Winter, Robert Music for Our Time

on a cadence pattern (in short-short-short / LONG - [LONG] rhythms), Copland transforms the angular, leaping theme of the first Allegro into a jazzy theme built on scales. Bright instrumental voices scurry past each other in marked syncopation. After another climax, the cadential theme repeats slowly and emphatically.

Section 6: "As at first. Transition scene to music reminiscent of the Introduction." Copland recalls both the hymnlike theme (in a high solo violin) and the triadic theme that opened the suite (now played by the flute).

Section 7: "Calm and flowing. Scenes of daily activity for the Bride and her Farmer-husband." Now follows the emotional climax of the suite, a set of free variations on the Shaker hymn "Simple Gifts." This appealing tune follows the familiar *a-a-b-a* pattern. Copland's treatment is cumulative, moving from a solo clarinet (Theme) down a whole step to oboe and bassoon (Variation 1), back up a whole step to strings in imitation (Variation 2), and to the brass in a brisk tempo (Variation 3). A compressed Variation 4 plays each of the phrase-pairs simultaneously. The section ends with a grand statement of the first two phrases (*a* and *a'*) in the full orchestra (Variation 5), with powerful descending octaves in the bass.

Section 8: "The Bride takes her place among her neighbors." A chordal theme in the muted strings, marked "like a prayer," repeats four times to varying cadences, only the last of which comes to rest. After a final recall of the hymnlike theme in the flute and violin, the suite ends by recalling the hushed mood of the introduction, with the triadic theme finally back in the clarinet. By coming full circle, Copland has suggested the daily rhythms that will govern the newlyweds' lives.

JAZZ: A UNIQUELY AMERICAN MUSIC

Not even the most farseeing prophet could have predicted the course of American music after 1900. Who, for example, could have predicted a Charles Ives? And who could have foreseen the remarkable confluence of musical elements that led to jazz?*

As the twentieth century opened, the United States was already an industrialized society with all its attendant social benefits and ills. The country had scarcely begun to integrate the millions of descendants of slavery into the mainstream of national life. African-Americans were still denied the right to vote in

*The origins of the term *jazz* are obscure. Some claim that it derives from the French word *jaser*, meaning "to have an animated conversation"; others, that the root word *jass* comes from the African Gold Coast or even from the Arab world; still others, that it originated in vaudeville or that it refers to the sex act. Though the word first appeared in print in 1917, it seems to have been in use at least a decade earlier.

most areas of the South, where unconstitutional voting tests would not be outlawed until the second half of the twentieth century. Few had access to the education and employment that most whites took for granted, and most continued to live in abject poverty.

The music that came to be known as jazz was in part a response to the institutionalized oppression that persisted long after the abolition of slavery. Conscious of their rich cultural traditions, African-Americans expressed themselves in music of their own devising. And yet the musicians who played jazz were racially integrated from the very beginning. Black or white, they seemed relatively free of prejudice. Black musicians were willing to share their music with anyone who was interested and able. In "Congo Square" in New Orleans, black and white musicians came together every Sunday for a round of music-making. Yet many of the early consumers of jazz—especially the white owners of nightclubs and their patrons—clung to the old segregationist ways.

Countless styles came together in the mix that became jazz. From the descendants of slaves came West African drumming, the spiritual, the blues, the field holler, and work songs. From the European-American tradition came popular songs and ballads, Western harmony, closed structures like the march, and instruments like the clarinet, trumpet, cornet, trombone, and bass.

What emerged was something new. Jazz sounded like no other music. Its strongly accented duple meter, coupled with unprecedented rhythmic freedom in the melody lines, invited listeners to dance, and countless thousands did. During the years before the First World War, Debussy, Schoenberg, and Stravinsky were all composing music that broke with tradition, but nothing they wrote was as startlingly new as jazz. Despite its varied roots, jazz is the only major musical style that is uniquely American.

Unlike art music, which was set down in precisely notated scores, jazz relied on oral tradition. Today, jazz historians study old recordings rather than old scores. Because jazz is at base an improvisatory style, there have been thousands and thousands of jazz "composers." The greatest improvisers—musicians like Louis Armstrong (1898–1971)—have inspired countless imitators, but from the very beginning it was individual style that counted.

Jazz has evolved continuously from the moment it emerged, and the constant pressure to remain contemporary may help explain its rapid evolution. We turn now to several of the stages in that development.

RAGTIME

In 1899 the American novelist Rupert Hughes noted that something called *ragtime* was "sweeping the country like a plague of clog-hopping locusts." Hordes of itinerant black pianists were playing their music in saloons and dance halls across America and making simplified arrangements for sale as sheet music. The ragtime mania lasted almost until the First World War. Ragtime was not quite jazz, but it incorporated certain features that would find their way into jazz.

Scott Joplin (1868–1917): "Gladiolus Rag" (1907)

FIGURE 27.6 Interest in Scott Joplin revived in 1974 when a popular movie, *The Sting*, featured five of his ragtime songs. The movie's score and title song won Academy Awards, and the soundtrack sold more than 2 million copies.

Ironically, the man who did most to popularize ragtime spent much of his life trying to win recognition as a composer of operas. Scott Joplin (Figure 27.6) grew up in Texarkana, Texas, the son of hardworking, musical parents. At the age of 7 he became obsessed with a piano he had discovered in the neighborhood. His parents managed to scrape together enough money to buy him a square piano* of his own. His mother, who took in laundry, spread word of his prowess throughout the white community. There is some evidence that a German "professor" (as instrumental teachers in small towns were commonly called) befriended Joplin in his early teens and introduced him to the "classics," including opera.

At age 14, Joplin rejected his father's insistence that he learn a trade and struck off on his own. He traveled about through Texas, Louisiana, Missouri, Arkansas, and Kansas, playing the piano in nightclubs, saloons, poolhalls, and brothels. He also led a vocal group for a short time. Along the way he got to know many white musicians from whom he picked up certain techniques that entered into the stylistic amalgam known as ragtime.

The harmonies of ragtime are essentially those used by Schubert and the first generation of German Romantics, and the structure of most rags adheres closely to that of Sousa's marches. (Joplin would have had ample opportunity to hear Sousa's music performed.) The regular, powerful beats by the left hand also are reminiscent of Sousa's marches. To these influences Joplin added a fresh melodic style based on systematic syncopation—the "ragged time." He may have been influenced by a practice in slave music known as "patting Juba," in which a regular percussive beat gave support to a syncopated melody.

In ragtime, there are three types of syncopation. In one type, the first or second beat of a bar is either silent (as shown by the rest in this excerpt from the *A*-Section of Joplin's "Gladiolus Rag," Listening Guide 60) or is tied over from the preceding beat (as in the second beat of the second bar):

Slow march tempo

mf

rest

tie

*A piano of rectangular shape, larger than a spinet but smaller than a grand. The square piano was popular during the second half of the nineteenth century but ceased production entirely after the First World War.

Contrasting with this rather mild type of syncopation is a second, more dramatic type. Here the accent occurs on the second of the four fast notes (known as sixteenths) that make up each bar, as in the first beat of the *D*-Section from the "Gladiolus Rag":

This example also contains the third, and most complex, type of syncopation, in which a pattern of regrouping takes place. In this instance, three beats of four fast notes per beat are rearranged via the high note (the one whose stem is up) into four beats of three fast notes per beat. This creates an exhilarating tension with the regular pulse in the left hand, which is resolved on the last beat of the second bar.

The connection between ragtime and marches is evident. Many rags carried the heading *Tempo di marcia* ("In march tempo"), and several ragtime composers wrote marches as well. Sousa, in turn, incorporated certain ragtime features into his march arrangements. Another form that depended on syncopation was the ***cakewalk***, a dance of black origin that was popular in minstrel shows. For a brief time the cakewalk was the rage of Europe, inspiring Debussy to write a piano piece called "Golliwog's Cakewalk" for his suite *Children's Corner*.

Though ragtime was not the invention of any one composer, Scott Joplin was its first great exponent. Between 1899, when he published his best-seller "Maple Leaf Rag," and his death in 1917, he published more than three dozen rags. Joplin represents the "classic" strain of ragtime. Unlike other ragtime composers, he insisted that his rags be played in a dignified manner, preferably on a well-tuned grand piano. (Many of his published pieces carry this heading: "Note: Do not play this piece fast / It is never right to play ragtime fast.") The "Gladiolus Rag" shows Joplin's mastery of the cumulative form, in which each of the four successive themes generates a more powerful forward motion.

Around 1907 Joplin settled in New York City, where he published a tutor, the *Rag Time Instructor*. He also worked on a three-act opera, *Treemonisha*, about a woman abandoned as an infant who overcomes severe obstacles and leads her people to freedom through education. Joplin never managed to get *Treemonisha* produced, though it has been produced in recent years. (An earlier opera, *A Guest of Honor*, apparently disappeared without a trace en route to the U.S. Patent Office.)

Listening Guide 60

JOPLIN: "Gladiolus Rag"

CD 6, TRACK 11
TAPE 6B, TRACK 8
DURATION: 4:25

The form of Joplin's "Gladiolus Rag" parallels that of many Sousa marches. The gentle A-Strain repeats immediately, followed by the B-Strain and its repeat. Then the first strain—poised at the center of the form—repeats once, followed by two further strains and their repeats. Like most Sousa marches, the "Gladiolus Rag" ends in the key of the subdominant rather than the tonic and builds cumulatively to a climax in the last strain.

Form: Sectional (A-A-B-B-A-C-C-D-D)

	LOCATION	TIME	COMMENTS
1	*A*-Strain	**0:00**	A tender, syncopated melody divided between an antecedent phrase and a strong repeated cadence.
	A-Strain repeated	0:31	Embellished slightly.
2	*B*-Strain	**1:01**	Louder, with a more directed bass line that includes linking chains of four or eight rapid notes. Divided again between an antecedent and a cadential phrase.
	B-Strain repeated	1:30	
3	*A*-Strain	**1:59**	A return to the calm, sweet atmosphere of the opening.
4	*C*-Strain	**2:29**	Modulates to the subdominant, softer than either of the preceding strains. Nevertheless, the melody is doubled at the octave, giving it a certain brilliance.
	C-Strain repeated	2:58	
5	*D*-Strain	**3:26**	The climax of the piece, with powerful bass lines and melodic syncopations on three of every four beats.
	D-Strain repeated	3:54	

FIGURE 27.7 "Do you know what it means to miss New Orleans?" asks a song inspired by this music-loving city. Many piano players found work in the brothels of Storyville, including young Jelly Roll Morton.

THE BLUES

At the turn of the century New Orleans, the birthplace of jazz, was a thriving town at the terminus of a vast network of rivers that funneled into the Mississippi. The principal harbor for many northern cities, New Orleans served as the conduit through which manufactured goods were exported and raw materials were imported. Hundreds of river men passed through the town every week, and over time an area of "sporting houses" grew up to cater to their tastes. In 1897, a law was passed to license and control the prostitutes who worked in this 38-block area, known as Storyville (Figure 27.7).* No sporting house was without a full-time pianist, and many kept small orchestras of a dozen or so players. With the aid of the *Blue Book—An Illustrated Directory and Gentleman's Guide to the Sporting District*, visitors and residents alike found their way to establishments where they could listen to the new music that eventually became New Orleans jazz. The close association between this music and the Storyville district slowed the acceptance of jazz by more respectable members of society, both black and white.

Common to much of New Orleans jazz was a plaintive style of singing and playing known as "the blues." Of obscure rural origins, the blues preceded the emergence of true jazz by at least two decades. By flatting the third and seventh degrees of the scale and by using an intimate, half-spoken style, blues singers like Ma Rainey (1886–1939) and Bessie Smith (1894–1937; Figure 27.8) gave

*Named after Sidney Story, the sponsor of the law.

FIGURE 27.8 Explaining how blues singer Bessie Smith influenced her, rock singer Janis Joplin said, "She showed me the air and taught me how to fill it."

moving expression to the melancholy of African-Americans. Performers' deliberate "off-pitch" lowering of the third, fifth, or seventh degrees of the scale became known as *blue notes*. Gradually a form emerged known as the "12-bar blues," which consisted of a regular, repeating harmonic pattern divided into three phrases of four bars each. The pattern usually followed this progression:

Measure:	1 2 3 4	5 6 7 8	9 10 11 12
Harmony:	I ------	IV ---- I ----	V ---- I ----

A chorus (the jazz equivalent of "variation" in art music) accompanied each statement of the 12-bar pattern. The simple harmonies permitted a wide range of improvisation by musicians playing instruments such as the clarinet, trumpet, cornet, and trombone. The 12-bar blues became the predominant pattern for jazz and is still heard today.

None of the earliest New Orleans jazz was ever published, and the first recordings date from 1917. So it is impossible to reconstruct it with any certainty. In 1917 the Navy closed down the Storyville district, and most of the jazz musicians moved on to Chicago and other northern cities, taking the New Orleans style with them. Around 1938 scholars turned their attention to this "traditional" jazz and rushed to record those artists who were still living. One of the most famous of them was Ferdinand "Jelly Roll" Morton.

Ferdinand "Jelly Roll" Morton (1885–1941): "Dead Man Blues" (recorded 1926–1927)

"Jelly Roll" Morton, who shared in a proud, French-speaking Creole tradition, was born along the Mississippi (probably in Gulfport) but soon moved to New Orleans. Little is known of his early life, though he seems to have had little formal training in music. He spent most of his early years as an itinerant pianist, hustling in pool halls and pimping when money was in short supply. Morton returned to New Orleans from time to time and traveled to New York, Chicago, and Los Angeles. In Chicago in 1926 and 1927 he made the first electronic recordings with his group The Red Hot Peppers (Figure 27.9). Discovered by the folklorist Alan Lomax in 1938, Morton went on to make a historic series of recordings for the Smithsonian Institution (with himself as pianist) in which he set down dozens of unknown pieces. It was at this time that he claimed to have invented jazz.

Although that claim has been disputed, Morton was without doubt one of the first important *composers* of jazz. His 1926–1927 recording of "Dead Man Blues" (Listening Guide 61) contains both freely improvised choruses (1–4, 7) and prearranged choruses (5–6). The prearranged choruses were probably not written out beforehand; most likely Morton simply told his players what he wanted. The humorous conversation that takes place on Track 1 between guitarist Johnny St. Cyr (who speaks first) and Morton makes explicit the connection with funeral music (see the Historical Window on page 596).

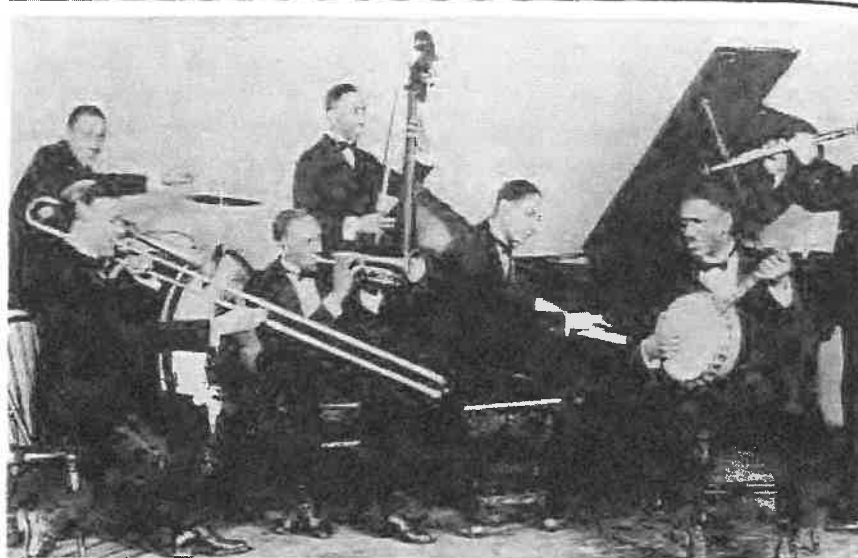

FIGURE 27.9 Jelly Roll Morton recorded 16 of his tunes, combining ragtime and blues, with the Red Hot Peppers. Never shy about his accomplishments, Morton sported a diamond in one of his front teeth.

Morton's blending of the rhythmically rigid style of ragtime with the improvisatory style of the blues led to the first real jazz. Much of his music features complex, nonimitative counterpoint, as in the first and last choruses of "Dead Man Blues," where trumpet and trombone vie for attention with lines of highly individual character. In their solo improvisations the players employ a rapid, intense vibrato and attack many of the pitches from below. The melody comes through as one long phrase, with little of the antecedent-consequent sense of phrase structure common in European music. The rhythm cannot be notated precisely, for adjoining notes are neither even nor dotted, but somewhere in between—the basis for what became known as "swing."

FIGURE 27.10 When asked what jazz is, Louis Armstrong replied, "Man, if you gotta ask you'll never know."

Louis "Satchmo" Armstrong (ca. 1898–1971): "West End Blues" (1928)

Louis "Satchmo" Armstrong (Figure 27.10)—trumpeter, singer, and composer—is generally recognized as the greatest jazz performer who ever lived. He was born on the Fourth of July in 1900, in the most squalid part of New Orleans's uptown black district. His parents, both illiterate, separated when he was 5, and he lived with his mother until he was arrested at the age of 13 and sent to the Colored Waifs Home in New Orleans, where he received his first rudimentary instruction in music. Released after a year, he supported himself by delivering milk and unloading banana boats. In 1918 he was befriended by the great cornetist Joe "King" Oliver (1885–1938), who arranged for Armstrong to replace him in an important New Orleans ensemble, Kid Ory's Band.

Listening Guide 61

MORTON: "Dead Man Blues"

CD 7, TRACKS [1]–[2]
TAPE 7A, TRACKS 1–2
DURATION: 3:17

The form of this piece is typical of early jazz. Each of the chord changes can be heard clearly throughout (the Bars column shows the location within the 12-bar-blues scheme). For this recording, made on September 21, 1926, for RCA Records, Morton added two extra clarinetists to his usual ensemble of six players (piano, trumpet, trombone, clarinet, banjo, and double bass). The piece opens with a quote from a popular New Orleans funeral favorite, "Flee as a Bird," which bears a striking resemblance to Chopin's Funeral March from his Piano Sonata in B-flat Minor, Op. 35.

Form: 12-bar blues

LOCATION	TIME	BARS	COMMENTS
Curtain	**0:00**		Quote from "Flee as a Bird." The introduction ends with an abrupt, humorous modulation to the major mode.
Chorus 1	**0:14**	1–4	Entire ensemble. Polyphonic texture with melody shared largely between clarinet and trumpet.
	0:22	5–8	
	0:30	9–12	
Chorus 2	**0:37**	1–4	Clarinet solos with commentary by the piano.
	0:45	5–8	
	0:52	9–12	Trombone plays a 3-note upbeat to Chorus 3, smoothing the transition.
Chorus 3	**1:00**	1–4	Trumpet solos with commentary by the piano.
	1:07	5–8	
	1:15	9–12	Trombone plays the 3-note upbeat.
Chorus 4	**1:22**	1–4	Trumpet continues with a variation on the preceding melody.
	1:29	5–8	
	1:37	9–12	Trombone plays the 3-note upbeat.
Chorus 5	**1:44**	1–4	Three clarinets with trumpet/trombone punctuations—obviously a prearranged chorus.
	1:52	5–8	
	1:59	9–12	
Chorus 6	**2:06**	1–4	The three clarinets repeat Chorus 5 while the trombone provides a slow commentary.
	2:14	5–8	
	2:21	9–12	
Chorus 7	**2:29**	1–4	Return to the full ensemble, recalling Chorus 1.
	2:37	5–8	Polyphonic texture highlighted by trombone smears.
	2:44	9–12	
Codetta	**2:52**		Dramatic pause and a final cadence drawn from the first phrase of Chorus 5.

Historical Window

THE NEW ORLEANS BRASS BAND

The French who settled in New Orleans brought with them a keen interest in music-making. And following the abolition of slavery, African-Americans poured into the town, bringing their own rich musical heritage. Not surprisingly, the Creoles—offspring of Europeans and blacks—turned out to be great music-makers themselves.

The popularity of brass bands in New Orleans dates back to the end of the eighteenth century. As time passed, it became customary for a marching band to accompany funeral processions on their way to and from the cemetery. In 1819 a visitor to New Orleans described these parades as "peculiar alone among American cities." In 1838 the New Orleans *Daily Picayune* spoke of the "real mania in this city for horn and trumpet playing." People in other cities went to church on Sunday, but in New Orleans they spent the day listening to the marching bands, which grew more numerous as the day wore on. "The sabbath in New Orleans exists only in its Almanacs," observed an alarmed visitor. One Episcopalian minister was obliged to dismiss his congregation because he could no longer be heard. Each year during Mardi Gras the clamor became downright deafening, and when President Garfield died in 1881 more than 16,000 people turned out to march to the bands.

Notices of parades appeared regularly in the local newspapers. Almost any occasion would bring the marchers out: a wedding, a funeral, an election, a national holiday, a holy day, a visiting dignitary, the laying of a cornerstone, the dedication of a statue. Parades took place at almost any hour of the day or night, and almost any organization could sponsor a band: militia companies, war veterans (of the Revolutionary War and the War of 1812), freemasons, benevolent societies, fire companies, workers' societies. Records show that almost two dozen professional bands were active during the first decade of the twentieth century, with names like The Excelsior Brass Band, The Tuxedo Brass Band, The Onward Brass Band, and the all-white Reliance Brass Band.

A photograph of the The Onward Brass Band taken in 1905 (Figure 27.11) shows its 12 members and their instruments: three cornets, clarinet, two horns, baritone horn, two trombones, one double bass (we assume the bass player did not march with the others), snare drum, and bass drum. All the musicians are wearing white starched uniforms, and some of them appear to be in their teens or early twenties.

The player who is credited with first playing jazz in New Orleans was the cornetist Buddy Bolden (1877–1931), whose band was one of the most celebrated in New Orleans. The regular Buddy Bolden Band was a dance band (it

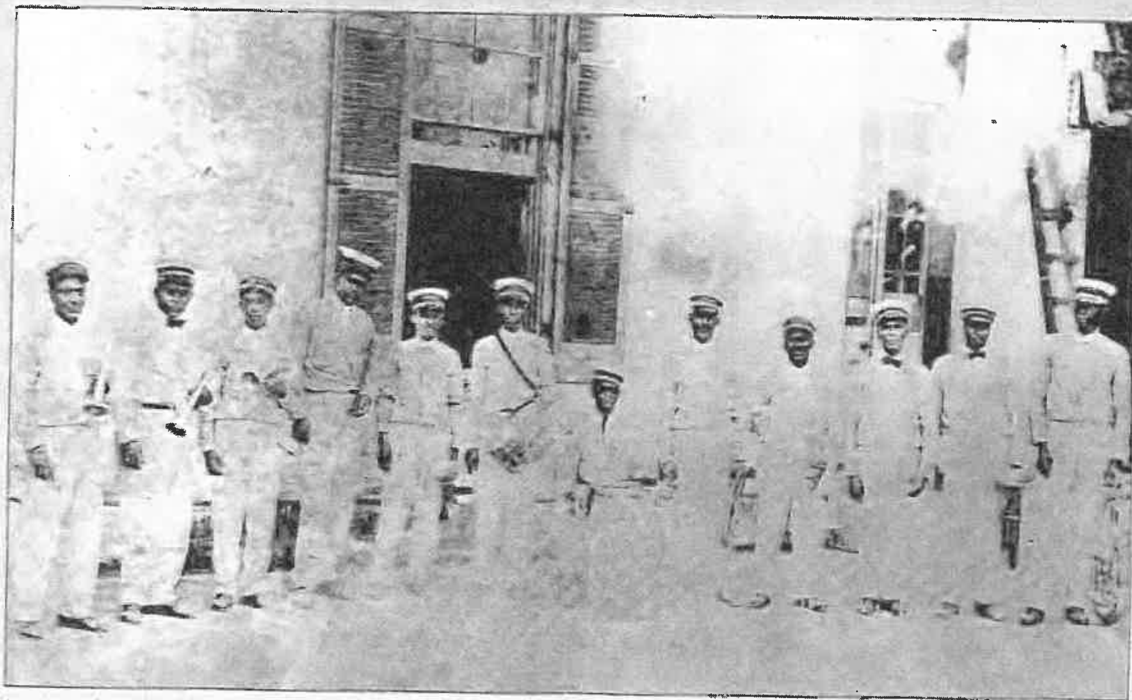

FIGURE 27.11 In the 1880s, brass bands in New Orleans played marches from scores, but by 1900, jazz was common on the streets and the musicians improvised. "Every Sunday there was a parade in New Orleans," Jelly Roll Morton recalled. "They would have from two to eight and ten parades on Sunday. I've never seen it so small they only had one."

included three double bassists), but, augmented by additional musicians, it performed as a marching band as well. For funerals the band would improvise on hymns like "What a Friend We Have in Jesus" on the way to the cemetery and then would turn to more upbeat tunes like "Oh Didn't He Ramble" as it marched away. The structure of Morton's "Dead Man Blues" reflects this practice: The mournful introduction represents the march to the cemetery, while the rest of the piece represents the march back.

According to legend, Buddy Bolden's band was so familiar in the Storyville district that the "working girls" could recognize it by its signature theme, the second strain of a piece called "Sensation Rag." Bolden was also reputed to be the loudest cornet player who ever lived. It was said that he could poke his horn through a hole in the fence of the Johnson Amusement Park and play a call that would signal to people in the Lincoln Amusement Park several miles away that his band was about to perform.

In 1922 Armstrong was invited to join Oliver's Creole Jazz Band in Chicago, and it was here that he won his fame. Soon horn players from all over the Midwest were flocking to learn the secrets of "hot" jazz. After marrying Lillian Hardin, the pianist in Oliver's band, Armstrong embarked in 1925 on a series of recordings with his "Hot Five" (or "Hot Seven") that are milestones in the history of jazz. The verse/chorus structure of the 12-bar blues was well suited to the three-minute limit of the 78-rpm record that had just been introduced, and Armstrong was the first jazz musician whose reputation rested as much on recordings as on live performances.

One has the impression that there was nothing Armstrong could not do on the trumpet, whether playing rapid riffs (in the stop-and-start melodic style of jazz) or sustaining a high note for what seems an endless time. His vocal style was smooth, mellow, and relaxed. Although he was one of the first black artists to perform regularly in places like New York's Carnegie Hall and Boston's Symphony Hall, Armstrong endured with graciousness and dignity the prejudice that was the lot of most black people. In Europe he was lionized, and by the time of his death in 1971 America had finally come to recognize him as a national treasure.

"West End Blues" (Listening Guide 62), a breakthrough piece from the twenties, shows Armstrong at his most inventive. From the daring opening solo he moves instinctively to the right note to prepare the first full chord and then turns directly to the slow, languorous beat of the first chorus. The harmonic pattern is more chromatic and complex than that of Morton's "Dead Man Blues," and Armstrong and pianist Earl "Fatha" Hines (1903–1983) move in and out of it at will. In Armstrong's two solo choruses (the first and last), he uses an unprecedented variety of rhythms and a wide melodic span. Note how the first chorus builds steadily toward the final triplet ascent, making the trombone solo that follows seem almost superfluous. His emphasis is less on syncopation than on a spontaneous flow of melody that transcends the schematic blues pattern.

The third chorus exploits the call-and-response pattern that was characteristic of West African music and that by now had become a regular feature of New Orleans jazz. The call is sounded by the clarinet and the response is carried by the vocals. In more subtle fashion, Armstrong incorporates a portion of the second half of his opening solo note for note into the solo that follows the long-held note in the final chorus (often called the "out chorus"). The resulting sense of cohesion was much admired by Armstrong's followers.

SWING BANDS

In the early days of jazz, ensembles rarely consisted of more than seven musicians. During the 1920s, however, as jazz won wider acceptance, a demand arose for larger ensembles suited to the spacious dance halls that were opening in cities across the country. At the same time, some of the better-known groups began to

Listening Guide 62

ARMSTRONG: "West End Blues"

CD 7, TRACK [3]
TAPE 7A, TRACK 3
DURATION: 3:17

This piece marked a new phase in the evolution of New Orleans jazz, in which the melody lines begin to move independently of the harmonic blues pattern. (The Bars column shows the location within the 12-bar-blues scheme.)

Form: 12-bar blues

	LOCATION	TIME	BARS	COMMENTS
1	Curtain	**0:00**		Improvised solo by Armstrong, leading to prearranged jazz chord (at 0:13) with the entire ensemble.
	Chorus 1	**0:15**	1–4	Simple statement with steady piano harmonies as the foundation. Builds to melodic triplets in last phrase.
		0:28	5–8	
		0:39	9–12	
2	Chorus 2	**0:50**	1–4	Trombone, with tremolo piano and metallic percussion accompaniment.
		1:02	5–8	
		1:13	9–12	
	Chorus 3	**1:24**	1–4	Clarinet echoed by Armstrong vocals on "wah-doo-wah" syllables.
		1:36	5–8	
		1:48	9–12	
3	Chorus 4	**1:59**	1–4	Solo piano, steady left hand with free melody in the right hand.
		2:10	5–8	Embellishes and varies harmonies in last two phrases.
		2:22	9–12	
	Chorus 5	**2:32**	1–4	Trumpet holds high B-flat for four bars.
	("Out Chorus")	2:45	5–8	Trumpet makes a virtuoso descent.
		2:56	9–12	Begins in solo piano and is interrupted after three bars by the trumpet . . .
	(Codetta)	**3:08**		leading to three smooth, chromatic final chords.

offer full programs on concert stages. These ensembles were known as "swing bands" or "big bands" (though such a band might have as few as 12 players).

Duke Ellington (1899–1974): "Harlem Air Shaft" (1940)

Many people regard Edward Kennedy "Duke" Ellington as the greatest jazz composer of all time, and one of the most gifted American composers of the twentieth century. Ellington's father, a White House butler, supported his son's

FIGURE 27.12 Duke Ellington's elegant big band sound enjoyed decades of success. Commenting on a form of jazz that rebelled against his style, Ellington said, "Playing 'bop' is like playing Scrabble with all the vowels missing."

interest in music. After studying ragtime in Washington, the young Ellington moved to New York in 1923 with his 12-member Washington band (in which he was the pianist). By 1927 the band was playing regularly in the famous Harlem Cotton Club (Figure 27.12).

With this large ensemble, Ellington relied less on improvisation and began to write out many of his arrangements. Some of his roughly 6,000 compositions are 12-bar blues; others follow the popular song form *a-a-b-a* (known as the 32-bar form); and still others depart altogether from standard forms. He also wrote scores for over 50 films, numerous musical comedies, and an opera.

Ellington's harmonic language sometimes suggests that of Debussy or Ravel, and his orchestrations are far smoother and more sophisticated than those of the rougher ensembles that preceded him. He created exquisite, unusual textures and gave his soloists sensitive support during improvisations. Although the saxophone had been used only sparingly in New Orleans jazz (and slightly less so in its tamer offshoot, Dixieland), Ellington gave that instrument, especially the baritone and alto sizes, a prominent place in his music.

By the 1940s Ellington's band had grown to 19 players. Between 1943 and 1952 he presented a series of annual concerts in Carnegie Hall, and in 1971 he made a triumphant tour of the Soviet Union. After his death in 1974 the band was taken over by his son, Mercer Ellington (b. 1919).

Ellington wrote "Harlem Air Shaft" (Listening Guide 63) at the height of his career. Commenting on the title, he wrote:

> So much goes on in a Harlem air shaft [an open ventilating area in tenements]. You hear fights, you smell dinner, you hear people making love. You hear intimate gossip floating down. You hear the radio. An air shaft is one great big loudspeaker. . . .

Listening Guide 63

ELLINGTON: "Harlem Air Shaft"

CD 7, TRACK [4]
TAPE 7A, TRACK 4
DURATION: 2:56

For this piece Ellington used a 14-member orchestra, including Ellington on piano, Cootie Williams on trumpet, Johnny Hodges on alto saxophone, Jimmy Blanton on bass, and Sonny Greer on drums. Several of these talented musicians went on to become important soloists in their own right. The lower-case letters in the Location column refer to the phrases within each theme.

Form: Three a-a-b-a themes connected by a bridge

	LOCATION	TIME	COMMENTS
1	Curtain	**0:00**	Brush establishes upbeat tempo.
		0:05	Saxophones in smooth parallel harmonies.
		0:10	Unexpected cadential progression that sets up Theme *A*.
	THEME *A*		
	a	**0:15**	Tune in saxophones with muted trumpet counterpoint.
	a'	0:25	
	b	0:35	Strong parallel chords in the saxophones answered by the plunger trombone.
	a'	0:45	
	Bridge	**0:55**	Begins with dramatic rest and long-held saxophone chords. The smooth saxophones are challenged by the trumpet.
		1:05	Another unexpected rest, followed by an extension and heightening of the preceding dialogue.
		1:24	Another rest, followed by a spirited dialogue that sets up Theme *B*.
2	THEME *B*		
	a	**1:35**	The brass play the most regular of all the themes, answered by a swinging, wailing clarinet in improvisation.
	a	1:44	The clarinet response is even more complex.
	b	1:54	Long syncopated chords held by the brass. The clarinet dissolves into rapid trills.
	a	2:04	Clarinet peaks with three ascending arpeggiated triplets.
3	THEME *C*		
	a	**2:14**	Trumpets play a softer variant of their counterpoint to Theme *A*, while the muted cornet responds.
	a	2:24	Different counterpoint from the cornet.
	b	2:33	The trumpets emerge, prompting an energized response from the clarinet.
	a'	2:43	The full orchestra joins in on a series of sassy, repeated chord pairs, leading directly to the final cadence.

This spirited piece is organized around three variations on a driving 32-bar song pattern. Ellington places a dramatic bridge between Themes *A* and *B*, punctuated by three unexpected rests. Note the careful balance he strikes between the prearranged parts (Theme *A*) and the solos (trumpet in the bridge, clarinet in Theme *B*, muted cornet and clarinet in Theme *C*). Along the way, he resorts to both contrapuntal and call-and-response textures.

Ellington had an enormous influence on the other big bands of the day. Band leaders like Fletcher Henderson, Paul Whiteman, and Count Basie borrowed heavily from his bag of orchestration tricks, though they were rarely as bold or adventurous. By mid-century, however, many younger musicians had grown impatient with what they saw as the blandness and the predictable harmonies and rhythms of the big band sound. The stage was set for the rise of bebop.

BEBOP

Bebop or ***bop*** is a style of jazz singing in which the performer sings rapid lines to nonsense syllables, commonly known as ***scat***. The phrases often end in a LONG-short pattern sung to the syllables "BEE-bop" (or sometimes "RE-bop"). The term was quickly applied to purely instrumental jazz as well. The practitioners of bebop were making a social as well as a musical statement. They wanted to distance themselves from the more staid elements of jazz as practiced by the swing bands, and they showed hostility toward anyone who refused to accept their new style of jazz. Jazz was now old enough to become politicized; it had come of age.

One bebop player remarked that his group played certain songs "just to keep the other guys off the stand, because we knew they couldn't make these chord changes." The foremost trumpeter of bebop, Dizzy Gillespie (b. 1917), once told an interviewer that "the modulations we manufactured were the weirdest, especially if some new cat walked in with his horn and tried to sit in with us." This was a jazz of cool alienation. Its most brilliant practitioner was the saxophonist Charlie "Bird" Parker.

Charlie "Bird" Parker (1920–1955): "Bloomdido" (1950)

Parker's life was short but intense. Born in Kansas City, Kansas, he received an alto saxophone as a present from his mother when he was 11. By 17 he was playing professionally. In 1941 he met Dizzy Gillespie, and together they pioneered the new bebop style. Parker was plagued by alcohol and drug addiction throughout his adult life, but he remained determined to realize his potential as a jazz artist.

Though obsessed with technical virtuosity, Parker used a hard-edged, aggressive style that forbade listeners to be indifferent to his art. He wanted no one to

Listening Guide 64

PARKER: "Bloomdido"

CD 7, TRACK 5
TAPE 7A, TRACK 5
DURATION: 3:26

Five musicians take part in this remarkable performance recorded in June 1950: Charlie Parker on alto saxophone, Dizzy Gillespie on trumpet, Thelonious Monk on piano, Curley Russell on bass, and Buddy Rich on drums. The prearranged frame—a tight ensemble between saxophone and trumpet—contrasts dramatically with the open-ended structure of the improvised choruses. The phrase structure of the choruses, though obscured by complex harmonies and overlapping phrases, is built around a 12-bar pattern.

Form: Improvised choruses with introduction and frame

	LOCATION	TIME	COMMENTS
1	Introduction	**0:00**	Driving hi-hat (suspended cymbals) sets up syncopated piano.
2	FRAME		
	a-phrase	**0:09**	Saxophone and trumpet play jaunty 12-bar tune in rapid unisons,
	a'-phrase	0:22	accompanied by bass and hi-hat.
3	CHORUS 1	**0:34**	Saxophone improvisation. Chord changes hard to discern. Bass and percussion maintain the beat while the piano fills in harmonies. Four statements of the 12-bar pattern.
4	CHORUS 2	**1:25**	Trumpet improvisation. Harmonies even more elaborate. Three statements of the 12-bar pattern.
5	CHORUS 3	**2:06**	Piano improvisation, with driving bass and steady hi-hat rhythms. Lean, spare piano texture. Two statements of the 12-bar pattern.
	DRUM SOLO	2:30	Extensive cross rhythms between snare drum and hi-hat, designed to dazzle the audience. Amounts to two statements of the 12-bar pattern.
6	FRAME		
	a-phrase	**2:55**	Identical to opening.
	a'-phrase	3:08	Dies out abruptly on the fourth beat of the twelfth bar, with the drummer providing a last, delayed "downbeat."

dance to his music, and he saw to it that only a few insiders were aware of the source of his improvisations. In short, he insisted that his art be appreciated for its own sake.

In 1945 Parker and the trumpeter Dizzy Gillespie made a series of historic recordings in New York that are regarded as the birth of bebop. In 1950, three-fifths of this group (with newcomers Thelonious Monk on piano and Buddy Rich on drums) had a New York reunion for another series of bebop recordings. "Bloomdido" (Listening Guide 64) was apparently named after August Bloom, a Buffalo-based disc jockey. This practice was quite popular in an era when such persons wielded great influence on what was heard and what was not. The 25-second frame that brackets the three choruses of "Bloomdido" is a prearranged duet of great rhythmic subtlety between Parker and Gillespie. For the two-plus minutes in between, Parker and Gillespie improvise with disciplined abandon over the regular, driving beat of the bass and drums (especially the hi-hat—suspended cymbals). Although the choruses are built around repetitions of a flexible 12-bar pattern, they are progressively shortened and their junctures intentionally blurred. Rich, in his free improvisation, takes us to the edge of loss of control but never steps over the line. This is white-knuckle music that combines shock with exhilaration.

MODERN JAZZ

Like other forms of contemporary music, jazz has evolved steadily over the years. The fifties brought the "cool" jazz of trumpeter Miles Davis (b. 1926); the sixties brought the "free jazz" of saxophonist Ornette Coleman (b. 1930; heavily influenced by avant-garde composers of art music); and the seventies brought the jazz of "fusion." The jazz of the eighties and nineties is impossible to label. Indeed, as with art music, jazz has settled into a more tolerant pattern, with New Orleans jazz and free jazz, bebop and cool jazz existing side by side. Miles Davis, for example, has absorbed every style from bebop on, producing successful albums over almost a 40-year period. Today we must speak of a variety of jazz styles rather than of one dominant style. Younger artists like trumpeter Wynton Marsalis (b. 1961; Figure 27.13) seem more interested in cultivating an intelligent audience for jazz than in restricting it to an elite group. He has given jazz instruction to students at Harvard, and his sessions have been broadcast on public television.

During the seventies and eighties, jazz often drew on art music, though without sacrificing its own identity. A talented practitioner of this "new eclecticism" is the composer and pianist Keith Jarrett, born in 1945 in Allentown, Pennsylvania. Jarrett's first professional experience was with Fred Waring's Pennsylvanians, a musically conservative big band. After attending the Berklee College of Music (which has a strong program in jazz) in Boston, Jarrett moved to New York in 1965. Shunning commercial appearances, he was relatively unknown

FIGURE 27.13 New Orleans–born Wynton Marsalis grew up studying classical music and jazz and has won awards for his recordings in both areas.

until he was "discovered" in a small club, the Village Vanguard. In the late sixties he formed a quartet with saxophonist Charles Lloyd (b. 1938), and between 1969 and 1971 he worked with Miles Davis.

In the early 1970s Jarrett began to give solo piano recitals. The styles he brought to these improvisations encompassed almost every variety of twentieth-century music, rooted in—but by no means restricted to—jazz. Jarrett has appeared in the Soviet Union, and one of his best-known albums was recorded at the huge opera house in Cologne. In more recent years he has performed piano concertos by Béla Bartók and Samuel Barber. Like other jazz performers today, Jarrett continues to follow an independent course. For example, after some experiments with Davis in the early seventies, he has declined to play electronic instruments. The independent spirit of such musicians opens up intriguing possibilities for jazz in the 1990s.