



CHAPTER 19

Jazz

LEARNING OBJECTIVES

- Summarize the precursors and characteristics of jazz.
- Name important performers/composers of jazz.
- Recognize by listening example the different styles of jazz.
- Compare characteristics of ragtime, Dixieland, swing, bebop, cool, fusion jazz.

Key Concepts: bebop, call and response, cool, Dixieland, fusion, improvisation, ragtime, rhythm and blues, swing, syncopation

Where It's Playing

Jazz began in the clubs, bars, brothels, and on the streets of New Orleans. For much of the early part of its existence it was associated with illegal liquor, drugs, and sex. This kept it out of the respectable concert halls and homes of American society. However, it didn't make it any less popular with the American public. As jazz became associated with more legitimate and wholesome activities immediately prior to and during World War II it spread to the country's largest ballrooms and concert halls, as well as to the radio. It even was presented in that bastion of classical art music, Carnegie Hall, in New York City in 1938. Still, jazz remained a music associated mainly with dancing rather than listening. This association confined jazz to clubs and dance halls and that is still its primary venue of performance.

Improvisation: The spontaneous creation of music or the elaboration of existing music.

The most important aspect of any style of jazz is **improvisation**—the spontaneous creation of new music. The ability of the performer to create new music on-the-spot is exciting and intriguing to the audience.

- Listen for how a jazz soloist uses scales and repeated rhythmic motifs to structure an improvisation.
- Listen also for how the rhythms of jazz are performed and compare them to the type of rhythmic structures you hear in the concert or opera hall.
- Watch how the rhythm section players interact with a lead player during his or her solo. Are they accompanists or active participants in a musical conversation?



ATTEND AND REPORT

Listen for the form of the composition. The group will most likely play the main melody and follow it with individual solos.

During the late 1960s and early 1970s jazz began to gain a footing in educational settings such as high schools and colleges. By the late 1970s some universities had added jazz as a major curriculum in their music schools. This led to an explosion of jazz performances in concert halls all over America. Today, jazz is considered an important original American art form. It is still heard in bars, dance clubs, and other informal settings. But it is commonly performed in the nation's concert halls in formal concert settings as well.

Roots and Characteristics of Jazz

What does jazz sound like? And how did it develop?

Jazz is a style of music that began in America around the turn of the 20th century. The term, as is demonstrated in this chapter, encompasses a wide range of musical styles. While different styles of jazz exist, all share at least the following

characteristics that are not common in the other art music studied in this book: emphasis on improvisation and melody, an easily defined and steady beat, and syncopated rhythms. Jazz is performed in many different settings, from the formal concert hall to the most informal of clubs, in homes, and on street corners. In the early 20th century jazz began as music for social occasions, and throughout its short history it has been extensively used as dinner and dance music. In this chapter we examine the precursors to jazz and the most important styles of jazz: ragtime, blues, Dixieland, swing, bebop, cool jazz, free jazz, and modern jazz.

Jazz is an original American art form with roots in both African music and Western European art music. The most important and distinguishing element of jazz is the use of improvisation, which, though somewhat used in Western art music, is prevalent in traditional African music. The use of intricate and syncopated rhythms in jazz is also drawn from the music of Africa. These two characteristics distinguish jazz from other Western music. Jazz also uses the African idea of **call and response** where one performer states a musical idea (the call) and other performers repeat it or answer in a similar fashion (the response). The emphasis on percussion instruments is drawn from African music. Like much African music (especially African drumming music), jazz was originally an aural art form, it was not notated.

Call and response: Performance style in which one performer states a musical idea (the call) and other performer (s) repeat it or answer in a similar fashion (the response).

From Western European art music jazz takes its formal structures and tonality. Like the music we have studied in the other parts of this text, jazz works are structured around scales and keys. The forms of jazz music are derived from song form, hymn form, and other miniature or character piece forms of the 19th century. Jazz is a sort of American chamber music, usually performed by a small group of three to six players called a combo. Some types of jazz are played by big bands consisting of up to twenty players. The instruments in a jazz ensemble are either lead instruments (those that play the melody most of the time) or rhythm instruments (those charged with keeping the beat). Rhythm instruments sometimes cross over and take the lead. Typically, a jazz rhythm section is made up of a string bass player, a pianist, and a drum set player (who plays snare, bass drum, cymbals, and tom-tom simultaneously using both hands and both feet). Lead instruments are traditionally trumpet, saxophone, or trombone, but can be other instruments as well. Jazz musicians in the early 20th century were often untrained and rarely could read music. They relied on their natural abilities and their ability to hear and imitate music and other musicians (called “playing by ear”). In this manner they created jazz in an aural tradition. Today’s jazz musicians are highly trained, often in music conservatories.

Jazz began as an African-American art form of the South (especially New Orleans) and in big cities such as Chicago, New York, and Kansas City. The birthplace of jazz is commonly said to be New Orleans because of the large number of jazz ensembles playing on the streets and in the brothels of an old section of town called Storyville.

Ragtime

Jazz developed from a number of sources, some of which are thought of as distinct forms of jazz. One source is ragtime. At the turn of the 20th century ragtime was a popular form of piano music played in saloons, dance halls, and brothels. Rags are



Ragtime composer Scott Joplin.
Courtesy Pictorial Press Ltd/Alamy.

works usually composed in four sections, each having a distinct melody. The form is like a march, but the rhythms are syncopated, especially in the melody lines. The accompaniment figures create a steady and driving beat pattern. When played at the piano, the right hand plays the syncopated melodies and the left hand plays the steady beat. The music is generally in duple meter.

Ragtime was the first type of African-American music that became popular in white America as well. Unlike much other early jazz, ragtime was notated and the sales of piano music in individual songs, or sheet music, helped popularize the new style. This notation and publication meant that anyone who could play the piano could learn ragtime, and its popularity swept the nation in the first decade of the 1900s.

Scott Joplin

Scott Joplin (1868–1917) was the most influential composer of rags. Although his father had been a slave, Joplin was a trained musician. He wrote opera, ballet, and other forms of classical music, but his best works were rags, two of which gained international popularity, the “Maple Leaf Rag” and “The Entertainer.” “Maple Leaf Rag” sold 75,000 copies in sheet music in six months and eventually over one million copies, an incredible feat at the time. Rags lost their popularity by the late 1920s but enjoyed resurgence in popularity in the 1970s when “The Entertainer” was used prominently, along with other ragtime music, in the Robert Redford and Paul Newman film *The Sting*.

LISTENING GUIDE 19.1

“MAPLE LEAF RAG,”

Scott Joplin, composed 1899

What to Listen For

- Listen for the syncopated melodies of the work. These are played in the upper register of the piano by the right hand.
- Listen to the steady rhythmic pulse played in the low register of the piano with the left hand. The rag is played at a moderate tempo and is similar to a march beat.
- Listen for the regularity of the phrases. Each strain is sixteen measures in length.
- Listen for the form of the work. Rags, like marches, are set in a series of regular phrases each of which has its own melody.



Dashboard

HEAR STREAMING AUDIO
ON DASHBOARD

“Maple Leaf Rag”

TIMING **FORM: AA BB A CC DD** **LISTEN FOR**

0:00 Strain A The melody is a syncopated ascending broken chord.



0:17 Strain A repeated

0:33 Strain B The melody is similar to strain A but it descends.

0:48 Strain B repeated

1:03 Strain A restated

1:19 Strain C The melody is a slower and less energetic line that has repeated notes. It is also made up of broken chords.



1:35 Strain C repeated

1:51 Strain D The song returns to its original key. The final strain is less syncopated than the first strain but still contains some syncopation.



2:07 Strain D repeated The pianist slows the tempo on this final strain.

If You Liked That, Try This

“The Entertainer,” Scott Joplin

“Bohemia Rag,” Joseph Lamb

“Kansas City Rag,” James Scott

YouTube videos: search on keywords

Ragtime Piano: SCOTT JOPLIN. “The Entertainer” (1902)

Maple Leaf Rag on my player piano

Remember to add to your personal playlist any of these samples that you like.

Blues

Blues: A source for jazz rooted in African-American folk music and work songs.

Rhythm and blues: A type of popular music that combines the styles of gospel, jazz, and blues.

The **blues** is one of the most important sources for jazz. Blues is rooted in African-American folk music, particularly the spirituals and work songs of slaves. The blues as a jazz form began to emerge around 1890 in the South and was popularized first by African-American folk singers. By 1910 composers such as W. C. Handy (1873–1958) began to publish blues pieces. Handy’s “St. Louis Blues” became a national hit, making the general population of America aware of the art form. Although blues began as a vocal form of jazz, probably due to its roots in work songs and spirituals, by 1920 it had been taken up by jazz instrumentalists as well. It is a regular part of any jazz performer’s repertoire today. Blues has also been influential in other forms of American popular music, including **rhythm and blues** and rock and roll.

The blues has a standard, predictable, and repetitive harmonic pattern of chords. A blues song is almost always twelve measures long, in quadruple meter, and in three musical phrases. Usually the second phrase repeats the first and they are answered by the third. This is reminiscent of the call and response of African music. It also allows for the lyrics to be improvised by the singer, the repeat of the first statement allowing time for the singer to mentally develop the response and subsequent phrase. Blues is strophic in form, much like hymns and spirituals.

The lyrics of blues songs deal with trouble, love gone wrong, and depression. The melodies are distinctly expressive of this mood through the use of blue notes, also called bent notes. These are notes that are not regular members of the scale of the work or are purposefully sung or played out of tune for expressive purposes.

Early performers of blues are better known than its composers since blues was originally an aural art. Women dominate this genre and the blues artists Ma Rainey (1886–1939), Mamie Smith (1883–1946), Sippie Wallace (1898–1986), and Bessie Smith (1894–1937) were the most popular and important.

Bessie Smith

Bessie Smith (1894–1937) was perhaps the greatest early blues recording artist. She was nicknamed “Empress of the Blues” and from the 1920s until her untimely death in 1937 she was a leading figure in the world of popular music. She sold millions of records and was the highest paid African-American artist of her time.

Blues singer Bessie Smith. Courtesy Associated Press.



LISTENING GUIDE 19.2

“LOST YOUR HEAD BLUES,”*Bessie Smith, recorded in 1926*

Bessie Smith is credited as the composer of this song because the blues performer is much more important than the composer since the song is sung to a set chord progression that does not change. The performer often improvises a melody around the text. Note that the structure of the blues song is in the form a a b. The first line of the song is repeated (a a), and then answered in each stanza (b).

**What to Listen For**

- Listen for how the trumpet answers each line of the text. It seems to punctuate or place emphasis on what the singer has just said. Each answer is improvised and is unique.
- Listen for how Smith varies the melodic phrases from stanza to stanza.
- Listen for the slides between pitches by the singer. These slides and the blue notes that she uses contribute to the basic sound of the blues.

“Lost Your Head Blues”

TIMING	FORM	TEXT	WHAT TO LISTEN FOR
0:00	Introduction		Trumpet and piano play a short introduction.
0:11	Stanza 1	I was with you baby	Smith sings the same line twice and is answered each time by cornet and piano.
		When you did not have a dime.	
0:21		I was with you baby	
		When you did not have a dime.	
0:31		Now since you got plenty money	The third vocal line has a new text that seemingly answers or completes the thought of the first and second lines.
		You have throw'd your good gal down.	
0:42	Stanza 2	Once ain't for always,	
		Two ain't for twice.	
0:53		Once ain't for always,	
		Two ain't for twice.	
1:03		When you get a good gal,	
		You better treat her nice.	
1:15	Stanza 3	When you were lonesome,	
		I tried to treat you kind.	
1:26		When you were lonesome,	
		I tried to treat you kind,	
1:37		But since you've got money,	
		it's done changed your mind.	

(continued)

TIMING	FORM	TEXT	WHAT TO LISTEN FOR
1:48	Stanza 4	I'm gonna leave baby, ain't gonna say goodbye.	
1:58		I'm gonna leave baby, ain't gonna say goodbye.	
2:09		But I'll write you and tell you the reason why.	
2:19	Stanza 5	Days are lonesome, nights are long.	
2:31		Days are lonesome, nights are long.	
2:41		I'm a good ol' gal, but I've just been treated wrong.	

If You Liked That, Try This

- “St. Louis Blues,” W. C. Handy
- “Memphis Blues,” W. C. Handy

YouTube videos: search on keywords

- Roots of Blues—Ma Rainey “Goodbye Daddy Blues”
- Bessie Smith—St. Louis Blues (1929)

Remember to add to your personal playlist any of these samples that you like.

What styles of jazz developed during the 20th century?

Dixieland

As noted earlier, it is generally agreed that jazz was born in New Orleans in the early 20th century. Here small combos of musicians played a style of music combining march, ragtime, blues, spirituals, and hymns. Most combos had a rhythm section, as outlined above, plus a banjo and a group of lead instruments including the trumpet, clarinet, and trombone. This ensemble and its style of music became known as Dixieland or New Orleans jazz.

Dixieland is all-purpose jazz music. It is used for funeral processions, dancing, entertainment music, at picnics, celebrations and parades, or just about any other social function. In contrast to that of the blues, its style is upbeat and happy.

Most early Dixieland musicians were untrained and played by ear. Because of this, Dixieland has a freewheeling, wide-open sound called collective improvisation. This sound is created when each member of the group improvises on and around a melody simultaneously. The trumpet (or cornet) player is the melodic leader of the ensemble. Other lead players improvise around the melody while the trumpeter plays the melody accompanied by the rhythm section. This style creates a polyphonic texture that is exciting to listen to.

Collective improvisation led to the development of solo jazz players. In a typical Dixieland piece the main melody is stated once by the trumpet while all others embellish and improvise around it. Then, each lead instrumentalist and often members of the rhythm section play their own solo melodies. Each solo is accompanied only by the rhythm section. The final phrase of the work, the “out chorus,” features a much-embellished melody by the trumpeter with collective improvisation by all others.

Louis Armstrong

One of the greatest performers of Dixieland jazz was the trumpeter Louis Armstrong (1901–1971). Armstrong was a fantastic virtuoso on the trumpet and is equally well known for his gravelly-voiced singing style. He grew up in New Orleans and learned to play the cornet in a home for juvenile delinquents. He became a member of the most popular band in New Orleans of the time, the King Oliver’s Creole Jazz Band, and his recordings of Dixieland from the 1920s with his own groups (the Hot Five, Hot Seven) achieved both popular and critical acclaim. These recordings brought jazz to the attention of composers and musicians around the world, causing it to be recognized as a legitimate art form. Armstrong was not only a great trumpet player but also one of the best improvisers. He had an uncanny ability, through his inventive solos, to make any song “swing” Dixieland style.

In the late 1920s Lil Hardin and Louis Armstrong were the jazz world’s version of today’s Hollywood power couple. Lil was a pianist; conservatory-trained at Fisk University, Chicago College of Music, and the New York College of Music. She became a very successful composer whose works were recorded by most jazz greats of her time and even by the Beatles’ Ringo Starr (“Bad Boy,” 1978). Both Lil and Louis were the grandchildren of slaves. Louis and Lil met and played together in the most famous jazz band of their time, the King Oliver’s Creole Jazz Band. They formed their own band in New York, which recorded using the names “Hot Five” or “Hot Seven.” Lil was the most successful woman in early jazz and Louis came to be thought of as the greatest jazz trumpet player of the twentieth century and jazz’s ambassador to the world. Together they had the greatest influence on the development of jazz into an international art form of any couple in the history of jazz.

Dixieland moved up the Mississippi River to Chicago in the 1920s after the Storyville district of New Orleans was closed, and Armstrong moved along with it. He later established himself as a musician in Europe and helped popularize American jazz worldwide.



LISTENING GUIDE 19.3

“STRUTTIN’ WITH SOME BARBEQUE,”

Lil Hardin, recorded 1927

“Struttin’ with Some Barbeque” was written by Lil Hardin, a jazz pianist who was also Armstrong’s wife. It became one of Armstrong’s signature songs. Armstrong recorded the piece in 1927 with the band Hot Seven, including jazz great Earl Hines playing piano. The piece is a typical Dixieland tune in that it has two phrases that make up the chorus. Each of the lead instruments creates an improvised solo based upon the melody. Statements of the original melody serve as bookends around the solos.



Dashboard

HEAR STREAMING AUDIO
ON DASHBOARD

What to Listen For

- Listen for the collective improvisation, especially in the final chorus.
- Listen for the two parts of the song. Each soloist treats the two differently.
- Listen for the traditional break in the second section of the melody. This is where all players except the solo player stop and allow the soloist’s improvisation to be easily heard.

“Struttin’ with Some Barbeque”

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Introduction	The band plays a 12-measure introduction and the trumpeter plays a foreshadow of the melody.
0:14	A	The trumpeter plays the melody (head) while the trombonist and clarinetist improvise around it.
0:34	B	The second part of the theme is also played first by the trumpeter with more embellishment from the other instruments. This part begins just like the opening but the second portion is different.
0:54	Solo section	
0:54	A, B	The clarinet plays an improvised solo based upon the melody.
1:14	A, B	The trombone plays an improvised solo based upon the melody.
1:33	A, B	Armstrong plays a solo lasting two choruses. The piano plays a sparse accompaniment of short block chords. This type of accompaniment is called stop time.
1:54	A, B	
2:16	Out chorus	The trumpet plays two choruses of the original melody with much more ornamentation this time. The other lead instruments improvise collectively with increasing complexity and energy. The piece ends in an atypical fashion with a fade out in intensity and volume using stop time on the final B section.
2:46		

If You Liked That, Try This

“Cornet Chop Suey,” Louis Armstrong
 “Heebie Jeebies,” Boyd Atkins
 “Dippermouth Blues,” King Oliver

YouTube videos: search on keywords

Royal Garden Blues—Bix Beiderbecke 1927

Remember to add to your personal playlist any of these samples that you like.



PERFORMANCE PRACTICE

Jazz Notation

Do jazz players read music like classical players do?

Much early jazz was not notated because most early jazz players were not trained musicians and could not read music. Players learned tunes from one another aurally and by imitation. This contributed to the development of the most distinctive characteristic of jazz—improvisation. Improvising means creating new music on the spot. This can mean the simple embellishment of an existing melody or the creation of a new one. Jazz music is based upon harmonic progressions of chords in set and predictable patterns. Musicians learn these chord progressions and the melodies associated with them. They can then embellish or create melodies that match with the chord progressions. This ability to improvise during a performance is what makes jazz different from other types of music in which the player is expected to play only what the composer notated. For a better understanding of improvisation search YouTube for a video of Wynton Marsalis’s Harvard lecture series on jazz.



Swing

Swing music began in the late 1920s and became popular mainstream music in the 1940s. Swing music of the World War II era remains the most popular of all styles of jazz. Swing was most importantly dance music for the ballroom. It was popularized largely through radio programs and the advent of large ballrooms in the late 1930s. Swing was the first style of jazz to be played by and largely popular with a white audience in both large cities and small towns. Much of jazz



A New Orleans jazz band leads a traditional funeral procession. Courtesy RSBPhot01/Alamy.



Glenn Miller and his orchestra. © Copyright Bettmann/Corbis/AP Images.

Front: Lead the band.

prior to swing was best-known in large cities, unfamiliar to most Americans, and played mostly by the African-American musicians who had created it.

Swing music is played by larger jazz bands called big bands, which consist of multiple players of each lead instrument, including five trumpets, five saxophones, four trombones, and an expanded rhythm section adding guitar and vibraphone to bass, piano, and drums. Because of the numbers of players, there is less improvisation in swing music than in other forms of jazz. The songs are set in special arrangements for each ensemble and require trained players who can read musical notation. Improvised solos are still used, but are shorter and often less original than earlier jazz solos.

There were hundreds of swing bands in America from 1930 to 1960. The most popular included the bands of Tommy Dorsey, Glenn Miller, Benny Goodman, Count Basie, and Duke Ellington. Most bands had one or more vocalists who were specially featured. In many cases their vocal solos became the popular songs of the day and launched the careers of singers like Ella Fitzgerald and Frank Sinatra.

Swing bands were usually **fronted** by and named for an outstanding player. Glenn Miller was a trombonist, Goodman played clarinet, and Basie was a pianist. They served as bandleader, soloist, and host personality at performances in ballrooms and clubs, and on the radio.

Glenn Miller Orchestra

Glenn Miller's orchestra had a string of hit songs in the early 1940s, including perhaps the best-known of all swing tunes, "In the Mood." "In the Mood" was one of the most popular songs of the era and a number one hit for the Miller orchestra

in 1940. The song is a traditional twelve-bar blues progression with a melody based upon a rhythm as much as a tune. Another early jazz composer/performer, Andy Rasaf, is sometimes credited with writing the song, but he was apparently the lyricist of the rarely heard words. It has become an icon of the World War II era—simply hearing the introduction is enough for most Americans to conjure up thoughts of that time period.

LISTENING GUIDE 19.4

“IN THE MOOD,”
Eric DeWebber, composed 1929

“In the Mood” is one of the best known jazz standards. The form of the work is typical of blues instrumentals—two choruses of the melody followed by solos, which are followed by a return to the opening chorus. “In the Mood” does contain a B section that precedes the solo section and in this manner diverges from the standard blues form. Though the work is written on a blues progression, there is nothing blue about it. It is a fast, happy song.



What to Listen For

- Listen for the way the brass punctuate the saxophone melody with their riffs.
- Listen for the saxophone battle in the first solo. The tenor saxophone and alto saxophone players trade short segments of solos to make up a longer solo section.
- Listen for the beat of the work. This beat became the fast tempo dance of the '40s called the jive.
- Listen for the continuous beat from the drums and bass. This song was written for dancing.

In the Mood

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Introduction	The saxophones and then the trumpets play a melodic line that foreshadows the A theme—an arpeggiated chord progression.
0:11	A	The saxes present the famous melody of the work. The rhythm is actually the recognizable part of this arpeggiated melody. The trumpets add punctuation in the second half of the melody.
0:29	A is repeated.	
0:46	B	An eight-measure B theme is played by the saxes.
0:58	B is repeated.	

(continued)

TIMING	FORM	WHAT TO LISTEN FOR
1:10	Solo section	The first solo is a battle between the tenor and alto saxophone.
1:34		Bridge—There is a short bridge section played by the band between the two solo sections.
1:39		Trumpet solo with saxophone accompaniment.
2:06	A	The A theme returns.
2:27		A is repeated softer.
2:48		A is repeated softer yet with shorter notes.
3:06	Coda	A is repeated by loud, full band, this time in a shout chorus .
3:22		A brief but exciting coda is made up of ascending lines played by the trumpet section.

If You Liked That, Try This

- “Tuxedo Junction,” Erskine Hawkins
- “Pennsylvania 6-5000,” Jerry Gray
- “After You’ve Gone,” Turner Layton, recorded by Benny Goodman

YouTube videos: search on keywords

- Benny Goodman Orchestra Sing Sing Sing from Hollywood Hotel
- Tommy Dorsey : OPUS ONE

Shout chorus: A section of a jazz piece of music in which all members of the band play the melody in unison.

Remember to add to your personal playlist any of these samples that you like.



Duke Ellington

The finest composer of swing music was bandleader and pianist Edward Kennedy “Duke” Ellington (1899–1974). A prolific composer, he wrote literally hundreds of swing tunes, as well as music for films, ballet, and television. His band played at the famous Cotton Club in Harlem and toured internationally. Ellington stretched the genre of big band swing music to include concerto form and sacred music, and expanded the techniques required of individual players. He was recognized as one of America’s greatest composers in 1969 with the Presidential Medal of Freedom, presented by Richard Nixon.

Much of Ellington’s music is more complex than the majority of swing music. It has richer harmonies, and tone color is an important aspect of his music. “Take the A Train” is a swing tune written by Billy Strayhorn about the subway train to Sugar Hill in Harlem. Strayhorn was the primary arranger for Ellington’s band. The song became Duke Ellington’s theme song.

Duke Ellington. © Copyright Bettmann/Corbis/AP Images.

LISTENING GUIDE 19.5

“TAKE THE A TRAIN,”*Billy Strayhorn, composed 1941*

Dashboard

HEAR STREAMING AUDIO
ON DASHBOARD**What to Listen For**

- Listen for the difference in tone quality between the two trumpet solos. The first is played with a mute in the instrument and the second without. A mute is a plastic or metal sound chamber inserted into the bell of a brass instrument to change its timbre.
- Listen for the relaxed swing quality of the rhythm.
- Listen for regular, steady beat of the rhythm section.

“Take the A Train”

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Introduction	Piano and rhythm play a brief introduction
0:05	A	The saxophone section plays the primary melody with brass riffs as background.
0:17	A	A is repeated.
0:28	B	The saxophones continue with the melody and play the B section.
0:40	A	A section is repeated by the saxophones.
0:51	A	A muted trumpet plays an improvised solo while the saxophone section plays a soft variant of A as accompaniment.
1:02	A	The solo continues.
1:14	B	The trumpet solo continues with saxophone accompaniment.
1:26	A	The trumpet solo continues.
1:36	Bridge	A brief bridge section is played by the trumpets.
1:42	A	The saxophone section plays the first half of the theme and a trumpet improvises an answer on the second half of the phrase.
1:53	A	The A section is repeated in a similar manner.
2:05	B	The brass join to play the B section, ending with a cascade of trumpets.
2:16	A	The saxophones play the theme again with brass background.
2:27	A	The saxophone section plays the theme softer.
2:39	A	The saxophone section plays the theme softer yet and the tune ends with a brief standard jazz riff from saxophone and rhythm sections.

If You Liked That, Try This

“It Don’t Mean a Thing if It Ain’t Got That Swing,” Duke Ellington
“Satin Doll,” Duke Ellington
“One o’Clock Jump,” Count Basie

YouTube videos: search on keywords

Duke Ellington—Satin Doll
mood indigo—Duke Ellington
Hellzapoppin’ to “Jumpin’ at the Woodside”

Remember to add to your personal playlist any of these samples that you like.

Bebop: A combo style of jazz developed in the late 1940s focusing on improvisation.

Bebop

Following the popularity of the swing bands and perhaps in reaction to the simplistic form of jazz they played, a new form of jazz developed in New York in the late 1940s called **bebop**. Bebop is a return to combo jazz, usually played by a quartet of a three-piece rhythm section and one lead instrument. In its early days it was dominated by African-American performers who were virtuosos on their instruments and who had a deep understanding of, and ability for improvisation.

Bebop is jazz to be listened to—it is not dance music or background music. In order to understand and appreciate the style, the listener must follow the harmonic structure of the song and appreciate how the performer improvises upon it.

A bebop tune is structured much like a Dixieland piece—the melody is played once by the lead player(s) accompanied by the rhythm section. The melody is followed by improvised solos by each member of the band, including the rhythm



Bebop artists Charlie Parker and Miles Davis. Courtesy Pictorial Press Ltd/Alamy.

section. The piece ends with a reprise of the melody. Unlike Dixieland music, the solos are usually not based upon embellishment of the melody. Rather, they are a series of tones and scales played based upon the harmonies of the piece. Bebop music is often faster than swing music and the improvisations move at a much faster rate. Rhythm in the ensemble is less dependent upon the drummer and more on the bass player. The drummer contributes to keeping the beat, but accenting certain pitches or moments in solos is an important role as well. Many bebop tunes are actually based upon earlier jazz or popular tunes but contain more intricate harmonic progressions. Self-expression through improvisation is the single most important element in this style of jazz.

Bebop's early leaders included saxophonist Charlie Parker (1920–1955) and trumpeters Dizzy Gillespie (1917–1993) and Miles Davis (1926–1991). These three lead players set new standards for the virtuosity required to play and hear jazz. Each was capable of playing rapid scalar lines that interlocked to create their solos, and each expanded upon the range and technique of their instrument. Davis remained on the forefront of emerging jazz styles throughout his life.

The complexity of bebop made it less popular with the general public. As the swing band era faded away and rock and roll emerged jazz once again receded from the mainstream of popular styles. Unlike early jazz, which had lacked popularity because of its association with alcohol, prostitution, and untrained musicians, bebop alienated many listeners by being too complicated and esoteric.

LISTENING GUIDE 19.6

“NIGHT IN TUNISIA,”

Dizzy Gillespie, composed 1942

Dizzy Gillespie wrote “Night in Tunisia” in 1942. It is an example of the influence on bebop of ethnic musics from Africa and Latin America. The work is presented in typical bebop fashion: the tune (head) is played in its entirety followed by solos from each band member. The arrangement ends with another statement of the original melody. The tune is in AABA form.



What to Listen For

- Listen for the change in rhythmic style between the A and B sections. The A section is a Latin-based rhythm and the B section is a more traditional swing rhythm.
- Listen for the lack of traditional harmonic background instruments. The bass and drums serve as the primary accompanimental instruments throughout.
- Note how Charlie Parker (saxophonist) uses alternation of short fast riffs with longer melodic lines in his solos.

Both the trumpet and the saxophone ornament the melody from the beginning of the recording.

“Night in Tunisia”

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Introduction	Bass plays ostinato pattern.
0:05		Saxophone begins a two-measure ostinato riff that is based on the melody.
0:15	A	The trumpet plays the melody while the saxophone continues the ostinato.
0:25	A	The trumpet repeats the melody, the saxophone continues and elaborates ostinato pattern.
0:35	B	The saxophone plays the B section of the melody, which is in a swing style.
0:44	A	The trumpet returns with the primary melody, the saxophone improvises around the trumpet.
0:54	Bridge	The saxophone and trumpet play a unison interlude.
1:10	Saxophone break	Charlie Parker (saxophonist) plays an improvisational short section that interrupts the ostinato rhythm. The break is a showpiece for the instrumentalist. Parker plays a flurry of fast notes across the range of the instrument.
1:15	Saxophone solo	The saxophone plays an improvised solo on the chord structure of the work. Parker plays solos consisting of very fast notes in scalar form.
3:12	Trumpet solo	The trumpet plays an improvised solo on the chord structure of the work. Gillespie demonstrates his technique and control of the range of the trumpet.
5:11	Piano solo	The pianist plays in improvised solo on the chord structure of the work.
6:50	A	The trumpet plays a return of the melody. The saxophone plays counter-line improvised.
7:02	Coda	The trumpet improvises a cadenza-like section punctuated by answers from the ensemble.

If You Liked That, Try This

- “Salt Peanuts,” Dizzy Gillespie
- “Bird of Paradise,” Charlie Parker
- “Moose the Mooche,” Charlie Parker

YouTube videos: search on keywords
Charlie Parker & Dizzy Gillespie
Charlie Parker—“Groovin’ High”
Miles Davis—Herbie Hancock—Wayne Shorter—Ron Carter

Remember to add to your personal playlist any of these samples that you like.

Cool Jazz

Around 1950, musicians on the West Coast created a new style of music, called **cool jazz**, that was a reaction to the hard-driving, frenetic style of bebop. Some scholars point to the 1949–50 albums *Boplicity* and *Birth of the Cool* by Miles Davis as the beginning of this new style. However, the musician most associated with the cool sound was saxophonist Stan Getz. Getz (1927–1991), along with saxophonist Lester Young (1909–1959) and pianist Lennie Tristano, (1919–1978) created a laid-back tone quality on their instruments paired with less frantic improvisations. Cool jazz is calmer in sound and mood than bebop. It still has complicated improvised solos and is presented in a format and combo setting like bebop, but the relaxed tone quality, softer dynamics, and less accented drumming create a more relaxed style. Cool jazz is often based upon a popular song with improvised solos. The most commercially successful cool jazz artist was Dave Brubeck, whose recording of “Take Five” in 1959 became a successful pop tune.

An excellent example of cool jazz is the Stan Getz recording of the popular song “Night and Day,” one of American songwriter Cole Porter’s most popular songs. It was written for the Broadway musical *The Gay Divorcee* and became a No. 1 hit when sung by Fred Astaire. Porter claimed that the work was inspired by the Islamic call to worship that he heard on a trip to Morocco.

Cool jazz: A jazz form similar in style and intent to bebop but with a more relaxed timbre.

LISTENING GUIDE 19.7

“NIGHT AND DAY,”

Cole Porter, composed 1932

“Night and Day” was written in 1932 as part of Cole Porter’s (1891–1964) Broadway show *The Gay Divorcee*. This version features saxophonist Stan Getz and is an example of West Coast cool jazz. Porter said that he was influenced by the Islamic call to worship he heard in Morocco when writing the melody. The song is not in the usual AABA song form, but a three-part form in which the third part incorporates the usual bridge B section. It also has unusual chords for a popular song, which may be what makes it so interesting to jazz artists.



What to Listen For

- Listen for the breaks in the solos where the soloists are left without any accompaniment or rhythmic pulse.
- Listen for the change to a minor key in the B section.
- Listen for the relaxed tone quality of both the tenor saxophone and the piano, especially at the beginning.
- Listen for the melodic nature of the improvised solos. Though the players still play scales, they are not as frenetic or loud as in bebop style.

“Night and Day”

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Introduction	An unusual introduction is played by the percussion section only.
	Song stanza 1	
0:08	A	The saxophone plays the A theme.
0:27	A	The saxophone plays the second A section of the theme.
0:45	B	The saxophone plays the B section of the theme in a minor key.
1:03	Solo section	The piano plays two choruses improvising around the melody.
2:51		The saxophone plays two improvised choruses.
4:35		The drum set plays a solo chorus broken up with a walking bass line.
	Song stanza—2	
5:26	A	The saxophone plays the original melody again.
5:44	A	The primary melodic motif is played in a fade-out style.
6:01	B	

If You Liked That, Try This

- “Take Five,” Dave Brubeck
- “I’m Gettin’ Sentimental Over You,” George Bassman, Stan Getz recording
- “Moon Dreams,” Johnny Mercer

YouTube videos: search on keywords

- Stan Getz—On Green Dolphin Street (1989)
- Miles Davis—Moon Dreams

Remember to add to your personal playlist any of these samples that you like.

Free jazz: Jazz that has few, if any, preset harmonic, melodic, or rhythmic structures.

Free Jazz

As demonstrated in other units, composers of classical music of the 20th century abandoned the constraints of tonality and form in an attempt to be more expressive. A similar move occurred in jazz in the 1960s. The resulting style, called **free jazz**, was an attempt to create jazz music freed from prescribed melodies or chord progressions, the very foundations on which improvisation had been based. A work of free jazz contains no set length, form, harmonic progression, or melody. In their place, musicians have almost complete freedom of improvisation. Obviously, each performance of a work of free jazz is unique, and because of this, comparatively little free jazz has been recorded.

Two leading musicians in free jazz were saxophonists John Coltrane (1926–1967) and Ornette Coleman (b. 1930). Coltrane was one of the greatest bop jazz musicians who possessed a special depth of tone quality and range on the saxophone. His technical fluidity and virtuosity were beyond those of other jazz musicians of the time. Coltrane had played with and was influenced by Miles Davis.

Coltrane's compositions and playing contained references to the music of India. (The same thing was happening in popular music of the time, as evidenced by the work of the Beatles.)

Alto saxophonist Ornette Coleman recorded the groundbreaking free jazz album in 1960, *Free Jazz*. This album features eight jazz musicians grouped into two quartets, each made up of a drummer, a woodwind player, a brass player, and a bassist. The recording session actually placed some constraints on the performers, including length, and as such was not strictly free. However, the overall sound and style of the album demonstrate the sound of free jazz and were influential.

Modern Jazz

The term *modern jazz* refers to the eclectic and diverse styles of jazz music played since the 1970s. The earliest modern style, **fusion**, combines jazz with other music, such as rock. In the 1960s players like Ornette Coleman and Miles Davis began adding electronic instruments to jazz ensembles and using rock-style rhythms. Jazz fusion bands are further influenced by rock in that they deemphasize individual players and focus on the group sound. Improvisation still was important, but is more constrained than in bop or free jazz. Fusion groups often include percussion instruments from other cultures, including India and Africa.

Miles Davis

As with many other new jazz styles since 1945, trumpeter Miles Davis (1926–1991) was a leader in fusion. His 1969 album *Bitches Brew* was influential in creating the jazz fusion sound. The album mixed the rhythmic structures of rock with jazz improvisation. Davis made rhythms the basis for improvisations, rather than the more traditional foundation of chord progressions.

The album *Bitches Brew* was recorded over a three-day period and consisted of long pieces that were, for the most part, composed during the recording sessions. Miles Davis's idea was to create completely original music, and he left the performers on the album to improvise without providing them with much foundation or rules. The result is an album of music that sounded new, and to many jazz fans, very disorganized. Multiple percussionists and bass players played at the same time, unusual for jazz at the time and more like a rock band. The harmony is basically static, unusual for jazz, and allows the players to present long improvisations. The use of electric guitar and electric piano was also more common in rock than in jazz. The music is said to be influenced by rock artists Jimi Hendrix, Marvin Gaye, and Sly Stone, as well as avant-garde composer of art music Karlheinz Stockhausen.

The advent of fusion helped lead to a revival of big bands during the 1960s and '70s. Bandleaders such as trumpeter Maynard Ferguson (1928–2006), clarinetist Woody Herman (1913–1987), and drummer Buddy Rich (1917–1987) all fronted big bands that played in a jazz-rock fusion style. Their music sounded more traditional than other jazz styles of the time. Like the big bands of the 1940s, they played arrangements that featured improvised solos by band members. The members of these groups were virtuoso technical players who also possessed excellent, if not groundbreaking, skills in improvisation.

Like the cool jazz combos, fusion big bands often took popular songs and created jazz-rock versions complete with long improvised sections. Unlike the bebop,

Fusion: A modern form of jazz that incorporates elements of jazz and rock music.



Dashboard

EXPLORE

free jazz, and cool jazz combos, however, fusion big bands were touring ensembles. Other combos tended to play long engagements in jazz clubs in big cities like New York and Los Angeles and their audiences were small and musically elite. The jazz-rock fusion big bands toured the nation playing to large and enthusiastic crowds, mostly at high schools and universities, whose students were interested in jazz but had grown up in the rock era. These ensembles led a nationwide explosion of jazz education programs that began in the 1970s and continues today.

LISTENING GUIDE 19.8

BITCHES BREW,
Miles Davis, composed 1969

The title track of the album is about 27 minutes long—very unusual for a jazz work. It is sectional, but as described above these sections were not preplanned. The excerpts included here are the first two sections of the work. The form of the work is best described as through-composed.



What to Listen For

- Listen for how the opening sounds like players playing unrelated motifs and rhythms.
- Listen for the steady rock beat of section 2. This rock rhythm is an important aspect of fusion jazz.
- Listen for the interaction between the percussionists, electric piano, and bass guitar whose combination sounds create rhythmic ostinatos.
- Listen for the expressiveness of the free improvisation of the trumpet.

Bitches Brew

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Section 1 Introduction	The section begins quietly with electric piano, guitar, and drums without steady rhythm in an episodic manner.
0:42	Trumpet solo	The trumpet joins with repeated note rhythms and loud, punctuated notes in the upper register. The trumpet is recorded with echo and reverberation effects. Davis plays rhythmic patterns mixed scalar passages and high note “screams.” The phrases end with a repeated descending three-note syncopated motif in the trumpet.
2:55	Section 2	The section begins with a repeated and regular rhythm from the bass guitar—the first regular beat of the work. A bass clarinet (an unusual instrument for a jazz piece) joins the bass guitar in a solo filled with short motivic scales.
3:35		Drums and electric piano join and create a more driving rock rhythm.
3:54		The trumpet solo begins and the listener realizes that what has come before in this section is ostinato patterns. This section, though free in improvisatory style is more similar to traditional bebop jazz of the time than is the opening.

If You Liked That, Try This

“Eye of the Beholder,” Chick Corea

“Watermelon Man,” Herbie Hancock

YouTube videos: search on keywords

Herbie Hancock—Jazz Fusion Cantelope Island

Chick Corea Elektric Band—Light Years

Remember to add to your personal playlist any of these samples that you like.



PERFORMER PROFILE

Trumpeter Wynton Marsalis

Wynton Marsalis was born in New Orleans in 1961, the son of a jazz musician. He is recognized today as one of the best trumpet players to have ever lived. Marsalis added classical art music training at the Juilliard School in New York to his home musical training and at the age of twenty-two became the first and only artist to ever win Grammy Awards in the same year for jazz and classical recordings. Incredibly, he repeated the feat again the following year with two more albums in the classical and jazz styles. His classical recording “Trumpet Concertos: Haydn, Hummel, Mozart” is regarded as one of the finest examples of concerto trumpet playing. Marsalis has won numerous subsequent Grammy awards and in 1997 won the Pulitzer Prize for Music for his work *Blood on the Fields*. He currently serves as artistic director for “Jazz at Lincoln Center.”

Marsalis has been as active as a jazz educator as he has been a performer and composer. He cofounded the jazz program at Lincoln Center and wrote and performed a PBS special in 1995 on jazz and classical music called *Marsalis on Music*. The same year he hosted a twenty-six-week National Public Radio series *Making the Music* and has written instructional books on jazz. Much of his time is spent as an ambassador of jazz entertaining and educating the public about what he feels is America’s most important art form—jazz. His website includes instructional tips for musicians, speeches he has given about jazz, a discography, and much more about his career and passion for jazz. In 2009 Marsalis delivered the 22nd Annual Nancy Hanks Lecture on Arts and Public Policy at Lincoln Center. Go to the textbook website section Helpful Resources for Chapter 19 for a link to Marsalis’s Lincoln Center lectures. Watch the video to hear what Marsalis believes about art in America. Share your reactions to his playing and opinions on Dashboard.

Jazz and Classical Music

How has jazz influenced classical music?

Jazz had a large impact on traditional classical music in the 20th century. From early in the 1900s some of the world's greatest composers were intrigued by this new genre. European composers such as Maurice Ravel, Claude Debussy, and Igor Stravinsky wrote music that blended jazz into their own compositional styles. The syncopations of the rhythmic structures of jazz seemed to be the most interesting element that classical composers incorporated into their works.

George Gershwin

In the United States the leading composer who most successfully combined jazz and classical styles was George Gershwin (1898–1937). Gershwin and his brother Ira were a successful songwriting and Broadway musical team. Many of America's greatest standard songs from before World War II were Gershwin songs. George was the country's most popular song composer in his day and also wrote music for films. His music for *An American in Paris* is some of the most well-known and typically American music of the 20th century, and his African-American opera *Porgy and Bess* is considered one of the most important American operas of the century.

Gershwin made a determined attempt to bring the jazz idiom into the concert hall. A serious jazz pianist himself, he understood the fusion of the jazz, popular, and classical musical worlds. In 1924 he wrote *Rhapsody in Blue*, his best-known work, which mixes jazz and classical styles. The work was originally written for solo piano and jazz orchestra and was premiered by the Paul Whiteman orchestra, primarily a dance band at that time and one of the most popular early jazz orchestras. The growing popularity of the work led Gershwin to arrange it for piano and orchestra, bringing a jazz-style piano concerto to the classical concert hall and audience. The influence this work and the subsequent Concerto in F for Piano and Orchestra had on popularizing jazz with the classical music lover cannot be overstated.

Gershwin wrote *Rhapsody in Blue* in 1924 on commission from Paul Whiteman, who led one of the most popular early jazz orchestras. Whiteman's band played more popular music than actual jazz but was capable of playing a wide style of music. The band, which Whiteman called an orchestra, was essentially a large jazz ensemble with a few string instruments. The instrumentation for this piece called for players who could “double” on various instruments meaning that they had to play more than one instrument well. The work calls for two clarinets, bass clarinet, oboe, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, E-flat clarinet, two horns, two trumpets, two trombones, tuba,



George Gershwin. Courtesy Associated Press.

guitar, banjo, four violins, bass, timpani, celesta, piano, and percussion. All these had to be played by twenty-two players.

Rhapsody in Blue, is in three parts plus a short coda. Each of the three major sections has a long piano cadenza. The term “rhapsody” indicates a loosely structured work of changing moods. This work is just that. It has five themes that are important enough to be considered primary ideas. The sections contrast fast and energetic themes with slow, bluesy, and emotional melodies. The work is not actually jazz but has some jazz elements. It opens with a clarinet glissando. The melodies are presented with jazz-influenced rhythms. The original arrangement calls for saxophones, banjo, and accordion—all instruments used in jazz and popular music of the time. The work is much longer than most jazz pieces and is in one movement.

Gershwin said of the work, “It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer—I frequently hear music in the very heart of the noise . . . And there I suddenly heard, and even saw on paper—the complete construction of the Rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.”

The piece is a piano concerto with jazz ensemble accompaniment and Gershwin himself played the piano part at the premiere of the work in 1924. He didn’t write out the piano part until after that concert and improvised some of the material that evening. Thus, we do not really know how the work sounded at its first hearing.

LISTENING GUIDE 19.9

RHAPSODY IN BLUE,

George Gershwin, composed 1924

The work is written as a concerto for piano with jazz ensemble accompaniment. It is a concerto in one movement in section form incorporating both the traditional slow and fast sections of a concerto. The work was premiered by the Paul Whiteman orchestra in 1924.

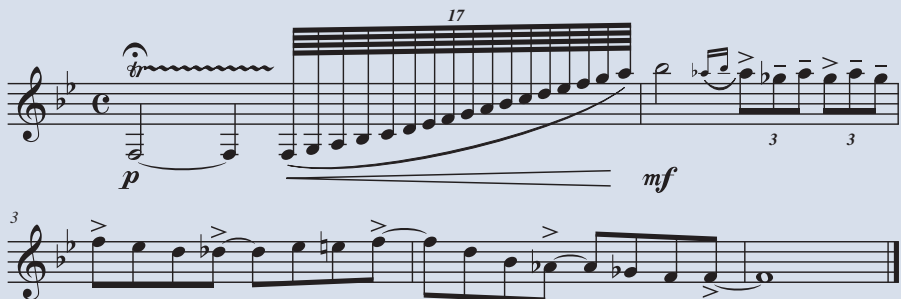






Dashboard
HEAR STREAMING AUDIO
ON DASHBOARD

What to Listen For

- Listen for the opening clarinet solo that ends in a glissando to a high note. This introduces the first theme.
- Listen for the syncopations used in three themes. These are influenced by ragtime.
- Listen for the blues style of the opening theme. This sound is created by using a blues scale, which has some lowered pitches compared to the typical Western scale.

Rhapsody in Blue

TIMING	FORM	WHAT TO LISTEN FOR
0:00	Section 1 A	Clarinet solo begins with a low note trill followed by a glissando to a high note, which leads into the first theme.
 <p>The musical notation shows a clarinet solo in G-flat major, 2/4 time. It begins with a trill on G4, followed by a glissando up to A5. The first theme is introduced with a piano (p) dynamic, featuring a series of eighth notes and a triplet of eighth notes. The music then moves to a mezzo-forte (mf) dynamic, continuing with a series of eighth notes and a triplet of eighth notes.</p>		
0:39	Train theme	The horns play a repeated note theme known as the train theme.
 <p>The musical notation shows the train theme in G-flat major, 2/4 time. It is a repeated note theme played by the horns, consisting of a series of eighth notes and a triplet of eighth notes.</p>		
0:50	A	Theme A is restated by clarinet and muted trumpet.
0:58	B	The piano enters with a short train-like motif.
1:02	A	The full ensemble restates the first theme.
1:11	A & B	A long piano solo begins on theme A and includes the train theme.
1:55		A low clarinet joins briefly in the piano solo.
2:59	A	The full ensemble plays the opening theme fast.
3:27	C	The trumpets announce a new theme that is march-like in style.
 <p>The musical notation shows a march-like theme in G-flat major, 4/4 time. It is a new theme announced by the trumpets, consisting of a series of eighth notes and a triplet of eighth notes.</p>		
3:49	B'	The clarinet interrupts this theme with a return to a variant of the train theme.
4:03	B'	The full ensemble plays a variant of the train theme. The section ends with saxophone, trumpet, and trombone solos that are bluesy. The brass use "wah-wah" mutes to produce the tones. The section ends with the full ensemble's loud, accented chords.
4:40	Section 2 D	The full ensemble plays a new theme.
 <p>The musical notation shows a new theme in G-flat major, 2/4 time. It is played by the full ensemble, consisting of a series of eighth notes and a triplet of eighth notes.</p>		
5:09		This theme is repeated in rising pitches and gets faster.
5:33	B'	The piano plays a long solo using variants of the train theme.
7:23	A	The upper woodwinds play theme A with the piano playing fast running notes.
7:51	A, B, D	The piano plays another extended solo passage. Theme A and the train theme are developed in this section. The first section ends with the piano restating theme D and gradually slowing.

10:05	Section 3 E	The ensemble states a new lyrical and passionate theme to begin the third major section. The horns play a new counter-line.
		
10:45		The violin ends the phrase with a high lyrical line that leads to a restatement of E.
11:01	E	The full ensemble restates Theme E and the horn counter-line reappears in the trumpets.
11:49	E	An extended piano solo begins with material from theme E and the counter-line.
13:56	Coda E	The coda section of the piece begins with the brass playing a fast and accented version of theme E while the piano plays virtuosic material.
14:13		The full ensemble and piano play a section that rises and grows in excitement.
14:24	B	The full ensemble plays a fast version of the train melody.
14:51	B, A	The piano plays a solo passage of train theme that slows and leads into a return of theme A.
15:16	A	The full ensemble plays theme A. The piano plays a brief cadenza consisting of the train theme material.

If You Liked That, Try This

Concerto in F for Piano and Orchestra, George Gershwin

An American in Paris, George Gershwin

La création du monde, op. 81a, Darius Milhaud

YouTube videos: search on keywords

Gershwin plays Gershwin: Rhapsody in Blue

George Gershwin: An American in Paris (2)

Remember to add to your personal playlist any of these samples that you like.



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- ✓ **Build Your Own Playlist:** The works studied in the chapter Listening Guides serve as examples of different styles of jazz from different eras. Now build your own playlist from those works listed in each IF YOU LIKED THAT, TRY THIS list or from other works you find. Share your playlist with others by posting it to your class discussion board or Dashboard.
 - ✓ **Audio Review:** Go to Dashboard to listen to Professor Bailey discuss jazz music.
 - ✓ **How Am I Doing?** Go to Dashboard to test your understanding of this material by taking the chapter quiz.
-

KEY TERMS

Bebop	Free jazz	Improvisation
Blues	Front	Rhythm and blues
Call and response	Fusion	Shout chorus
Cool jazz		