. By then he became director and conductor of the "Liberated Theater" in Prague. There he had to compose music, songs, lyrics were written by inspired comedians. In order to get the spirit of the jazz recordings, sometimes he copied the rhythm and scheme of American hits. He used the rhythm, composed new music to that, and set the lyrics. So some of his songs are basically copied from American hits! One of the famous examples is "Whispering", that was a tune of the 1920's, recorded by Paul Whiteman. Jezek copied the rhythm, and wrote a song about the danger of fascism in Europe.

G-S.: Internationally acclaimed composers were influenced by jazz. Claude Debussy (Children's corner - Golliwog's cake walk), Darius Milhaud (3 rag caprices, The creation of the world), Stravinsky (The Ebony Concerto), Paul Hindemith (The Piano Ragtime) are some of the composers that belong in that long list. Can you please try to parallelize these with jazz music, and what things they have taken from jazz, and applied it to these compositions, for example in the manner or rhythm and sound.

: It was mostly rhythm of course, rhythm and the sound of the instruments and the new sound combinations. This is the difference between the jazz influences in the 20's and 30-8, and later on in the 60's, because there was a new wave then, with classical composers, such as Alex A. Freed, that were composing experimental music. They were

inspired not anymore by the jazz rhythms and sounds but by the active participation of jazz musicians in the performance. That was their main problem, that classical musicians could not perform efficiently the jazz compositions, as the music was written for jazz musicians. That led to the uprise of a new stream, which was called "Third stream", it happened in the 60's, and A.Freed was for example popular all over Europe, and some of his compositions were recorded and performed in America too, especially by Don Ellis. So those two approaches are quite different, from the 30's and from the 60's, and that maybe an interesting thing to see how jazz really affected classical european music.

G.S.: Can speak about the differences of classical-jazz compositions and jazz music concerning notation. Were the scores at all different, or there was some connection between the two?

L.D.: First of all, in jazz it is practically the feeling that the musicians bring to the notation, that creates the sound. If you give to a jazz musician a classical score, he will perform in quite a different way, than a classically trained musician. The difference doesn't lie so much in the notation rather than the way the composition is performed.

G.S.: There was a movement of alleatoric music, which included some kind of improvisation in it. Can you parallelize it with jazz?

L-D.: Yes, certainly because again it stresses the improvisation or the "chance" let's say. This means music doesn't have to be composed and written up into the last detail, but some things can stay open. But of course in alleatoric the system works quite differently than in jazz, because in jazz there are certain rules. For example you improvise on a harmonic scheme were in alleatoric you just let it quite open and you let the chance to decide.

G.S.: | would like to hear your opinion, whether classical composers were really influenced by jazz, and if their music sounds like jazz at all, or if at the end of the day, was an experiment that didn't end up where it was supposed to.

L-D.: No certainly it didn't end up like jazz, but some of the works of course created a new sphere in classical music and they retained some kind of popularity. George Gershwin for Sample was a model and example for all those composers and this shows results could be achieved when following this route.

G-S.: Some words about you Mr. Doruzka.

L.D.: I received both classical and jazz training. I grew up in a period where i played in three big bands. I play the piano and guitar. I came to study with Jan Rychlic who was a composer of classical contemporary music, and also played drums in a jazz orchestra. He opened me the way to start my career. I realized that i wasn't especially gifted as a composer, so i started to write about music and i worked with music journalists and later on i became the director of Prague international jazz festival and I am still doing my radio Programs.

The broadcaster and writer Lubomir Doruzka was born in 1924, and has been writing about jazz for well over sixty years. He still broadcasts regularly on the subject. His family consists of musicians, as his son and grandson are both musicians. With the first, Petr Doruzka, being an expert in world music, and the second, David Doruzka, being a composer and one of the best jazz guitarists of Czech Republic, the Doruzka family has offered and is still offering much to the musical history of Czech music.

JAZZ ELEMENTS

chapter VII

Sound

Jazz is different from the European traditional music from many aspects, but what particularly distinguishes it is the sound. In simple terms, the classical orchestra members of the string section for example, want and must play a passage as homogeneously as possible. This means that each player knows what kind of sound he has to produce, and tries to achieve that. All players have the ideal of sound they have to achieve, so the "standard sound" is produced. In jazz, this thing does not apply. Each player has his own individual sound, which he creates by his own. This can be achieved mostly by two means. The first and most important, from his individual style. The sound in jazz, and in other types of modern music, is very much depended on the style of playing of the player. Sound doesn't always literally mean sound. Sound can also be explained as the personal and original character. When a player succeeds in developing his own individual style, that is the moment when he "captures" his sound. That's why, when listening to a song, just a few notes of the solo are enough to understand who is playing. This is though, most often the way in which musicians recognize other musicians, and not just listeners. It is a detail that is observed mainly by musicians or players of the same instrument.

The second way, is with the means of amplification, if for the specific instrument there is such option. Let's take for example the electric guitar. The electric guitar, does not have a hollow body like the acoustic guitar, but a solid body, so in order to sound, it must be plugged into an amplifier. An amplifier, takes the sound of the instrument through the pickups, and amplifies it, producing the sound through the speaker. The sound can be tweaked with the built-in equalizer of the amp, and differs according to the kind of the guitar (different brands, construction), and the kind of the amplifier as well. So, a player is able to create the sound that suits for him, and in combination with his style, he develops his "original sound".

'improvisation

In classical music, improvisation was a part of the act, and many composers were using it in many of their compositions. Let's take for example great organists, such as Bach, that were improvising fluently and richly. Music then was composed, and in many compositions, there were parts, such as the cadenzas, which were left blank so that the soloist could improvise. Such similar things were used also in renaissance, where the singer soloists could improvise in certain parts of the composition. But from the beginning

of the last century, improvisation became less and less important in classical music, up to the point that the soloists are not able to come up with a simple melody to fill in the blank. This might be due to the fact that more attention is given to technique and precise playing, rather than creativity and imagination, as well as individual style development.

During the whole history of jazz, from New Orleans until today, jazz improvisation has been accomplished according to the same techniques as employed in old European music - with the aid of harmonic jazz. Of course, in free jazz, structure is so free, that compositions are barely structured.

At the beginning, before jazz was studied and understood completely, the jazz players were mostly playing and improvising by instinct, without realizing that they were using the same rules that apply in classical improvisation, but were doing it unconsciously. That resulted in a totally different perception of the music, and led to the exploration of many methods that are used for improvising.



Trumpet player Miles Davis, whose trumpet sound was unique and exclusive.

Methods of improvisation

Some of the most common methods of improvisation, are really easy to understand in theory, but in practice, things can get pretty complicated. Usually this happens in many aspects in music, not only in improvisation, such as special techniques on various

instruments, which are easy to understand and comprehend "how" to use them, but rather difficult to do and master these techniques when performing.

When improvising, you have to be able to use many techniques of your instrument, so that you can blend all of them together, thus creating a fusion of sounds and melodies, that combined with rhythmic effects create the "piece of music" that you are composing in that moment. A lack of techniques, harmonic and theoretic understanding of the music, as well as a "good sound" (as mentioned earlier), result in the deficiency of improvisational character, and finally being unable to achieve improvisation. So, all of these elements are crucial when a musician desires to learn how to improvise, and he must be well oriented in these subjects.

As far as the music part of improvisation, there are certain ways on how to develop a melody, after the player masters the rest of the requirements. One of the most used ones is the embellishment of the theme. In old times, when jazz improvisation was still developing, this was one of the ways that a player developed the melody of his improvisation. After the presentation of the theme, the players started altering the melodic line of the theme, and based on the harmonic functions, created a similar melody, experimented with rhythm and that resulted to a melodic improvised solo. This manner is also called "paraphrasing". The result could also sound totally different than the original theme.

Another method used from beginners is through arpeggios and scales that sum up the harmonic functions of the song. This method is basically the foundation of the more complicated and sophisticated improvisation of experienced players. The improviser, follows the flow of the composition through these two ways, and learns how to combine scales and arpeggios, skipping notes and make jumps, use the important notes, and by time is able to create melodies and improvise fairly good.

Very important in improvisation is also the feeling in which a player processes and Presents to the audience while playing. As in other kinds of music, such as rock, the whole Point is to create music, and not make a display of your technique. The word also implies exactly what i mean. Technique is not music, is the tool to create music. For example, if a guitarist displays a great deal of techniques, endless scales, running arpeggios and fast Passages, he can easily be considered a much more amateur player than a guitarist that will only use 10 notes, but use them in such a way, that will create a melody and a feeling that is going to represent his personal emotions at the moment. In the first case, the People listening will be able to say that the guitarist is a great virtuoso as he can play flawlessly and has explored many aspects of guitar playing. But with the second case, the audience will be able to connect emotionally and understand the players feelings and

mental state at the moment, as the melody creates the bridge that connects the audience with the player.

At this point is where we differentiate improvisation with composition. With composition, the composer has endless possibilities to compose anything he wishes, if he has at his disposal players that can reproduce his work. In jazz, the improvisation is a totally individual thing, is the expression of the improviser and of his musical, spiritual and emotional situation. Even if a player has a better technique and better understanding of the music, and tries to reproduce the solo of another, he will not be able to reproduce the exact same feeling, because exactly the "voice" of each player is so individual.

Harmony

Jazz harmony did not have any revolutionary elements that made it differ so much from traditional music. And this is one of the most basic differences of these two. Traditional music evolves and, new things are added in terms of melody and harmony, where as jazz uses these same elements and alters only the sound and rhythm, and this is what brings newness in the music.

It is a fact that the only new and singular thing in jazz in the harmonic domain are the blue notes. Apart from that, the harmonic language of conventional jazz isn't much different than the popular and entertainment music. Harmonies of New Orleans, Dixieland and ragtime, apart from the blue notes, are identical with the harmony of marches, waltzes and polkas, as they are based on the tonic, subdominant and dominant. Later on, as an addition the jazz musicians and especially swing musicians, added certain notes to enrich the chords they used. These enhancements in chords are called "tensions", and they are the extra notes added to enrich the color of a chord. Also the use of passing chords became more extensive, and the basic harmonies could be replaced by substitutes.

Something that happens very often, is for jazz harmony to be considered as atonal. This was claimed by the friends of conventional jazz, that weren't used to the bop harmonic vocabulary, and to their ears it sounded atonal. As the word implies, atonality refers to the kind of music that lacks tonal center, and this is not the case in jazz music. The explanation for this is simple. One cannot hear the harmonic centers of gravity, because he's unaccustomed to these harmonies. Indeed, harmony in music is a matter of custom. Each country, has in its own traditional music probably and different harmonies than in other countries, and the listener by time gets acquainted and familiar with these harmonies and is able to distinguish and realize the harmonic function that occur. Same case here, as

jazz, with its enriched chords and unorthodox cadences, needs lots of listening time to be digested.

After the 50's, the first few elements of the dissolution of conventional tonality found their way into jazz, a couple of years after the initial phase of bebop. Certain musicians, such as Tristano, Russel, Jimmy Giuffre and Mingus paved the way for the sudden and explosive harmonic freedom. Free jazz rejected the laws of conventional functional harmony. Apart from this, in many of the freest jazz recordings, the music has tonal centers, but in a way that differs again from the conventional rules. The word tonal, is not used to stress that a composition has a tonal center, and is built around a certain tonality, but it simply indicates certain crucial points - centers of gravity - from which the musicians take off and improvise, and can be oriented throughout the whole composition.

Jazz harmony is very flexible, as it can relate to the simplest harmonic functions of T-S-D, and to free harmony. The colorful music that comes out of this blend of harmonies, is basically the outcome of the two kinds of music that were mixed up and created the foundation for jazz to blossom. European traditional music and African music.

Melody

In the early stages of jazz, the melody could hardly be called "jazz melody" in any composition. This due to the fact that it was a simple melodic line, usually very similar to those of circus and march music, and did not have any elements that indicated a new type of melodic line. The only tunes that were considered to be jazz tunes, were the ones that had the blue notes in their melodies.

Jazz melody is primarily marked by its flowing character. In improvisation, repeats are excluded, something that is very common in classical music. This is because the soloist is subconsciously improvising, so any melodic line that he creates at the specific moment, is a new idea that is developing exactly the same time as it is played, so there is no way of repeating that idea. The melody improvised is not studied before, as are the melodies in classical music, so the soloist is unable to play the same thing twice. When the melody is repeated, it is lifted out of the flow of time. The absence of repetition in the flow of chorus improvisations makes it clear that jazz is more closely related to the realm in which music occurs - time.

¹¹ is possible though, to use some phrases or "licks", that he had previously either studied or came up with, that are suitable for that specific moment, and compatible with the occurring harmonic function. This is a very common method used by soloists of modern music. As in jazz, other types of music also have improvising parts, such as rock and latin

music. A great number of soloists in these types of music are considered "self-taught". Especially in rock music, where harmonic concepts and the general structure of songs are considerably easy.

"Self-taught" is a term that for a classical player sounds absurd. But for a modern player, it is common and widely spread. Where the classical player needs to have a tutor to guide him through the process of learning the instrument, the special techniques and so on, the modern player can adopt from the characteristic playing of older players and create his own unique style. This is why, some players are so important, and can offer you a "vocabulary" that you can manipulate or even imitate when improvising. Of course you cannot copy the whole impro section of a song, but these small phrases can help you build up and develop something on your own. It is always a great method to listen to the all time famous soloists, and enrich your vocabulary by imitating some phrases that could help you gain a better understanding of the music.

Jazz melodies are created according to the player and the instrument that he plays. In some way, the instrument becomes a part of the player, and this because as said before, the soloist by improvising, he expresses his emotional state and feelings at the time. Now, an improvised melody, except from the melodic line, it is consisted of other important factors that blend, colorize the melody, and give to it a unique character.

Vibrato is a very commonly used technique, that gives to the notes more tension, and emphasizes the meaning of the specific note on which the vibrato is applied. Attack is the effect where a delay of the upcoming sound occurs, and the note sounds as it started from a dynamic of zero, and finally reaches it's desirable level. Accentuation and rhythmic Placement is a very powerful tool in terms of melodic development. When a soloist is able to construct a melody consisted of strange and different accentuation, and use rhythm as a melodic tool, then he can create tension and keep the interest up-high, as well as make the audience come more close to his emotions.

At this point, it is good to mention that jazz improvised solos, when transcribed, are usually unsatisfactory in essence. The elements mentioned before, cannot be notated precisely, as there are other factors to consider when transcribing a solo. The soloists improvisation 's a totally personal thing, and it can be played precisely only by him. The emotions and Psychological state of the moment, is something that cannot be imitated, and it is one of the most important things that give the character to a melody. Even though the rest of the elements could be partly notated, they would still be missing the "feel" of the player who Played it, and most importantly, his sound. So, in the case of notating a melody, this becomes useful only when a player wants to study the characteristic playing of a soloist, and try to find phrases and licks with which he can enrich his musical vocabulary.

The ability to let certain notes "go by the board" becomes particularly important in the

organic course of a jazz melody line. This phenomenon is known to the people who have notated jazz improvisations. One note is there, one hears it quite clearly, and it has to be included in the notation. Yet one does not hear it because it was played, but because it was not played. It was felt and hinted at.

By time, the theme of a song also became less and less important. The embellishment and ornamentation of the theme, that was so important in old jazz, moved further into the background. The themes still exist in the interpretation of ballads and slow pieces, but improvisation became so free, that any theme is hardly of any significance, and it cannot be recognized even from the very beginning of the session.

Adding to this, the art of inventing new melodic lines from given harmonies has become increasingly differentiated in the course of jazz development. In older jazz recordings the improvisation actually consists of taking the harmonies apart. The melodic movement had the flavor of cadenced triads and seventh chords. The melodies of today's modern jazz are more closely meshed. The idea is to place a melody that is against the harmony, and it will have independent and contrasting character, and it does not depend on the harmony. This creates a tension between the vertical and the horizontal, and makes the melody more complicated.

Rhythm

Rhythm in jazz is one of the most complex and basic elements, and in addition to that, it makes the music unique. The complexity of rhythm used, is far more advanced compared to that of classical music, and it is a key element in the overall jazz sound. A jazz player with no feeling whatsoever of the jazz rhythm, will be unable to stand up to the circumstances, if he should perform or improvise a solo in a jazz composition.

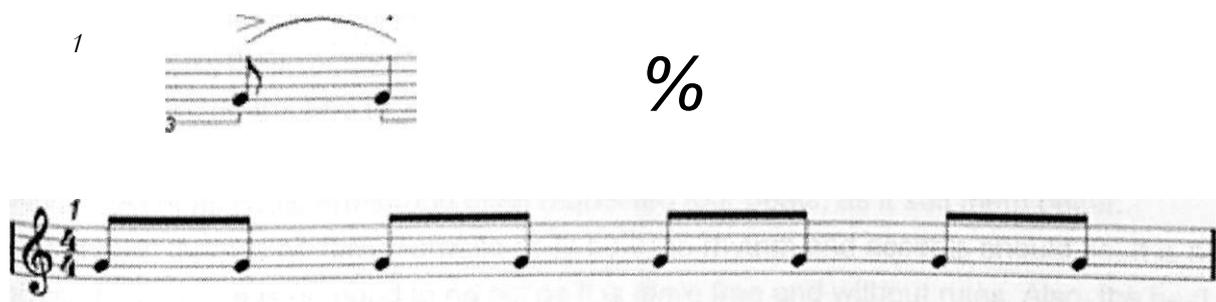
In classical music, everything is written. The composer, had the time to compose the melody, think over and over about the rhythmic values and harmony that will be used, and basically has plenty of time to realize what he must do to create tension and interest in the composition. The jazz player is the exact opposite thing. Nothing is written from before except from the main thing, he does not have time in his disposal to think the melody over, nor rhythmic values and harmonic compatibility (as mentioned before the jazz harmony is a lot of times very complicated, making the work of the performer even more difficult, as it is unlikely for him to remember the whole harmonic structure by heart - always of course based on the composition. This can be a matter of style, composer, and also of the one performing, who might be able to remember everything by heart)

So what happens, is that the jazz player needs to feel the music. This is a basic rule in to, rock and blues music. Especially in jazz, because the other two usually have simple

harmony that can be followed easily. By feeling the music and following the harmony subconsciously, you have more chances to be able to improvise correctly, rather than trying to follow the written harmony. In this procedure comes rhythm. Rhythm can also be improvised. It can be altered, changed, variate and processed in such a way, that can create tension and interest in a solo or a composition. And because the player does not have all the time of the world at his disposal, he has to be very experienced, and also to have rhythmic fluency. Usually, one can possess a special rhythmic talent and understanding, when he is exposed to various types of music where rhythm has a significant role. Music such as latin, african, arabian, in which rhythm is important, can offer a good influence for someone wanting to develop his rhythmic skills.

The fundamental rhythmic pattern in jazz, is swing. It was called this way because the melody is "swinging" when it is played in the correct way. Swing is connected with the African feeling for rhythm, though there is no "swing" in Africa. Despite that, african music gave the inspiration and grounds for the swing to be developed, and gave jazz a totally different color. The "swing" rhythm, can be considered as the main rhythmic difference between classical and jazz music, as in classical, swinging does not happen.

Here is an example of the "swing" pattern, and the equivalent classical figure. The first applies to the rhythm being used in melodies and solos of jazz compositions.



Though the example here clearly shows what is swing and how it should be played, as said before for rhythm, swinging is a feeling. Even if notated, the "feel" cannot be written °n paper. If someone tries to notate a swinging solo, he will discover the lack of the sufficiency in the transcription, as it will not represent the real sound of music, even if the notes are perfectly transcribed.

Offbeats, the accentuation away from the beat into weak beats, does not of necessity Produce swing. Much of contemporary music has offbeats and does not swing.

Quote:

"The particular nature of swing is the creation of rhythmic conflicts between the fundamental rhythm and the rhythm of the melody; this is the musical cornerstone of jazz"

Jan Slawe

Rhythm in jazz or better, a jazz ensemble is assigned to the rhythm as well as the rhythm section. The rhythm section, being most likely drums and bass (and for big bands, also piano and guitar), and the melody section, usually brass instruments, have both inexhaustible possibilities as far as the rhythm is concerned. An arrangement or improvised solo, can use absolutely anything, with no rules binding them and forcing them in a specific way. It can be freely expressed, according to the player and his emotional state at the time of the performance. The power of rhythm is obvious in cases where a player may use only one or two notes, and by using his rhythmic feeling, he creates so much tension that it is unexpected from only two notes. But this is what makes rhythm so special. With just a few rhythmic variations, and smartly used rhythm effects, great tension can be created.

In different jazz styles, there were various trends on rhythm playing. In simple terms, carriers of the basic beat, differed among jazz styles. For example, the beat in New Orleans, Dixieland, Chicago and Swing was carried by the bass drum, whereas in bebop and cool jazz it is carried by the cymbal. These differences are important in the manner of sound, as jazz sounded otherwise, when rhythm was not played conventionally.

As far as the rhythmic accents are concerned, the emphasis was again different in each style. In New Orleans and ragtime, the strong beats are 1 - 3, but in Dixieland, Chicago and New Orleans jazz, 1-3 are the strong beats, but 2-4 are the accented ones. Some Players, such as Louis Armstrong even requested four beats, as it suit them better.

In free jazz, there is no basic formula as in how the rhythm and accents should be. It is not notated, and there is no need to do so, as it is more free and without rules. Also, the beat is called pulse. Free jazz uses rhythmic formulas developed in jazz and also hosts new rhythms taken from African, Arabian, Indian and other exotic musics. It is often proposed that swing has been abandoned by free jazz, but since the 70's, it came back to the music over-accented.

Basslines and walking bass

There are two basic ways to play a bassline in a jazz composition. "In 2", or "in 4". This means that in a 4/4 bar, when playing "in 2", the bass player will play on the 1st and 3rd beat. If he is playing "in 4", than on each beat he will play a note. The second method

is commonly known as "the walking bass". Here is an example of a walking bass:

SKP *a*⁷ *G*⁷ *p* *ci* *c?* *p*
b a E E E z i <zzzj *rrrrxrrr: m* *r4 ft.....iy f—i*
a^{1*7} *E*⁷ *E*⁷ *g^F* *F*⁷ *sKp* *Om*⁷ *F*⁷

The walking bassline is usually made up of arpeggios and scale passages. The main object is to state every beat, so the line is predominantly crotchets, but can include quavers and triplets as well. The basic concept is that a chord tone is used on the 1st and 3rd beats, and passing or chromatic tones on the 2nd and 4th beat. It is of course possible to use also chord tones on the 2nd and 4th beats, but the bassline becomes more interesting when is filling the gaps with other tones besides the chord ones.

BASIC JAZZ HARMONY

chapter VI

The jazz harmony derives from European tradition mainly, but it is the question of how it is used that makes it so different than its predecessor. In many jazz compositions, there are standard cadences that occur, which can easily be comprehended and analyzed, and a logical conclusion would appear, explaining the functions in detail. Such tunes are considered also many of the "jazz standards". The "jazz standards" as the word implies, are the compositions that through time became the standard tunes for an improvising trio, quartet and so on, to use and improvise upon them, as they are well known, and comprise the work of many important figures in the jazz world. Many of these songs, have simple harmonic functions, and are based on one tonality, in which no real modulation occurs. In this case, the soloist does not have to think about modulating in other keys, and he is free to improvise guided by his ear. In others, more complicated harmony takes place, and it is important for the soloist to memorize the order of the harmonic functions, so that he can follow it in the time of improvisation.

For starters, we have to mention the things that differ the European tradition, so that we begin to understand some basic concepts.

- On jazz improvisation, the main notes of a chord are not the 1st, 3rd, and 5th, but the 3rd and the 7th. A solo is built around those notes, that sound more interesting and not so basic. Also, if a chord has tensions, such as 9th, 11th or 13th notes, it is wise to use them while improvising on the chord, as it will bring the character of the composition more in touch with the jazz feeling.

In jazz harmony the tensions can be placed in any part of the chord, and they don't have to be always on the upper position as in classical harmony. In addition to this, the chords don't have only inversions, but also another type which is called drops.

The forgotten church modes, have once again found their way into music, and this time not in any traditional way, but in a modern, complicated way that enriches the melodic lines. Also, new modes are added and created for certain types of jazz.

-Main harmonic functions of jazz are not the same as in European harmony. Though the chords might be similar, the functions in the compositions differ.

-Probably the only addition to the harmony of jazz, that does not derive from the traditional harmony are the "blue" notes.

It is obvious that even though the roots of the jazz harmony are the same as in European tradition, the manner in which it is used is different. The rules of classical harmony do not apply in jazz, and in general, harmony is used in a different way. Not only the structure of chords, but the main cadences are other than the ones in classical harmony. And the most important thing is that the composition is not the important part of jazz, but the improvisation part is. All of these make the jazz harmony, or jazz music, different from European music, and make it unique and original. And the fact that "blue" notes are added make it sound even more different and new.

a) The chords

The chords used in jazz harmony are in a way similar with the European traditional, but are constructed differently, when tensions are used. The tensions can be placed anywhere in one chord, and in jazz exists not only inversions but also drops, whereas the same chord in European harmony would have only the root position of the chord and its inversions. Drops are when one note of the chord leaves its position in the chord and is transferred above or below all the others. Also, the chords used in European harmony are usually all the seventh chords with their inversions, as well as the 9th chords. In jazz, the chord complexity reaches different levels, as tensions are very common in jazz compositions, and basically no plain chord is used. The tensions used in jazz are not only the seventh and the ninth, but also sixth, eleventh and thirteenth chords. In addition to that, chords are used with flattened notes as well as suspended notes. For example, a very common chord is a 7th flat 5 chord (e.g. D7#11). The strange thing in these kind of chords is that the 3rd, (or as a tension the 11th sharp, that enharmonically would be the same as the third) is not only sharp, it is both sharp and natural. This gives us a chord that includes the tones D - F# - A - C - F. As strange as it sounds, played in a certain position, it sounds really nice and bluesy. A lot of chords like this are used in jazz, creating tension and interest in the music, they color the music with this method, but also can produce

confusion to the inexperienced listener. The tensions can be also altered and become sharpened or flattened.

the dominant 7#9 chord (sometimes called the Hendrix chord, as it was used often by the blues rock guitar legend, Jimi Hendrix):

p i



4-
I t z f:
B

--> the "Hendrix chord" as played on a guitar.

other chords used in jazz composition:

Cmaj7 C6 Cm7 Cm maj7 Cm6 Cb7
 Co7 C7 C9 C11 (Gm7/c) C7sus4
 C13 C7+ C7 b5 C7 #11 C7 b9 C7 #9
 C7b10 C7b9b13 C7b10b13 C13#11

b) The II-V-I progression

In classical music, as in all kinds of music, there are such standard patterns that are being used. In this case I mean cadences. A standard cadence in a classical work would be IV-V-I or V-IV-I. There are many cadences used, I am just referring to these because they are very common. The perfect and plagal cadences are used since baroque and classical era. In jazz, a cadence is called a progression, and one of the most common chord

progression is the II-V-I. This does not mean Dm - G - C. In jazz, the use of chords with no tensions almost never occurs. So in this case, the more simple pattern would be Dm7-G7- C7 or Dm7-G7-Cmaj7.

c)The major modes

The major modes, that were lost and forgotten, are now once again used, and play a significant role in jazz music. A subcategory of jazz is modal jazz, where modes are used for improvising solos. An understanding of modal jazz requires knowledge of musical modes. In bebop as well as in hard bop, musicians used chords to provide the background for their solos. A song would start out with a theme, which would introduce the chords used for the solos. These chords would be repeated throughout the whole song, while the soloists would play new, improvised themes over the repeated chord progression using different kinds of modes to their disposal. This does not mean though that modes are used only in modal jazz. Modes can be used wherever suitable, and they are considered a powerful tool in other types of music also.

Despite that, there is a problem that derives from the modal technique. As shown above, the modes are nothing more than inversions of the same scale. By this i mean that, the notes consisting a scale remain the same, but the first tone changes, and according to the intervals created, this gives the mode a different character that makes it different from the other modes.

Now what is difficult about that, is first of all understanding completely the structure of each mode. This is the only way to memorize it, and be able to use it when the improvising a solo. The real difficulty though lies in how to use it. If it is the same scale, probably it would sound the same, in any way that someone tries to play it. Actually, experienced jazz players, know the appropriate way on how to use it and not make it sound as if they are going up and down the same scale.

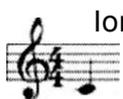
The major modes are not the only modes that are used though in jazz. Jazz players, also used other scales and their modes as a way of improvisation. The melodic minor is also used, as well as it's modes. This type of scales are not used in classical music, and in jazz are as important as the major modes are. The modes of these two scales create a very strange sound that in collaboration with the jazz harmony, the sound of jazz becomes even more complicated.

From the modes come 7th chords. If every other note is played only in the scale, then a 7th chord derives, and according to the mode, the chord has certain character. In other words, when playing the 1st, 3rd, 5th and 7th note of a mode, you create a seventh chord. For example, if we do this with the mixolydian mode, then a dominant 7th chord would be created. With the dorian mode, a minor 7th chord would be created, and so on. This knowledge is useful when improvising, because when knowing the structure of modes, you can combine them with certain chords that you may find in a composition.

Modes when used in jazz, have according to the scale, certain notes which should be "handled with care". These notes are usually called the "avoid notes". Avoid notes are the notes that when played above a specific chord, sound dissonant. Not that nothing sounds dissonant in jazz, but in this case the players choose not to play these notes and leave them behind when improvising. That is why they are called avoid notes, because exactly they are "avoided" when improvising, in the cases they need to be omitted.

The major (church) modes:

Ionian (same notes as major scale)



starting on the 1st degree of the major scale

Dorian



* starting on the 2nd degree of the major scale

Phrygian

starting on the 3rd degree of the major scale

Lydian



starting on the 4th degree of the major scale

Mixolydian

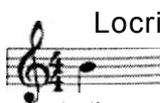
S

starting on the 5th degree of the major scale

Aeolian (sometimes called "natural minor")

* starting on the 6th degree of the major scale

Locrian



m

starting on the 7th degree of the major scale

The blues scale

The blues scale is one of the most important tools in jazz, and of course in blues music. It's the scale that was completely attributed to African Americans, and it made the creation of the new music a fact. The pentatonic blues has many forms, but the most common one is the simple blues pentatonic scale. It consists of the common pentatonic scale, and in addition, the 5th grade is lowered. Despite this, both of the tones are used, and the 5th, and the lowered 5th. The lowered 5th tone is called the blue note. It is very interesting how this scale has been used throughout the years, and it is still used today in modern music, and usually, all the popular and known songs consist of this scale. Of course, today with modern technological advances and computers, music became much more electronic, and in general, the meaning of "music" in the music is a bit lost. But from the 50's up until the 80's and probably the early 90's, the blues scale is the reason for the creation of many songs by bands that stayed in history for their unique style and beautiful melodies. Bands such as Dire Straits, Pink Floyd, Eric Clapton's Cream and others, using this simple scale, composed unbelievable tunes, tunes that will never be out of the music listening repertory of people.

The blues scale consists of 6 notes:



Again, this is just a scale. The whole idea of blues and jazz music is how we use that scale, and in combination with some other notes or even scales, create music by improvising. I here set 2 examples of music, to understand what a simple scale, if used correctly, what kind of effect it can have on a song. The first one is by B.B. King, of the greatest blues masters of all times, and the second one is from the Dire Straits, whose lead vocalist Mark Knopfler, is also one of the most influential guitarists in rock-blues music. The first song is called "How blue can you get" and uses the standard 12-bar blues pattern, which i will explain later. The second song from the Dire Straits is "Sultans of swing", which has one of the most memorable and famous solo in the history of rock music - and it's a solo that combines the pentatonic scale and the aeolian mode.

The blues scale though has another form, basically, with another added note, which is the lowered 4th note. It is used also often, but the common blues scale is the first one. As you can listen to the examples, in both cases, the blues scale is obvious, and it does not sound as a scale. The melody of the solo is built using the blues scale, and the way the players use it make it not to sound as a simple scale going up and down. There are several techniques, when speaking about blues on a guitar, that are used when soloing and create interest in a solo. The string skipping technique is very common, and it also applies in other instruments. On guitar, when you skip a string and move to the next one, you leave two or three notes of the row of the scale, and continue to the next note. This happens of course with other instruments by jumps. Another guitar technique is bending, which is combined a lot of times with the string skipping. Bending is when a player bends a string up or down to alter it's pitch. Pianists do a similar technique by crashing the keys between two notes. When listening to such players, over and over, one understands the concept when he tries to play the solos that they composed or improvised. As i said before, blues and jazz music, is a music which is learned mostly by influences, meaning that the greatest influence and guidance in learning blues and jazz, is by listening and repeating what other famous bluesmen and jazzmen played, creating like this a musical vocabulary.

Other important scales in jazz

a)The diminished scale

The diminished scale can be half step/whole step and vice versa. This means, in the first case, that the scale will start with a half step(semitone),then the second tone will have a tone difference from the first one, then again a half step, and this alternation of tones and semitones continues until the end of the scale. The opposite happens with the alternative opposite scale, just the first interval would be a whole step (one tone).

Unlike the seven-note major and melodic minor scales, diminished scales have eight notes. Another unique characteristic that makes the diminished scale easier to use, is that it is symmetrical. Just like the chromatic scale, which is also symmetrical, as it consists only of half steps, and the whole tone scale, which consists only of whole steps. In this scale, there are no avoid notes, like there are in the major modes.

The diminished scale, because of its symmetry, does not exist on all tones, as all the other scales which are unsymmetrical and exist in all twelve tones. There are only three different diminished scales, and the rest of the consist of the same notes as these three. It not a strange phenomenon, as it is known also that chromatic scale is only one.

b)The whole tone scale

As said before, this scale is also symmetrical, and there are also no avoid notes. Again, because it is consisted entirely of whole steps, there are only two different whole tone scales. All the others consist of the same notes. In this scale, because of the lack of any other interval besides the whole step (however you re-arrange the notes, there can be no minor seconds, minor thirds, perfect fourths, perfect fifths and so on), the use of it is not so often and it is in a small doses.

Tritone substitution

A lot of techniques exist in jazz music, and one of the most common and used ones is the tritone substitution. As the title implies, a substitute chord is just what it sounds like: a chord that substitutes for another chord. The most common type of substitute is tritone substitution. Even if it sounds strange and weird, the logic is very simple. Let's take for example the dominant chord. The two most important notes in it are of course the 3rd, which shows the major or minor character of the chord, and the seventh. The interval between the 3rd and the 7th is a tritone. Since the specific interval doesn't occur in minor or major seventh chords, it's presence defines the dominant chord. When playing just these two notes, we can sense the dominant even if the other two notes aren't played. So, if two chords have these two notes the same, they can substitute for each other. If we take a look at the example, the G7 chord is substituted with Db7/9. The tone F is a common tone, that belongs to both chords, the tone B is the 3rd of G and the 7th for Db7, which is Cb, and enharmonically the same as B. So the tritone needed is the same in the Db7 chord, and that's why the G7 can be substituted by the Db7.

Tritone substitution example:

1		2	
A : 4 ft	C	D ^b 7 ^b 9	C
G7	C	D^b7^b9	C
		66	

Other than a smooth bass motion and a chromatic and modern feeling, another reason to use tritone substitution is that it often makes the melody more interesting. By using the tritone substitution, a kind of re-harmonization occurs, that transforms old standards into tunes that sound fresher and more modern.

The standard 12-bar blues progression

The *12-bar blues* is one of the most popular chord progressions in popular music. It has a distinctive form in both lyrics and chord structure which has been used in many forms of popular music, and in thousands of songs. Most commonly, lyrics are in four lines, with the first and third lines almost or the same with slight differences in phrasing and interjections. There can be also more lines, but the repetition is very common.

The pattern is standard, but exist also patterns with some additional chords. Despite that, the result in sound and feeling is the same as the standard pattern. Besides the 12-bar blues, there also the eight-bar, the sixteen-bar and the thirty two-bar blues patterns, which are also common in popular music.

A very fascinating, interesting and strange harmonic "rule" occurs when playing the 12-bar in collaboration with the blues pentatonic scale. One has the option to use the blues scale in collaboration with other scales (ionian, mixolydian, lydian), or just the blues scale. When using the other scales, one has to be careful not to create conflict between notes and chords. When using though the blues scale, on all chords, one can use all the notes of the scale. So for example, above the three main chords of the progression, all notes of the blues scale are possible to be played. This also helps the player not to have to think about harmony, rather than just let his feeling lead the way.

A standard 12-bar blues progression:

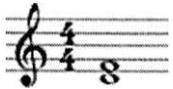
1 CHORD <G7)	1 CHORD <G7)	1 CHORD <G7)	1 CHORD <G7>
IV CHORD (C7)	IV CHORD (G7T) IV CHORD (C7)	I CHORD <G7)] CHORD (G7)
V CHORD (D7)	IV CHORD <C7)	I CHORD <G7)	V CHORD (D7) 1 CHORD CG7)

Altered chords - Modal interchange

Chromatically altered chords are chords that are not diatonic, and they contain notes that are not in the key signature or *key centre*. One other type of chromatic chord are also secondary dominants, which are often used in jazz to create chromatic interest. Jazz musicians often reharmonise standard tunes not only by altering chords but by using substitute chords. When an established melody is being played the choice of these new chords is restricted by the melody note, however during improvised solos there is far more freedom. Chords can be borrowed from other modes. This is sometimes called modal interchange and is common between a major key and its *parallel* minor, (not the *relative* minor which has the same key signature, but the minor key which has the same tonic). Chords can be borrowed from the harmonic minor, melodic minor or any minor mode.

original harmony:

modal interchange:



II

S

S

a

a

G7

Cmaj7

B^o7

Cmaj7

--> Bb7(VII) can be

substituted for G7V7. This is borrowed from the Aeolian mode of C, based on major scale of Eb (Cm7, D07, Ebmaj7, Fm7, Gm7, Abmaj7, Bb7, Cm7), but used in a major key.(above)

Extract of score from a Jazz Real book(below)

18. hIL 1HC -THfltfS *>u

COMPOSERS OF THE 20TH CENTURY AND THEIR INFLUENCE BY JAZZ

chapter IX

Jazz has been a great influence for a lot of types of music, and during the years it has dominated in a lot of areas of the music scene. Today, jazz is played and performed all over the world in music venues, festivals and other occasions, such as parties, receptions and concert halls. It has influenced along with blues, one of the most popular and mainstream type of music, rock (in early time, "rock&roll"). With its harmonic concept it has opened the way for new and interesting harmony, now used in many different musics.

In this final chapter of the work, some composers of the 20th century and their works will be analyzed, to see whether the classical music of the 20th century was really influenced by jazz, and if yes, in which manner, and which elements were adopted by jazz, and used by these composers.

As jazz appeared in the scene, a lot of composers were fascinated by the new music. And as it was something totally new, everyone wanted to try to compose something influenced by it, because until that time they had never heard anything similar. American and European classical composers, composed a lot of works that today are considered to be influenced by jazz, they have names taken by jazz music, and finally those compositions were labeled as the jazz influenced compositions by the classical composers. The names of the composers include Darius Milhaud, Igor Stravisnki, Claude Debussy, George Gershwin, Paul Hindemith, Eric Satie and others.

It was in the 1950s that a greater rapprochement between jazz and classical music began to emerge. Many of the jazz musicians were studying much of the great classical literature, from Bach to Bela Bartok, to expand their musical horizons. Classical musicians, too, were listening more seriously to jazz and taking a professional interest in it. The ideological and technical barriers between jazz and classical music were beginning to break down. In that climate an apparently new concept or style, termed "third stream" by Gunther Schuller arose. But third stream music was only apparently new, since European and American composers, including Claude Debussy, Igor Stravinsky, Charles Ives (using ragtime), Darius Milhaud, Maurice Ravel, Aaron Copland, John Alden Carpenter, Kurt Weill, and many others, had employed elements of jazz since early in the century. The difference in the 1950s and '60s was that

(1) the third stream blends began to include improvisation, and

(2) the traffic was now no longer on a one-way street from classical music toward jazz but

was flowing in both directions. Spearheaded by Lewis and Schuller, the movement produced a wide variety of works and varying approaches to the process of cross-fertilization. Third stream began, particularly in the cultivated hands of pianist Ran Blake, to merge classical concepts and techniques with all manner of ethnic and vernacular musics and traditions as well as with jazz.

Claude Debussy

The French impressionist composer linked the romantic era with the twentieth century. He was born in a small town near Paris, and at the early age of ten he entered the Paris Conservatory where he studied until he was twenty-two. He was characterized by his teachers as a talented rebel who improvised unorthodox chord progressions of dissonances that did not resolve. He was influenced by Richard Wagner, and at some point of his career he broke the traditional harmonic rules and created a style which was characterized by the poetic atmosphere and subtle tone colors.

In his music, Debussy used chords as colors and not as functions, he weakened the tonality by deliberately avoiding chord progressions, and used such elements as the church modes, the whole tone scale as well as the pentatonic scale.

A great deal of Debussy's piano music shows heavily improvisational and experimental characteristics that can be found in jazz music, including plays on dissonance and other qualities. The influence occurred and from the opposite view, as Debussy's influence is obvious in the works of such jazzmen as Duke Ellington, Miles Davis, Thelonious Monk, John Coltrane and others. With his dissonant chords, colors and use of exotic scales, he influenced and was influenced greatly by jazz.

Le petit Negre is a short piano composition, which was written from Debussy right after he composed his famous "Children's Corner" in 1908. In Children's corner, the last part is called Golliwog's Cakewalk, a composition which is influenced by ragtime music. Both compositions have great similarities, and the inspiration by ragtime is obvious. Despite that, I find that "the Little niger" or "Le Petit Negre", is more close to ragtime than Golliwog's Cakewalk. The use of foreign elements other than the classical ones is more obvious, and when listening to the composition, the feeling that ragtime is the base of the work is clear.

George Gershwin

The American composer who won worldwide fame from his popular songs and musical comedies as well as his jazz-flavored orchestral works and opera. He was born in Brooklyn of Russian-Jewish immigrant parents, and grew up in the lower east side of

Manhattan. At the beginning he showed no interest in music, and at the age of ten, his attitude towards music changed. He started playing the piano, performing hit tunes of the time, and three years later he began studying with a teacher who recognized his amazing talent and introduced him to piano works ranging from Bach to Liszt and Debussy. Gershwin started demonstrating his songs in the salesrooms of a music publisher. When asked if he wanted to become a concert pianist, he answered that he is studying to be a great popular songwriter. Success came quickly, as in 1919 at the age of twenty he wrote his first complete Broadway musical - La, La, Lucille. In 1920, his song Swanee was a tremendous hit. During the 1920's-1930's, he wrote one brilliant musical after another. His career as a composer of music for the concert hall was launched with the premiere of **"Rhapsody in blue"**, a composition incorporating jazz elements. It was composed at the piano in 1924, and orchestrated by composer Ferde Grofe for a special concert of American music given by Paul Whiteman orchestra at the Aeolian Hall on 43rd street in New York city. The Whiteman concert was conceived as a means to promote native American music.

Another great composition was the famous opera "Porgy and Bess". Originally conceived by Gershwin as an "American folk opera", "Porgy and Bess" premiered in New York in the fall of 1935 and featured an entire cast of classically trained African-American singers, a daring and visionary artistic choice at the time. Incorporating a wealth of blues and jazz idioms into the classical art form of opera, Gershwin considered it his finest work, but it was not widely accepted in the United States as a legitimate opera until 1976. The work is now considered part of the standard operatic repertoire and is regularly performed internationally. Despite this success, the opera has been controversial, and some from the outset, have considered it racist.

"Summertime" is by far the best-known piece from the work, and countless interpretations of this have been recorded and performed. The opera is admired for Gershwin's innovative synthesis of European orchestral techniques with American jazz and folk music idioms. Summertime not only incorporates elements from jazz and blues music, but also has a harmonic structure that is very similar to modern popular music.

Analysis : Summertime - George Gershwin

Part 1 - Introduction

DUDOSIWARD

GEORGE GERSHWIN

The image shows a musical score for the introduction of 'Summertime' by George Gershwin. It is for Piano and is marked 'Allegretto semplice'. The score consists of two systems of music. The first system shows the first three bars, with the piano part starting with a melody in the right hand and accompaniment in the left hand. The second system shows bars 4 through 6, with the piano part continuing the melody and accompaniment. The lyrics 'Bells' and 'Sum-mer' are written under the piano part in the second system. Dynamic markings include 'mf espressivo' and 'p'. The key signature is B minor (two sharps).

Summertime is written in B minor.

Bars 1-2 : The introduction starts with two bars using the blues pentatonic scale. In the first bar, the natural tone F is not a part of the B minor scale, as the scale has normally F#. The F natural is the added tone of the pentatonic scale, commonly known as the "blue note". Bars 1 and 2 are consisted only of the blues pentatonic scale.

Bars 3-4: The use of the 2nd grade diminished chord and the Bm7 chord, indicate that the following harmonic structure is going to be taking a path very different than the classical one.

Bar 5: The chord F# is the dominant, and even though the 7th grade is absent, we can still feel the perfect cadence coming. However in,

Bar 6 : collaboration with the first 2 notes of the melody, Gershwin substitutes the dominant F# chord with a Bb augmented chord, which uses as a dominant and returns back to the tonic, from where the main melody takes off.

The intro is apparently showing the jazz - blues character that will follow later on in the Piece, as there is no indication of traditional harmony. The pentatonic blues scale and the substitution of the F# dominant chord with the augmented Bb chord make the jazz element clear.

Part 2 - Main theme

The musical score is divided into three systems. The first system shows the vocal line with lyrics "Bells Sum-mer" and piano accompaniment with dynamics *mp* and *rit*. The second system is marked "Moderato" and "much expression", with lyrics "time an' the liv-in' is eas-y, Fish are". The piano part includes the instruction "pp espr. R.H.". The third system continues the lyrics "jump-in, an' the cot-ton is high." and includes performance directions like "poco rit", "a tempo", and "mf a tempo". Chord symbols such as Em6, C#m6, Em7, and B are placed above the vocal line.

Bars 7-10 : Here the melodic line is strictly pentatonic, without the use though of the "blue note" (F natural). The harmonic structure consists of just two chords, the tonic (I) and the supertonic (II). The first chord has an added sixth tone, a "tension", as it is correctly said in jazz harmony, and the chord becomes Bm6#. In the same manner, the second chord, has an added sixth tone and becomes C#m6#. In **bar 9**, the melody does not have regular rhythm, but incorporates a key element that is used by jazz. In the lyrics "and the livin' is easy", Gershwin uses the swing pattern. Though he does not notate it like in jazz standards, the result is the same. The melody in these lyrics is "swinging", just like in any standard jazz tune.

Also, it is clear that in the way that he wrote the cadences he is not considering any rules

of traditional harmony, as there are parallel 5ths among the chords. The second thing is the voicing. The manner in which he wrote the chords, is not used in classical harmony. In both chords, he uses a 5th interval, then the added sixth, and he leaves last the 3rd of the chord. This is a typical voicing in jazz piano harmony.

Bars 11-14 : In these last bars of the second part, the composers continues to use the pentatonic pattern, and in the last bar only he uses the tone C# which does not belong in the pentatonic, but in the B minor scale. In bars 11-12, the chord is Em7, which is the subdominant, and once again, it is a chord which is used from the one hand in classical harmony, but not in the subdominant function. In addition to that, he first builds the chord by two intervals of perfect 5ths, and then uses chromatic tones in parallel 6ths and creates an inversion of the Em7 chord, which is built by a perfect 5th interval and a perfect 4th. Once again, these type of voicings are common in jazz and blues music, whereas in classical music they do not appear. In bar 13, again he uses the swing pattern, and finally in bar 14, he uses the dominant chord F#, but instead of keeping it until the melody repeats, he interrupts it with its own secondary dominant (dominant of dominant in this case) C#7, and finishes after again with dominant.

Part 3 - Verse repetition and outro

The image shows a musical score for a piano and voice. It is divided into two systems. The first system features a vocal line with the lyrics "Oh, yo' dad-dy's rich,- An yo' ma is good - look - in," and a piano accompaniment. Above the piano part, there are chord markings: f^g , $Bm6$ cjtati, $Bm6$ dim<<, and $Bc6$. The piano part includes a marking "R.H." and a fermata. The second system has a vocal line with the lyrics "So hush, lit-tle ba - by, don' - you cry." and a piano accompaniment. Above the piano part, there are chord markings: $Bm6$, $E7$, D , Bm , E , $A9sus$, and Bm poco animato. The piano part includes a triplet of eighth notes and a marking "mf espr.".

Bars 15-19 : The first two words in the melody which belong to bar **15**, have irregular rhythm, as there is an 8th rest after the half note, and the elapsed time the composer uses first a quarter tone and then an eighth tone. This creates an off beat accent when combined after with the next bar, something that is very popular and common among jazz music, as well as popular songs. In bar 17, he again uses the swing pattern, and the harmonic functions remain the same just like in the first verse.

Bars 19-22 : The composers ends the phrase with an E7 chord in bar 19 and moves to the 3rd grade D major chord. The E7 chord can be explained in many ways, one of them is that he borrowed this chord from the B dorian mode, in which the subdominant chord is major. Then returning to Bm, he finishes off the verse with a combination of IV - VII -1. In this case E - Asus9 - Bm. When playing the melody on top of this chord progression, we can feel the blues effect, even though the blue note is not used, and only the pentatonic scale can be found within the melody. This progression is used in modern and popular music, and it is interesting how the composer combines the pentatonic scale with these chords. As i mentioned in the chapter "jazz harmony", when playing the pentatonic scale, whatever chord is underneath the melody, as long as it is a chord which has some relevance to the scale we are improvising or singing in, there is no clash created between the two. So, the fact that the whole phrase here uses above the chords, melody that it should normally sound dissonant but it doesn't, it makes the pentatonic feeling more obvious. In addition to that, he finishes off the phrase with an Asus9 chord, and the melody has D, thus playing 5 notes in a row simultaneously - A,B,C,D,E - and it doesn't sound dissonant at all.

Part 4 - Second Verse

The image shows two systems of musical notation for the second verse. The first system includes a vocal line with lyrics "One of these morn - in's" and a piano accompaniment. Annotations above the first system include "E9 Solo", "poco rit", "Tempo", "Bm6", "A1", and "C#m7". The second system includes a vocal line with lyrics "you Roin' to rise-up sing-in! Then you'll spread yo' wings." and a piano accompaniment. Annotations above the second system include "Bm6", "C#m7", "Bm6", "D7", "Bm6", "C#m7", "Bm6", "E7", "Em7", and "Em7/G".

Bars 25-30 : The only difference the second verse has from the first is the beginning of the phrase which starts with a quarter tone triplet, typical phrasing for a repetition in a blues song. Also in bar 27, the swing pattern does not start after a quarter tone as it was before, but now the whole bar is using the pattern, and one can feel the song swinging when listening to that specific part. In bar 30, the harmony uses the chord and also embellishes the melody with chromatic tones. Even though these tones are primarily in the right hand of the piano part, and some in the left part, they have the character of a walking bass.

Summertime, is one of the only compositions that so many jazz elements are used, and also in such a way that it is completely obvious that the work was influenced by jazz. Another point to add, is that in the first performance of the opera Porgy and Bess, Gershwin had a cast of exclusively African American singers. Many artists later on, took Gershwin's composition and made their own version out of it. Among them, Ella Fitzgerald, George Benson, Janis Joplin and many others*

*examples of different versions of "Summertime" can be found on the cd included

The image shows a musical score for the piano part of 'Summertime'. It consists of a grand staff with a treble clef and a bass clef. The score is heavily annotated with various symbols and text:

- At the top, there are handwritten notes: "iW", "Lf)", "iW", and "etc)".
- Below the treble clef, there are several lines of handwritten notes and symbols, including "U", "U", "i", "1", "=", "*", "=", "r", "y", and "t".
- There are also some symbols like "M", "P_i", "1-f", "-Jf..", "i..&", "IM", and "¥".
- Below the bass clef, there are notes like "p", "^", "l", "—", "n r ; l M H 4-", and "« ~L — J.".
- At the bottom, there are notes like "t", "A*", "D¹", "v", "ft«i", and "l)¹) (".
- At the very bottom right, there is a small "r".

Summertime score as it is in a jazz "fake book"

Analysis : Le petit Negre (The little Negro) - Claude Debussy
Part 1

THE LITTLE NEGRO
(LE PETIT NEGRE)

CLAUDE DEBUSSY

The image displays a page of musical notation for 'Le Petit Negre' by Claude Debussy. It features a piano part (left hand and right hand) and a violin part. The piano part begins with a syncopated melody in the right hand and a steady bass line in the left hand. The violin part starts with a melodic line. Performance instructions include 'Allpiero triuato' at the beginning, 'Non rall.' in the middle, and 'Un peu retenu' towards the end. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'dim.'.

Le Petit Negre is written in C major

Bars 1-8 : The composer starts by introducing the theme to the audience which has standard characteristics of a ragtime composition. Syncopated rhythm on the right hand, while the left hand maintains the beat. In these bars, the left hand has not yet taken the standard form in a rag, it is just an introduction that prepares the audience on what to expect afterwards. The syncopated melody uses the pentatonic scale, but also makes use of the tone F in bar 6, which does not belong in the scale. Despite that, the feeling of the audience is that the melody is in fact pentatonic. The harmony proceeds chromatically during the introduction, making it difficult to understand whether we are in tonic or in dominant, and at the end of the phrase in bar 8, the dominant becomes clear.

Bars 9-12 : From bar 9 the theme continues until bar 12. The only difference here in comparison with the introduction is the left hand which started to play the beats in a typical ragtime accompaniment in octaves. The regular left-hand rhythm combined with the syncopated rhythm of the melody, creates the metronomic sense of the ragtime. The melody has 3-note cycles, the left hand keeps the beat, thus creating the *secondary rag rhythmic pattern*, which was mentioned in an earlier chapter, and is the predecessor of the jazz triplet, or else "the swing pattern".

Bars 13-16 : Here the left hand stops playing the beat, and in combination with the right hand, they continue to produce the syncopated melody together, following the same pattern as before, until the end of the first phrase in bar 16. The melody in these bars is strictly pentatonic.

The fact that the number of bars of the first phrase is 16, is not irrelevant, as the instrumental rags have usually a number of self contained sections, that are usually sixteen bars each.

Part 2

The image shows two staves of musical notation. The top staff is in bass clef and contains a piano accompaniment. It includes a 'cresc. molto' marking and a 'Un peu retenu' instruction. The bottom staff is in treble clef and contains a melodic line. It includes an 'a Tempo' marking, a 'pp' dynamic, and the instruction 'doux et expressif'. Both staves contain complex rhythmic patterns with fingerings and articulation marks.



Bars 17-29 : The second theme is introduced in bar 17. There is a sudden tempo change and the piece is now slow, and the rhythm is not so much syncopated as it was before. In the first five bars, 17-21, the composer introduces the new rhythm, which he develops after in bar 22, with some added notes that create a small amount of syncopation. But because of the tempo here, syncopation is not so obvious. In bars 26-27 he uses the Bb major pentatonic without any rhythmic effect, and finishes the phrase with bars 28-29 which are syncopated due to the harmonic perfect 4th interval (Db-Gb), which is placed in the second eighth of each beat.

Bars 30-38 : This is a repetition of the second theme, up until bar 35, where he changes the accent and places it in the fourth beat of the bar, and continues like this until the end of the phrase. Placing the strong beats on 2 and 4, he gradually leads us back to the first part, returning to syncopation and fast tempo. The accents to the second and fourth beat of a bar is a standard characteristic of jazz tunes. Even though ragtime is not considered jazz music, the elements incorporated in this composition show that the influence from jazz and its predecessors are what the composer tried to achieve.

The second section of the composition, as we can see it is not structured with the 16-bar standard pattern. The whole composition has the form AA BB AA BB.

"Le Petit Negre" was composed for children. It is worth mentioning that the name is often not permitted to be used because of the racist implications. The composition is a direct connotation of the Golliwog's Cakewalk from Children's Corner, similar in that it has clear influences from ragtime jazz music and also because the rhotions of the performer are so important within the work's realization.

Analysis: Rhapsody in blue - George Gershwin
Part 1 - Introduction

Rhapsody in Blue

George Gershwin

Molto moderato (♩) (♩) (♩)

mm *SOUS*

The musical score consists of five systems of piano music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Molto moderato' with a metronome marking of 17. The dynamic is 'mm' (mezzo-moderato). The second system includes a 'poco rit' (poco ritardando) marking. The score features various musical notations, including trills (tr), triplets (3), and slurs. The piece concludes with a final cadence in the fifth system.

Bars 1-10 : The introduction is clearly indicating the character of the composition within the melody. An F mixolydian scale in the first bar, ending in Bb with a glissando, and in bar 3 the use of the blue note (E natural) makes already the composition's character blue. He uses the orchestra to build the harmonic structure, and he is showing that he is using in fact Bb mixolydian, as he makes use of the tone Ab, and the chord Ab in bars 9 and 10, where the function is V-VII, followed by a melody with pentatonic elements and blue notes. In the last bar (15) of the page, Gershwin repeats the theme but jumps in Ab. The repetition of the theme is also found in classical music, but we can consider this as the repetition which occurs in jazz standards, due to the following flow of the composition. As we will observe later on, the composer continues to introduce the theme in some variations. The ways in which the theme is repeated sounds as if the pianist is improvising on the theme and this leans towards a thematic improvisation effort, even though in reality it is not improvised.

Part 2a - Variations and jazz harmony



Bars 37-40 : In these bars one of the variations of the main theme occur in A major. He plays the ascending scale, and repeats the main theme, only this time in bars 39-40 he changes the harmony, and the result is a total jazz sound. This is a perfect example on how traditional harmony is used to produce jazz sound. If we analyze bars 39-40, we'll find out that the chords that create the harmony, are nothing more than common chords. The difference lies within the voicing. The composer here uses inversions and alterations in chords, he mixes up the sounds resulting in a beautiful harmonic passage, which sounds like a standard jazz harmonic progression. The chords are :

Bars 39-40 : A6 - E2 - Cm6/4 - F# half dim. - Dm - F7 - A6 - A - A9 (last inversion) - A half dim. 6/5 - G7-5b - E2.

As you can see clearly, the chords he uses are simple and the only difference is that in the

way he uses them, the passage becomes jazz. The only chord that does not belong in the European harmony is the G7-5b which has a lowered 5th grade, and it is one of the most standard chords in jazz music.



Bars 72-77 : As you can see clearly, the main theme is presented again here, but this time new elements are making their appearance in the composition, and specifically in this variation. First of all, the most obvious characteristic is in the rhythm section, and it is the use of ragtime beat. It is divided into four parts. The downbeat and then the second beat in the middle register with a chord and then the third and fourth beat. This does not continue through the whole phrase, but the ragtime effect is obvious even when the pattern is somehow altered afterwards.

The arrangement of the melody is following a similar pattern as in the previous example, and it reproduces the main melody through different inversions and chords. This again creates the jazz feeling in the composition, and in combination with the "ragtime" rhythm, it sums up the first theme's use of jazz elements, as after the end of this part, a new theme is going to be introduced.

Part 2b - Secondary theme

The image displays a musical score for a piano piece, specifically the 'Secondary theme' section. It consists of three systems of music. The first system shows the right hand (RH) playing a melodic line with a blue-jazz character, characterized by a descending E minor pentatonic scale. The left hand (R.H.) provides a harmonic accompaniment with a walking bass line. The second system continues the melodic and harmonic development. The third system shows the right hand playing a more active, rhythmic accompaniment while the left hand maintains the walking bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Before the second part of the composition starts, the composer introduces us to a secondary theme, which later he uses to develop. The manner in which he develops the new theme is very unorthodox, as he changes it rhythmically, tempo-like and creates a variation which has more of an improvisational character than a variation.

The melody has blue character, as it is using the E minor pentatonic, on top of the tonalities' chords. In addition to that, the harmony is built above, while the melody goes down and it seems like the two switched places, that the bass has the melody and all the others keep the beat. Also when listening to this part, one can imagine the melody being sung by a jazz singer, and a jazz trio or quartet is accompanying the singer in a slow tempo. Even though the chord changes are done chromatically, you can still get the feeling of a walking bass and brushes doing all the work underneath.

Part 3 - Second theme

Andantino moderato

mm

<p>J f i - f i n *</p>	<p>-IS # . *</p>	<p>_____ "</p> <p>#' < > _____ j l'^"TM ,, n.]</p>
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The second part is slow, and it is in E major. It has a glorious theme which derives completely from simple chords and cadences. The only chord in the theme which doesn't belong in E major tonality is G major, which can be explained as a chromatic third relation. The melody in between the main theme, has interesting rhythm, as it includes only three notes, which make the same cycle over and over, but due to the regular bar 4/4 and the irregular number of the notes, the outcome is a strange rhythmic effect.

In general we can see that Gershwin used rhythms that are not used in classical music, and some of them are, in similar forms used by big bands. Maybe not so much rhythms,

but "breaks", which are rhythmical parts in a composition in various parts, that create tension. Breaks don't need a specific spot in the music to be placed, but there are key parts which can be very useful when used.



*) Cu« may be made u> **> jv

Example of a break in Rhapsody in blue. The rhythm is irregular, thus making it more close to jazz breaks

Part 4 - Return of the theme

In the last part of the composition Gershwin takes us back to the theme which was introduced since the very beginning of the composition. This technique, it was used in classical music, but due to the "improvisational" character of the other parts of the composition, we can say that the composer might have done something similar like jazzmen do. Introduced the theme twice at the beginning with a minor variation, and again at the end of the composition, with also a minor difference. This is a method that jazzmen and jazz-bands in general use when performing jazz compositions. Of course we cannot be sure about the composer's intentions, but as the composition is considered to be influenced by jazz, this form can be suggested as a possibility.

Part X - Use of leitmotifs in the composition

The composer made extended use of Wagner's leitmotif * in his composition. During the whole work, we can hear recurring musical themes. All themes are repeated a lot of times, and are also presented in various forms. The same theme appears slow, then fast, then rhythmically changed. This is one of the reasons as said before, that the development of the work has an improvisational character. It's because it reminds us of "paraphrasing", or in classical terms, thematic development.

Leitmotif 1



"" |^r
ertu.

lffi

nf*

hi

Leitmotif 2

The image shows musical notation for Leitmotif 2. At the top, there is a rhythmic pattern: *rJfd m d-d d*. Below this, there is a melodic line on a staff with notes and rests. The notes are mostly quarter and eighth notes. There are some markings like *TiSt~* and *XT* below the staff. The notation is somewhat abstract and appears to be a transcription or a specific notation style.

Leitmotif 3

The image shows two staves of musical notation for Leitmotif 3. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures of notes, including eighth and quarter notes. There are dynamics markings like *p* (piano) and *mf* (mezzo-forte). The notation is more standard than Leitmotif 2, showing a clear melodic and harmonic structure.

The above pictures show three of the leitmotifs that are used in the composition, and are developed in different ways with different elements.

Even though the leitmotif is not a jazz element, the composer uses it wisely to create jazz effect in the composition. He makes use of the pentatonic scale and the blue notes in the leitmotifs thus they appear often in the work in their repetitions and development. He uses the rhythm wisely and creates irregular rhythms constantly, and also in a lot of cases he does not interpret the score exactly as it is written. Specifically he does that with eighth notes which sometimes, the listener feels that the eighth notes are being treated as jazz triplets and not as regular eighths. In leitmotif 3, you can hear the eighth notes swinging instead of being played as written. Probably not too obviously, but there is definitely swinging in a lot of cases in the work, and in some of the leitmotifs,

Leitmotif was associated with ^op ^{articular person} ^{place, or idea.} The word though has also been used by extension to mean any sort of recurring theme, wnm ^{or the} ^{life} ^{of a} ^{fictional} ^{character} ^{or a} ^{real} ^{person,}

In my opinion George Gershwin achieved in a certain level to compose music with jazz elements sufficiently. "Rhapsody in blue" incorporates many elements from the African American music that make it one of the compositions that we can say with certainty that it was influenced by jazz. Using these elements he managed to produce a new sound, a sound that was filled with melody, rhythm, leitmotifs, "improvisational" parts. He blended classical technique with modern and the result was unique. He was one of the composers who influenced generations of later composers, as we can hear today compositions which incorporate both elements in many cases, in symphonic works and in film scoring as well.

EPILOGUE

It is a fact that jazz was the new serious music of the 20th century. It is also a fact that partially because of jazz, modern popular music acquired many of the forms that we are familiar with today. The question is if jazz really influenced the composers of the 20th century, and if these composers within their compositions managed to produce jazz sounds and elements which were used by the music African Americans.

I have to admit that when i had the idea of writing about this theme, i never thought that i would have had the conclusion that i now have. When i was listening to blues and jazz recordings, i had the impression that this music is unique, and that the whole concept of improvisation is the way that revealed a new era of musicians. Musicians that didn't have to be trained to be musicians. People that didn't know the rules of harmony, or even the theory of music. They were just playing with instinct and feeling. And by time they got better. Today, with the development of jazz, someone who wants to learn jazz, he needs at least for some time to take lessons, because it got so complicated and so different that it is extremely difficult to understand. The technique one must have today is the same, and even more advanced comparing to the one of a classically trained musician. And this is because after the proper technique, the classical musician has to interpret a composition. A jazz musician has to improvise and interpret at the same time. He doesn't have a score to guide him. The only thing he has is his feeling, that he will express it through his instrument.

I am not saying that classical music is not equal. After all, it's jazz that was partially influenced by classical music and used elements from it, and later on the opposite happened. I believe that where classical music stops, jazz begins. Takes music some steps further than it already was.

With this said, i would like to add something concerning the education of jazz. There are many universities and Conservatories around the world that provide jazz education to students and eager learners of this music. Even so, there are more that provide classical training, and the ones that provide jazz and have a good level of education are not so many. In Czech Republic unfortunately, the only school that provides serious education in jazz is the Jaroslav Jezek Conservatory. It is strange, because in this country the two main musics are classical and jazz, and there are many distinguished players and composers. It's worth mentioning the fact that even though only one school exists, many people play and perform jazz, and the level is pretty high. Having said that, the necessity for jazz education here, and all around the world is getting more and more demanding.

So before i analyzed the compositions i was convinced that classical music wasn't really

influenced by jazz, but rather conducted an experiment that did not end up as expected. I was waiting to hear compositions written from classical composers, that sounded as they were written by jazz composers. I thought that i might even hear improvisation in these compositions, something that didn't happen.

When i started analyzing the compositions, and especially "Rhapsody in blue", i came to realize one important thing. I wasn't supposed to expect all these that i mentioned above. Because if i did, then it would mean that the experiment of the classical composers failed. They would have copied the jazz composers, and their wouldn't be anything original in their works.

Within these works we can see clearly the influence by jazz. Rhythms, ragtime, jazz harmony and chords, pentatonic scales, blue notes, "improvisational" type parts, swinging notes. The whole concept wasn't to duplicate something, but to be influenced and produce something new. As far as i am concerned, they have achieved it. The result was a new sound, a blend of classical and jazz music. Both elements are obvious in the compositions. "Rhapsody in blue", the masterpiece of Gershwin shows that exact thing in its perfection. Jazz and classic together creating a fusion of sounds, rhythms and melodies, that no one can deny it's originality.

The 20th century was a time full of innovations and experiments, and gave birth to new kinds of music, popular and other. The transition between classical and modern trends was slow, but within it flourished a new era, that indicated the endless possibilities of the most abstract art, music. The first step, was jazz.

Summary

The thesis concerns the African American music that was developed in America since the time of the slavery. The african elements that were brought in America from the people, gradually developed into a new music, that combined these elements with the ones of european music.

During the development, there were a lot of genres that arose, and finally emerged into a new kind of music, jazz.

Also, i make a reference on how jazz came into the Czech Republic, and i illustrate the contribution on Jaroslav jezek.

I refer to the harmony and elements of jazz, and the difference between them and the ones of european harmony.

Finally i analyze three works from composer's of the 20th century to show how classical music was affected by the existence of jazz.

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