

to define many of the styles when given names in the titles such as a "stomp," "drag," or "shuffle." Many sound alike and seldom can we really distinguish between them. We will play pieces labeled a certain style and attempt to define each style as to its characteristic rhythm, form or style.

SWAMPTOWN SHUFFLE - 1902

Subtitled two-step, polka or march this piece contains syncopation as used in the early cakewalks and could be played at a slower or faster tempo, depending on the type of dance that was required. Perhaps this variance in tempo was part of the evolution from the two-step/march into the use by Tin Pan Alley of the early rhythms of the popular music of the era, that we will call the "jazz song." "Shuffle" contains cakewalk rhythms and seems to be an attempt of the publishing companies to sell a song that can please many different buyers. The trio of SwampTown Shuffle is very polka-like with no syncopation until the 9th bar. We find a D. C. which returns to state the 1st theme. There does not appear to be any characteristic that could be deemed as part of a style called a "shuffle."

A shuffle is defined as: a dance step of indefinite southern black American origin, perhaps dating from the 18th Century, in which the feet are moved rhythmically across the floor without being lifted and the coming together of beats smoothly without accents.

PEACEFUL HENRY - 1902

Written in 1902 by E. H. Kelly, it was a "hit" instrumental piece and is called a slow drag. It was named after an old colored janitor in the basement of a building who was called "Peaceful Henry." The piece does use tied syncopation to great effect.

A slow drag is defined as: a deliberately or unintentionally attempts to sing or play slightly behind the beat, as articulated by the rhythm section or implied by the playing of the rest of the ensemble. Its' style is difficult to interpret by an ensemble. It was published by a Detroit Press and has a picture of a Negro youth on the cover.

COONTOWN CAPERS - 1897

Marked a two-step/cakewalk, "Capers" is march-like but with a syncopated introduction. The cover list 15 different instrumental combinations that could be used. It is one of the earliest cakewalks using united syncopation throughout, with the traditional use of unison and cakewalk rhythms in bar 13. One interesting part is the vocal in section D (the piece is in four sections), with the melody of the vocal repeated instrumentally to the end of the song. The words are given below and are "tame" in comparison with other coon song lyrics.

The lyrics to the first section are: "Coons will be dancing, Gals will be prancing, Until the morning bright; Folks will be singing, shouting and winging, capers in Coontown tonight."

Eb BLUES - 1923

Eb Blues is a modified version of the 12 bar blues form. Repeated notes (8ths), a characteristic of early instrumental blues are used in part two. Published by the Clarence Williams Publishing Company it is more akin to a true Negro style of instrumental playing than other published blues and shows the important contribution made to popular music by the Clarence Williams Publishing Co. and why it held an important position in authentic Negro music in the era's popular music culture and industry. The Eb Blues is the culmination of the early 'guitar' blues style to jazz band 'blues.'

SHUFFLE AND TAPS -1910

Written by Ribe Denmark (real name - J. B. Lamp), 'Shuffle' is marked a 'stop dance.' There is no regular rhythmic shuffle pattern nor any hint at the familiar taps. The first section uses cakewalk rhythms that vary in section 2 or 3, these sections being march-like with only an occasional appearance of the cakewalk rhythm. Interesting imitation effect is present in bars 13-16, with bar 14 dropped if accompanying a dancer.

GAZABO - 1902

Written as a buck and wing dance, "Gazabo" uses the cakewalk rhythm and tied syncopation with the use of a staccato style. There is an interesting counter-melody in the trio that is reminiscent of a baritone horn playing a counter-melody in a standard march. It is rag-like in the classical sense and with no stereo type rhythm that would characterize a "buck and wing" dance. It could and probably should be classified as a rag, cakewalk or two-step.

TROMBONE JOHNSON - no date

Written in cut-time (2/2), the cakewalk rhythm appears as o o o , with the use of syncopation part of the style. Part four, the last strain, is noted on the violin part and reads:

"To the leader: Don't let the irregularities of the 4th strain disturb you. 'Trombone John' didn't like to wait long on the rest of the orchestra and frequently cut them off without ceremony."

DOWN HOME RAG - 1911

Titled a "rag" it is also notated a Buck Dance. There is no definition of what a buck dance is. Some say it is a dance done by a Negro man (called a buck by slave owners). Others say it is a stylistic dance more like a hard stomping version of the vaudeville "soft shoe " dance.

The piece contains syncopation, dotted rhythms and a rather boring repeated melodic pattern in sections A, B, and D. The reason this is being played is that it did become very popular - so popular that the Tuxedo Orchestra of New Orleans, in 1925, re-organized the piece and added space for improvised solos, showing the evolution from the early dance pieces of early rags and evolving them into the jazz songs of the 20's. They entitled it "Black Rag."

THE STOMP - 1923

Grove's Dictionary of Jazz defines a stomp as: "The final chorus of a rag, march, or other lively piece, when played in a loud, spirited manner is called a stomp chorus. An 'all-in,' 'out chorus', 'ride-out', or 'sock chorus' is a collectively improvised final statement of the theme in a lively style." In early jazz (being dance music), the stomp was characterized by stamping feet.

The form or style of a stomp has never been really defined except that the rhythm is usually a heavy 2 or 4 beats. This piece is interesting as we see these heavy four beats in the lower parts with a syncopated melody in the upper parts. It is also marked with accents that could be characterized as stylistic rhythm in stomps. The piece is in two sections - like a verse/chorus structure. A is 12 bar long. B is 16 plus 16 in which the theme is presented in the 1st 8 of each 15 bar section , the last 16 ending in coda - like material.

Interesting , it is also called "House - Rent Blues" and is another use of a Negro style by Tin Pan Alley composers.

Another definition of a stomp is given as: "A heavy, strongly marked beat associated with early ragtime and early blues form, characterized by stamping steps. A 'stomp chorus' is the final chorus of a lively piece, played in a loud, spirited manner." The term is used mostly in early jazz.

Deep River

The Negro Spiritual holds a place of importance in the development of early American popular music. The art of singing a spiritual demanded a style and talent to embellish a melody. This technique of improvising was one of the main influences in the development and evolution of the jazz style and was to be one of the most exciting elements of the jazz style. Preserving these early spirituals - an oral music - was long neglected, either from a lack of foresight, and or the difficulty of notating an oral musical technique, a style that usually presented a different performance each time. Through the dedication and foresight of a few some of these early spirituals were preserved. Such a man was Robert Emmett Kennedy, an Algiers, Louisiana native, who wrote down both the lyrics and music of the spirituals he heard around the New Orleans area. These may be found in his book "Mellow", the Negro dialect being given in the lyrics. ("Mellows" is reprinted and is available from the Basin Street Press.)

An emphasis and the realization of the importance of national musical heritage was created by the visit of the world renown composer Anton Dvorak in 1897. Through the influence of Dvorak, a number of American composers began using Negro and Indian

melodies as compositional material. H. T. Burleigh, a pupil of Dvorak (Burleigh was a Negro), published a number of spirituals in his rich harmonic style of composition, one of which is 'Deep River.'

SHOW IV

THE EVOLUTION OF THE BLUES

THE STORY OF THE BLUES

The blues are a one-man affair, the expression of one's inner feelings. They began as a vocal treatment that sprung up among illiterate Negroes of the South's Delta, using the prominent chords of harmonic music - I, IV and V.

While primarily a vocal music, the Blues' influence was technical and melodic - the blues scale and characteristic style became a major influence in spreading an authentic early 'jazz sound' to legit dance musicians and arrangers. This can be seen in the numerous songs labeled 'blues' but which did not contain the authentic blues progression given above, but the melodic/harmonic style of the blues, although the title might be labeled 'blues.'

RAIN FALL & WET BECCA LAWTON

The earliest example of a blues is found in "Slave Songs of the United States, published in 1867. We probably will never be able to identify when the first 12 bar blues was played. Some scholars have stated that they have found traces in tribal Africa. Many believe the blues, having various chordal progressions (the 12 bar being the most popular) evolved in the Delta area of the Mississippi River. In 'Slave Songs' we find the song 'Rain Fall & Wet Becca Lawton.'

It is not known who Becca Lawton was and there is no concrete knowledge of the meaning of the song. It has been said that there was some tradition of grass not growing over the grave of a sinner. It has also been said that if the Lord was pleased with those who had been 'in the wilderness' he would send rain. It was also said that the song always ended with a laugh. The song was also used as a rowing song and when used as such, at the words 'rack back holy!' one rower reaches over back and slaps the man behind him, who in turn does the same, and so on.

ONE O' THEM THINGS (1904)

Published in 1904 and written by James Chapman and Leroy Smith, the song is labeled 'Rag Time - Two-Step.' 'One O' Them Things' begins with an introduction in the

cakewalk rhythm (o o o) then a 12 bar blues section is presented. The middle two sections, not in the blues form, is followed by a D. S. that repeats the first section in blues progression. There is use of syncopation in the blues section. Most blues (either authentic or so titled) were considered to be rags during the early 20th Century, thus the labeling as a ragtime piece. The cakewalk rhythm is used sparingly in section two. These sections sound like a cakewalk. Thus we have the mixing again of styles and form. Within this piece we find the cakewalk, the blues, the march form (or three sections with a D. S.) and the dancers dancing the two-step to the rhythm presented.

I GOT THE BLUES (1908)

While the origins of the blues is clouded, its popularity is not. Many of the early jazz bands such as Chris Kelly's and Buddy Bolden's had blues repertoire. Kelly was known in New Orleans as the 'King of the Blues.'

As the blues gained popularity, Tin Pan Alley began publishing blues arrangements, many of which were not in the traditional 12 bar blues form. One of the earliest published blues was 'I Got The Blues' published in 1908. Written by A. Maggio this blues is part of the John Robichaux Dance Band Library.

The first section is in 12 bar blues form, with part of the 2nd section not in blues form but does end with a 12 bar blues form in minor. This piece shows the use of the traditional blues form but with sections not in the 12 bar blues form.

MEMPHIS BLUES (1912)

The "Memphis Blues" is usually considered one of the earliest of blues that was published. Perhaps it should be said that it was not the earliest blues published but one of the first with words to it. The story of this blues is very interesting.

In 1909 the fight for the Memphis mayoralty was three-cornered - the corners being Messrs. Williams, Talbert and E. H. Crump. There were also three leading Negro bands in Memphis: Eckford's, Bynum's and Handy's. As a matter of course the services of these three were engaged for the duration to demonstrate to the public the executive ability of their respective employers; through Jim Mulcahy, a ward leader before whose saloon the Handy forces had often serenaded, his candidate turned out to be Mr. Crump. This was a matter of moment, involving the organization of sub-bands in order to cover all possible territory, and Handy was spurred to creative effort, which he happened to exercise through the aid, not of remembered tunes, but of that blues form which had, without analysis, somehow imbedded itself in his thoughts. His band opened fire at the corner of Main and Madison with a piece (named, of course, "Mr. Crump"), of such vivacity that it caused dancing in the streets and an outbreak of public whistling. With such a song, and none like it forthcoming from Eckford's or Bynum's, the popular choice (Crump and Handy) was a foregone conclusion; the one became mayor, the other locally famous, the sought-after for all celebrations.

Thus did a new form win immediate recognition for itself and its instigator and a political conflict at the same time.

It was without words at first, but it went big. Then George Norton, a white man, contributed a new set of verses, which became permanently attached to the Handy melody praising the hospitality of Memphis. The "Memphis Blues" traveled from coast to coast. There was an outbreak of blues in every musical quarter.

MAGNETIC RAG (1914)

Magnetic Rag is the last rag from Scott Joplin's pen. It was posthumously published in 1914, three years after the publishing of Berlin's 'Alexander's Ragtime Band.' These Tin Pan Alley 'rags' hastened the fate of classical ragtime, as most were easily played. Magnetic Rag interestingly possesses a quasi blues form in the third section. In this section we find an extension of the harmony after the first four, but can be called a use of the blues 12 bar form as it continues after this inserted two bars. If played excluding the two bars you will hear a 12 bar blues progression. Probably because of prestige, Joplin didn't want to use the traditional form as he felt it would degrade (musically) from his reputation and the song itself. A description is found in the preface to Joplin's collected piano works:

"Magnetic Rag covers a range of moods unusual even in Joplin's work, one that almost strains the capacity of the short form. Magnetic as pure music is an impressive, although sadly premature, close to Joplin's piano works. It hints at future directions and demonstrates ragtime's potential capability of expressing profounder musical thought."

Magnetic Rag tragically was to be the zenith in classical ragtime and indicates the potential musical detachment that was to end soon after its publication. It seems to have been foretold with Joplin's choice of theme moods: the G minor theme is somewhat presented in a pathetic vein, and the die is cast in the B-flat minor theme, a truly grave casting. Joplin's also shows the use of ragtime syncopation in his most profound musical statement which became his last artistic musical composition.

While the mixture of blues and rags enriched the ragtime vernacular, it also detracted from its distinctiveness. Thus evolved a growing group of hybrids that included elements of bluesy rags and raggy blues.

ORIGINAL JELLY ROLL BLUES (1915)

Published in Chicago by Will Rossiter in 1915, J. P. Johnson had heard Morton play the song in New York in 1911. Jelly built his pianist reputation playing this piece on his travels. As with all of Morton's piano pieces the piece was written with orchestration in mind (to have the piano sound like an orchestra). The piece is very versatile and diversified in using many creative ideas. From a bluesy introduction, it is next followed by a characteristic trumpet fanfare. Morton uses the 12 bar blues progression very creatively. Starting at 'A', each 12 bar blues statement (there are 9) begins with a typical blues theme, many sounding like a known cliché. There are 3 choruses of blues followed by a transition at 'D' for 4 bars. Beginning at 'E' there is a modified blues 12 bar progression. At 'F' there is another 12 bar blues followed by another 12 bar blues

statement. At 'H' another blues variation followed at 'I' with another but each different from the other. 'J' is the same modified blues progression. This piece remains one of the best examples of the blues style of jazz musicians in the early part of the 20th Century, showing their use of the blues progression, and how truly creative they were.

BROADWAY BLUES (1915)

The first section is in 16 bar song form, but sounds like an expanded blues progression. The second strain is also in 8 bar phrases with use of the blues third in the melody. This type of music was typical of the songs that were sung on the vaudeville circuit by stars such as Sophie Tucker, who used a jazz band in her portion of the show. The second strain melody is reminiscent of the St. Louis Blues published a year earlier.

JOGO BLUES/ST. LOUIS BLUES (1916)

Some of the early music published and played by dance bands consisted of old riffs and melodies that had been played for years by older musicians. As an example, 'Tar Baby Stomp' became 'In the Mood,' 'Rusty Nail Blues' became 'Tin Roof Blues,' 'Praline' became 'Tiger Rag.' An old blues riff 'Jogo Blues' theme eventually became 'St. Louis Blues.'

A year before the publication of 'St. Louis Blues,' Handy published a song called 'Jogo Blues' that used the main theme of 'St. Louis Blues.' Further theoretical evidence is found in the title 'Jogo' meaning 'colored' or the slang word used for a Negro.

LIVERY STABLE BLUES / BARNYARD BLUES (1917)

The Original Dixieland Jazz Band (ODJB) recorded their historic session on Feb. 26, 1917, using the Livery Stable Blues on one side and on the reserve side, 'Dixieland Jass Band One Step.' The Sheet music was published in 1917 by Robert Graham Music Publishers at 143 N. Dearborn St., Chicago, Ill. The music gives credit to Ray Lopez and Alcide Nunez as the composers and Marvin Lee as lyricist. There was a second recording made in London, on April 16, 1919. There was a legal battle in court as to the authorship of the song - thus the two names.

There are many unanswered questions about the technique of performance of early jazz polyphony: Did the improvising instruments think of a chord progression when they improvised? Did they think of scales? Were they conscious of the flatted 3rd and 7th when they played the blues? Did they have some passages worked out in the polyphonic parts? Polyphonic ensemble playing was the main characteristic in early jazz, not lengthy solos as in later jazz. How would this collective improvising compare (interval wise) to the classical rules of counterpoint? How creative were the early jazz men throughout the entire song?

By analyzing the individual performances from the first jazz recording can we form a hypothesis on the style, the creativity, and the musical ability of these early performers? Did they work out their parts ahead of time? Not being schooled in the rules

of Bachian counterpoint, how did their counterpoint compare when analyzed using the rules of classical counterpoint?

YELPING HOUND BLUES (1919)

This piece is a true 12 bar blues, the first strain also using syncopation. The Louisiana Five arrangements seem to present all the current clichés of early jazz. From various jazz associated rhythms, harmonies and jazz breaks. The 2nd strain however, is in 16 bar song form. This change from the opening presentation of 12 bar blues to 16 bar song form is common during this era of published jazz compositions. The Louisiana Five formed in 1918 and were together until 1920. The personal included: Anton Lada, Yellow Nunez, Charles Panelli, Joe Crawley and Karl Berger.

MEDLEY OF BLUES BY: KERN, PORTER & GERSHWIN

1920 - LEFT ALL ALONE AGAIN BLUES -

KERN

1922 - BLUE BOY BLUES- PORTER

1922 - YANKEE DOODLE BLUES -

GERSHWIN

Most of the famous popular composers of the era wrote blues. We have made a medley of three composers: Kern, Porter and Gershwin. Kern's 'Left All Alone Again Blues' is not in the 12 bar blues progression but in popular song form (AABA). The Cole Porter song, 'Blue Boy Blues,' uses a theme reminiscent of the 1924 riff used in the Rhapsody in Blue by Gershwin. The third section is close to a 12 bar blues the only exception in the first 2 bars. The third, Gershwin's 'Yankee Doodle Blues' begins with a bass ostinato pattern of descending quarter notes (G, F#, F, and D). A 12 bar blues chordal progress (with a limited use of blue notes-notably in the 10th bar) is found.

JAZZ BABY BLUES (TIN ROOF BLUES) (1923)

Said to have been used as a blues riff by the famous New Orleans cornetist Buddy Petit, most New Orleans musicians knew it as 'Rusty Nail Blues.' In 1923 it was published by the Clarence Williams Publishing CO., and compositional credit is given to Richard Jones. Its first notoriety came from the New Orleans Rhythm Kings (NORK) and was called 'Tin Roof Blues.' It was recorded in the 50's by Kay Starr with new words and called 'Make love to Me.'

The Jones version used a boogie bass in the introduction with some variation throughout.

SNAG IT (1926)

Written by legendary Joe 'King' Oliver in 1926, 'Snag It' became a very popular song on its release in 1926. 'Snag It' is a true blues with the use of the minor key version within its structure. Many times recorded, the tempo on the early records are faster than the usual dance tempo.

BIG BAND

BOOGIE BLUES (1946)

The Blues is found in many tempos, both slow and fast, and is arranged for various sized groups, from small ensemble to the big bands of the swing era. One of the swiftest examples of big band blues was recorded by the Gene Krupa Orchestra in 1946. The arrangement contains room for solos and is ended by a very swinging tutti section.

JUMPIN' WITH SYMPHONY SID (1949)

A blues riff used by Lester 'Prez' Young became the widely popular 'Symphony Sid.' The Granz concerts of jazz entitled 'Jazz at the Philharmonic' and the disk jockey Sid Freidman, both had an input into the naming of this blues riff. It has been one of the main themes/riffs used in jam sessions and the present arrangement leaves plenty of room for solos.

ST. LOUIS BLUES MARCH (1958)

First heard as a Negro riff, we now find the uniting of the blues form and the march, a form that was an influence on the ragtime musical form in 'St. Louis Blues March.' It is fitting we end the concert with the combining of the blues progression and the march, both ancestors and influences on early jazz. The W. C. Handy 'St. Louis Blues' is arranged by Jerry Gray and a hit recording was made by Tex Bencke.

INDEX

Evolution of Ragtime & Blues to Jazz	1
The Blues	8
<u>Progress & History of Ragtime as covered by</u>	
<u>magazines & Newspapers of the era</u>	
Ragtime	9
Miscellaneous Origin of Ragtime	9
Ragtime	12
Ragtime	17
Ragtime Communications	18
The Origin of Ragtime	19
War on Ragtime	20
Suppression of "Ragtime"	21
From Breakdown to Ragtime	22
Syncopated Rhythm vs Ragtime	23
Ethiopian Syncopation-The Decline of Ragtime	24
Journal of American Folk Lore	26
The Musical Possibilities of Ragtime	27
Negro Melodies of Scotch origin	30
Ragtime to Art song	31
Ragtime vs. Classical	31
The Ethics of Ragtime-I	34
The Ethics of Ragtime II	35
Dangers that Lie in Ragtime	37
Ragtime Spreading All Over Continent	39
Ragtime the New Tarantism	40
Remarks on Ragtime	42
"Ragtime" on Parnassus	44
The Ragtime Menace	49
The Birth Processes of Ragtime	53
Something About Ragtime	56
Ragtime Piano Playing	57
Article in Chicago Defender	58
Ragtime in New Orleans	59
Teaching of Ragtime	60
What About Ragtime	61
Ragtime	62
Anti-Ragtime	65
Extols Ragtime Article	66
About Ragtime	67
Ragtime Our Standard Music	68
What Has "Ragtime" to do With American Music	69
Ragtime & American Music	70
Ragtime Review	75

Two Views of Ragtime	76
The Great American Composer-Will he Speak in the Accent of Broadway	84
Concerning Ragtime	86
Dial-Article of Ragtime	92
Musical Quarterly-Article on Ragtime	92
A Hopeful View of the Ragtime Roll	93
Jazz & Ragtime Are the Preludes to a great American Music	96
Does Jazz Put the Sin in Syncopation	98
Jazz, The Present Day Line	99
To Jazz or to Rag	99
Negro Musician	100
Ludwig-On Drummers	100
Jazz, A Musical Discussion	101
A Defense of Jazz & Ragtime	101
New Music Review -Article on Ragtime	103
Putting the Music Into Jazz	103
Ducasse Uses Ragtime in New Tone Poem	104
Toujois Jazz	104
Jazz & Syncopated Music	106
The Pasmala	104
Article in Outlook Magazine on Ragtime	107
Ragtime Jazz & High Art	107
Christian Science Monitor-Article on Ragtime	108
Article in Music & letters on Ragtime	108
Article in New Republic on Ragtime	109
The Anatomy of Jazz	111
Jazz Structure & Influence	112
John Philip Sousa and Jazz	112
Conclusion	115

Articles on Blues

Progress and History of Blues as Covered by Magazines & Newspapers of the era	117
The Blues as Folk Songs	117
Blues are "Blues"	126
Enigmatic Folksongs of the Southern Underworld	127
Origin of Blues	129
Jazz, Our National Anthem	134
Jazz, A Form of Art	134
Jazz, A Musical Discussion	135
Quality in Blues	136
Jazzing Jazz to Death	137

The Jazz Fiddler	138	
Jazz, A Brief History		138
Clarence Williams, A Specialist on "Blues"	138	
Origin of Blues Numbers	139	
Jazz	143	
An Afternoon of Jazz	143	
Jazz and the Dance	144	
The Black Blues	144	
Blue Notes	149	
Jazz	152	
Where Jazz Comes From	153	
Negro Works, Songs Prove Treasure	154	
Anthology Concerning Blues-More Spirituals-Handy	158	
The Blues	160	
More "Hot and Dirty" Breaks	162	
Blues	164	
Striking the Blues note in Music	164	
Conclusion	166	
Show I - Evolution of Pre-Jazz from the Quadrille		
March to Ragtime & Blues in Music	168	
Show II - The Evolution from the March to Ragtime	170	
Show III - Types of Musical Style	175	
Show IV - The Evolution of the Blues	179	

Evolution of Ragtime & Blues To Jazz

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