

# Study List for Test II

## Early Jazz:

Scott Joplin (1868-1917)

Buddy Bolden (1877-1931)

Storyville

The Original Dixieland "Jass" Band

Nick LaRocca

Kid Ory and the Sunshine Orchestra

The Chicago School

*Firsts and Changes* in Jazz from the Chicago School

King Oliver's Creole Jazz Band

Earl "Fatha" Hines (1903-1983)

James P. Johnson (1894-1955)

Louis Armstrong (1901-1971)

Detail Armstrong's historic contributions to jazz

Instrument roles in the rhythm sections in early jazz.

The popular appeal of early jazz.

## The Swing Era:

Typical Big Band Instrumentation

Typical Big Band Arrangement techniques

Instrument roles in the rhythm section

Harlem Rent Parties

Duke Ellington (1899-1974)

As a composer

As an arranger

Diversity in his music: be able to give examples of his output

Benny Goodman (1909-86)

Tommy (1904-57) and Jimmy Dorsey (1905-56)

Django Reinhardt (1910-53)

Stephane Grapelli (1908-97)

Quintette du Hot Club de France

Roy Eldridge (1911-89)

Blue Note Records

Alfred Lion (1908-87)

## Transitional figures:

Coleman Hawkins (1904-69)

*Body and Soul*

Art Tatum (1909-56)

Count Basie (1904-84)

Jimmy Blanton (1918-42)

Detail traits of Count Basie's All American Rhythm Section

Walter Page (1900-57)

Freddie Green (1911-87)

Joe Jones (1911-85)

Lester Young (1909-59)

The Kansas City Five Recordings

The Demise of Swing

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**Armstrong's historic contributions include:**

**A. Solo improvisation.** He was the first great jazz soloist. His intelligently developed and musically effective solos eclipsed the notion of group improvisation.

**B. Rhythmic Refinements:**

1. Abandoned the stiffness of ragtime.
2. Employed swing 8ths better than any musician of his time.
3. Used "rhythmic displacement" or the syncopation of selected phrases. (Placing them slightly behind the beat.)

**C.** He was a great **musical architect**. He simplified his music, polishing each phrase to perfection, while keeping his strength for the knockout punch.

**D.** He played with a **superb sense of drama**. The pacing was always carefully calculated, allowing the solo to build to the climax.

**E.** He **created new melodies** in his improvisations not relying on the tunes original melody for ideas. (This later becomes the most popular approach to soloing.)

**F.** He was a **virtuoso trumpet player**. He peeled off top Cs as easily as breathing (unheard of previously) and pulled out technical *tours de force* which never degenerated into notes for their own sake.

**G.** He **extended the vocabulary** for the Jazz soloist.

**H.** He **influenced popular singers** with his vocal styles.

**I.** And for good measure he **invented the "scat singing" style** when he dropped his music during a recording session.