

Identify sounds/instruments

IDENTIFY THE SOUNDS (CD demo):

- 1- bass drum
- 2- high hat
- 3- ride cymbal
- 5- snare drum
- 8- complete drum set
- 21- arco bass
- 22- pizzicato bass
- 23- walking bass
- 59- trumpet
- 78- trombone
- 69- clarinet
- 73-tenor saxophone

Quiz on Vocabulary the second week of class!!!!!!!!!!

VIDEO - Marsalis on Music – “Sousa to Satchmo”

Points to concentrate on:

Relationship between New Orleans Band, Ragtime and John Phillip Sousa.

See Handout in Class.

VIDEO observations:

A. European contributions to Jazz

Wind instruments

Musical Forms i.e. marches (choruses, refrains)

-early jazz compositions borrowed European forms

Polyphony (two or more lines/melodies sounding simultaneously i.e. “Stars and Stripes”)

B. Ragtime

Comes from the term- “Rag”-which meant to improvise or syncopate.

Form borrowed from March tradition. 16 bar strains.

Syncopation - anticipating or delaying anticipated melodic entrance.

Two – beat feel (danceability) - comes from cog dancing traditions.

Early Rag was performed by 3 guitars, piano styles imitate this percussive sound, which was also translated to banjo before piano.

Rhythmic in nature, melody not the pervading force in music.

Sectional Forms-Preliminary forms to Popular song Format.

C. Black – American Improvisatory Music (New Orleans style)

Improvisation

Expressive vocal quality-Intonation (bends, growls and others)

Groove - incorporation of several beats which creates improvisatory polyrhythmic effect.

Collective improvisation i.e. improvised polyphony-improvised polyrhythms

Call and Response & Riffs

D. New Orleans musical style (more vocabulary)

Break-stop time

Counter melody
Tailgating (trombone)
Use of Registers to define the roles of each instrument

Combine Letters A through D and you get the characteristics of Early New Orleans Style Jazz

Demonstration of the dominant instrument of the day 1900 (cornet/trumpet)
“Carnival of Venice”

Week two --The Origins of Jazz

“There is no escaping the fact that jazz owes its origins to the slave trade, a disconcerting reminder of our imperial (and not so distant) past.”

Mervyn Cooke

Music permeated African culture.

-Music provided a vital role in maintaining the unity of the social group. Singing the same songs in the same way at the same time bound individuals together and established a strong group feeling.

-Music was for a whole community, and everyone from youngest to oldest participated.

Music was so interwoven with work, play, and social and religious activities that to isolate one phase from its role in the total life of the people is difficult.

-Tribal religious ceremonies, special occasions births, deaths, and weddings were all accompanied by the pulse and beating of a drum.

-The drum served as one fundamental means of coordinating the movements of the wonderful rhythmic native dances, aided hunting parties, and played an important part in sport and physical exhibitions.

African slaves brought these traditions to the United States and nurtured them in the woe and hardship of slavery. Obviously, the slaves did not intentionally invent a new music at this point; rather, the new music arose unconsciously from the transplantation of the African culture and the African Americans' struggle for survival.

African Rhythm

-A common misconception concerning the origins of jazz is that its rhythms came from Africa.

-It is only the emphasis on rhythm that can truly be designated African, not the direct influence of any specific rhythmic pattern.

Polyrhythms

-From the sixteenth century onwards, hundreds of thousands of slaves were transported by European traders to the New World.

African Musical Characteristics:

1) Music was the center of every tribesman life.

- 2) Music maintained the order of the social group.
- 3) Music was not considered an artistic expression, rather it was a social expression.
- 4) The Drum was the key instrument.
- 5) Music was connected to dance.
- 6) Rhythm was the key musical characteristic.
- 7) African language and song was very rhythmic.
- 8) Music was connected to every activity of the African.
- 9) Music had many religious ties.

African Musical Contributions to Black-American music.

- 1) Call and response
- 2) Musical was improvisational in nature.
- 3) Falsetto singing.
- 4) Lyric variation.
- 5) Intonation or African Vocality.
- 6) Syncopation.
- 7) Groove.
- 8) Highly expressive singing.
- 9) Music was highly rhythmic.

Early African American musical expressions:

1. Work songs (Cries-bending of tones, slurs)

Some African American songs were born on the banks of the Mississippi to the accompaniment of work tasks associated with the riverboats. Others were born in the mines of Virginia, in the cotton fields of the South, and in the gangs of prison camps in Texas and Georgia. This singing of these songs had one thing in common: They were sung without instrumental accompaniment and were associated with a monotonous, regularly recurring physical task.

The singing was sprinkled with grunts and groans inspired by the physical effort of straining muscular activity. Many years later, these sounds became distinguishing features of both vocal and instrumental jazz.

Rex Harris has described work songs as “tribal songs which started in West Africa.” In addition, he stated that they were used to ease the monotony of a regular work task and to “synchronize” a word or exclamation with a regularly repeated action.” . An example of this type of work song is “ The Song of Volga Boatman”, probably the best known of all work songs. The grunt denotes the exact time when concerted action is to take place---in this case, when pulling the oars.

A good work song leader was essential in coordinating the workers. He not only caused the work to be more efficiently done, but also helped to make the time pass. Huddie Ledbetter (Leadbelly) is reputed to have been one of the best leadmen ever. His recordings testify to this fact.

Work songs contribution to the Jazz idiom lie in the fact they influenced meter and rhythm. (the Phrase)

Field Hollers:

West Africa had no art music by European standards, only functional music used for everyday tasks. Music was used for love, work, war, ceremonies, or communication. American slaves were often not allowed to talk to one another in the fields while working, but garbled singing was allowed. They established communication through Filed Hollers, or cries, that whites could not understand. The outstanding quality found in these musical melodies was the use of pitch inflection, slides and exaggerated slurs. The tone is therefore bent, either sliding up or down to another pitch. Sometimes no specific tone could be exacted. This unique quality of musical expression led to powerful melodic statements in Gospel and blues idioms. This way of vocalizing has had a unique influence on the originality of Jazz, Gospel and Blues presentations.

2. Spirituals and revival hymns.

-Around 1800 there occurred in America spiritual/religious mass movement know as the Great Awakening.

-Spirituals and revival hymns that carried a great amount of emotion were sung at camp meetings.

-Spirituals, often called “hymns with a beat,” were the first original songs created by Protestant African American slaves on American soil.

“Ezekiel Saw the Wheel”-Fisk Jubilee Singers

“Dere’s a Man a Goin’ Around”-Paul Robeson

3. Gospel Songs and Spirituals:

--Gospel Song is the modern form of the Spiritual (religious song of African-Americans)

--Blues is a secular form of Spirituals.

--Quote from Alberta Hunter...

“ To me, the blues are, well, almost religious.....the blues are like spirituals, sacred. When we sing the blues, we’re singin’ out our feelings.”

--Quote from T-Bone Walker...

“ Of course, the blues comes from the church too. The first time I ever heard boogie-woogie piano was the first time I went to church. The preacher even used to preach in a bluesy tone.”

--”Intonation”- reflects sound, color and expression in music. (Holland)

--The blues express an intonation that is distinct and separate from other music's and cultures.

--Gospel songs are mostly composed songs with a high level of expressive quality.

--The most important Gospel singer was Mahilia Jackson-born in New Orleans in 1945. -

-She exposed gospel music to the American public on a larger scale.

The most important Gospel composer-Thomas A. Dorsey, in 1973 was designated “The Father of Gospel Music” by the publication Black World. He wrote over 500 gospel songs.

--Most popular gospel song of all time, “Precious Lord, Take My Hand.”, written by Dorsey.

-1940, Popularity spawned professional tours

-Sister Rosetta Tharpe was singing before as many as thirty thousand people in stadiums and parks.

-1950, Mahalia Jackson recorded “Move On Up a Little” Sold over a million records.

-The Ward Singers recorded “Surely, God Is Able.”

Both sold over a million copies, thus establishing gospel music in the mainstream of American music.

Some important characteristics of Spirituals and Gospel Songs:

1) Intonation-links language and song with a strong connection. Of special importance - the aged Bishop Kelsey of Washington D.C....on some of his records (ie “Little Boy”) one hears how, in the course of his sermon, Kelsey gradually becomes the singer and how the sermon turns into the gospel singing of the entire congregation.

2) Falsetto Singing- (ie-”Take Six”) When the tenor sings far beyond the natural range of his voice. In African Culture it is a sign of manhood.

3) Gospel songs contain roots of hillbilly, mambo, waltz and boogie-woogie rhythms. Most important Gospel songs contain a strong R&B and Jazz beat.

4) Gospel Songs did not evolve from the Jazz age at the turn of the century. Their evolution came from Black culture in the Southern countryside. In other words, Gospel helped Jazz evolution.

Milt Jackson asks,

“What is soul in Jazz? It comes from inside. In my case, I think it’s what I heard and felt in the church.”

5) Many of the best female singers got their start in the church,

--Sarah Vaughn

--Dinah Washington

--Nancy Wilson

Spirituals Characteristics:

1) Black-American form of religious music.

2) They were derived from the African technique of shaping and reshaping melodies into new ones.

3) Cultivated in Religious venues.

4) Combined the experience of the ring-shout and the religious song.

5) Musical features of the Spiritual:

a) Functionality

b) Collective participation

c) Use of Syncopation

d) Sung with a rhythmic dialect

e) Intonation

f) Repetitive forms.