

Chapter 1 : Encyclopedia Of Jazz & Blues by Shadwick, Keith

*Encyclopedia of jazz and blues [Keith Shadwick] on calendrierdelascience.com *FREE* shipping on qualifying offers. This is a Huge Comprehensive Heavily Illustrated Book covering the History of Jazz & Blues and performance Photography.*

Form Although instrumental accompaniment is almost universal in the blues, the blues is essentially a vocal form. Blues songs are lyrical rather than narrative; blues singers are expressing feelings rather than telling stories. The emotion expressed is generally one of sadness or melancholy, often due to problems in love. In terms of functional i. Phrase 1 measures 1â€”4 Iâ€”Iâ€”Iâ€”I Phrase 2 measures 5â€”8 IVâ€”IVâ€”Iâ€”I Phrase 3 measures 9â€”12 Vâ€”Vâ€”Iâ€”I African influences are apparent in the blues tonality, the call-and-response pattern of the repeated refrain structure of the blues stanza, the falsetto break in the vocal style, and the imitation of vocal idioms by instruments, especially the guitar and harmonica. History and notable musicians The origins of the blues are poorly documented. It was influenced by work songs and field hollers, minstrel show music, ragtime, church music, and the folk and popular music of the white population. Blues derived from and was largely played by Southern black men, most of whom came from the milieu of agricultural workers. The earliest references to blues date back to the s and early s. In black bandleader W. It became very popular, and thereafter many other Tin Pan Alley songs entitled blues began to appear. The blues of Georgia and the Carolinas is noted for its clarity of enunciation and regularity of rhythm. Influenced by ragtime and white folk music, it is more melodic than the Texas and Mississippi styles. The Texas blues is characterized by high, clear singing accompanied by supple guitar lines that consist typically of single-string picked arpeggios rather than strummed chords. Blind Lemon Jefferson was by far the most influential Texas bluesman. Mississippi Delta blues is the most intense of the three styles and has been the most influential. Vocally, it is the most speech-like, and the guitar accompaniment is rhythmic and percussive; a slide or bottleneck is often used. Blind Lemon Jefferson, c. These performers were primarily stage singers backed by jazz bands; their style is known as classic blues. Ma Rainey centre and her band, Archive Photos The Great Depression and the World Wars caused the geographic dispersal of the blues as millions of blacks left the South for the cities of the North. The blues became adapted to the more sophisticated urban environment. Lyrics took up urban themes, and the blues ensemble developed as the solo bluesman was joined by a pianist or harmonica player and then by a rhythm section consisting of bass and drums. The electric guitar and the amplified harmonica created a driving sound of great rhythmic and emotional intensity. Among the cities in which the blues initially took root were Atlanta, Memphis, and St. It was Chicago, however, that played the greatest role in the development of urban blues. Waters, MuddyMuddy Waters, Blues and jazz are closely related; such seminal jazzmen as Jelly Roll Morton and Louis Armstrong employed blues elements in their music. Soul music and rhythm and blues also show obvious blues tonalities and forms. The blues have had their greatest influence on rock music. Early rock singers such as Elvis Presley often used blues material. Learn More in these related Britannica articles:

Encyclopedia of jazz and blues has 21 ratings and 0 reviews. This is a Huge Comprehensive Heavily Illustrated Book covering the History of Jazz & Blues a.

Jazz improvisation Although jazz is considered difficult to define, in part because it contains many subgenres, improvisation is one of its key elements. These work songs were commonly structured around a repetitive call-and-response pattern, but early blues was also improvisational. Classical music performance is evaluated more by its fidelity to the musical score, with less attention given to interpretation, ornamentation, and accompaniment. In contrast, jazz is often characterized by the product of interaction and collaboration, placing less value on the contribution of the composer, if there is one, and more on the performer. New Orleans jazz, performers took turns playing melodies and improvising countermelodies. Soloists improvised within these arrangements. In the bebop era of the s, big bands gave way to small groups and minimal arrangements in which the melody was stated briefly at the beginning and most of the song was improvised. Modal jazz abandoned chord progressions to allow musicians to improvise even more. In many forms of jazz, a soloist is supported by a rhythm section of one or more chordal instruments piano, guitar, double bass, and drums. The rhythm section plays chords and rhythms that outline the song structure and complement the soloist. Tradition and race[edit] Since the emergence of bebop, forms of jazz that are commercially oriented or influenced by popular music have been criticized. According to Bruce Johnson, there has always been a "tension between jazz as a commercial music and an art form". An alternative view is that jazz can absorb and transform diverse musical styles. For others, jazz is a reminder of "an oppressive and racist society and restrictions on their artistic visions". Papa Jack Laine, who ran the Reliance band in New Orleans in the s, was called "the father of white jazz". Others from Chicago such as Benny Goodman and Gene Krupa became leading members of swing during the s. These musicians helped change attitudes toward race in the U. Betty Carter was known for her improvisational style and scatting. Female jazz performers and composers have contributed throughout jazz history. Women began playing instruments in jazz in the early s, drawing particular recognition on piano. Women were members of the big bands of Woody Herman and Gerald Wilson. From the s onwards many women jazz instrumentalists became prominent, some sustaining lengthy careers. Over the decades, some of the most distinctive improvisers, composers and bandleaders in jazz have been women. Kemble from a century later In the late 18th-century painting *The Old Plantation*, African-Americans dance to banjo and percussion. By the 18th century, slaves gathered socially at a special market, in an area which later became known as Congo Square, famous for its African dances. Robert Palmer said of percussive slave music: As late as, a traveler in North Carolina saw dancers dressed in costumes that included horned headdresses and cow tails and heard music provided by a sheepskin-covered "gumbo box", apparently a frame drum; triangles and jawbones furnished the auxiliary percussion. There are quite a few [accounts] from the southeastern states and Louisiana dating from the period " Some of the earliest [Mississippi] Delta settlers came from the vicinity of New Orleans, where drumming was never actively discouraged for very long and homemade drums were used to accompany public dancing until the outbreak of the Civil War. However, as Gerhard Kubik points out, whereas the spirituals are homophonic, rural blues and early jazz "was largely based on concepts of heterophony. In turn, European-American minstrel show performers in blackface popularized the music internationally, combining syncopation with European harmonic accompaniment. In the mids the white New Orleans composer Louis Moreau Gottschalk adapted slave rhythms and melodies from Cuba and other Caribbean islands into piano salon music. African rhythmic retention[edit] See also: Traditional sub-Saharan African harmony The " Black Codes " outlawed drumming by slaves, which meant that African drumming traditions were not preserved in North America, unlike in Cuba, Haiti, and elsewhere in the Caribbean. African-based rhythmic patterns were retained in the United States in large part through "body rhythms" such as stomping, clapping, and patting juba dancing. Tresillo is the most basic and most prevalent duple-pulse rhythmic cell in sub-Saharan African music traditions and the music of the African Diaspora.

In the introduction, jazz author and journalist Mandel explains that the book's intention is not to provide an exhaustive history; rather, he and the authors, drawn primarily from music journalism, hope that the selected eras and performers represent the breadth of styles and stories that make up jazz and blues.

Encyclopedia of Sex and Gender: Coinciding with the advent of the recording industry, blues helped foster a distinct cultural sphere in the mass media for African Americans. Often mistakenly interpreted as an unmediated expression of individual sorrow, blues is a highly stylized and constantly evolving art form that affirms the lives and communal values of its audiences. Although it commonly is perceived as "folk" music, in its first few decades blues was synonymous with a variety of types of black popular music and thus cannot be characterized by style alone. Musical techniques born of that negotiation include bent or "blue" notes, syncopation, and the twelve-bar blues form. As a commercial genre, blues emerged in the 1920s from ragtime. Songwriters who were looking for the next big craze began to combine the vernacular music of African Americans with Tin Pan Alley song forms. Foremost among those musical entrepreneurs was W. Handy, the self-proclaimed "Father of the Blues," who set off a publishing explosion in with "Memphis Blues. As blues gained notice through sheet music sales, popular singers, both black and white, fashioned themselves as purveyors of authentic "Negro" blues. The biggest stars of that period were women, the majority of whom had honed their talent on tent show and black vaudeville stages, environments that demanded they cultivate powerful voices and commanding stage presences. Backed by the most sophisticated jazz bands of the day, singers such as Gertrude "Ma" Rainey, Bessie Smith , and Ida Cox used their recordings to create larger-than-life personae, singing as women who were glamorous, sexually independent, and often rowdy. Their bravado was full of entertaining off-color humor, yet the music also provided a way for its predominantly African-American female audience to confront issues of gender and sexuality: Singers from Billie Holliday to Dinah Washington sang blues numbers throughout their careers but were not associated exclusively with blues. Thus, blues became largely male-dominated, a genre in which competing versions of masculinity vied for popularity. From until his untimely death in the best-selling blues artist was the Texas-born guitarist and singer Blind Lemon Jefferson , whose "down home" guitar style and moaning vocals began a boom in recordings by country blues artists. Songs such as "Black Snake Moan" used thinly veiled metaphors to express sexual yearning "some pretty mama better come and get this black snake soon". Not all sexual content in country blues, however, was heterosexual. As African Americans continued to migrate north, blues took on an increasingly urban character. The piano-playing crooner Leroy Carr exploited the potential of microphone recording, crafting smooth, seductive blues that earned him legions of female admirers and dozens of male imitators. In contrast, virtuosic boogie-woogie pianists such as Pine Top Smith were mainstays at late-night Chicago parties, using a steady bouncing beat to encourage women to "shake that thing" on the dance floor. Fusing the rhythmic drive of boogie-woogie with humorous double entendre , as in the song "Let Me Play with Your Poodle" , the guitarist-singer Tampa Red created a smart-talking version of blues known as hokum. A notable exception to the overwhelming male bias was Memphis Minnie , whose guitar technique and strong singing voice earned the respect of her male peers. Certainly some of those charges were the result of well-meaning guardians warning young girls or boys to stay away from the sexually charged atmosphere of blues clubs. Some scholars argue, however, that direct references to the Devil in blues demonstrate the survival of African and circum-Caribbean religious beliefs. They maintain that blues betray a familiarity with African-American "cult religions" such as hoodoo in which African deities such as Eshu-Elegbara were reinterpreted as the Devil. Other scholars disagree, charging that white fans, eager to hear blues as "dangerous" and "primitive," blew the Devil myth out of proportion. According to this camp, most references to the Devil were meant as humorous gestures, not serious religious incantations. For example, the poet Langston Hughes and the writer Zora Neale Hurston considered blues an authentic expression of "Negro" subjectivity. They defended the music against middle-class highbrow critics in the hope that they and other black artists would be able to use blues as a foundation for their own works. Blues also have figured

prominently in the work of more recent African-American writers and critics. Their preference for Mississippi-style country blues performers such as Robert Johnson and for electrified Chicago-based musicians such as Muddy Waters resulted in a skewed historiography that gave short shrift to significant and commercially successful figures such as the blues queens and Leroy Carr. At the same time blues has been displaced by newer genres of popular music.

Jazz BIBLIOGRAPHY [1] Jazz is a uniquely American style of music that developed in the early twentieth century in urban areas of the United States [2]. As it grew in popularity and influence, jazz served as a means of bringing young people together.

See Article History Jazz, musical form, often improvisational, developed by African Americans and influenced by both European harmonic structure and African rhythms. It was developed partially from ragtime and blues and is often characterized by syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, often deliberate deviations of pitch, and the use of original timbres. Any attempt to arrive at a precise, all-encompassing definition of jazz is probably futile. Jazz has been, from its very beginnings at the turn of the 20th century, a constantly evolving, expanding, changing music, passing through several distinctive phases of development; a definition that might apply to one phase—for instance, to New Orleans style or swing—becomes inappropriate when applied to another segment of its history, say, to free jazz. Early attempts to define jazz as a music whose chief characteristic was improvisation, for example, turned out to be too restrictive and largely untrue, since composition, arrangement, and ensemble have also been essential components of jazz for most of its history. Similarly, syncopation and swing, often considered essential and unique to jazz, are in fact lacking in much authentic jazz, whether of the 1920s or of later decades. Again, the long-held notion that swing could not occur without syncopation was roundly disproved when trumpeters Louis Armstrong and Bunny Berigan among others frequently generated enormous swing while playing repeated, unsyncopated quarter notes. Jazz, in fact, is not—and never has been—an entirely composed, predetermined music, nor is it an entirely extemporized one. For almost all of its history it has employed both creative approaches in varying degrees and endless permutations. And yet, despite these diverse terminological confusions, jazz seems to be instantly recognized and distinguished as something separate from all other forms of musical expression. Most early classical composers such as Aaron Copland, John Alden Carpenter—and even Igor Stravinsky, who became smitten with jazz—were drawn to its instrumental sounds and timbres, the unusual effects and inflections of jazz playing brass mutes, glissandos, scoops, bends, and stringless ensembles, and its syncopations, completely ignoring, or at least underappreciating, the extemporized aspects of jazz. Indeed, the sounds that jazz musicians make on their instruments—the way they attack, inflect, release, embellish, and colour notes—characterize jazz playing to such an extent that if a classical piece were played by jazz musicians in their idiomatic phrasings, it would in all likelihood be called jazz. Nonetheless, one important aspect of jazz clearly does distinguish it from other traditional musical areas, especially from classical music: In jazz West Africa in the American South: These elements are not precisely identifiable because they were not documented—at least not until the mid- to late 19th century, and then only sparsely. Furthermore, black slaves came from diverse West African tribal cultures with distinct musical traditions. Thus, a great variety of black musical sensibilities were assembled on American soil. These in turn rather quickly encountered European musical elements—for example, simple dance and entertainment musics and shape-note hymn tunes, such as were prevalent in early 19th-century North America. The music that eventually became jazz evolved out of a wide-ranging, gradually assimilated mixture of black and white folk musics and popular styles, with roots in both West Africa and Europe. It is only a slight oversimplification to assert that the rhythmic and structural elements of jazz, as well as some aspects of its customary instrumentation. Nevertheless, jazz syncopation struck nonblack listeners as fascinating and novel, because that particular type of syncopation was not present in European classical music. The syncopations in ragtime and jazz were, in fact, the result of reducing and simplifying over a period of at least a century the complex, multilayered, polyrhythmic, and polymetric designs indigenous to all kinds of West African ritual dance and ensemble music. In other words, the former accentuations of multiple vertically competing metres were drastically simplified to syncopated accents. The provenance of melody tune, theme, motive, riff in jazz is more obscure. In all likelihood, jazz melody evolved out of a simplified residue and mixture of African and European vocal materials intuitively developed by slaves in the United States in the 18th and 19th centuries—for example,

unaccompanied field hollers and work songs associated with the changed social conditions of blacks. The widely prevalent emphasis on pentatonic formations came primarily from West Africa, whereas the diatonic and later more chromatic melodic lines of jazz grew from late 19th- and early 20th-century European antecedents. Harmony was probably the last aspect of European music to be absorbed by blacks. But once acquired, harmony was applied as an additional musical resource to religious texts; one result was the gradual development of spirituals, borrowing from the white religious revival meetings that African Americans in many parts of the South were urged to attend. This scale is neither particularly African nor particularly European but acquired its peculiar modality from pitch inflections common to any number of West African languages and musical forms. In effect these highly expressive—and in African terms very meaningful—pitch deviations were superimposed on the diatonic scale common to almost all European classical and vernacular music. That jazz developed uniquely in the United States, not in the Caribbean or in South America or any other realm to which thousands of African blacks were also transported is historically fascinating. Many blacks in those other regions were very often emancipated by the early 1800s and thus were free individuals who actively participated in the cultural development of their own countries. In the case of Brazil, blacks were so geographically and socially isolated from the white establishment that they simply were able to retain their own African musical traditions in a virtually pure form. It is thus ironic that jazz would probably never have evolved had it not been for the slave trade as it was practiced specifically in the United States. Jazz grew from the African American slaves who were prevented from maintaining their native musical traditions and felt the need to substitute some homegrown form of musical expression. American slaves, by contrast, were restricted not only in their work conditions and religious observances but in leisure activities, including music making. Although slaves who played such instruments as the violin, horn, and oboe were exploited for their musical talents in such cities as Charleston, South Carolina, these were exceptional situations. By and large the slaves were relegated to picking up whatever little scraps of music were allowed them. Field hollers and funeral processions: Ragtime differs substantially from jazz in that it was 1 a through-composed, fully notated music intended to be played in more or less the same manner each time, much like classical music, and 2 a music written initially and essentially for the piano. Jazz, by contrast, became a primarily instrumental music, often not notated, and partially or wholly improvised. Ragtime had its own march-derived, four-part form, divided into successive bar sections, whereas jazz, once weaned away from ragtime form, turned to either the bar or occasionally 8-bar blues or the bar song forms. The years from 1890 to 1910 were a time of tremendous upheaval for black musicians. Even the many musicians who had been trained in classical music but had found—as blacks—no employment in that field were now forced to turn to ragtime, which they could at least play in honky-tonks, bordellos, and clubs; many of these musicians eventually drifted into jazz. Hundreds of other musicians, unable to read and write music, nonetheless had great ability to learn it by ear, as well as superior musical talent. Picking up ragtime and dance music by ear perhaps not precisely, they began almost out of necessity to embellish these syncopated tunes—loosening them up, as it were—until ornamentation spilled over quite naturally into simple improvisation. This process took on a significantly increased momentum once the piano rags of such master composers as Scott Joplin, Joseph Lamb, and James Scott appeared in arrangements performed regularly by bands and orchestras. Later he began working as an itinerant musician, crisscrossing the South several times and eventually working his way to Los Angeles, where he was based for several years. As the first major composer of jazz, Morton seems to have assimilated like a master chef making a great New Orleans bouillabaisse most of the above-mentioned matrix, particularly blues and ragtime, into a single new, distinct, coherent musical style. Others, such as soprano saxophonist Sidney Bechet, trombonist Kid Ory, and cornetists Bunk Johnson and Freddie Keppard—four of the most gifted early jazz musicians—arrived at similar conclusions before. In truth, in the cases of many musicians of that generation—both black and white—who grew up with ragtime, the listener would be hard put to determine when their playing turned from embellished rags to improvisatory jazz. Musicians confirmed the tenuousness and variety of these early developments in statements such as that of reedman Buster Bailey speaking of the years before 1910. But embellishment was a phrase I understood. Between 1910 and 1920 a systematization of instrumental functions within an essentially collective ensemble took shape, as did a regularization of the repertory. Despite

the fact that a limited set of instruments was available to black musicians at that time, typically, cornet , clarinet , trombone , tuba or bass , piano , banjo , and drums –the saxophone did not become common in jazz for about another decade , they arrived at a brilliant solution emphasizing independent but harmonically linked and simultaneous lines. Each of the seven instruments was assigned a clearly defined individual role in the established polyphonic collective ensemble. Thus, the cornet was responsible for stating and occasionally embellishing the thematic material –the tune –in the middle range, the clarinet performed obbligato or descant functions in a high register, the trombone offered contrapuntal asides in the tenor or baritone range, and the four rhythm instruments provided a unified harmonic foundation. That this formation, which emphasized independent but harmonically linked simultaneous lines, was not only a brilliant solution but a necessity is confirmed by the inability in those early years of most players to read music. It was not long before musicians began to expand upon these materials and to improvise fresh new melodies and obbligatos of their own making. However, these explorations remained within the collective ensemble concept of New Orleans jazz. Few musicians before could have created independent, extended, improvised solos. And when the solo as an integral element of a jazz performance arrived, the New Orleans format of a tightly integrated ensemble improvisation went out of fashion. By approximately 1915 New Orleans had produced a host of remarkable musicians, mostly cornet and clarinet players, such as the legendary Buddy Bolden legendary in part because he never recorded , Buddy Petit, Keppard, Johnson, and Bechet. It is ironic that the first jazz recordings were made in New York City on January 30, 1917, by a second-rate group of white musicians from New Orleans called the Original Dixieland Jazz Band. Those recordings, with their entertaining but substanceless barnyard sound effects, present a misleading picture of true New Orleans jazz. Variations on a theme: Depending on how narrowly jazz is defined, some early form of it was practiced in places as far-flung as Los Angeles, Kansas City, Missouri, Denver, Colorado, and the Colorado mining towns –not to mention Baltimore , Maryland, and New York City. The two last-mentioned cities were major centres of ragtime, early pre-stride piano, vaudeville entertainment, large-sized dance orchestras, and musical theatre, including theatre created exclusively by black performers. Others headed directly north to Chicago , which rapidly became the jazz capital of the United States. King Oliver , the much-heralded cornet champion of New Orleans, migrated to Chicago in 1917, and in 1918 he sent for his most talented disciple , Armstrong , to join his Creole Jazz Band as second cornetist. In his year there Armstrong matured into a major soloist and at the same time developed –indeed, single-handedly invented –a compelling, propulsive, rhythmic inflection in his playing that came to be called swing. Armstrong, LouisLouis Armstrong, c. LC-GLB More than that, Armstrong taught the whole world about swing and had a profound effect on the development of jazz that continues to be felt and heard. In that sense alone he can be considered the most influential jazz musician of all time. And beyond his artistic and technical prowess, Armstrong should be remembered as the first superstar of jazz. By the late 1920s, famous on recordings and in theatres, he more than anyone else carried the message of jazz to America; eventually, as entertainer supreme and jazz ambassador at large, he introduced jazz to the whole world. By often singing without words or texts, he popularized what came to be called scat , a universally comprehensible art form that needed no translation. Although by then well past his prime, Armstrong, through his physical vitality and uncompromisingly high musical standards, was able to preserve his art almost to the end of his life in Teagarden, JackJack Teagarden, c. He exerted a wide-ranging influence on all manner of players –not only trumpeters but trombonists, saxophonists, singers such as Billie Holiday , and even pianists such as Earl Hines and Teddy Wilson.

Chapter 5 : The Billboard Illustrated Encyclopedia of Jazz and Blues

The Definitive Illustrated Encyclopedia Of Jazz And Blues has 6 ratings and 1 review. Calvin said: Not to be nit picky, and perhaps a bit arrogant, but s.

As it grew in popularity and influence, jazz served as a means of bringing young people together. It has always created and sustained artistic subcultures, which have produced new and increasingly sophisticated artistry. As a pervasive and influential musical style, jazz has at times been a great social leveler and unifier. It has melded black and white citizens in a love of fast, rhythmic music, which was first proliferated through radio and the recording industry. Jazz became the basis for most social dance music and also provided one of the first opportunities for public integration. Jazz first emerged in the black cultures of New Orleans from the mixed influences of ragtime songs with a syncopated rhythm, blues, and the band music played at New Orleans funerals. The term jazz or jass derives from a Creole word that means both African dance and copulation. Developed by such innovative musicians as Buddy Bolden in New Orleans in the first decade of the twentieth century, jazz had moved west, east, and north to Chicago by 1917. Spread by such New Orleans jazz groups and performers as King Oliver and his Creole Jazz Band and Jelly Roll Morton, jazz first became popular in the nightclub cultures of big cities. White musicians such as Bix Beiderbecke, Jack Teagarden, and Joe Venuti began to copy the jazz style of New Orleans bands, and soon jazz was an American national phenomenon, appealing to sophisticates and young audiences around the country. Jazz evolved simultaneously in the 1920s in New Orleans, Chicago, and Kansas City, performed by both black and white ensembles and orchestras. Hot jazz, one of the first influential developments of jazz, featured a strong soloist whose variations on the melody and driving momentum were accompanied by an expert ensemble of five or seven players. The idea of soloists playing in relation to backup ensembles also worked easily with larger bands, which began to form in the 1920s. Fletcher Henderson and Duke Ellington established black jazz orchestras that began performing at prominent nightclubs in Chicago and New York. Henderson employed some of the most accomplished jazz musicians of his time, including Armstrong and saxophonist Coleman Hawkins. Paul Whiteman, a successful white California orchestra leader, adapted jazz for his larger dance orchestra, which became the most popular band of the 1930s. Associated with nightclubs and nightlife, jazz became attractively exotic both in the United States and in Europe. Popular jazz bands traveled widely, playing at all kinds of venues from dancehalls and nightclubs to restaurants. The rapidly growing record industry quickly became interested in jazz performers. The Great Depression, however, took its toll on smaller and less successful jazz bands, black bands more than white bands. With the advent of swing music, many white bands could continue to prosper, but many black bands had more difficulty finding large audiences. They were less commercially successful in general, since most black orchestras did not have the mainstream connections and recording contracts of white bands. In addition, Jim Crow segregation laws kept black orchestras separate from white orchestras. For these reasons, many black jazz musicians went to Europe in the 1930s and 1940s, where they were welcomed. Coleman Hawkins and clarinetist Sidney Bechet both played in Europe, where audiences were captivated by the erotic suggestiveness of jazz. Swing, a jazz-inflected dance music, developed in the 1930s and was hugely popular during World War II. Swing jazz was designed for larger musical groups. Its popularity established swing as a dance music and style that cut across classes and races. Swing bands—known as Big Bands—also employed band singers, many of whom became hugely popular in their own right. Frank Sinatra, for example, caused riots during his appearances with the Tommy Dorsey Band, while Bing Crosby, Ella Fitzgerald, Billie Holiday, Doris Day, and Rosemary Clooney all became stars in their own right. Female singers, especially Fitzgerald and Sarah Vaughn, had a larger part in the evolution of jazz than most women did. Since its inception, innovations in jazz seemed to come mainly from those who played wind instruments—trumpet players Louis Armstrong, Dizzy Gillespie, and Miles Davis; saxophonists Charlie Parker and John Coltrane; and clarinetist Benny Goodman. Players of other instruments, such as piano, drums, bass, and guitar, though enjoying roles as soloists, were primarily responsible for maintaining the driving rhythm of jazz pieces. Until they became

prominent as jazz vocalists, women musicians seemed to have little role as jazz artists or innovators. The introduction of female vocalists whose role was increasingly like that of other featured wind instruments broadened the dimensions of jazz. Scat singing, or singing nonsense syllables, which had been used earlier by Ethel Waters " , Edith Wilson " , and Louis Armstrong, made the voice sound more like a jazz instrument. Melodic voice improvisation developed by such women vocalists as Adelaide Hall " , Ivie Anderson " , and most notably Fitzgerald made the voice an instrument and an important part of the jazz repertoire. Vocalist Billie Holiday added her own brand of blues inflected improvisation, phrasing like a wind player and injecting fun and suggestiveness into the music. In the s two other vocalists, Dinah Washington " and Sarah Vaughn, added their own imprimatur to jazz: Washington imported a powerful clarity from gospel music, and Vaughn further developed the voice as an instrument in the context of bebop. The popularity of swing music beginning in the s also enabled bands to cross color lines. Before swing, bands mostly played to audiences of their own race, but with swing, white audiences began to follow black bands as well. In the mids, Benny Goodman integrated his jazz ensemble, working with Teddy Wilson " , a pianist, and Lionel Hampton " , a vibraphonist. Swing also helped moor up the national mood both during both the Depression and the Second World War. Armed Services Radio broadcast swing music to soldiers. After the war, many musicians who had begun their careers in swing bands—including Charlie Parker and Dizzy Gillespie " began exploring a more frenetic smallensemble form of jazz known as bop. With such younger artists as Miles Davis and Art Blakey " , bop developed as a more hard-driving, difficult jazz characterized by the prominence of soloists who played rapid complex improvisations in business suits. Bop was primarily the bailiwick of black musicians, who were rescuing the form from the pleasant popularity of swing and who would, with their development of hard bop or bebop and cool jazz, turn jazz into something more intellectual, difficult, and soulful. Such beat artists as Jack Kerouac " extolled bop jazz as representing an expression of soul that beat writers wished to emulate by breaking down traditional forms. Despite its often improvisational character, jazz benefited from a number of talented composers. Jazz had also long incorporated a broader base of musical styles and influences, so even as it became cool and increasingly sophisticated, it also dipped again and again into a variety of sources, renewing itself and extending its influence into more popular musical forms. As Dizzy Gillespie developed bop, he also infused his music with Afro-Cuban jazz rhythms and musicians. Latin musicians such as trumpet player Arturo Sandoval also joined Gillespie. In the early s Brazilian jazz, called bossa nova, emerged in the United States. The influence of Latin rhythms and styles enlarged the appeal of jazz, making it more joyous and rhythmic, and via such forms as bossa nova, linking it to more mainstream styles. As jazz became more esoteric, it became more sophisticated than popular. Although it continued to influence the styles of newer music, such as rock and roll , its audience shrank to those who could appreciate its difficulties, and jazz no longer played as direct a role in the evolution of popular music. It retained its links to nightclubs, but lost its aura of carefree joy. Jazz musicians of the s, s, and s became associated with the innovations and countercultural sentiments of the beats. Some, such as pianist Dave Brubeck and saxophonist Paul Desmond " , became campus favorites, touring with their jazz quartet around Midwest college campuses in the s. In its links to countercultural art and lifestyles, as well as to a more intellectual milieu, jazz also became associated with civil rights efforts, Black Nationalism, and other radical movements of the s and s. Although jazz musicians like many performers had long been linked to drugs and less-than-suburban lifestyles, as drugs became an openly rebellious facet of the hippie and youth movements of the s, they became a part of the myth of jazz as well. At the same time, jazz also became more academic and respectable as a high culture phenomenon. Music conservatories and universities began offering courses in jazz history and composition and training jazz musicians. Jazz of the later twentieth century continued to develop multiple styles—free jazz, soul jazz, jazz-rock fusion—that represented attempts to reclaim jazz as a specifically black musical tradition, even though jazz continued to be an integrated effort. Jazz groups again became smaller ensembles and their work became more experimental and aimed at appreciative listeners rather than at dancing. Jazz clubs developed in larger cities; the clubs attract audiences of jazz lovers but not nearly the kind of widespread adulation given to swing. In the s Wynton Marsalis and his brother Branford Marsalis led a renaissance in the widespread popularity of jazz. Wynton Marsalis, a classically trained trumpet

player, won Grammy Awards in both classical and jazz categories. More important perhaps was his energetic advocacy of jazz as a central genre of American music. As it has throughout its history, jazz continues to find talented and innovative musicians who continue to reinvent and redefine jazz. Becoming increasingly international and opening slightly to greater participation by women musicians, jazz continues to influence developing musical styles, but its mixture of styles, its contributions to racial integration, and its establishment of a uniquely American form as a central influential musical tradition already form its legacy. University of Chicago Press. University of California Press. *A New History of Jazz*. Judith Roof Pick a style below, and copy the text for your bibliography.

Chapter 6 : Jazz - Wikipedia

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The most recognizable cultural signature this city has produced, Chicago blues has diverse and contradictory roots: African American migration from the South and the growth of the modern music industry; regional folk genius and ethnic entrepreneurial savvy. This rich sense of origin and history makes blues music such a celebrated civic resource, one that still shapes cultural and social practice throughout the Windy City. Blues Clubs in Chicago Map The earliest geographic origins of the blues are uncertain, given the multiple versions appearing across the African American South near the turn of the century. In Chicago, the emergence of blues culture in the s coincided with increased musical performance and recording nationwide and paralleled the dramatic growth of black urban enclaves during the Great Migration. Although Hunter, Broonzy, and others performed across the South Side , and despite an abundant audience of migrants, there was not yet the extensive network of blues clubs that emerged in later years. Blues Musicians on Maxwell St. The decline slowed the migration of blues artists, whose motivation for coming to Chicago, like other black southerners, included economic opportunity. Still, the city continued to serve as incubator of blues music, as musicians awaited the resurgence of the record industry. As the community of artists and entrepreneurs grew, blues culture revised the geography of black Chicago. Blues music also moved beyond studio and stage. During the s, Chicago blues flourished, developing the signaturesâ€™ use of rhythm sections and amplification; reliance on guitar and harmonica leads; and routine reference to Mississippi Delta styles of playing and singingâ€™ that identify it today. Consolidation of blues recording continued, with new labels Chess , Vee-Jay, and Cobra all signing and producing large numbers of artists. The distinctive sound of these artists restructured popular music, providing fundamental elements for subsequent genres like soul and rock and roll. Dixon was also a figure of special noteâ€™ in addition to playing bass and writing for artists ranging from Waters to Chuck Berry and Bo Diddley, he supervised most of the studio sessions at Chess beginning in the mids. Chicago blues soon attracted substantially broader audiences. The history of Chicago blues since the s has been a contradictory one, combining periods of recession and renewal. By the end of the s, blues had infrastructural as well as aesthetic presence. WVON, the all-day radio station opened by Chess owners Leonard and Phil Chess in , maintained a healthy blues playlist, augmenting programming from other local stations. Blues nightclubs continued to shape black neighborhoods on the South and West Sides; Roosevelt Road, Madison Street, and 43rd Street became blues thoroughfares. With the failure of Cobra Records in and Vee-Jay in , Chess stood as the only remaining major label and, under the supervision of Willie Dixon , consolidated the remaining talent. Yet blues music found itself at a disadvantage commercially next to soul, gospel, and other new genres of black popular music. Chess went out of business in , by which time most older clubs were closing down. While Chicago blues did not recapture its centrality to the civic life of the African American community, a renaissance has been building since the late s, when blues found a new audience drawn from followers of rock music searching out roots artists. Old-line clubs notably the Checkerboard on the South and West Sides have been joined by new venues on the South, West, and North Sides notably Kingston Mines serving the tourist industry and predominantly white fans of blues. In Chicago inaugurated an annual blues festival. Adam Green Keil, Charles. Portions are copyrighted by other institutions and individuals. Additional information on copyright and permissions.

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Rock and jazz writer Shadwick has compiled a massive, handsomely illustrated encyclopedia, with succinct biographies of most of the great jazz and blues musicians. Large, heavy quarto, extra shipping will apply.

Blues and its offspring have long since crossed the globe, but its standard-bearers are largely confined to the Mississippi River Delta, especially eastern Arkansas and western Mississippi. Traveling medicine shows played the region, and blues stars were among the first to test 78 r. The genre gained momentum in the s with female vocalists such as Ma Rainey and Bessie Smith and with stage shows and brass bands. For the first time in its birthplace, blues was heard regularly live over the airwaves, a medium that knew no color line, and recognition of both King Biscuit Time and the blues widened. With the success of King Biscuit Time, still more bluesmen were attracted to the region. In addition to the ever-growing audience, the program helped launch a number of performers. Sonny Boy Williamson , a decade before he ever cut a record. He was even honored with his own brand of corn meal, bags of which displayed him atop a giant corncob. Some heard their first electric guitar on the show, an experience signaling a new era, courtesy of Lockwood, the de facto stepson of performer Robert Johnson who spent likely the most settled period of his life in Helena. As black southerners migrated north to catch the industrial revolution, so did the music. Although the solo acoustic performer remained a staple, blues increasingly featured drums and plugged-in instruments. It is more popularly known as Chicago blues. In addition to his incredible chart success, he influenced such musicians as Chuck Berry, B. King, James Brown, and Ray Charles. With several tours in the s, Broonzy helped spark European interest in blues. American blues performers proved to be the inspirational source of the early s British Invasion of the American charts: Blues laid the foundation for the entirety of the modern American sound and has influenced generations. All were heavily influenced by blues. Rhythm and blues acts are equally indebted to blues, and many Arkansans contributed to the sound: Though other popular musical strains have caught on over the decades, at their core is blues. Around the corner is a street named for harmonicist Frank Frost. Once the music of societal outsiders, blues is now celebrated around the world, and, at last, in its birthplace. University Press of Mississippi, *Let the Good Times Roll: University of Michigan Press, Helm, Levon, with Stephen Davis. Levon Helm and the Story of the Band. Chicago Review Press, The Land Where the Blues Began. I Feel So Good: University of Chicago Press,*

Chapter 8 : Blues Music - Encyclopedia of Arkansas

This diverse LP, which was released in conjunction with Leonard Feather's Encyclopedia of Jazz in the Sixties, is most significant for including three songs by a group led by arranger Oliver Nelson that was called "Leonard Feather's Encyclopedia of Jazz All-Stars."

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Jazz, musical form, often improvisational, developed by African Americans and influenced by both European harmonic structure and African rhythms. It was developed partially from ragtime and blues and is often characterized by syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, often deliberate deviations of pitch, and the use of original timbres.