

# Jazz Styles

"Jazz" is a broad genre that includes many different styles. The activities in this pack will familiarize students, historically and aurally, with the styles listed below. Present the information from the talking points that follow that best matches your students' previous experiences and the focus of your lesson.

## Ragtime

Ragtime is a piano-based jazz style that developed in the early 1900s and was popular for about 20 years. Ragtime has a two-beat rhythm that's played in the left hand of the piano while the right hand plays "ragged rhythms" in the melody. Ragtime music was written down rather than improvised. The city of St. Louis is associated with the development of the ragtime style and some ragtime players include Scott Joplin, Ferdinand "Jelly Roll" Morton, and James P. Johnson.

## Blues

The blues grew out of field hollers, work songs, and spirituals. It was originally a vocal style of jazz that expressed the challenges of a difficult life. Flatted third, fifth, and seventh scale degrees give blues its "blue" feeling. The 12-bar blues contains 3 four-measure phrases. The lyrics of the first two phrases usually state a problem and the third phrase resolves it in some manner. The singing style includes scooped and bent notes and the tempo is usually slow and expressive. A lot of the improvisation that is done in today's jazz is based on the 12-bar blues formula. Memphis Blues, written by W.C. Handy in 1912, was one of the first blues pieces to be published. Bessie Smith was a famous blues singer who was popular in the 1930s.

## Boogie Woogie

Boogie Woogie is a piano style based on the blues but resembling ragtime. The style appeared about 1918 and was popular through the early 1940s. A repeated figure is played by the left hand on the piano while the right hand plays exciting, driving melodies. The left hand plays a walking bass line that usually consists of eight pitches per measure, so boogie woogie is sometimes called "eight to the bar."

## Dixieland

This early style of jazz grew out of the marching brass bands of New Orleans near the turn of the twentieth century. The Africans brought their own rhythmic and improvisatory style to the European instruments they learned to play, and soon, smaller bands and combos were playing the style we now refer to as Dixieland. Trumpets, cornets, trombones, and drums were common, with saxophones, clarinets, and even banjos being added later. Louis Armstrong, King Oliver, and Sidney Bechet all are famous names in the Dixieland style. The first recordings of Dixieland music were performed by The Original Dixieland Jazz Band in the early 1920s.

## Swing

Swing style began in the 1930s and surged to the forefront in popularity. The swing feel moved away from the stiffer rhythms used in early jazz forms and beats 2 and 4 were accented. Swing bands (which were called Big Bands) grew in size to include eight brasses (four trumpets, four trombones), five woodwinds, and a four-player rhythm section. Most big band in the swing era included a singer. Some of the most famous big band leaders are Count Basie, Duke Ellington, Benny Goodman, and Glenn Miller.

## Bebop

Bebop was a very innovative style of jazz that appeared in the 1940s. Fast and furious, it contains complex melodies and improvisatory sections. The radical, new sound of bebop was shocking, and quite controversial, to many people.

# Jazz Styles Lorenz

**Jeremy Yudkin**



## **Jazz Styles Lorenz:**

**Jazz Improvisation: Contemporary piano styles** John Mehegan, 1959      **Songwriters of the American Musical Theatre** Nathan Hurwitz, 2016-09-01 From the favorites of Tin Pan Alley to today's international blockbusters the stylistic range required of a musical theatre performer is expansive Musical theatre roles require the ability to adapt to a panoply of characters and vocal styles By breaking down these styles and exploring the output of the great composers Songwriters of the American Musical Theatre offers singers and performers an essential guide to the modern musical Composers from Gilbert and Sullivan and Irving Berlin to Alain Boublil and Andrew Lloyd Webber are examined through a brief biography a stylistic overview and a comprehensive song list with notes on suitable voice types and further reading This volume runs the gamut of modern musical theatre from English light opera through the American Golden Age up to the mega musicals of the late Twentieth Century giving today's students and performers an indispensable survey of their craft      **Pastoral Music**, 2000      **Danzón** Alejandro L. Madrid, Robin D. Moore, 2013 Initially branching out of the European contradance tradition the danza first emerged as a distinct form of music and dance among black performers in 19th century Cuba By the early 20th century it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin This book studies the emergence hemisphere wide influence and historical and contemporary significance of this phenomenon of music and dance      **Discography of Old Merry Tale Jazzband** Gerard Bielderman, 2002      **Euro Jazz Book**, 1998      **Rock Music Styles** Katherine Charlton, 1998 From AC DC to the Zulu Nation this book details the history of rock music beginning with the slide and twang of its country and blues roots through the backbeats of the British invasion to a sampling of today's alternative and hip hop artists This comprehensive resource includes sections on garage bands power pop funk and disco along with complete listening guides in each chapter to supplement your tour of the living history of rock and roll      **Agnes de Mille** Kara Anne Gardner, 2016-07-13 This book explores the Broadway legacy of choreographer Agnes de Mille from the 1940s through the 1960s Six musicals are discussed in depth Oklahoma One Touch of Venus Bloomer Girl Carousel Brigadoon and Allegro Oklahoma Carousel and Brigadoon were de Mille's most influential and lucrative Broadway works The other three shows exemplify aspects of her legacy that have not been fully examined including the impact of her ideas on some of the composers with whom she worked her ability to incorporate a previously conceived work into the context of a Broadway show and her trailblazing foray into the role of choreographer director Each chapter emphasizes de Mille's unique contributions to the original productions Several themes emerge in looking closely at de Mille's Broadway repertoire Character development remained at the heart of her theatrical work work She often took minor characters represented with minimal or no dialogue and fleshed out their stories These stories added a layer of meaning that resulted in more complex productions Sometimes de Mille's stories were different from the stories her collaborators wanted to tell which caused many conflicts Because her unique ideas often got woven into the fabric of her musicals de Mille saw her choreography as an authorship She felt she

should be given the same rights as the librettist and the composer De Mille's work as an activist is an aspect of her legacy that has largely been overlooked. She contributed to revisions in dance copyright law and was a founding member of the Stage Directors and Choreographers Society, a theatrical union that protects the rights of directors and choreographers. Her contention that choreographers are authors who have their own stories to tell offers a new way of understanding the Broadway musical.

**High Fidelity**, 1959. Contains records in review.

**Clavier**, 2008. Proceedings, Second International Conference on WEB Delivering of Music. Christoph Busch, 2002. Contains 27 contributions addressing a wide range of topics including music storage, retrieval, distribution and processing, education, learning and cooperative musical work, digital rights and the law, digital watermarking, audio coding and music processing and music notation. Some topics address:

The Song is Ended. William George Hyland, 1995. Embraceable You, Someone to Watch Over Me, Alexander's Ragtime Band, My Funny Valentine, White Christmas. Irving Berlin once wrote a song entitled The Song is Ended But the Melody Lingers On, and surely the title is a perfect epitaph for an incomparable era of American songwriting that endowed us with so many of our most beloved ballads and rousing showstoppers. The Song is Ended is the story of the Golden Age of American popular music and a celebration of the enduring melodies and colorful life stories of five of this century's most engaging songwriters: Irving Berlin, Jerome Kern, George Gershwin, Cole Porter and Richard Rodgers, with a fond bow in the direction of Victor Herbert and George M. Cohan. Author William G. Hyland provides an expert analysis of trends in popular songwriting during the first half of this century, escorting readers on a fascinating tour of the sights and sounds of fifty odd years of American music: from the scratchy victrolas and Old World melodies of New York's teeming Lower East Side to the hustle and bustle of Tin Pan Alley to the hot rhythms and smoky clubs of the Jazz Age to the sound stages of Hollywood and the glittering Broadway triumphs of Showboat, Anything Goes, Porgy and Bess, Pal Joey and Oklahoma. Nostalgic lovers of good music will delight in the stories behind some of their favorite songs. Irving Berlin, for example, originally wrote his tender and romantic classic I'll Be Loving You Always for a Marx Brothers revue; he wisely cut it and he first composed God Bless America as an enlisted soldier in 1918, only to put it aside for almost twenty years when the pianist helping him rehearse for an army benefit complained. Geez, another patriotic song. From Cole Porter's light-hearted and irrepressible You're the Top to Rodgers and Hart's wistful Blue Moon or the unforgettable Summertime from George Gershwin's masterful Porgy and Bess, The Song is Ended captures the charm, freshness and vitality of a truly great era in American musical history. The melodies from this golden era truly linger on just as Berlin predicted and reverberate on every page of this superb volume.

Hymntune Index and Related Hymn Materials. DeWitt D. Wasson, 1998-10-01. Hymns are a vital part of worship in most denominations. Congregational song has developed through the ages to include plainsong, melodies, psalm settings, folk melodies, composed hymn tunes, gospel songs, sacred choruses, spirituals and canons. All of these categories are included in this work. Wasson's index, by focusing itself exclusively upon hymntunes, is the most comprehensive collection of hymns and

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