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THE HISTORY OF JAZZ ORCHESTRATION

by

William Cottrell Boyd

A THESIS

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"Jazz orchestration meets the
highest test of any art - the
accomplishment of large effects
with small means."

Henry Osgood

INTRODUCTION

This thesis is an attempt to trace the historical development and usage of instruments in jazz music together with a study of the history of jazz orchestration.

Jazz is a much-abused word and has been used to cover a multitude of musical sins. Wilder Hobson in his very authentic book *AMERICAN JAZZ MUSIC* spends some twenty pages listing various conceptions of the laity as to what jazz actually was. Jazz covers such a wide range of meaning that even with the appearance of such books as Hobson's (listed above), Osgood's *SO THIS IS JAZZ*, Panassie's *HOT JAZZ*, most people still exhibit an astounding ignorance on the subject. This is not an exclusive trait with the laity; even learned musicians are often surprisingly ignorant about jazz.

This is due partly to an early stand-offish attitude that serious musicians exhibited at first. It was only when composers of Stravinsky's, Ravel's or Hindemith's stature began to take an active interest in the subject that musicians decided that here was something new for serious music. When conductors, like Koussevitsky, to name only one, began to encourage composers (by performance of works using the jazz idiom) jazz became (for a while) the life blood of serious music.

No one will dispute the fact that jazz music, or whatever term best pleases you, has been the subject of a great deal of conversation and argument. As is the case with any controversial subject, jazz enjoys the same peculiar paradox; everyone can argue about its merits and faults, yet no one can, when called upon, define it properly.

Worst of all, very few people are able to recognize it when they hear it. This is borne out by the wide-spread popularity and high esteem that is enjoyed by such 'jazz players' (here the term is wholly derogatory) as Ted Lewis, Clyde McCoy or Milt Herth (of Hammond Organ fame). It is a joy to their musical souls to have their listeners request them to get 'hot' by playing such stupid, or to quote a recent radio program "puerile and banal" renditions of tunes similar in nature to "Sugar Blues," "The Beer Barrel Polka" and others. The above-mentioned 'exponents of jazz' are, in reality, playing in a style known as ragtime which went out of existence with World War I. Incidentally, it is not good ragtime.

We have all heard jazz decried as "a new guise of the ancient devil which should be fought as a satanic agency"(*) while serious musicians have looked on jazz music as something that should be frowned upon.

Bad boys like Koussevitsky have been shouted down (without success) for attempting to introduce on their programs works based on jazz.

.1.

It is not within the scope of this thesis to attempt any complete definition or description of jazz. For enlightenment on this subject the reader is referred to Hobson's book (see page 1), pages 1 to 99, and Pan-assie's book, pages 1-50 and 139-160. I shall attempt, however, to make a brief definition of jazz only as concerns its relation to our subject, i.e., jazz orchestration.

(*) Isaac Goldberg: "Tin Pan Alley" John Day Co., New York, page 259.

Neither shall I be concerned with a detailed history of jazz. For our purposes it shall suffice to make only the following brief commentaries: Jazz has three distinct divisions in its history which may be broken up into ragtime, jazz and swing.

The era of ragtime covers the years 1896 to 1919. The blues, an offshoot of jazz, extended from about 1903 until 1925, although the true 'blues' goes back into the antiquity of negro song. The product from 1910 on, is in reality, the Tin Pan Alley Blues, which is not only a mixture of Hebrew and Negro musical elements but also a commercial product and not a folk song as it was originally.

Jazz extends from about the years 1914 until 1934, with swing covering the period from 1930 until the present time. You will note that each period overlaps the other. From this sprang some of the confusion about jazz. During the years 1914-1919 ragtime and jazz were both in public view and the terms 'ragtime' and 'jazz' were used interchangeably. When jazz had gained the ascendancy over the other, the term 'rag it' came to have a derogatory meaning--i.e., an old-fashioned player or one who could not play jazz. Likewise from 1930 until 1934 the terms 'jazz' and 'swing' were used interchangeably until the latter took precedence over the former. Similarly, with swing the term 'jazz it' came to be used in a derogatory sense exactly as had 'rag it'. At present no new development has appeared in swing nor has any term threatened to displace it. However, it is noticeable that whenever any musician wants to make a deprecating remark about another's ability to play, he says: 'Swing it.'

.2.

What is the difference between ragtime, jazz and swing music? The era of the first two have come and gone, and at present we are confronted with the phenomenon of swing. I have heard learned musicians propound this question to swing musicians and they have been answered by evasive and vague definitions. Even Hugues Panassie, the leading authority in the promulgation and explanation of swing (his book bears the title HOT JAZZ), tries to clarify, for his readers, the meaning of the term with the following profound definitions: "Swing music is that music in which there is a swinging of the rhythm and melody." He admits, however, that jazz can be swung.

Panassie's attribution of swing to a negro element is a half-truth. Our leading lexicographers define the terms 'swing and 'jazz' thus: (1) "Swing is music played with much syncopation," and (2) "Jazz is a boisterous music containing a great deal of syncopation." Such an eminent scholar as is Percy Scholes defines ragtime in his OXFORD COMPANION TO MUSIC, as "wholesale syncopation." Thus we have three definitions which are remarkably similar and which define three apparently different things. Obviously syncopation does not belong exclusively to them. Its use in serious music is too common to mention.

Now then, in what manner are these terms synonymous and in what manner are they different? There are two things common to jazz and swing—syncopation and improvisation; while there is one element common to all three—syncopation. It is here that the similarity ceases.

Ragtime was characterised by two things: (1) a rapid tempo, and (2) the most simple syncopation. One thing, however, must be born in mind

in talking of ragtime, jazz and swing, and that is the **regularly recurring** rhythmic accents underlying them all. Ragtime is distinguished from jazz by the difference in syncopation and the accentuation of the underlying bass rhythm. Ragtime made use of only simple syncopations such as shown at A below, usually accompanied by the simple rhythmic figure shown at B.



The bass part, as Aaron Copland has said in MODERN MUSIC (February 1927), "was accentually regular. It was an OOM-pah, OOM-pah in quick tempo."

The difference between this and jazz is further explained by Mr. Copland. "Instead of OOM-pah, OOM-pah, we got a slower tempo and an oom-PAH oom-PAH, with the accents on the second and fourth beats instead of the first and third. With this was combined another rhythmic element, sometimes in the melody but by no means always there, which is generally supposed to be a kind of 1-2-3-4 and is always written:



As Isaac Goldberg ("TIN-PAN ALLEY") points out, this notation is deceiving and is properly expressed thus:

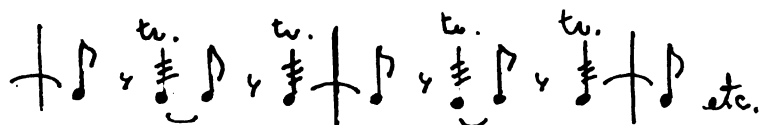


"Therefore it contains no syncopation; it is instead a rhythm of four quarters split into eight eighths and is arranged thus: 1-2-3: 1-2-3-4-5, or even more precisely: 1-2-3: 1-2-3: 1-2. Put this over the four-quarter bass:"



(**) This illustration is taken from Isaac Goldberg's book, page 274.

Now then, what is the difference between jazz and swing? The only difference is in the fundamental rhythm. The 'swing' of the rhythm is obtained by the use of four equally accented beats in the bass coupled with what is known to drummers as a press-roll. It is as follows:



For all practical purposes swing is merely modern jazz. Swing has developed, besides a continual "suspended" rhythm, a legato method of playing. The difference between swing and ragtime becomes more noticeable with this knowledge. In other words, swing has refined syncopation and made it more subtle in its effects than it was in either jazz or ragtime.

In matters of improvisation, swing differs only from jazz in that the players have developed a greater technique. In fact, the improvisational abilities of modern swing or jazz musicians may be compared with the highly florid operatic style of the eighteenth century: in both, the cultivation of technique for its own sake robbed the melody of any semblance of meaning.

If we are agreed that swing is modern jazz, it is to be understood that any reference from now on to jazz includes both jazz and swing.

With this point settled we can now turn to the main characteristic of jazz music: improvisation. Broadly speaking, jazz is a creative process. In serious music the composer creates and the performer becomes the medium for the work to be re-created. In other words, the performer is a reproductive artist, and as such, performs a secondary role. In jazz the performer reverses the procedure. That is, he takes a composer's theme and improvises upon it, making in most cases a much more interesting musical

work than the original. Thus jazz is not a mechanical reproductive process.

With the improvisation there must be underneath a continuous basic rhythm. This has been previously mentioned. It is a curious thing that jazz makes use of duple meter only; there is no such thing as triple meter in jazz.

If improvisation seems to be the characteristic of jazz, what about the orchestration? The early jazz orchestras were small, seldom more than five, and the use of scores a secondary need. Only when Whiteman had made jazz respectable, by using written orchestrations for his enlarged orchestra, was the impetus given to the general use of larger ensembles. With these larger ensembles chaos was likely to be the result unless the players had parts to guide them. In passages demanding improvisation the melody was written as the composer had conceived it, with the directions for playing simply marked 'ad lib.' At other times only the chord structure was written out, with the direction 'fake.' Sometimes even this was not present, the arranger merely saying 'fake 32 bars.'

However this discussion will not be a review or history of jazz soloists and their progress in improvisation. We shall concern ourselves only with the parts of the orchestrations dealing with ensemble playing.

Before proceeding with our discussion it will be necessary to distinguish between the various types of jazz orchestrations; namely, (1) pure-jazz orchestrations, (2) sweet-jazz orchestrations, and (3) symphonic-jazz orchestrations. Inasmuch as very few arrangements (or orchestrations) deal exclusively with pure jazz, for the purpose of our discussion we shall speak only of a mixture of two types, the pure-jazz and the symphonic jazz orchestration. This must be distinctly understood.

The sweet-jazz orchestration is, in reality, not jazz at all. It is merely a presentation of a popular melody in danceable tempo with little or no attempt at jazz counterpoint and solo improvising. The melody can be clearly heard at all times and is scarcely altered. Guy Lombardo's orchestra makes use of this type of orchestration exclusively. The sweet-jazz orchestra exhibits little imagination in presenting a melody to the dancing-public; arrangements are really not needed in an orchestra of this caliber. As Wilder Hobson says, "Instead of jazz orchestrations, conceived for expression in the jazz language, the arrangements are written ... to flatter the popular melody. Instead of the subtler and more involved rhythms of jazz, the rhythm of these bands is fairly simple. Instead of the vocalized jazz tone, the music keeps close to the 'legitimate' tone range, to which the general ear is accustomed."

Real jazz bands, such as Benny Goodman, Tommy and Jimmy Dorsey and others, feature two types of orchestration. "The first, and usually more frequent, is a very profitable compromise between the commercial presentation of a popular song i.e., a sweet-jazz type and a pure jazz orchestration. The tune is clearly stated, and usually sung by a pretty girl vocalist, which keeps the popular melody-lovers happy, and the "swing" addicts are prevented from boredom by the fact that the orchestration has fairly strong momentum and that there are usually passages for improvising." (*)

It is with this compromise type of arrangement that I shall be concerned in my thesis. The reasons for this are many: (1) As has been stated, pure-jazz orchestrations are in the great minority. (2) Because of the varied and multitudinous styles of various players and arrangers,

(*) Wilder Hobson: op. cit., page 86.

the only norm that can be established on which we can proceed with our investigation, is the printed or stock arrangement. The publishers of stock or printed arrangements are keenly aware of the leading tendencies in jazz and it is from an examination of their orchestrations that the progress in jazz orchestration can be determined. (3) Many of their orchestrations are merely copies of the special arrangement of some jazz leader, some of which will be examined also.

Symphonic-jazz orchestration as the name implies, make use of a mixture of symphonic instrumentation and harmony with rhythm. These fall into two general types, one in which changes of tempo are frequent and the second type which has one tempo throughout. Many people confuse the compromise type noted in the previous paragraph with the second type of symphonic-jazz arrangement.

The pure jazz orchestration is that "in which jazz ensembles and improvised solos are featured for their own sake."(*) As Panassie says, the pure jazz arrangement not only allows for improvising, but in its ensemble passages the arrangers "took care to write their ensembles in a melodic style similar to that of the best improvisers."(**)

In summary, then, this thesis will deal with a history of jazz orchestration, based on the examination of the printed stock orchestration.(***) It will not be concerned with passages dealing with, or featuring primarily the improvisational parts.

(*) Wilder Hobson: op. cit., page 86.

(**) Panassie: op. cit., page 30.

(***) Panassie is quite wrong in saying that stock arrangements are uninspired. As I have noted, many stock arrangements are copies of special arrangements. The demand of orchestra leaders for special arrangements is due not so much to the orchestration's uninspired quality as to the leaders' desire to be different, regardless of the result. This insatiable desire to be different leads them to try various combinations. Obviously a standard instrumentation would not fill their needs.

A word or two would not be amiss here if I should outline briefly, the plan of this thesis. Roughly it will be divided into two parts. Part One will deal with the instruments, their origins and evolution and usage in jazz. Part Two will be an examination of the use that these instruments have been put to through the years of jazz history. This examination can only be done by a study of the history of jazz orchestration.

In conclusion, there are acknowledgements due to many. First, to Dr. J. Murray Barbour, who has painstakingly read this manuscript. Not only has he kept a 'weather-eye' on grammatical slips, but he has exhibited a dogged determination to make me eradicate or amplify statements which were, at best, extremely vague. To him I am especially indebted. Secondly, I must thank radio station WWJ in Detroit for use of their extensive library, without which this thesis would have been impossible. Thirdly, to Mr. L. J. Silberling of the Famous Music Corporation of New York City, who has not only donated music for my own special use and given me permission to quote examples from their files, but who has also been especially helpful in clearing up many points concerning the practice of printing of orchestration. To Walter Birchfield of Lansing, who explained many details regarding the guitar and banjo. I also extend my thanks to Edward Birchfield for allowing me to use many of his recordings of early jazz orchestras. To R. L. Steinle, of the Michigan State Highway department, who made the sketches for this thesis and to my wife for her many helpful suggestions I also wish to express my gratitude. Again, my heartfelt thanks to all of you.

William C. Boyd
William C. Boyd

Lansing
May 1941

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PART ONE
(The Instruments)

CHAPTER ONE

The Rhythm Section

As noted in the introduction, the first part of this thesis will be devoted to a considerable discussion of the individual instruments, but only as regards their usage in the field of jazz music.

While the jazz orchestra has three distinct sections of its ensemble - rhythm, brass and reed - all combine into two general functional divisions, viz., rhythmic and melodic. It must be understood, however, that this latter division is not a hard and fast one, inasmuch as jazz music frequently demands an interchanging of their use. Let me make this a little clearer. In jazz the saxophone is conceived as being primarily a melodic instrument, yet numerous cases occur where it is used for purely rhythmical purposes. This is also true of the members of the brass section. The reverse of this procedure can be noted in the piano, which in the strict jazz sense, is a rhythmic instrument. Its use, however, as a melodic one is too obvious for any further comment.

In the discussion of the historical evolution and usage of instruments in jazz, I shall turn first to those instruments which comprise the rhythm section. Specifically they are: (1) Piano, (2) Drums, (3) Guitar, and (4) String-Bass. In passing it might be well to mention that the foundation of the jazz orchestra is its rhythm section, and this cannot be held as an altogether strange phenomenon when we consider that the very essence of jazz is rhythm. The first of the above-mentioned instruments of the rhythm section is the PIANO, to which we shall now turn our attention.

.1.

Paul Whiteman⁽¹⁾ has aptly described this instrument thus: "The best one-man dance orchestra is and always has been the piano. Nine-tenths of the music in the civilized world has been written for this old stand-by and practically all arrangeable music has been arranged for it. And the best piano orchestra is the piano alone!"

Strangely enough, the piano was not present at the birth of jazz.⁽²⁾ M. W. Stearns has fairly well established the fact that jazz had its origin in the bands that played in New Orleans around 1900. The term 'band' is used here in its strictest sense and refers primarily to a mobile unit.

Stearns has written, in my opinion, one of the most authoritative histories of swing music.⁽³⁾ The reason that I mention this is that in his articles he has traced the evolution⁽⁴⁾ of jazz thus: "The first phase in this evolution has to do with military marches. New Orleans was especially music-minded on the subject of brass bands.... The second phase in the development ... is connected with advertising." Parades were often held for the express purpose of ballyhooing some social event in the town - a ball, picnic or even a political rally. He then goes on to tell how the

(1) "JAZZ": J. H. Sears and Co., Inc. 1926, New York, N.Y. This book was written in collaboration with Mary Margaret McBride.

(2) Proof for this statement is found in Stearns' article in "DOWNBEAT" (July, 1936) where he lists the personnel of some of the early jazz orchestras, adding this statement: "There was no piano [player]."

(3) "DOWNBEAT" (a trade paper) with the issues beginning June, 1936. One major fault must be mentioned concerning his articles - a paucity of dates - otherwise it is very good.

(4) As noted in the introduction (page vi) the confusing usage of jazz and swing has been clarified. They merely signify two consecutive eras in the development of the same general type of music.

various bands competed with each other in these parades, and that on one occasion a certain trumpet-player threw his cornet away (he had been shamed by the jazz playing of his more capable rival) while he was with "the Tuxedo Brass Band and Joe [the rival player] was with the Onward Brass Band, while both were MARCHING in a big parade."

The third phase was in connection with funerals. "If the deceased was at all prominent, it was customary to have a band play hymns at the funeral, the band would follow with the trumpet-player leading the procession." A fourth phase (and "the last phase in the development of genuine swing music" (or jazz) "concerns the junk-man⁽⁵⁾ the pie-man, and the waffle-man." It is important to notice that all of these above-mentioned phases preclude the possibility of the piano having much to do with jazz, at least in its earliest origins. To fully understand how the piano became associated with jazz, we must go back to a pre-jazz age. For our purposes the year 1890 will do, although this is purely an arbitrary selection.

The article by Winthrop Sargeant on Jazz⁽⁶⁾ contains this pregnant sentence. "Rag-time was essentially a pianistic art⁽⁷⁾," and was fostered in many parts of the country. As we have seen⁽⁸⁾ the art of ragtime was

(5) All of the quotations are from Stearns' article in the "DOWNBEAT", issue of July, 1936. As the thesis will not attempt to trace the history of jazz I would suggest that the reader turn to these articles for further enlightenment on this particular phase of jazz.

(6) Thompson's "NEW INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS:" Dodd, Mead & Co., N.Y. 1939.

(7) A curious light is thrown on ragtime by Isaac Goldberg "TIN-PAN ALLEY," page 144, wherein he states that ragtime was essentially a white-man's art." And yet, by paradox, it is the white - the Northern White in association with the Negro." And on page 165: "The ragtime band ... was by curious paradox, white." (Published by John Day Co., New York, 1930.)

(8) See introduction, page iii).

fairly well established by the time that jazz had its inception. How then, did the piano meet jazz? One can only hazard a guess.

Modern 'jam-sessions' are not new; they have only come to light because they have been publicized. Unfortunately an odor of commercialism now surrounds them, but they have been held since jazz began. It is almost a certainty that these early jazz artists (see page three) frequented the many saloons and places of ill-repute with which New Orleans was blessed. It was during the hours of 'relaxation' that they were wont to hie themselves to these places for the purpose of 'sitting-in' with the orchestras that "dispensed more or less melodious sounds." Later these jazz musicians began to filter into the various dance orchestras around New Orleans where the violin and piano were kings. Subsequently the ragtime piano and the jazz musicians fused, whereby the resultant product was a lesser emphasis upon the piano and a greater prominence to cornet, trombone and clarinet. Probably the piano-player, when called upon to play a solo, responded with the best that ragtime had to offer but the other instrumentalists demanded for their solos a subordinate role from the piano, namely 'playing the harmony' only, together with all the rhythm the pianist could muster. As jazz began to make inroads on ragtime, the piano faded, for the most part, into the background. It was not until Zee Confrey established the piano as a good solo instrument for jazz that it came back into its own. This took place roughly around 1921. Today with the exception of a few really great soloists the piano has lapsed back into a subordinate role and it is noteworthy that even in the case of these 'soloists' they have a lesser share in the limelight.⁽⁹⁾

(9) In small jazz ensembles (i.e., those containing no more than four or five members) the pianist enjoys a more prominent position in order to obtain more variety in the ensemble.

The second member of the rhythm section, the DRUMS, has had an interesting but singularly monotonous history in certain respects. Drums are usually associated with noise and in the drum's relation to jazz this 'association' cannot be over-emphasized.

Descriptions abound of the early performances of the jazz drummer. Henry Osgood's account⁽¹⁰⁾ is one of the best and is worthy of quotation in full:

"His [he has just spoken of the trombonist] activity, however, was nothing to that of the drummer. When it came to the final repeat of a chorus FORTISSIMO, this individual became the embodiment of an insane Alexander, sighing - no, not sighing - clamoring for more instruments to conquer.

For the final dash under the wire he would hastily stick a whistle between his teeth, then, devoting his left hand to its legitimate business of playing the snare-drum and pounding out the rhythm on the bass drum and cymbal with his right foot, he would, like a spiritualistic medium at a seance, free his right hand for illegitimate purposes, beating or shaking the cow-bells⁽¹¹⁾, pummeling the wood block or the tin cans, assaulting the suspended cymbal or winding the rattle with a zeal, persistency and determination worthy of a better cause."

Paul Whiteman⁽¹²⁾ says "The drummer, meantime, would take shame to himself if at any one time he was working less than a dozen noisy devices."

(10) "SO THIS IS JAZZ:" Little, Brown and Co., Boston, 1926 (Pages 4-5).

(11) See Wilder Hobson's "AMERICAN JAZZ MUSIC:" W. W. Norton & Co., 1939 (pages 104-105) where he describes an advertisement of a musical instrument manufacturer which states that the "modern drummer" will not be without one of their complete sets of cow-bells tuned to a major triad.

(12) op. cit.

That this zeal for noise was international is shown by Esther Singleton's article: (13)

"Pendant les passages doux, 'l'utilité' se tait, et on se met à espérer qu'elle est rentrée chez elle; mais avec le premier retour de'un TUTTI, voilà ce musicien revenu et tel un géant repose, il reprend sa besogne avec une énergie redoublée. Il semble avoir peu de respect pour le rythme, et il frappe, touche, souffle, cogne, sonne et tape toutes les fois qu'il lui chaut; et pourtant, quels qu'aient été ses écarts pendant le morceau et le nombre de fois où il a semblé afficher son indépendance, il n'est jamais en retard ni en avance au point final." (14)

Early jazz music thrived on noise and we can easily see now how the drummer's accoutrements abetted this. Other devices of the well equipped drummer included, besides snare and bass-drum, such articles as a wood block, used primarily for a heightening of the rhythms. This together with the cow-bell, or bells, are still used in modern jazz orchestras, and it must be admitted, with less noisy and more subtle effect.

Cymbals - at first suspended (and quite noisy) - have, in the course of time become 'impaled' and have given over to less noisy effects. Their main use in present-day jazz (besides occasional solo rhythmical passages) is to give a more emphatic drive to the underlying rhythm during improvisation by the various instrumentalists. Whistles have justly been relegated to the limbo of things forgotten.

(13) "ENCYCLOPEDIE DE LA MUSIQUE ET DICTIONNAIRE DU CONSERVATOIRE": Vol. 5 (pp. 3326-3328), Librairie Delagrave, Paris: 1922.

(14) This is a description of an early jazz performance in Europe. The person that is speaking is Francesco Berger (b. London, June 10, 1834), a pianist and pupil of Moscheles and for 27 years honorary secretary of the Philharmonic Society. Roughly translated this passage informs us that: "During the gentle passages the 'utility' [the drummer] suppressed himself, and one took hope that it [the noise] had checked itself; but with the first return of the TUTTI - behold! - this musician revived, and like a giant refreshed, resumed his work with a redoubled energy. He seemed to have little respect for the rhythm. He struck, touched, blew, hit, rang [bells?] and tapped all the time that he worked. Yet, what had seemed to be errors during the piece together with the number of times that he seemed to assert his independence, he was never in arrears nor ahead of the rest of [the players]."

Tympani never achieved any great popularity among jazz drummers, although in the late '20's, Vic Burton, probably guided by a desire to be unique, attempted to give them a status in jazz that they did not deserve and they were soon laid aside.

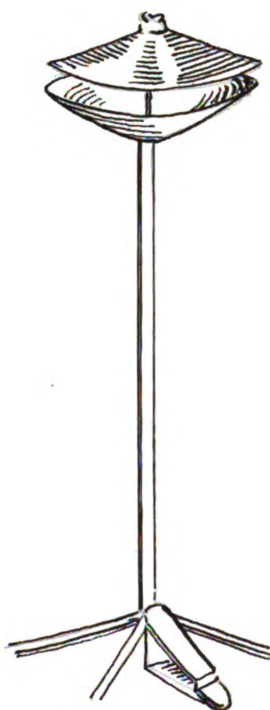
Two methods of beating the drums, viz., the stick and the brush, are present in modern jazz. They are used in equal proportions. During the era of 'sweet jazz' (15) the brushes nearly ousted the stick as a means of producing the rhythm, but with the advent of swing (and tom-toms) the stick has come back into its own.

It is with the comparatively recent addition of the tom-tom (greatly enlarged) that swing has revived memories of the early noisier jazz. As one musician has picturesquely stated it. "We're back in the jungles now." In my opinion these seemingly endless tom-tom and drum solos entirely justify the above conclusion.

Other devices, such as the triangle, various gongs, rattles, no longer have the attention of the modern drummer. The well-equipped drummer of jazz now utilizes the following instruments: (1) Snare-drum (with sticks and brushes, (2) Bass-Drum (played with a foot-beater), (3) Tom-Toms (to the number of two or three) played with either drum sticks or hard mallets, (4) Wood-Block (occasionally), (5) Cow-bell (one) occasionally and (6) Cymbals (from three to four), not including a rather recent device called a "High-Hat" cymbal. In reality this is not a cymbal but

(15) The term 'sweet jazz' as opposed to jazz itself is hard to define. Perhaps the lay conception of 'sweet-jazz' is the best. This conception holds that any dance music that is quiet, without any noticeable improvisation present, a 'teary vox humana tremble' in the saxophones, muted brass, brushes etc., is jazz, at least 'sweet-jazz.' This product may be sweet but it is NOT jazz! Sweet-jazz, as the layman conceives it then, is not jazz, but simply dance music.

a pair of cymbals fastened to an upright metal rod. To the upper cymbal a spring is attached which runs inside the rod down to a foot pedal. Pressure applied to the pedal causes the two to clash together. The effect is not as noisy as one would imagine and, in reality, it gives an 'un-noticeable' fullness to the rhythm section. I say 'un-noticeable,' because its presence is not readily apparent, yet if it were lacking, the emptiness of the rhythm section would be very noticeable.



.3.

Opposite I have made a crude sketch of this instrument. It can be played with brushes and/or sticks. When it is played in this manner the pedal controls the duration of the cymbal's ring. In my opinion this is one of the most valuable instruments that the modern drummer in jazz orchestras possesses.

In my outline of the instruments comprising the rhythm section⁽¹⁶⁾ it will be noted that I have mentioned the GUITAR, which came into the jazz field roughly around 1929. Previous to this its place was held by the banjo. This latter instrument is of American-Negro origin and was

(16) See page 1.

perhaps the most popular of the old plantation instruments in pre-Civil War days. Although its presence in dance orchestras is known through its association with 'old-time' dancing⁽¹⁷⁾ its earliest use in jazz orchestras is unknown as nearly as I can ascertain, although Isaac Goldberg⁽¹⁸⁾ mentions the appearance in New York of the Memphis Students, a "genuine jazz-band." He further states that "they played at Proctor's in 1905; they had banjos, saxophones, mandolins, guitars...." While we know that the 'rhythm' instruments (mentioned above), with the sole exception of the banjo, disappeared from the field of jazz, we cannot definitely establish as to why they did. In looking for an explanation we can only make a hazardous conjecture. There is no mention of a banjo or any other similar type of instrument until 1909. Goldberg⁽¹⁹⁾ makes, perhaps, a very significant statement which might provide the answer for the above question when he says that the banjo was added to the orchestra in 1909 "in San Francisco as a means of putting more life into the Texas Tommy."

There can be no doubt that the banjo has a more piercing tone quality than the guitar and it was precisely for that reason that it took precedence over the quieter guitar. With the elimination of the essentially 'noisy' instruments (which is one of the worthy contributions of swing) the banjo became displaced through the more musical qualities and the possibility of a more subtle rhythmic color peculiar to the guitar.

(17) A better term would be perhaps 'square-dancing' and the dances associated with this genre.

(18) op. cit. (page 288).

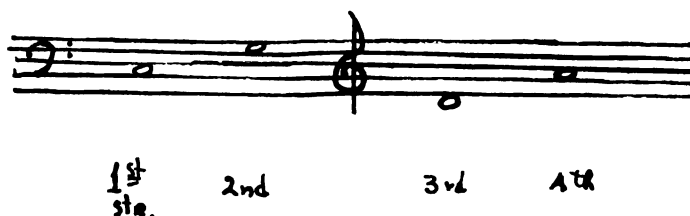
(19) Note that Goldberg has mentioned the use of guitars at this early day. For practical purposes, however, their first appearance in jazz music began roughly around 1929.

When the guitar invaded the field of jazz it did not displace the banjo immediately but was used as a 'double.' In other words the player used the guitar as an occasional relief from the 'plunking' of the banjo and occasionally as an 'effect' instrument. A parallel case is seen in modern jazz orchestras where a saxophone player doubles on oboe or some other instrument. In this case the oboe is used for an effect or for a particular color quality.

The first of the guitar types to invade the domain of the banjo was the four-stringed guitar. This latter instrument had no tuning of its own, but was dependent upon the type of tuning used by the banjo-player.

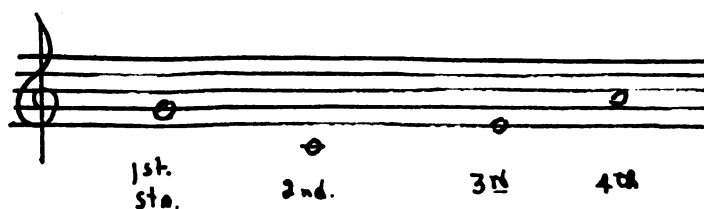
If the player used the regular tuning on his banjo the guitar was most likely to be tuned in that fashion. This was known as tenor-guitar or tenor banjo tuning, and was as follows:

(Ex. 1)



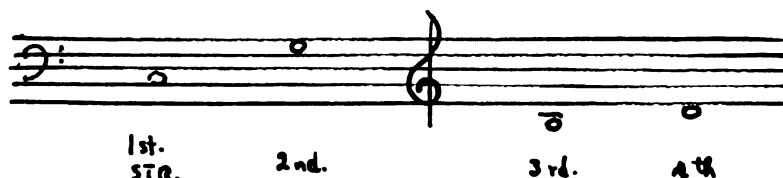
It often happened that the banjo player did not use the regular banjo tuning (i.e., tenor-banjo tuning) but used instead the tuning found on ukeleles. If this happened to be the case, then the guitar that he doubled on would be tuned in the same manner. This type of tuning was known as 'ukelele' tuning, and was as follows:

(Ex. 2)



Many times the banjo-player did not use the tenor-banjo but played a plectrum-banjo.⁽²⁰⁾ If this happened to be the case the guitar would then be tuned exactly like the plectrum-banjo. This tuning was known simply as 'banjo' tuning and was as follows:

(Ex. 3)



The four-stringed guitar enjoyed only a short period of popularity and was soon displaced by the Spanish of six-stringed guitar. The classic manner of playing the Spanish guitar is known as finger-style. The jazz-guitarist felt, no doubt, that there were few rhythmic possibilities in playing the guitar in this manner; so he adopted the plectrum style of playing, which not only added to the instrument's rhythmic qualities but also contributed a solidarity to the whole rhythm section of which the banjo was incapable. It was a question of emphasis without prominence. Within the last six or seven years an electric Spanish guitar has been added to the jazz field. This instrument is good, however, only for solo or 'one fingered' playing, having little or no value as a rhythmic instrument.

(20) The tenor-banjo was the more popular of the two types of banjos. The term 'plectrum' in the above sense might be misleading. A plectrum-banjo had 22 frets and thus a longer neck than the tenor-banjo which had only 19 frets. The plectrum-banjo was the old five-stringed banjo with the lowest string omitted. Both the tenor and the plectrum banjo were played, however, with a 'plectrum' or pick.

Another type of guitar (regular or electric) in use today is the Hawaiian guitar. This differs from the Spanish guitar in that the strings are raised much higher because the instrument is 'fingered' with a steel bar. It differs also in its tuning. See example four.(21)

(Ex. 4)



There are, I am informed, more than fifty other tunings for the Hawaiian guitar that are used at present.

Possibly because of its association with Hawaii, this instrument has never attained great popularity in the jazz field, although there comes to mind one great jazz-exponent of this instrument, Alvino Rey.

.4.

The fourth and last instrument of the rhythm section is the STRING BASS. This instrument has been connected with the jazz orchestra approximately through the entire history of jazz. I say approximately, because it was not present at the very beginning. This was due to economic reasons

(21) Note that the Spanish Guitar tuning is similar to the old lute tuning. If the 'G' were lowered to 'F#' the tuning would be identical. Also note that the Hawaiian Guitar tuning is identical with that of the viole d'amour excepting that it is a fourth lower and has no seventh string.

alone. Most of the early jazz musicians lacked good instruments merely because they could not afford them. The string-bass, with a long and honorable history behind it, was too costly an instrument for them; so with typical negro ingenuity they 'invented' one. The sound-box was an empty beer-keg with neck and strings attached to it. This crude instrument was either bowed or plucked and served its purpose until the more expensive instrument could be purchased.

Adapting this classic instrument, the early jazz artist made an important change. In order to get more rhythm out of it he plucked, or more correctly, 'slapped' the strings. When Tom Brown's 'Original Dixieland Band' came north to Chicago in 1914, however, the bow had returned to its proper place. This was in essence, a white-man's contribution. The colored jazz musician, in New Orleans still persisted in playing the bass without a bow.

There were only two threats to the string-bass' popularity viz., the tuba and the bass-saxophone. (For information on this latter instrument see page 40.) The tuba, as nearly as I can establish, came into prominence during the years of popularity enjoyed by the "Wolverines," one of the first white organizations to play authentic jazz. This was roughly the period from 1923-25. The bass-player was Min Leibbrook, who played both the tuba and the bass-saxophone. Inasmuch as this band established a great following, their influence was great, and for a while it seemed that both the tuba, and to a lesser extent the bass-saxophone would supplant the string-bass. The tuba and the bass-saxophone gave a certain 'heaviness' to the rhythm section, and as a result they soon gave way to the old standby, the string-bass. The period of popularity enjoyed by the tuba lasted from about 1923 to 1928 while the bass-saxophone's era was much shorter, lasting from 1923 to 1925.

The string-bass in the modern jazz orchestra is played entirely without the bow, giving a 'slapping' quality. Tone on the instrument is not an absolute necessity. This is also true, to a lesser extent, of intonation, although a string-bass played with a bow (and good intention) is not an uncommon occurrence.

Only one other method of playing the string-bass needs to be mentioned and that is by means of drum sticks. This requires, of course, two players, one to finger the instrument and another to tap the strings. This is not particularly effective and the only use made of this effect is in long solo passages. Needless to say it is not a recognized method of playing the bass.

With this we bring to a close the section dealing with the instruments comprising the rhythm section and turn now to those of the brass section. (22)

(22) For reasons that will be made known later the viola and accordian are not discussed here although they had a 'rhythmic' function.

CHAPTER TWO

The Brass Section

The modern brass section is a far cry from the brass section that had its inauspicious beginnings in New Orleans at the turn of the century. Freedom and independence was the watch-word of early jazz, and these qualities were never better exemplified than in the early brass sections of that time. The trumpet player (and there was only one) was the single member of the ensemble who seemed to be able to keep his head as in general he faithfully adhered to the melody while the trombonist strove with all his might to best the clarinet player in their mutual peregrinations from what might be called a melody. In truth, the word 'section' has no place in the description of the early brass players. As a matter of fact the early jazz orchestra was the epitome of freedom which all members of the ensemble stoutly maintained against what seemed at times almost insuperable odds. As the years passed, order came out of chaos and the result is the modern brass section. This will be covered later.

The modern dance orchestra usually contains five brass players, i.e., three trumpets and two trombones. Combinations of three trumpets and three trombones, or, four trumpets and three trombones are not unusual in the larger organizations.⁽²³⁾ The first of the members of the brass section is the trumpet, to which we shall now turn our attention.

(23) A noteworthy combination, and the only one of its kind that I know of, is that of Segar Ellis'. Besides the usual rhythm section, he has 1 (!!!) tenor saxophone, 4 trumpets and 4 trombones!

.1.

The Bb TRUMPET is the instrument most frequently used today and its sole rival has been the Cornet in the same key. It was only during the period 1917-21 that the A Trumpet (and/or Cornet) made any serious threat to its brother Bb instrument. This was due to the fact (as will be further explained) that dance players at that time were exceedingly ignorant of the facts of music and adventure beyond the realm of G concert⁽²⁴⁾ would spell disaster for even the bravest.⁽²⁵⁾ After this period (1921) parts were written for both Bb and A instruments until 1924-25 when a slide became popular for use on trumpets, which, by turning a screw, made the instrument pitched in either Bb or A.⁽²⁶⁾ Note that I said 'trumpets' because soon after this the Bb cornet made a second bid for fame and the two were equally used for the next six or seven years.

By 1931 instrument makers were aware of the fact that jazz musicians were extremely dissatisfied with both the trumpet and cornet per se. This dissatisfaction had come about because the jazz trumpeter had made a considerable musical progress and the instruments were beginning to show their limitations. Let us, for the nonce, return again to the beginning of jazz.

The trumpet, as we have seen, played a major role in the beginnings of jazz.⁽²⁷⁾ One important fact must be kept in mind. What was the method

(24) 'Concert' means (in this case) the actual key of the piece for non-transposing instruments - the piano or violin for example.

(25) Sharp keys are for some strange reason difficult. In transposing a trumpet part from the key of G concert, (or 1 sharp) the trumpet part is a tone higher or A. Thus any key beyond G would involve the player in keys of 4, 5, 6 or 7 sharps.

(26) This slide was invented around 1917 although it never became popular until 1925. It has since been discarded.

(27) See page three.

by which the jazz trumpeter learned to play? For jazz music there was none; thus the early jazz player came about as a result of one of two processes: (1) he was either self-taught, and as a result, sadly lacking in good fundamental training for trumpet-playing, or (2) he was a schooled musician who had rebelled against the many rules considered fundamental to good trumpet-playing. In either case he was a pioneer sailing unknown seas and as a result had to shift for himself. One of the first rules he learned to break was that regarding vibrato. Symphony players use a vibrato very sparingly; jazz players use it all the time.⁽²⁸⁾

For a long time the best trumpet-players were 'unschooled' men, i.e., they had only the barest ground-work in trumpet-playing, and after a few lessons, worked out their own style. The colored trumpeter, Louis Armstrong, created the vogue for high notes, possessing a lip that was tough, but not too consistent, a physical constitution able to meet any demands made on it and a sheer determination to play high regardless of the effect. Since he was a style-setter, this use of the high register had a considerable influence upon jazz playing. There were thousands of trumpet players, lacking in fundamental training, trying to play in the upper range of the instrument, a feat that taxed the efforts of even the best of trained men.

Contemporary with Armstrong, were two other players, Bix Biederbecke and Red Nichols. Biederbeck, whose tone and improvisational talent were his forte, was probably the greatest of the white trumpeters while Nichols, who was considerably influenced by Biederbecke, had a remarkable technique. These three men constitute the founders of modern-jazz trumpet-playing.⁽²⁹⁾

⁽²⁸⁾ This statement must be qualified just a little. There are RARE times when the trumpet player does not use a vibrato in jazz.

⁽²⁹⁾ Joe 'King' Oliver (colored) is considered too early for our purposes.

Thousands of trumpet players were now suddenly called upon to be able to produce a beautiful tone and an extraordinary range. What did they do? They went back to the 'schooled' method of playing; in fact they learned all over again, but this time they studied carefully, gradually evolving principles of jazz playing, some of which are not compatible with the schooled method.

By the year 1931 musicians had caught up with the limitations of the instruments, and in order to produce a good tone, to be able to play consistently high or low, experimentation began to be made on the instruments. As a result mouth-pieces underwent a great change. Some were shallower, others had smaller bores, while trumpets being too 'heavy' for playing with any degree of ease began to shrink. That is, they were longer than a cornet and shorter than a trumpet, their bore was smaller (also the tone), and it is this resultant instrument that modern trumpeters use today. The modern trumpet is still in a transitory stage and what further changes it is likely to undergo cannot at present be determined. In addition, jazz-players have not worked on the modern trumpet long enough and as a result their playing is also undergoing a great change.⁽³⁰⁾

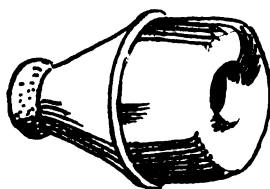
The subject of MUTES is one that should also be mentioned here. In this particular field, jazz musicians have been eager to experiment with various types of mutes which have added many new tone-colors to the trumpet. In this respect they are far ahead of their conservative symphony brothers.

Until 1921 (approximately) the only mute that was in use was the straight or common mute. This mute is still the only one in use in symphony orchestras at present.

(30) The latest 'improvement' to come to my attention is the removal of the wire which is present on the end of the bell of the trumpet. I am told that this makes a more resonant tone.

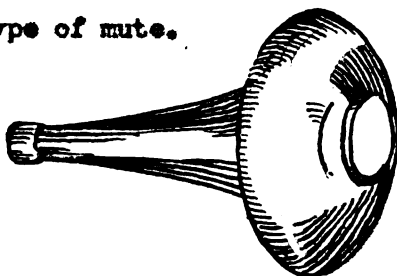
Around 1921 the 'wawa' mute was invented. Originally it was merely a glass tumbler held over the bell of the instrument.⁽³¹⁾ A similar effect was obtained by the use of the rubber part of a common sewer plunger. The 'wawa' mute received its name from the sound that it emitted. It has a small (removable) cup on the end of it which is stopped by the player's hand. As he opens or closes the cup, the sound that is heard is the familiar 'wawa.' Example five (below) shows how this mute looks.

(Ex. 5)



Another mute in use is the 'cup-mute', so named because the end of it looks like a cup. Its tone is very soft and bell-like. Below is a sketch of this type of mute.

(Ex. 6)

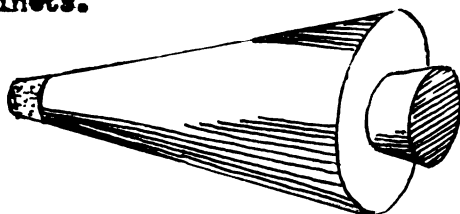


One other mute worthy of mention is the 'solo-tone-mute.' This looks like the regular straight mute except that it is constructed of a very light wood and the closed end has a vertical facing instead of the usual curved one. Example 7 (next page) will make this a little clearer.

(31) Paul Whiteman (op. cit., page 200) says: "The first time I ever heard what I call wawa mutes used with the cornet was, I think, when we did 'Cut Yourself a Piece of Cake, [1921] ."

This mute gives a velvety, non-penetrating quality to the tone which makes its use expedient in solo passages or sectionally against low-register clarinets.

(Ex. 7)



Henry Osgood⁽³²⁾ lists many effects obtained by the modern jazz trumpet-player as well as many types of mutes that are used that I have thus far failed to mention. This apparent omission has been intentional. Up to this point my narration has been concerned with only those mutes and effects in use by the present-day player. At this time I should like to discuss these remaining mutes (and effects) listed by Osgood with a view towards making my own discussion more complete as well as bringing his one-time admirable book⁽³³⁾ up to date.

In his discussion of the range of the trumpet he states:

"Trumpeters and trombonists, on the other hand, have taken their classic instruments and in a very few years extended their possibilities beyond the dreams of the generation that previously played them."

He gives, as upper limit, the third 'G' above middle 'C.' At this time (he wrote in 1926) this was not an everyday occurrence, but an accomplishment that only a few of the very best men could do. At present writing, (1941), this 'G' of which he speaks is a common top range for many trumpeters, while many negro players (using a small-bore mouth-piece) have been known to play the 'E' above this 'G,' or nearly an octave higher.

(32) op. cit., pages 95-96.

(33) This is not meant in a disparaging sense. Jazz has changed so much, and will continue to change to such an extent, that no discussion can remain as the definitive authority for any considerable period of time.

Osgood next mentions the subject of double and triple tonguing, and says that it " ... was developed to a very high degree long before the days of jazz." I have no quarrel with this statement except to say that these effects have proven of little value to the jazz player, and as such, have disappeared from the repetoire^r of effects. (34)

The SPLIT is a term with which I am totally unfamiliar. He says: "The Split, a sort of instantaneous arpeggio, descending like a flash of lightning and crashing upon the desired note." This description fits the present-day 'SCREAM' as well as the earlier 'FLARE.' Whether or not he has the same effect in mind that I have, I cannot say, but the chances are that he does have.

The 'HORSE WHINNY' "which sounds like its name" belongs to the age in which Osgood was writing and has long been forgotten.

"CONVERSATION" a trick "which also sounds like its name" has also fallen into disuse although the practice of 'talking' (as a descriptive term only) has lately come into use. That is, if a musician is playing an extremely good 'hot chorus' his admirers are frequently heard to exclaim, "Listen to that man talk!" As a 'trick' or 'effect' it is no longer used in jazz.

The LIP SLUR has become the common property not only of brass-players, but also of saxophonists.

The TONE SLIDE or DIP used to be an occasional effect used by brass-players. Its use today by both brass and reed instrumentalists is so common

(34) A few organizations like Horace Heidt, etc., use this device. They are not jazz orchestras and its use has the aura of 'commercialism' about it. There are two things the jazz-purist will not tolerate: (1) 'corny' or old fashioned playing and (2) 'commercialism' or a 'playing-down' to audience level, or a use of tricks to gain attention.

that it is not conceived as being an effect for special use but is an underlying principle of tone production.

The FLUTTER TONGUE effect has not been used by jazz musicians for at least ten years. (35)

The playing of tunes on 'nothing but the mouthpiece detached from the rest of the instrument' (36) was never an integral part of jazz and as an effect it has been long forgotten.

On the subject of mutes Osgood is extremely dated. He lists the 'common mute' (see page 18 of my discussion), the 'wa-wa' (page 19) and the 'buzzer or the 'stinger' mute. "This is sometimes merely a funnel of fiber, into the big end of which the thin paper vibrator that is the essential part of a kazoo has been fitted." This mute has been obsolete for many years. He next discusses a 'jazz mute' in terms so vague that I am unable to say what is meant by this type of mute.

One cornet (or trumpet) comprised the brass section of the early jazz orchestra. While two trumpets and one trombone comprised the brass section of the dance orchestras of the period 1910-17 the second trumpet was not added to the jazz orchestra until around 1922. In 1933 the third trumpet was added rounding out the modern brass section (exclusive of trombones which will be discussed in a moment). (37)

(35) To readers who are familiar with Clyde McCoy and his 'Sugar-Blues' (where the flutter-tongue is prominently displayed) it must be pointed out that McCoy is not a jazz player in the strict sense. His style is extremely dated, in fact, contemporaneous with that of Ted Lewis.

(36) H. Osgood, op. cit., (page 98).

(37) Paul Whiteman's three trumpets (c. 1924) must be taken as the exception; in fact, he was a pioneer of this idea of a large brass section.

.2.

Osgood⁽³⁸⁾ again furnishes us with an amusing description of the

TROMBONE'S activities in the early jazz orchestra:

"The trombonist was a merry wight, and strictly impartial. Wherever he could find a little niche or cranny in the piece that seemed to need filling up, he filled it, and didn't seem to care much what he filled it with. He blew loud, he blew soft, he glissandoed, he counterpointed. He pointed the bell of his machine in the air, he slanted it at the ground, he waved it about indiscriminately. It sounded equally bad in every position."

Since that early day, however, the trombone has settled down (as has the entire orchestra) and no longer cavorts as has been so accurately described above.

His 'strictly impartial' playing has given over to teaming with the trumpets and thus forming a highly organized and cohesive unit in the jazz orchestra.

The great evolution in trombone playing has been due to jazz musicians alone! In this particular phase of music the jazz trombonist has made more technical advance in the playing of his instrument than any other instrument of either the symphony or jazz orchestra.

The tenor trombone is the only one used in jazz orchestras, and "with the aid of false positions invented by John King and a special lip technic, has been able" to extend its range from 'G' above middle 'C' to an octave higher.⁽³⁹⁾ In fact, I have heard Sonny Dunham, a great trumpet

(38) H. Osgood, op. cit., (page 5).

(39) H. Osgood, op. cit., (pages 96-97). (40) *ibid.*, (page 96).

and trombone player, play trumpet high 'C' on a trombone with complete EASE!!

The most notable achievement has been, however, in the development of a legato style of playing which baffles men of the symphony orchestra players who have long been regarded as the best.

Another development of trombone playing, cultivated solely by the jazz musician is the vibrato. This is accomplished by use of the wrists and thus they are able to "make a vibrato on held notes almost as fine as that of violinists."⁽⁴⁰⁾

In the matter of mutes and effects, the same holds for trombone as for the trumpet. That is, the same type of mutes (larger, of course) are used for trombones as are used for trumpets. All modern trumpet effects are possible, and are used on trombone. Similarly, such dated effects as flutter-tonguing etc., are not used by trombonists.

One device, the use of a megaphone, was popular from about 1926 through 1935. This amplified the tone considerably and was used for solo work. No modern orchestra uses megaphones any more with the single exception of Will Osborne, and I believe that he has finally discarded them.

I have mentioned Will Osborne because it is in connection with his orchestra that an old effect, 'the glissando,' has been re-popularized. He uses, in his orchestra, three trombones, and it is a feature of his orchestrations to have them all glissando in three-part harmony. Of course the glissando, as used by his orchestra, is less raucous than the old glissando and covers a smaller range. However the glissando is not essentially a jazz effect, and is mentioned here only as a new application of an

(40) *ibid.*, (page 96).

old effect, a practice we shall see in connection with other aspects of jazz orchestration.

The valve-trombone has received little encouragement from the jazz player. At first it was used in orchestrations demanding very rapid passages, but with the growth of a finer technique on the slide-trombone it soon passed out of existence. In fact, one of the trombone players in Duke Ellington's orchestra is the only modern jazz player that I can recall who still uses the valve-trombone.

A single trombone sufficed for the 'bass-end' of the brass section until 1933 when a second trombone was added. This date co-incides with that of the third trumpet. The leader most responsible for popularizing the five-man brass section, i.e., three trumpets and two trombones, is Benny Goodman, who, although he is not an arranger, has had tremendous influence upon modern jazz orchestration.

With this discussion of the trombone we bring to a close the second division of the modern jazz orchestra and turn now to the most important, the reed section.⁽⁴¹⁾

(41) Other brass instruments such as the Alto-Horn will be discussed later inasmuch as they hold no regular position in the modern jazz orchestra.

CHAPTER THREE

The Reed Section

The modern reed section of the jazz orchestra, or as it is commonly called, the saxophone section, is a model of musical efficiency. Most saxophonists are required to double on clarinet. In addition they are often able to play one or more of the following instruments: English horn, flute, oboe or bassoon. The technical demands are of such a character that it is imperative that they have a more than passing acquaintance with these additional instruments. The saxophone, more than any other instrument, is responsible for driving the violin from the jazz orchestra. Here was an instrument that was as agile as the violin, easier to play than any other instrument, louder and better qualified to meet competition from the trumpet and trombone; in short, there was nothing that the saxophone could not do, and it is precisely for this reason that it has become "the heart, soul, mind, body and spirit of the jazz orchestra."⁽⁴²⁾

Oddly enough, the saxophone is another instrument that was not in the original jazz orchestra. Its precursor was the clarinet, which had reigned supreme for many years. By the time that jazz had made sufficient headway to attract attention (c. 1916) experimentation began to be made in the larger orchestras attempting to evolve an instrumental combination better suited to perform the new dances. It was a momentous day when jazz was introduced to Vernon and Irene Castle. For further information on this subject see Chapter Four.

(42) H. Osgood, op. cit., (page 95).

Edward B. Marks, an early inhabitant of Tin-Pan Alley and currently a publisher, has this to say regarding the members of the dance orchestras of that days:

"After 1915, even the physical make-up of the dance orchestra changed. Until then, the regular orchestration for popular numbers included eleven pieces; piano, first violin, bass, first and second violin, clarinet and flute."(43)

Evidently the taste for sheer noise was becoming more emphatic. Something had to be found that would displace the gentle violins and be able, at the same time, to do their work. The answer was the heretofore much-scorned creation of Antoine Joseph Sax[?]—the saxophone. From 1916 on, the saxophone's success was assured and the violin's doom was sealed. The clarinet was to go on for a little while longer, but its role was no longer that of a prima donna; it was in the supporting cast.

1916 does not mark the beginning of the saxophone's association with jazz. The first organization to use the saxophone (i.e., that could be called a jazz organization) was the Memphis Students (see page 9) that appeared at Proctor's Restaurant in New York in 1905. In passing, it might be well to mention that they were under the leadership of Jim Europe⁽⁴⁴⁾ who introduced jazz to Europe. Europe was a lieutenant in the Machine Gun Battalion of the 15th regiment of New York's 359th. He was also leader of a very famous army band (colored) that spread so much joy in France "during

(43) "THEY ALL SANG:" by Edward B. Marks, Viking Press: 1935, (page 174)

(44) Nicolas Slonimsky in his MUSIC SINCE 1900" gives the wrong date for the first performance in Europe. Discussion of this point with several veterans of the last war (World War I) leads me to believe that jazz was heard in Europe, through Jim Europe's band, soon after their arrival in Paris. According to Slonimsky, jazz was performed for European amazement AFTER the conclusion of the war.

the dark and gloomy days preceding victory."⁽⁴⁵⁾

Why the saxophone was so slow in attaining popularity can probably never be answered. The bad name that the saxophone had acquired is too well-known for discussion. This and the jazz player's adoption of 'classical' instruments were probably the two most important factors in its being left unused for so long a period. Credit for 'discovering' the saxophone cannot be assigned to any one person, but it is curious that these negroes had made use of it at such an early date (1905).

My plan of procedure in discussing the saxophone section will be as follows: according to size, from the smallest to the largest.

.1.

The first member of the SAXOPHONE family is the sopranino in Eb.

Theoretically this instrument has had little or no connection with jazz. Tom Brown's saxophone sextet made use of this instrument by hiding it in the bell of the bass saxophone. At a designated time the bass-saxophonist would feign illness and the leader would examine him. Finding nothing wrong with the player he would look in the bell of the instrument and pull forth the source of the alleged trouble - the sopranino. The above anecdote implies comedy, and that is what early jazz thrived upon. However, Tom Brown's organization was not a jazz orchestra, nor did they dispense jazz, and thus we can conclude our discussion of the sopranino.

(45) On his return to America Europe organized a band (jazz) from some of the personnel of his military band and toured the country. He was murdered by one of the players and the piano player of this band took charge of the orchestra. It is still in existence (its personnel greatly changed); its leader, Noble Sissle.

.2.

The next member of the saxophone family is the soprano in Bb. This is somewhat larger and is either curved (like the alto) or straight (like the clarinet).

This instrument enjoyed a long popularity in jazz, but difficulty in playing it in tune made it a foregone conclusion that it could not last unless this difficulty were overcome. Strange to say (in the case of jazz-players) this difficulty was never conquered. This was due, in all probability, to the necessity of the player having to double on the soprano, the tenor or alto being his regular instrument. He was, therefore, unable to get an embouchure suitable for playing both instruments.

It was due to this difficulty that the soprano finally disappeared from the jazz orchestra; yet this same difficulty made possible the return of the clarinet. The clarinet was a more than able substitute for the soprano, and, strange as it seems, presented no problem of intonation. That is, the alto saxophone and clarinet could be played by the same player without fear of one or the other being out of tune. Then too, saxophonists slowly realized the "infinitely superior tone-colour"⁽⁴⁶⁾ of the clarinet which resulted in the retirement of the soprano saxophone from the jazz orchestra after 1928.

The soprano saxophone was never used as a regular instrument in the reed section. By this I mean that it was used primarily as a solo or 'color' instrument. On the special⁽⁴⁷⁾ chorus it was often used singly as a

(46) Cecil Forsyth: "ORCHESTRATION" MacMillan: 1936, (page 490).

(47) See page 67).

solo instrument, or three were used to play "variations and rhythmic figurations."⁽⁴⁸⁾ One other use of it was very similar to the above, excepting that it was used with one tenor and another soprano, or with alto and tenor.

.3.

At this time it would be expedient to interrupt our discussion of the saxophones and turn out attention to the CLARINET, which is a member of the reed section although not a member of the saxophone family.

Although the clarinet has been re-popularized, mainly through the efforts of Benny Goodman and Artie Shaw, its role in jazz orchestras has been in a subordinate capacity since the saxophone's advent. Let us return to examine Osgood's⁽⁴⁹⁾ account of the early role of the clarinet:

"Aiding and abetting all this disturbance [he has just finished with the other members of the early jazz orchestra], himself the most strident note in it, Ted Lewis, [50] in mildewed evening clothes.... in his hands and on his lips that instrument which, in the hands of an unscrupulous performer, is the most ruthless of all - a clarinet. And Lewis was not only unscrupulous and ruthless, he was absolutely pitiless.The part he chose for himself in the ensemble was to supply an impromptu, irresponsible OBLIGATO to what went on about him, always in the shrieking, squawking upper register of the instrument and always at its full power."

With the coming of the saxophone, the clarinet at first shared the spot-light with its rival, and later was driven almost entirely from the jazz orchestra. For a time it was used as a color instrument but this later

(48) "ARRANGING FOR THE MODERN DANCE ORCHESTRA:" by Arthur Lange, Robbins Music Corp., 1926 (page 42).

(49) op. cit., (page 5).

(50) Although this description is of a particular performer, the practice and use of clarinet was the same in all jazz orchestras.

secondary role was completely usurped by the soprano saxophone. This occurred roughly around 1921 when Whiteman introduced written orchestration. However, the clarinet did not admit defeat easily and because of the difficulties previously mentioned in regard to the soprano saxophone, it had, by 1928, driven the latter to cover. One event that helped it to come back was the popular role given to it by George Gershwin in his 'Rhapsody in Blue.' No one can forget the immortal glissando played by Ross Gorman in the opening measure of this work.

In replacing the soprano saxophone the clarinet assumed again its role of a color instrument. Because of its greater range and ability to play softly there were other effects possible which were quickly seized upon by arrangers.

Because of its unobtrusive tonal characteristics in the lower register, three clarinets were often used to sustain the harmony, while a trumpet or some other instrument improvised above them.

A practice that came into favor around 1929 was the use of megaphones with clarinets. A large megaphone was placed over the clarinet so that the mouthpiece protruded from the small end. Holes cut in the megaphone enabled the player to finger the instrument. In this case only the middle and Chalumeau (lowest) registers were used. The purpose of the megaphone was to amplify the tone and to make it very liquid.⁽⁵¹⁾ Because the placing of the

(51) The trade-name of this type of tone is 'sub-tone'. The man most responsible for its development is Chester Hazlitt, at present a member of N.B.C.'s house staff. Formerly he was first saxophonist with Whiteman, and it was with him that he discovered this method. Incidentally, use of a mike or 'megaphone' makes all registers on the clarinet equally strong. Forsyth (op. cit.) says that the middle register "is the very worst part of the instrument, the weakest in quality and technically the most difficult to manage." If symphony orchestras would use microphones, here at last is one weakness that composers could overcome.

clarinet into the megaphone took too much time and because there was danger of accidents happening (such as knocking over instruments in trying to get ready for playing) the megaphone was finally discarded. When the electric amplifying system began to be used with jazz orchestras, players soon learned that playing softly into the 'mike' gave the same effect. As a result the megaphones were promptly discarded.

By way of summary the clarinet performs, at present, the part originally done by the soprano saxophone. As a means of improvisation it enjoys an equal position with all the other instruments of the jazz orchestra.

.4.

In resuming the main thread of our narration, we now turn to the 'first violin' of the jazz orchestra, the E♭ ALTO SAXOPHONE. It was this instrument that proved to be the successor of the violin and the means of reducing the clarinet to a subordinate role. From the very first its position has never been challenged and today it "individualizes the American dance orchestra." (52)

In the beginning its role was extremely modest, there being only one. This was due to the limited acquaintance that it had in the musical world. Jazz-artists knew of it roughly; it was easy to play and it 'fingered' like a clarinet. (53) Just what they were supposed to play on it was the imposing question that was confronting them.

(52) Arthur Lange (op. cit.) page 40.

(53) The reason that the saxophone was fingered like a clarinet was because two 'systems' of fingering the clarinet were struggling for supremacy, the 'Albert' and the 'Boehm.' The saxophone was modelled on the former system, which, as regards clarinets, enjoys little use today.

First of all only the melody was played, aping in one respect the violin. Later the violin's forte, the obbligato, was taken over, leaving the violinist with nothing to do. In seeking for a substitute for the string section (see page 29), what could be more logical than a saxophone section? Their only problem was: which saxophone would combine with the alto the best? Finding that two altos was not the right answer, leaders began to use an alto with a tenor which, they soon discovered, was the correct solution.

By 1923 a third saxophone was added (another alto), thus giving the saxophone section a well-balanced trio. Here at last were three instruments capable of performing the duties of a string section with ten times the volume at their control if necessary; thus in better balance with the brass section.

Inasmuch as we shall examine their usage in more detail later, let it suffice to say (for the present) that they are able to play melody and harmony; they are often used for background in the same manner that three sopranos or three clarinets had been; often by use of a little rhythmic figure they heighten the rhythm and thus help the rhythm section (page 1 q.v.).

.5.

Possibly this next member of the saxophone family deserves no place in this discussion because it has never been associated with jazz. However there is so little information on the F SAXOPHONE that I hope that it will be permissible to digress from my subject in order to make more complete the knowledge about the saxophones.

The F saxophone, mid-way between the Eb Alto and C Melody, has never enjoyed any degree of popularity. There are rare cases of its use by European bands and orchestras, but these are of such rarity that the instrument has fallen into complete oblivion.

The reason d'etre of the F saxophone, at least in America, was the lack of good French-horn players. Many proponents of the saxophone have argued that its tone quality was between that of the French-horn⁽⁵⁴⁾ and the clarinet. During the era of the great expansion of the ranks of saxophonists, other instruments were sadly neglected because young musicians wanted to learn an instrument that would enable them to earn money by playing in dance orchestras. Thus the job of interesting these young musicians in learning to play the piccolo or French-horn was at best an extremely difficult proposition.

High school orchestra leaders (for example) were often at a loss to know how to supply missing French-horn parts, due to the lack of players of that instrument. The F saxophone was advanced as the answer to this. It failed however, to meet the situation, and with the great revival of musical interest in the United States and the realization that saxophonists are as common as automobiles, young musicians returned to the 'uninteresting' instruments; and the F saxophone returned to oblivion.

(54) That serious composers have been of the same turn of mind is shown by the fact that Wagner, during preparations for his Paris 'Tannhauser' performance (1860-61), asked that due to the lack of 12 horn players in Paris at the time, that "Adolph Sax should be commissioned to substitute for some of the horns 'instruments of the same timbre, perhaps saxophones.'" (E. Newman: "THE LIFE OF RICHARD WAGNER") page 107, Vol. III (1859-1866).

.6.

The next saxophone, the C MELODY, at one time was advanced as a partner for the Eb Alto. The reader will recall that the leaders were at a loss to find the saxophone which would combine with the alto (page 33). Failing to meet the demands of the leaders, the instrument fell into disuse, as it was too similar to the alto and did not have the strength of the tenor.

Because of the fact that it is a non-transposing instrument, it became an instrument for home use, i.e., parts were written for it so that if there were a piano player in the home (and there usually was) he would be able to accompany the saxophonist, who would be involved only in reading the notes, at that time quite an achievement.

Frank Traumbauer was perhaps the greatest of the C Melody saxophone soloists. What little vogue there was for this instrument he was responsible for, but when he joined Whiteman's orchestra (c. 1926) he had to discard it and play alto. With this the C Melody began to go the way of some of the other members of the saxophone family until today it is an extremely rare instrument.

.7.

The first team-mate of the Eb alto-saxophone was, as we have seen, the Eb TENOR SAXOPHONE. Technically it is the same as all saxophones, but in the saxophone section it performs a harmonic function similar to that of the trombone in the brass section. By this I mean that it plays the lowest of the three-part harmony that is present in a saxophone trio. This statement

must be amended, however, because the modern jazz orchestra has four saxophones in its section. When the fourth saxophone was added (as we shall soon see) the two lowest parts became the exclusive property of the two tenors.

When the tenor saxophone entered the jazz orchestra, it was even more modest than the alto. All there was for it to do was to follow the alto, and when the latter played very technical obbligatos or solos the tenor rested. From the beginning of the saxophone's reign in the jazz orchestra (c. 1916) the alto ruled supreme as soloist and leader of the section. The tenor, unable to invade the alto's domain, looked elsewhere for a means of establishing itself in its own right. Fortunately, or unfortunately, depending upon how you wish to look upon it, trombonists were going through a period of mediocrity, i.e., they were trying to evolve their own style with the result that leaders and arrangers were looking elsewhere for another tone color that was likely to be more dependable than that of the erratic trombonist of the day.

Someone happily noted the similarity between the tone of the tenor saxophone and the cello, with the result that before anyone had noticed it, the tenor had established itself as a 'sweet' soloist, taking over this department from the trombonist and the fast-fading cellist.

In the field of 'hot' playing, the alto still led the field (i.e., of all saxophones), and it was not until 1925 that the tenor began making serious inroads upon this department. As was true of other instruments, talented musicians began making a name and creating a group of followers for themselves with a result that astonished even the most hopeful of the tenor-saxophone's adherents. By 1929 everyone had become 'tenor-conscious,' and 'hot' alto-saxophone players were as scarce as the proverbial 'hen's teeth.'

In 1931 Archie Bleyer tried, single-handed, to revive hot alto saxophone playing. The tremendous impetus given to the tenor saxophone, however, could not be overcome, and today the tenor saxophone reigns as one of the two most popular reed instruments for hot playing, its only rival being the clarinet.⁽⁵⁵⁾

There was a time when the tenor even threatened to become the '1st saxophone' in the jazz orchestra. This was around the years 1931-33. Fortunately, the idea of a saxophone section composed of three tenors only, fell into the hands of leaders whose musical intellect was on a par with the lowest of the invertebrate family. They emphasized a wide vibrato, a 'teary vox human tremble,' which could not and cannot be justified as coming within the realm of a musical tone. The great American public thought that this was wonderful, but only for a short time! Jazz promptly denied all association with this 'society' (as it was called) music. 'That stuff' was for those who had red ink in their veins.

Besides the association with 'society-music,' the combination of three tenors proved to be too low in pitch, making the orchestral tone rumble, and therefore it was never admitted into the jazz circle.

The years 1929-31 marked an epoch in jazz harmony which made necessary the addition of a fourth saxophone to its section originally composed of three. Here another problem arose: (1) should the fourth saxophone⁽⁵⁶⁾ be another alto, or (2) should it be another tenor, or (3) a baritone?

(55) See page 30 . For some strange reason the alto saxophone is still a popular 'hot' instrument with negroes, although they **also** number among their instrumentalists many famous 'hot' tenor players.

(56) The saxophone section, until that time, was composed of two altos (playing the first and second parts), and one tenor (playing the third part).

From 1931 until 1937 orchestrations were written with four saxophone parts as follows: 2 altos (playing the 1st and 3rd parts), 1 tenor (playing the second part) and 1 baritone-saxophone (playing the fourth part). Experimentation has not as yet settled this issue entirely, although from 1937 the section has been composed of two altos and two tenors.

.8.

The reader cannot fail to notice that I have been extremely vague about the solution of the problem of the fourth member of the saxophone section. I have done this purposely because the solution has not yet been found, and because any further information about this question belongs properly to the discussion of the baritone saxophone. The Eb BARI-TONE SAXOPHONE has had a comparatively short history in connection with the jazz orchestra. The reason for this is simple; there was no particular need for it.⁽⁵⁷⁾

When the saxophone section (trio) was perfected (c.1923) the main question to be settled was the problem of clarinets or soprano-saxophones as the proper doubles. As this latter problem began to be solved, arrangers became aware of the few colors available in the jazz orchestras. A logical place to turn was toward the bass. (All instruments excepting the trombone were pitched in the treble.)⁽⁵⁸⁾ An instrument that sounded like a cello (the tenor excluded) was found in the baritone saxophone. No one has as yet explained why string colors were wanted in jazz orchestras, after the saxophone had eliminated all stringed instruments except the double-bass.

(57) A 'four-part' section had not as yet been conceived. This was previous to 1929. Whiteman, who had four saxophones in his orchestra, was belittled because he had gone 'highbrow.'

(58) I am speaking of the melodic instruments; therefore this excludes the piano, drums and string-bass, which are written in the bass-clef, although the piano utilizes both clefs.

The baritone saxophone had no trouble in becoming an instrument for color purposes and because of its beautiful tone⁽⁵⁹⁾ was prominently featured. There were many different combinations used by arrangers after this time (1926). Below I have listed a few of the most popular ones.

<u>REGULAR INST.</u>	<u>1st. comb.</u>	<u>2nd comb.</u>	<u>3rd comb.</u>
Alto (1st sax.)	Tenor	Baritone	Baritone (3)
Alto (2nd sax.)	Tenor	Baritone	Alto (1)
Tenor (3rd sax.)	Baritone	Tenor (lead)	Tenor (2)

In explanation of this table, column one (REGULAR INSTRUMENT) names the instruments ordinarily and most often played. Many times the players of the instruments listed in column one 'doubled' on the instruments listed in column two. The parts they would play would be distributed as they are listed in column one. Often the instruments doubled were those in column three. This meant that the tenor player did not have a baritone and so he played the lead while the second and third parts fell to the two baritone players. Likewise the fourth column precludes the possibility of the tenor doubling; so the parts were distributed as noted in the numbers in parenthesis.

When the fourth saxophone made its appearance (1931) the problem settled down to a discussion of the merits of the single baritone or an additional tenor. For the next six years fortune favored first one and then the other. By 1937 a decision had been reached in favor of the tenor. Just what influenced this decision cannot be ascertained. In addition it must be added that this present combination (two altos and two tenors) has not been definitely decided upon, although there is no evidence that its

(59) Charles Strickfadden, a member of Paul Whiteman's orchestra (1927?-1929?), was famous for the beautiful tone that he produced on the baritone saxophone.

popularity is on the wane. This is unfortunate because, personally, I prefer the additional color of the baritone.

As in the case of the alto saxophone (see note #55) the baritone saxophone has always remained popular with negro performers. Many colored orchestras still use this instrument with great effect, while in the white orchestras the baritone has practically disappeared.

Before leaving the baritone saxophone, one other point needs to be mentioned. Experimentation is now being carried out with regards to a fifth member of the section. In this respect two extremes have been considered, i.e., addition of a clarinet as the 'fifth saxophone' (a high register instrument) or of the baritone (a low register instrument.) Economic reasons have made experimentation in this direction extremely limited, and till now no sign of a solution to this problem is in sight, although the clarinet has had the greatest use.

.9.

The Bb BASS SAXOPHONE is currently an obsolete instrument in jazz orchestras, although there are signs of revival apparent in some of the colored orchestras.

Originally it was the clown of the one-time popular saxophone sextets that dotted the American country-side. It never received enthusiastic support as a member of the jazz orchestra, and, strange to say, was never a member of the saxophone section.

A few orchestras following the lead of the 'Wolverines' (see page 13) introduced the bass saxophone in place of the string-bass. Economy again entered into consideration. If there were only two saxophonists in the

orchestra, the bass saxophonist could be called upon to furnish a third part. Thus the effect of three saxophones was possible without the necessity of hiring an extra player. For this reason alone was it ever considered seriously. Soon after the efforts made by bass saxophonists to secure a place in the ensemble of a jazz orchestra, the third alto was named as the proper instrument to fill out the section. This spelled the doom of the bass saxophone because it did not fill the string-bass role as adequately as was demanded and its economic reason for inclusion was also gone. For a while it lingered on as a solo instrument⁽⁶⁰⁾ and by 1930 it had completely disappeared. The reason for its revival in colored orchestras we shall discover later.

.10.

The CONTRA-BASS SAXOPHONE completes our list of the saxophone family. To my knowledge it has never been used by jazz orchestras. This is due to many reasons: (1) with the exception of a few lower notes possible on the instrument, it had nothing to offer that could not be duplicated on the bass-saxophone; (2) it was extremely difficult, if not impossible, to play, being in the main "a workshop curiosity"⁽⁶¹⁾; (3) its range was so low, that in the hands of the early jazz musician the resultant tone was only a rumble.

(60) Solely by the efforts of Adrian Rollini, in my opinion, one of the greatest of jazz artists, and without question the greatest performer of jazz on the bass saxophone.

(61) Forsyth: op. cit., (page 167).

CHAPTER FOUR

Stringed Instruments

The String section, the backbone of any symphony orchestra, has received very shabby treatment at the hands of jazz. Prior to 1916 no dance orchestra would think of presenting itself for public performance without at least two or three strings numbered among its members. In fairness to jazz, however, not all the blame can be laid at its doorstep. A change had come over the popular music field that was as world-shaking to that type of music as later the talking-picture was to be to vaudeville.

There was not only the change in music which Edward B. Marks⁽⁶²⁾ has so admirably summed-up, but with the change in music there was a change in the fundamental nature of people (noticeable during and after periods of world upheaval). Coupled with these was the appearance of Vernon and Irene Castle, who were to set the style of dancing for the next ten or fifteen years. In fact, many of the dances of the present are based on some of their early steps.

The pre-war dance craze had witnessed such creations as the Hesitation Waltz, the Turkey Trot, and the tango. The tango received the greatest amount of opprobrium, calling forth strong statements from the most humble of the clergy to the Pope himself.⁽⁶³⁾ Tango palaces were springing up all over the country.

(62) op. cit., (page 156): "The public of the nineties had asked for tunes to sing. The public of the turn of the century had been content to whistle. But the public from 1910 on demanded tunes to dance to."

(63) So indignant was the Pope about the tango that he even went so far as to suggest a substitute, "and suggested an antique Italian folk dance...." (E. B. Marks) op. cit., (page 156.)

Dances like the schottische, the polka, the whirling waltzes were no doubt strenuous for dancers, but instrumentally a small string section, piano, one or two cornets, a flute and clarinet could suffice. When the dance craze reached such dizzy heights that many of Sousa's marches were pressed into service, serving as two-steps and one-steps, the predominant string section was not capable of meeting the dancing vigour which arose from the music. In other words, the question was: "How, making the orchestra larger, could it be made louder?" All brass instruments made the 'orchestra' sound like a band; an ensemble composed entirely of reeds was not effective. As we have seen, the solution was found in the saxophone. Here is the trend of events. Dance orchestras of the time were not instrumentally compatible with the dances; jazz was just beginning to make itself felt in the musical and dancing world; jazz adopted the saxophone; dance orchestras copying jazz trends followed suit and drove out the violin.

We shall now turn to a brief discussion of the strings, although the family has had little to do with jazz music since 1920.

.1.

The violin's part in jazz is a very small one. Including the few 'hot violinists,' the violin, at best, cannot be considered a jazz instrument. The reason for this is simple. As we have so often noticed, jazz has always been associated with noise, and a single violin is too unassuming to be heard in company with such vociferous instruments as the trombone, trumpet, drums, etc.

Since the time of its retirement from the lime-light, the violin's share in the modern jazz orchestra has been the same. This may be due to

lack of imagination on the part of arrangers, but it is probably caused by the rarity of the instrument itself in jazz combinations. A poll of the leading jazz orchestras would disclose the fact that with one exception, there are no violins!! After the era (1920-29) of 'effect' arrangements⁽⁶⁴⁾ the violin part degenerated into a duplication of the essential melody. By that I mean that whosoever had the melody, be it trumpet, trombone or saxophones, the violin doubled that part. On solos it remained silent, while on the first chorus only was there an alternative obbligato which no one ever used. Use of violinistic effects were limited to pizzicato and tremolo. But in all of the hundreds of modern orchestrations that I have examined, even these two effects are extremely rare.

In recent years Artie Shaw tried what I should call the most imaginative idea of jazz arrangement for a jazz ensemble that has ever been my pleasure to hear. For some strange reason it lacked appeal to the modern jazz dancers, and even his fine improvisations on the clarinet failed to stem the tide of disapproval. His orchestra consisted of the regular brass and rhythm section, a single tenor saxophone and an honest-to-goodness string quartet, two violins, viola and cello. In the orchestrations, the string quartet did not perform the trivial role that I have described above concerning the violin, but had an independent part which, to my mind, contributed a quality to the arrangement (and to jazz) that should be revived. Shortly after his failure to make a success of this combination he reverted to the standard combination.

(64) 'Effect' arrangements are those in which the title of the piece suggests an imitative possibility. For example, the piece 'My Cutey's due at Two-two' suggests a 'train effect' which the arranger usually made.

It has been within the last year that he has been able to make further experimentation along these lines. In addition to the standard jazz combination he has added several strings - violins, violas, and cellos. At present the organization is too expensive for dancing purposes and Shaw must content hi self with radio and record performances. It is my opinion that Shaw, as a jazz leader, has done more constructive work towards helping the violin (i.e., strings) find its proper place in jazz than any other arranger or leader. It is high time that leaders and arrangers in their never-ending quest for something 'new and novel' look to Mr. Shaw's experiments. He has definitely proved, at least to my satisfaction (and others concur), that strings, properly handled, can add a great deal to the modern jazz ensemble. Probatum est.

.2.

By comparison with the violin, the VIOLA'S career in jazz has not been happy. One word comes to mind that will describe its association with jazz -- catastrophic. If I complained of lack of imagination by arrangers in the use of the violin, what can I say here? Imagine, if you can, any violist content to sit all evening playing the second and fourth beat, varying this in waltzes by playing the second and third beat. Arrangers, and arrangers alone, are responsible for this. These arrangers having a complete misconception of the function of the viola treated it as a rhythm instrument.⁽⁶⁵⁾ It is no wonder that the instrument was 'driven' from jazz. Any respectable violist would have resigned.

(65) See note page 14.

Viola parts were written until 1937, and this in spite of the fact that violas had disappeared from the jazz ensemble ten years before.

As if this treatment of the viola were not enough, it was called back into service around 1934, receiving this time, if such a thing can be imagined, an even more ludicrous treatment. No longer was the viola considered a 'rhythm instrument.' In its new guise it was a combination trombone and Hawaiian guitar!! One other change must be noted — for as long a period as eight measures the viola was allowed to play the melody! The rest of the viola's work consisted of waiting for a period of repose in the melody at which time it emitted a glissando, or more properly a groan, indicative of the violist's feelings. It is to the credit of the American dance-public that this was too much to put up with, and as a result the viola was soon dropped. The average American jazz leader had put his guiding principle, 'ad captandum vulgis,' to the test, but the rabble had not been pleased.

.3.

The CELLO received about the same treatment at the hands of jazz that the violin did. In the string section its function was the same as the trombone in the brass section of the tenor saxophone in the reed section, namely playing the third, or lowest part. In many of the older orchestration the cello part was a duplication of the trombone part. The cello disappeared from the jazz orchestra at the same time that the other strings did. Parts for cello and viola were discontinued in 1937, although, as I have said, the instruments were no longer used after 1927. The violin is occasionally used and parts are still written for three violins although I know of only one leading jazz orchestra that makes OCCASIONAL use of three violins.

In conclusion, there is one remaining point to be made. All instruments are potential 'hot' instruments. By this I mean that jazz players can adapt themselves to any instrument and evolve a 'hot' style of improvisation. This includes such odd 'jazz' instruments as bassoon, harp, English horn, etc. However, to my knowledge, there has never been a 'hot' violist or cellist. I cannot ascertain any particular reason for this peculiarity.

CHAPTER FIVE

Miscellaneous Instruments

With only one or two exceptions the instruments remaining to be discussed have had little or no connection with jazz. For the sake of completeness, however, we cannot dismiss them without one or two pertinent observations about them.

It is interesting to note that most of these instruments have been dismissed from jazz because of their delicate tone quality. "Theoretically, of course, jazz may have any instrumentation."⁽⁶⁶⁾ The jazz orchestra is small, and any combination over twelve or thirteen men tends to become unwieldy. For this reason the less delicate instruments, such as the trumpet or saxophone, have taken precedence over weaker instruments like the French horn or flute. In addition to this there is another reason. Because these instruments were neglected for the more suitable ones, players are not to be found today who have spent the time developing a jazz style on the less regular instruments.

.1.

The HAMMOND ORGAN is too new an instrument for any jazz stylist to have been developed. It has been used in jazz orchestras with considerable success. Like any novelty, it has, unfortunately, fallen into the hands of disreputable musicians. These musicians, claiming that they are jazz artists, have introduced many abominable effects on the Hammond Organ,

(66) Wilder Hobson: op. cit., page 71.

excusing such action as a 'jazz effect.' It must be distinctly understood that these musicians are not jazz musicians. The reader must take my word for it; NO performer on the Hammond Organ has yet appeared who can, on legitimate grounds, be called a jazz artist.

.2.

The HARPSICHORD has in recent years attracted the attention of many jazz artists. Walter Gross has used it with telling effect on some of the recordings made by the Alec Wilder Octet. In essence, all that has been accomplished, in the development of a harpsichord style for jazz is a mere duplication of the piano style. Before much progress can be made with this instrument a style of playing distinct from the pianistic manner must be evolved.

.3.

The CELESTE has been exploited by such artists as Bix Biederbecke (see page 17) and Teddy Wilson, to name only two. For an appropriate use of the celeste the reader is advised to listen to Whiteman's recording of 'Sweet Sue' (Columbia records). On the vocal chorus the rhythm section furnishes what seems to be a very dull and straight-forward accompaniment. On the third measure the celeste breaks in (played by Biederbecke) and adds an improvised accompaniment to the song. This record furnishes a good example of hot celeste playing in the true jazz manner. Because few musicians have realized its possibilities, it has been regarded by jazz players as a freak instrument.

Because of certain economic necessities, the above-mentioned instruments (the Hammond Organ, the harpsichord and celeste) have found it difficult

to displace the piano. It has been suggested that they should serve as a double for the piano player. As this would involve no extra expense there is no reason why advantage has not been taken of such an arrangement.

.4.

The HARP calls to mind Caspar Reardon, a very good jazz artist. He has developed a good style of jazz playing on the harp. Unfortunately he is about the only one. The harp does not lend itself easily to the jazz combination and for reasons of its weakness of tone and difficulty of playing, it has not gained any following in jazz. The larger symphonic jazz orchestras (Kostelanetz for example) use harp, but in the same manner as symphony orchestras do.

.5.

The ENGLISH HORN is used occasionally in jazz orchestras. However, its use has been limited to playing solos (straight melody). I know of no jazz artist at present with any popularity or recognition of his ability to extemporize on the English horn. The same is true of the OBOE.

.6.

The FLUTE is often used. Its function is the same as that of the clarinet. (See page 30). I have heard jazz flute players but none worthy of special mention.

.7.

The BASSOON has not had a great amount of consideration from jazz artists. Frank Traumbauer, who used to play in Whiteman's orchestra, took an occasional 'hot' solo on bassoon, but merely as a novelty. At no time was it considered a good hot instrument. Incidentally, the Chamber Music Society of Lower Basin Street (a radio program) recently featured a jazz concerto for orchestra and contra-bassoon!!

The arrangers for this program have a pronounced proclivity for reeds; bassoons, English horns, flutes, oboes and clarinets comprising the majority of their orchestra. Alec Wilder's octet also features the use of this group of instruments.

It is my opinion that these instruments are just beginning to find favour among jazz musicians and that before many years has passed, the jazz orchestra will ultimately evolve a combination similar to the symphony orchestra, only on a much smaller scale.

.8.

The FRENCH HORN received its only experience with jazz (as far as I know) with Paul Whiteman. He was, at the time, still experimenting with his symphonic-jazz orchestra. Finding the instrument of little use and extremely undependable (this being notoriously true of the French horn) he soon discarded it in favor of a fourth saxophone. Within the last six months Artie Shaw has featured the French horn in his orchestra, but this is a solitary example. There is no reason why the instrument could not find a place in the jazz ensemble. At present a complete inexperience with the instrument and its possibilities is the only one.

.9.

The ACCORDION, I must admit, has gained no favour in my musical world. I confess a complete lack of sympathy for this 'over-grown' mouth organ.'

There are many jazz artists who play the accordion and play it very well. The instrument, while featured in nearly every dance orchestra in the country and abroad, has found little or no favour in the true jazz orchestra. Perhaps this is due to the association it had with 'society music' (see pages 37 - 38) or, what is more likely, the extreme gusto with which the accordions are played, combined with their (at that time) complete lack of musicianship.

Its use in the jazz orchestra has been of a dual nature, i.e., it has been used primarily as a melodic instrument, although many players have used it with good effect simply as a background and rhythm instrument. In my opinion this instrument, if properly used, could fit into the rhythm section ONLY. Its obnoxious tone should forbid its use as a melodic instrument. In order that the accordion be put to use as I have mentioned, the extreme enthusiasm (characteristic of all accordionists) will have to be considerably dampened.

.10.

The MARIMBA and the XYLOPHONE were, at one time, part and parcel of the drummer's accoutrements. As we have seen (in the case of the Hammond Organ), unscrupulous musicians capitalized on the instruments and they soon fell into disrepute.

Since 1935 the MARIMBA has staged a one-man comeback. Red Norvo is solely responsible for this. He is a good jazz artist and is able to impro-

wise very capably. It has no other use, in jazz, except as a solo 'hot' instrument. The xylophone is relegated to the category of forgotten instruments.

The main reason for the discard of the xylophone (and marimba) is due to the perfection of the VIBRAPHONE which bears the relationship to the completely neglected glockenspiel as does the marimba to the xylophone. In addition, the vibraphone possesses a vibrato electrically produced. This instrument has found favor mainly because of the improvisational abilities of such artists as Lionel Hampton and Adrian Rollini. The latter was at one time (1925-1928) an outstanding soloist on the bass saxophone. Its early use in jazz was to play chords (for bell effects) during the introduction or modulations. This function gradually deteriorated into playing a chord at the end of a piece as a sort of finishing touch. The instrument was threatened with complete oblivion until the above mentioned artists re-popularized it. At present its only use is as a solo 'hot' instrument.

.11.

Such novelty instruments (they are not musical instruments) as the quenophone, kazoo, 'fountain-pen,' jug, mouth organ and others have had little use in jazz, and call for no detailed discussion. There remain, however, two electric instruments, the piano and violin.

The ELECTRIC PIANO has not been utilized by the jazz artist because of its newness. When this instrument is accepted by the musical public I prophecy that its first serious consideration will be at the hands of jazz arrangers.

The ELECTRIC or RECORDING VIOLIN was tried by jazz long ago. Because of its state of imperfection it was dropped, but this is only a temporary action.

PART TWO
(The Orchestrations)

CHAPTER SIX

The First Period

The first period in the history of jazz orchestration covers the years from 1900 until 1920. The term 'orchestration' is probably a little ambiguous for this period because there was no written score. As no recordings exist of the earliest jazz orchestras we must rely on what few written accounts we have of them. One of the best is in Whiteman's book JAZZ. As information on this first period is exceedingly scarce I trust that a lengthy quotation from his book will not be amiss.

"Meanwhile was brewing in New Orleans a restorative for the national nerve complaint. The great American noise, jazz, was then just drifting out of the shanties and tango belt to begin its ascent into the ballrooms of the cultured. A showman, Joseph K. Gorham, got credit for first realizing the possibilities of the underworld waif. Gorham a newcomer to New Orleans, heard a group of musicians playing on the street to advertise a prize fight. He was halted first by the perspiring, grotesque energy of the four players. They shook, they pranced, they twisted their lean legs and arms, they swayed like mad men to a fantastic measure wrung from a trombone, clarinet, cornet and drums. They tore off their collars, coats and hats to free themselves for a very frenzy of syncopation. As a finger-snapping black listener put it, they played like 'all the debbils was atter 'em.' (67)

As was characteristic of all the early jazz orchestras none of the players in this street orchestra could read a note of music.

The first member of the jazz orchestra to learn to read music was the pianist. We have already seen that the piano was not a member of the original jazz orchestra. For some unaccountable reason most piano players are

(67) Whiteman op. cit., page 17.

able to read music. This was and is true of jazz pianists. Be that as it may, when the ragtime pianist became a member of the jazz orchestra he was the only one who was able to read music. Thus, when a new piece was published, the pianist played the number over for the rest of the orchestra. With only their musical ear and memory to guide them, the players would first learn the melody and then proceed to fill in the harmony by ear. As Whiteman points out:⁽⁶⁸⁾

"They simply filled in the harmonic parts and counter melodies by ear, interpolating whatever stunts in the way of gurgles, brays, squeals and yells occurred to them, holding up the entire tune, though still keeping in the rhythm." "The clarinetist devoted himself to the shrill upper notes of his instrument while the trombone and cornet were muted at will, or according to the ingenuity of their manipulator."

Such an organization was the Original Dixieland Band. Notice that this organization did not make use of the term jazz. Only after someone had called it a 'jazz' band (meant in a derogatory sense) did the word become popular. When people began to flock to Lamb's Cafe to hear this 'jazz' band (1914) Tom Brown (leader of the orchestra) decided to capitalize on this sudden fame. Accordingly he re-named his orchestra the Original Dixieland Jazz Band. The instrumentation of his organization was cornet, clarinet, trombone, piano, and drums. The orchestra played entirely without music, yet every player knew just what he was supposed to do. If they had a rehearsal it was only to learn the new melody and to 'talk over' what they were going to do with it. Their improvisations often differed; in fact they seldom, if ever, played their improvised solos the same upon repetition.

(68) op. cit., page 142.

"Faking was what the early jazz orchestra relied upon. That is, they had no scores, each man working out his part for himself, 'faking' as he went along."(69)

As we will not be concerned with their improvised solos, let us turn our attention to the earliest efforts in jazz 'orchestration.' Inasmuch as their style of ensemble playing is still popular, we can reconstruct their orchestration, although a written score never existed. With this we turn to score number one. (See pocket in rear of book).

This represents the part of the score that was usually the same. In other words this is the introduction of the theme (i.e., the chorus), which is 32 measures in length, although only the first half is shown here.

The usual procedure would be as follows: (1) an ensemble chorus (as scored here) followed by (2) an improvised solo by, let us say, the clarinet. After this would come an alternation of the 'scored' chorus and an improvised solo. This could go on for as long a time as the orchestra wished. Sometimes the soloist would take two, three or even four choruses without an insertion of an ensemble chorus. Meanwhile, the players not busily engaged in improvising solos would assume ludicrous postures and play brief rhythmic figures behind the soloist, thus adding to the rhythmic intensity and seemingly spurring the soloist on to greater heights.

Now a word about the 'score.' The piano part here is not the actual part played by the pianist. The bass part of the piano score is presented only to show the extreme limitation of inversions of chords used by these early jazz players. The treble part of the piano score shows the underlying harmony present, which was the guide for improvisors.

(69) Whiteman, op. cit., page 19.

Examination of the score shows us many things. Note first of all the comparatively simple harmony present throughout. The 'blue-ness' of the music is accomplished by a succession of seventh chords. By way of explanation, the characteristic intervals of the blue (i.e., raised and lowered thirds and sevenths of the scale) are an integral part of jazz proper. There are only these differences; (1) a faster tempo on the part of the jazz, and (2) an entirely different mood.

Note that the trumpet part contains the melody and the clarinet faithfully follows the melody with a harmony part of most always a third higher. This is quite similar to the old English technique known as *gymel*. The harmony was usually conceived as follows. Take the second inversion of the G triad for example. The trumpet would take the root (G) the trombone immediately below with a D and the clarinet the bottom part, or the B. In playing, however, the clarinet part was always played an octave higher, thus making an open voicing on all chords. The reason for this was that the clarinet, playing the lower part, would be placed in a register where it would not be heard,

On repetition of this scored example the clarinetist was often prone to extemporize something quite different than is shown here — often high notes were held for two or three bars and then the 'harmony' part would be resumed. (70)

The trombone part in this example performs the function of the bass. Note, however, in measures 6 and later in measures 7 and 8, that it departs from the playing of the customary 1st and 3rd beats to add a rhythmic figure of its own, ending (in measure 8) with an octave glissando. Curiously

(70) The whole piece would be played in the same key throughout.

enough, in measure four (trombone part) one finds the fundamental rhythm of the modern rumba.

Only in the fifteenth and sixteenth measures does the trombone join in to make possible a three part harmony that moves in the same direction with the same rhythmic pattern.

In 1917 the Dixieland Jazz Band had moved on to New York and opened at Reisenweber's Restaurant. Soon after this they made their first record (incidentally the first jazz record), the 'Livery Stable Blues,' in which they imitated the various barnyard noises, and 'Dixieland Jazz Band One Step.' With this "Jazz was to become a national fad given added impetus by the war-time excitement."⁽⁷¹⁾ With the establishment of jazz in New York and the northern part of the United States, the saxophone began to make its meteoric rise to fame.

From 1919 on, everyone became avidly interested in jazz, and musicians with no jazz talent suddenly began to capitalize on this phenomenon, 'jazz.' "Bogus jazz was by this time being sold all over the nation. It was any dance music which was louder and funnier; and of course it was also something which anybody could play if he had the proper notes. Ordinary published fox trots such as HAWAIIAN BUTTERFLY, which had been advertised as such before Dixieland's i.e., the Dixieland Jazz Band success, now were plugged as 'jazz' fox trots."⁽⁷²⁾

It was around 1919 that Ted Lewis came into being as a 'jazz' artist. He was merely one of the many who seized upon the popularity of jazz to enhance his own popularity. At this time Lewis was playing for Earl Fuller,

⁽⁷¹⁾ Hobson, op. cit., page 104.

⁽⁷²⁾ *ibid.*

who was a super-salesman. It was Fuller, more than anyone else, who popularized 'jazz' as so many have conceived it, i.e., he had the band photographed "with Lewis playing one-handed and slapping his left ear with his right hand, and with Raderman's trombone slide fully extended."⁽⁷³⁾

However, such bands were not without their good points. Because they did popularize jazz (it makes no difference whether or not they were jazz players), they attracted the attention of a better-educated group of musicians. One such musician was Paul Whiteman, an ex-symphony player. Although he was (and still is) known as the 'King of Jazz', he was not essentially a jazz player nor did he have a jazz orchestra. What he did accomplish was the introduction of the written orchestration. As he will be discussed in the next chapter I should like, before concluding this section, to say a word or two about Art Hickman and Joseph C. Smith.

Neither used orchestrations, nor were they essentially jazz players. Smith's idea of livening up a selection was to have his drummer tap on a wood block during the final chorus. It was in his orchestra that the violins and cellos were making their last stand.

Hickman introduced the saxophone into his orchestra as long ago as 1914. Previously he had added a banjo. At this time (1920) he was featuring two saxophonists, Clyde Doerr and Bert Dalton, who were instrumental in making a place for the saxophone in the jazz orchestra. At the most, they concerned themselves only with playing obbligatos, for as yet the saxophone was a new instrument in jazz.

⁽⁷³⁾ Hobson, op. cit., page 106.

CHAPTER SEVEN

The Second Period

The second period covers the years from 1920 until 1928. During this period the written orchestration was conceived and the first text books on jazz orchestration were written; jazz was beginning to build on a solid foundation. It was Paul Whiteman and Ferdie Grofe who conceived the idea of presenting a written jazz score, so that later repetitions of the same piece would be played in precisely the same way. I am not saying that this was particularly good for jazz, but at least it helped it to settle down into a more definite procedure. It was what jazz needed — order, a semblance of sanity, a purposefulness.

Whiteman was not billed as a jazz leader, but as a leader who exploited 'symphonic jazz'. He came to New York in 1921 as a leader of a nine-piece band that had made a name for itself on the west coast.

Whiteman, however, was also instrumental in giving jazz a black eye. Because he used fox-trot arrangements off Rimsky-Korsakov's 'Song of India' (this is the first of that type), critics, not without just provocation, immediately began to shower abuse on Whiteman and on jazz generally. (74)

Whiteman, of course, proved a sensation in New York, and it was not long until his orchestra increased from nine to twenty-eight players. Twenty-eight players are too unwieldy for jazz, and are, in addition, an economic impossibility.

(74) Let it be understood once and for all that in this, Whiteman and jazz had erred. Jazz has not excuse for 'delving into the classics' and there can be no justification for it. The latest event of this type was Tommy Dorsey's recent 'swinging' of Debussy's 'L' Apresmidi d'un Faune.' Such moronic practices need no further comment.

Our next example (#2) comes from the period immediately preceding Whiteman's concert at Carnegie Hall (1924). Though only the two saxophones, trumpet and trombone parts are shown here, the score demanded, in addition to those instruments mentioned above, a piano, bass (string), drums, banjo and violin. The reason that these are not shown is that they had no regular part that would necessitate our showing here. The drummer and banjo player had no part written for them. If there had been one, it is quite likely that they could not have read it. The bass player most likely contented himself playing the fifth and root of each chord on the first and third beats. The violin part was simply a repetition of the trumpet part.

The introduction is eight measures in length. At this time eight to twelve measures were used to 'create' a mood for the piece. At present the standard introduction is four measures. The musical idea here is a two-measure phrase played three times, each time a half-tone lower than the preceding one. The trumpet has the melody, while the trombone adds a third harmony part to the saxophone figure, which is sequential. After the introduction comes the verse. This is a clear indication of the date of the arrangement. After Whiteman's concert, although not because of it, the practice generally followed was (1) Introduction, (2) Chorus and (3) Verse followed by choruses.

Commencing at the verse (measure nine) the cued-in notes represent not only the true melody but also the violin part. The two saxophones are playing sustained harmony parts. This practice is called 'organ.' There are two types: (1) sustained organ (as shown here) and (2) rhythmic organ, or background, which is also present in this example and will be pointed out later.

The trumpet part is a very slight improvisation on the melody. The truly improvised part is shown in the trombone part. This was not written out and extends from measure nine (first measure of the verse) to the measure before the first ending.⁽⁷⁵⁾ This is a counter-melody and shows very clearly the earlier tendency to 'fill up every niche and cranny.' Notice that in measures ten, twelve and fourteen the melody reaches a period of brief repose and the rhythmic impetus is carried on by the trombone's extemporization.

After the repetition of the verse the trombone takes up the melody of the chorus. This is played without improvisation because the two saxophones are playing rhythmic figures behind the melody. These were written out. The style of the figures played by the saxophone is very similar to the early jazz style created on piano by Zez Confrey. (See example three). This is a type of 'blue-ing' each chord, more simply known as chromatic auxiliary notes.

Following the end of the trombone chorus, the score (page four) shows many interesting things. First, none of this part of the score was written out. The trumpet part shows the extent of improvisation that the trumpeter was able to make. We must remember that the trumpet player was the only member of the early jazz orchestra who seemed to keep his head. At best his improvisations were comparatively simple. Accompanying the trumpet (in the score) is an example of the second type of 'organ' or rhythmic organ. This was 'faked' by the players. The figure is short, simple and deals with elementary harmony. This is true of modern rhythmic organ practice.

(75) This is a transcription by the author from a contemporary recording.

In the first ending, note that the two saxophones and trombone come to an abrupt stop. This was also true of all the other members of the orchestra with the exception of the trumpet player. This short solo passage (pure extemporization) was known as a break. The example here is a simple one, but most often the player was prone to show off his extemporizing abilities together with a great display of technique.

With Whiteman's Carnegie Hall Concert jazz began one of its great periods of development. In order to play 'symphonic jazz' as Whiteman had done, it was necessary to have a larger orchestra. Until this time most orchestras usually had no more than six or seven players. In the north the saxophone had become a distinct fixture in the jazz orchestra and for years (i.e., since 1917) one and often two, a tenor and alto, were to be found in the orchestra. The standard orchestral combination now (1924) became ten players as follows: two alto and one tenor saxophone, two trumpets and one trombone, piano, banjo, bass (tuba or string bass) and drums. String parts were included with the orchestration but they were seldom used. It was about this time that banjo and drum parts began to be written out, although they have never ceased to be anything but a guide for the player.

Example 4 will illustrate many interesting points. The fact that it is scored for a larger combination than the one I have previously mentioned is easily explained. The orchestration was conceived for the ten players, and, in case the orchestra was larger, the flute, clarinet and string parts could be used.

In fact music publishers had to be ingenious at this time (1926) because the orchestrations that they published in mass quantities had to be

so arranged that any number of players from three to ten could play them in their entirety. By use of "cued-in" parts, a piano, trumpet and saxophone could play the entire orchestration. While this left much to be desired, it did make possible the use of one orchestration for any of several combinations.

Although there are four string parts, only three players were generally used, either the viola or second violin part being omitted. The first violin played only the top notes of his part and in case there was another violin he would play the bottom notes of the first violin part in preference to the written second violin part.

This score shows very clearly the lack of imagination in writing for violin and viola. As the saxophone had taken over the work of the strings, arrangers had little occasion to use them. When strings were used the result was as shown in the score. The saxophone's popularity and the inability of arrangers to write intelligently for strings were the two vital factors in the elimination of strings from jazz orchestras.

The saxophone parts are characteristic of the period in that they consist of triads only. The brass parts are duplications of the saxophone harmony. Thus when a seventh or ninth chord appeared in the harmony the fifth was missing from both the saxophone and brass parts. The arrangements were built around three instruments, the alto and tenor saxophones and trumpet, with the trumpet playing the melody. The full harmony could be obtained with only three instruments. From the harmony of these instruments the other parts were added duplicating the three-part harmony that they formed.

The bass part is written out quite thoroughly with an alternation of two-in-the-bar with four. As I have already pointed out, the bass player usually played only the first and third beats of the measure.

The drum part, as shown here, is a model of completeness in part writing compared with the drum parts of the present time.

The banjo part is a sample of the earliest type of writing for this instrument. The banjo had no written part until about 1921 or 1922. Even at this early day (1926) the part was merely a guide and no competent banjoist would content himself with playing only the written part. He would use the part only for a harmonic skeleton, interpolating his own rhythmical patterns.

At this time publishers and arrangers were seeking a form into which they could cast their orchestrations, and, although many were possible, three main types were settled upon and generally followed out.

The types were as follows:

I	II	III
Introduction	Introduction	Introduction
Verse	1st chorus	1st chorus
1st chorus	Verse	2nd chorus
2nd chorus	2nd chorus	Verse
3rd chorus	3rd chorus	3rd chorus
Last chorus	Last chorus	Last chorus

Frank Skinner's orchestration book, SIMPLIFIED METHOD FOR MODERN ARRANGING (Robbins, 1928), lists four types of routines and gives possible keys for the various divisions of the score. Working out the routine listed under III (above) with his key suggestions we get a score resulting as follows:⁽⁷⁶⁾

(76) The third type of routine has become the standard one with two important alterations: (1) The verse has been eliminated and (2) the last chorus is generally only the last half of the chorus.

- Introduction - Ensemble or 'effect' type
(imitation of train whistle or
chimes, if the title of the
piece suggests some effect)
- 1st chorus - Ensemble (nearly always writ-
ten in this manner)
- 2nd chorus - Saxophone trio (in the same key
as the 1st chorus)
- Modulation - (1) Ensemble (to key a tone
higher or lower)

(2) Brass only (if saxophones
are changing to other instru-
ments)

(3) Saxophones only (if brass
are about to use mutes)
- Verse - Ensemble (in new key)
- 3rd chorus - Type of treatment determined by
instrumentation provided for pre-
vious modulation (In same key as
the verse)
- Modulation - To last chorus (use of instruments
the same as in the previous modu-
lation). This is to enable instru-
mentalists to change instruments or
take out mutes, etc.
- 4th chorus - Ensemble (in original key)

In recent years the practice has been to place the fourth chorus in a dif-
ferent key, usually higher than the first and third choruses.

The third chorus has been known since about 1926 as the 'special' chor-
us. It received its name from the special use that it had. Other names
by which it was known were 'trick' or 'effect' chorus. Here the arranger
showed his ability to imitate such things as trains, bag-pipes, etc.

Arthur Lange (op. cit.) lists three general types of effects that may
be used. They are: (1) organ effects, (2) characteristic effects and (3)
color effects. The first, organ effects, are "created by scoring for the

instruments in such a manner that an imitation of an Organ will result. In scoring, the Tuba must be included in the effect"(77)

Under characteristic effects he lists the following: (1) Oriental, (2) Irish or Scotch, (3) Indian, (4) Chinese, (5) Italian, (6) Russian and (7) Jewish.

Color effects are listed as (1) Muted trumpet, (2) Soprano Saxophone or Oboe.

As all of these effects are comparatively simple in their construction, it will be necessary to examine only one. The type that I have chosen is the Chinese effect (Ex. 5).

In this effect the brasses are not used. A tuba is substituted for a string bass. Notice that only a single violin is used. No explanation can be found for this, although three violin parts were written. The piano and two saxophones sustain the harmony in fourths. "This is a peculiar characteristic, distinctive of Chinese music."(78) This example also shows the use of the soprano saxophone as a color instrument. If this example were to be used today the clarinet would be substituted for the soprano saxophone. The brass parts (not shown here) merely contain cued-notes to be used in case any of the saxophones were missing.

The banjo part is interesting here because it makes use of the chord name, a system that has come into general use at present time. In this system the chords are considered to belong to no special key. In other words, in the key of B major (five sharps) the triad E G# B is known in classical harmony as the sub-dominant triad or the IV chord. In the key of C major

(77) Arthur Lange: op. cit., page 176.

(78) ibid., page 179.

the same triad would be an altered chord of the third or mediant. In jazz the chord is conceived as an E major triad, taking its name from the root of the chord. Thus an E major triad is precisely that, regardless of whether it appears in a piece in C minor, Bb major or whatever key you chose.

This same practice is followed out in the use of seventh chords, and it is here that some ambiguity exists. When jazz players and arrangers speak of, let us say, a C seventh chord, they do not mean the dominant seventh of C (GBDF) but the seventh chord actually built on C, CEGBb, i.e., what in classical harmony is called the dominant seventh of F. Thus any seventh chord is thought of as having the lowered or minor seventh.

All other seventh chords have special designations — the diminished seventh retains its usual name, but while much confusion often arises from the use of the term B minor seventh, for example. The afore-mentioned chord is, in reality, a B minor triad with a minor seventh, spelled B D F# A. Confusion also results in the use of the jazz sixth chords. A D 6th chord implies (to jazz players) the following chord, D F# A B, which is the same chord as the B minor seventh mentioned above. As a result, when bass and banjo as well as piano parts are not written out and the arranger has indicated the chords by names only, it often happens that he writes a D 6th notation, whereby the pianist and bass player play a D for the bass followed by an A when, in reality, the chord was the B minor seventh and should have had an F# followed by a B in the bass. Jazz arrangers are still not clear in this matter.

Now then, by way of summary, let us see what had happened between the years 1920 and 1928 in the field of jazz orchestration.

Most important were Whiteman and Grofe; together they introduced the written orchestration. After 1924 the standard jazz orchestra had ten members. This is directly traceable to Whiteman's influence. Strings were relegated to a role of unimportance and were very definitely on their way out. The first text books on arranging made their appearance (1926 and 1928). Definite routines had evolved, although they were limited to the most simple keys. A method of writing jazz banjo parts appeared (c. 1924-25) and with it a terminology for the chords used in jazz.

All in all, jazz at last had a foundation, a method by which future jazz orchestrators could learn the rudiments of arranging. It was not long before Archie Bleyer, the first to reap the benefits of these early pioneers' work, made his appearance. As he was also an innovator, his work will be discussed in the next chapter.

CHAPTER EIGHT

The Third Period

The third period covers the years from 1929 until 1934, but for our purposes we shall concern ourselves with only the most fruitful years from 1929 to 1932.

Strange as it may seem, jazz underwent a tremendous change in 1928-29. This change may be traced to the inception of talking pictures. At this time there began one of the most prolific periods of popular song composition. The motion picture industry drew the best talent from New York's Tin-Pan Alley and attracted the best arrangers. Radio too, exerted a profound influence on jazz. In the composers' need for new ideas, both literary and musical, it was soon established that the old type of songs with simple harmony was no longer popular. With the radio and movies clamoring for new melodies (the average life of a song had changed from five years to six months!!!) the old song-writer went out of existence. In his place came a new and younger man. Instead of the old, musically illiterate writer there was now a young, schooled composer. Often the old type of writer merely dictated his melodies to a musical amanuensis, who completed the piece. If he was able to play the piano (most often with only one finger) the piece was written in the few keys he had at his disposal. Most often the keys were C, F, G and Bb. Any modulations in the piece were purely accidental and were limited to the dominant or sub-dominant keys.

The new crop of writers were not only schooled musicians, often instrumentalists of great talent, but all had been attracted to the musical idiom of Debussy and Ravel, who were still considered at that late date (1929) as extreme modernists by jazz musicians.

As a result, a more 'dissonant' harmonic scheme became prevalent, and modulations to very remote keys often occurred. An example of this new type of song is 'Body and Soul' by Johnny Green. (See Ex. 6).

The first sixteen measures are clearly in C major. At measure ¹⁷ modulation occurs by a common tone, the root of the tonic triad becoming the third of the dominant seventh chord of the new key (Db). In measure twenty the modulation to B major is accomplished by the same means; the root of the tonic chord (Db) becoming the fifth (C#) of the dominant chord of the new key (B major).

Concurrent with the new school of writers was the first of the school of new orchestrators — Archie Bleyer. Bleyer, in my opinion, had more musical feeling for jazz orchestration than any writers before him and ninety per cent of those after him.

With the new harmonic style Bleyer made another contribution to jazz harmony that is still in wide-spread use.

Whether for good or bad, Bleyer was ^Snot responsible for the abolition of the triad as the basic harmonic structure. Instead of triads, all melodies were now harmonized with sixths (jazz terminology) or altered sevenths (classic terminology). Ex. 7 will make this clear. Part one shows a piece as it might have been harmonized before 1928, while part two shows the procedure commonly in use at present. The first, with but two exceptions in measure two, contains triads only. The second has four-part harmonization throughout, using various types of seventh chords.

Let us turn to Ex. 8. This is the introduction of 'Every Day Away From You,' the first of the new type of orchestration. This appeared in 1929.

One word must be mentioned about the order of the instruments in the score. As can be seen, the string parts are in the middle instead of at the bottom as in classical scores. The usual procedure is even more radical in that the strings (there are only violins) appear at the very top of the score, followed by saxophones, brass, piano, bass, guitar and drums.

Although the tempo is not marked, the piece should be played slowly. Not only is a lovely mood created, but motive-development in the trumpet is much more musical than the similar idea in example two. The use of organpoint in the first four measures is quite new in jazz. Most of Bleyer's orchestrations from 1930 on did not contain viola and cello parts, but what little use he did make of them is considerably more musical and intelligent than they had been previously. How the violist must have smiled at the sight of those whole notes.

This score also shows a change in the technique of writing a banjo part. The banjo, however, had disappeared shortly before this, and this part was now played on a guitar. Instead of the customary afterbeat notation (See Ex. 4), the chord is written out with its name above it. No indication excepting the four beats is given as to how the part should be played; this was left to the player's discretion. The drum part also shows a tendency in this direction. The flute and clarinet parts are mere accessories and it is extremely doubtful if they were ever used.

Ex. 9, A and 9 B illustrate the Bleyer technique and the strong harmonic influence of Debussy and Revel.

Ex. 10 shows the simple harmonic scheme in general use for modulating from one key to another. This is typical of the period from 1926 to 1928. Before this, simpler modulatory devices were used: (1) two measures of the tonic chord followed by two measures of the dominant chord of the new key

or (2) chromatic seventh chords moving by semitones until the dominant chord of the new key was reached.

Ex. 10 (B) shows once more the influence of Debussy — a series of dominant sevenths, with notes moving by fifths and fourths. This is a keyboard exercise dear to the hearts of all harmony students, and a harmonic progression which had considerable use not only in jazz but in serious music as well.

Ex. 10 (C) is a device known as premature modulation. Instead of completing the cadence with the expected tonic chord, the mediant, with a ~~sharped~~ third, is introduced in its place to serve as a starting point for the modulation.

Ex. 10 (D) illustrates the short modulation, a type that is becoming more common as time goes on. Here the tonic chord, with an added seventh (flatted), is used to modulate from the key of Eb and Ab.

Ex. 10 (E) shows the same principle of modulation excepting that the harmony is implied by the melodic line, i.e., not in solid discernible blocks as in the previous examples.

Ex. 11 (full score) is from the same score as is Ex. 9. It is the modulation from the special (3rd) chorus to the last chorus. Here the theme is used as a basis for the modulation and while it is as simple as the earlier type of modulations harmonically, the musical effect is something quite different.

Commonplace as some of these musical ideas may seem to the more learned musician, they represent a considerable amount of progress made by jazz. All of these examples show that the writer (Elgyer) was not of the same cast of mind that the earlier arrangers were.

Ex. 12 (C) illustrates the use in jazz of organpoint with a simple contrapuntal figure. Although this is by no means a modern device in serious music, it never occurred to older style jazz arrangers. Possibly they had never heard of such a device.

Because Bleyer's arrangements stood on their own individual musical level, far above his contemporaries, he did not have to resort to 'trick effects.' To my knowledge, he never used, as Lange (op. cit.) has listed, such characteristic effects as a bag-pipe, train-whistle, or Chinese atmosphere in any of his arrangements.

Place Ex. 7 beside Ex. 13. They represent the modulation into the last chorus and the first four measures of the last chorus. In performance the modulation is played quietly and in a smooth flowing manner. In Ex. 13 the quiet mood is suddenly broken up and the rhythmic surge of the entire orchestra can be seen in these few bars. Was this the beginning of written swing?

It might be advisable at this time to call to mind the remarks previously made about banjo notation and chord names in jazz. This example is a case in point.

The piece is obviously in C major and the saxophone harmony (1st half of the measure) clearly spells the IV chord (CEG). Notice that the trumpet plays an A. The question is: Is the first chord of the first measure a IV chord with an added sixth (in jazz a C 6th chord) or is it a II-7 chord? In the piano score (not shown here for lack of space) the bass (left hand) plays a D throughout the measure. As far as the banjoist is concerned, either a C 6th or an A minor 7th would answer the purpose. If the piano and bass parts were not written out completely, there would probably be a greater discrepancy between them than there is in this score. Bleyer evidently

safe by naming the chord simply C. The same question arises in the first half of the third measure with the added D in the tenor saxophone, clarinet and trombone part.

Notice that the original triad harmony is not adhered to in this orchestration and that the minimum number of players is increased to four — the three brass and third (middle) alto saxophones or three saxophones and the first trumpet.

The cello part is interesting with respect to the entire score. However, it is doubtful that it would sound through these other instruments playing fortissimo.

Let us now turn to example fourteen to see the harmonic progress that orchestrators had made between the first period and the close of the third period with regard to codas, or, as they are called in jazz, endings.

The first example under A uses the old triad harmony. In the second and third examples are the types of ending for which jazz is most famous, the flatted seventh chord on the tonic, and the seventh with added ninth. In a combination using only three melodic instruments, (clarinet, trombone and trumpet) the root and fifth were omitted, as in classical harmony.

In parts B and C of example fourteen are shown more modern types of ending. The final chord is no longer the characteristic seventh chord, but is now a sixth chord or the unison shown in Ex. 15 (A). In part B of Ex. 15 is shown the rare use of an ending with a remote key as its final chord. In all of these examples the harmony is richer than in the previous endings (Ex. 14 A) in fact, to a point of 'lushness.' By way of explanation, although the examples in fourteen (B and C) are dated 1940, final cadences of this type were in use as early as 1929-30 because of Eleyer's work and influence.

By way of summary we may safely say that Bleyer was the most original arranger of this period and the influence he has exerted on present-day arrangers cannot be over-estimated. He was the man most responsible for popularizing the new harmonic idiom and encouraging the use of 'four-part' harmony, that is, abolishing triads and substituting harmonization of melodies with sixth and seventh chords.

We have also noted earlier (see page 37) that Bleyer made attempts to restore the alto saxophone to a position of prominence for 'hot' improvising, with little or no success.

More important was creation of a demand for more instrumentalists for the standard combination made by Bleyer and the new school of song writers. The new harmonic idiom paved the way for the addition of a fourth saxophone and one trumpet and trombone. This was the final stroke in the strings' downfall and with the new combination of four saxophones, three trumpets and two trombones forming the melodic section, and guitar replacing banjo, we now turn our attention to the fourth and most recent period of jazz orchestration.

CHAPTER NINE

The Fourth Period

The fourth period extends from 1934 until the present time. The names most prominent in this period are Benny Goodman (orchestra leader and clarinetist par excellence), Fletcher Henderson (former orchestra leader and the best of the negro jazz arrangers), and Glenn Miller (orchestra leader and one of the most outstanding white arrangers).

In my opinion, this period is one of decadence. What has caused this I cannot attempt to answer, but one cause is the ever-increasing desire for originality regardless of its musical validity. I shall attempt to show that many of the latest devices of modern jazz (1941) are rooted in the musical practices of twenty-five years ago, and display very little progress beyond them.

Because of the present ASCAP and BMI radio dispute, comparison of present practices of orchestrators with the old practices has been made extremely easy. Publishers have brought out many new 'editions' of their old tunes and thus comparisons between the third and fourth periods of jazz are possible.

Ex. 16 will show, first of all, the differences in melodic treatment by orchestrators. In all the later editions the syncopation is more pronounced, with anticipations of the melodic phrases becoming the rule. Witness, in part A (second measure) how the beginning of the third measure is anticipated on the last half of the final beat. Compare this with the square-cut treatment above. Part C illustrates the opposite treatment, i.e., where the first beat is delayed. This occurs in the first and fifth measures. Again in the sixth measure the second beat is anticipated. In part D the 1940 version

eliminates the triplets of the melody entirely. Playing the melody legato with considerable rhythmic freedom against four equal and slightly syncopated beats in the bass gives a feeling of swing music.

Ex. 17 illustrates the use first made of the additional brass players. Notice that the three trumpets are written mostly in open position, and most often the third trumpet is merely a duplication of the first trumpet part, in the lower octave. The reason for this is simple. We must keep in mind that this is one of the early attempts to write for a larger brass section. Publishers, to ensure sales of their scores to orchestras still using smaller brass sections, took care that the old three-member brass section formed the nucleus of the newer five-man section. Examining the score, we see that the 1st and 2nd trumpets and 1st trombone still have the triad harmony in open position, and the 3rd trumpet and 2nd trombone duplicate the other parts. The score will also show the new use to which the tenor saxophone was put. Note that it doubles the 1st trumpet part instead of the trombone part as formerly.

The string parts add nothing to the score and it is quite probable that they were seldom if ever used. After 1937 the viola and cello parts were dropped entirely, thus ending a farce of long standing. Only violin parts for one, two or three instruments exist today. Their use? Because they always have the lyrics printed on them, they serve the vocalist as a means of learning the melody and words.

For the purpose of comparison between the third and fourth periods of jazz orchestration practices let us now examine examples eighteen and nineteen. The first orchestration (18) appeared in 1931, the second in 1939. Example eighteen shows the early use of the tenor saxophone in doubling the 1st trumpet part. As the saxophones are arranged here, this was a radical

departure from the usual care that arrangers took to allow for the possibility of performance by fewer than the number of players shown here.

The violin parts in both examples are interesting because, with the exception of the octaves they are identical. In Ex. 19 the part is to be played *divisi* by two violins. Ironically enough, by 1939 there were no violins.

Ex. 18 shows Bleyer's influence in the first alto saxophone and trombone parts. A counter-melody such as this would not have been thought of before this time.

The saxophones are more independent of each other in example eighteen than they are in example nineteen. Solid blocks of harmony contrasting with unison is characteristic of present-day jazz orchestration, as we shall see later.

The saxophone unison in the second measure and again in the fourth measure of example nineteen shows the beginning of the use of octave doublings in jazz. At present many orchestrators are using this device to an extreme. It is traceable to Ted Weems' orchestra. At the height of his popularity he featured an 'accordion' effect. This was obtained by writing clarinet (in high register), alto saxophone (in middle register) and tenor saxophone (in middle register) in octaves. For a time this effect was very effective and popular. Modern orchestrators have robbed this effect of much of its color by substituting another alto for clarinet and adding another tenor saxophone which is in unison with the first.

The guitar part illustrates the complete deterioration of part-writing for this instrument. However, this is not as regrettable as it may seem. These parts were never more than a guide for the player and this style of writing for the instrument allows the player complete freedom in interpreting

it. However, if musicologists five hundred years hence should come upon such a part as this, it is easy to believe that it would be quite unintelligible to them.

The bass part bears out, in a small degree, my earlier statement about the difference between jazz and swing. In Ex. 18 only the first and third beats are played; in Ex. 19 all four are emphasized. This last bass part is, in truth, only a guide for the player. It is characteristic of swing, with its apparent rhythmic freedom, that the parts of all the rhythm instruments are becoming more and more, only guides for the players.

Regarding the harmonization, the two examples illustrate the change that jazz harmony has undergone since the four-part harmony succeeded the old triad harmony. The first Ex. 18 would have had the same harmonization as the second example in the first two measures if the arranger had not changed it to make the trombone line feasible. In fact, the tonic harmony could have extended through the first two measures and made the resolution of the chord seventh (G, in the trombone part) in measure two more effective.

and 21

Ex. 20_A contains samples of the latest type of introduction. It is peculiar that modern jazz has more instruments in its orchestra than it formerly did, yet these instruments are not used as effectively as they might be. Ensemble introductions are still to be heard, but it is fashionable to omit some of the instruments. This example shows the use at A of four clarinets, whose four parts are duplicated in four of the five brass parts. The entire rhythm section is silent until the introduction is over. The effect is pleasant (it is played at a slow tempo) but, with jazz music as has happened so often, it threatens to be over-used.

At B is a variant of this practice. Five brass are accompanied only by a cymbal (played with brushes), while the other instruments remain silent.

The example at C is characteristic of Negro scoring of introductions. Negroes in jazz have a tendency to go to extremes. With four saxophones and five brasses they either play in unison or divide the ensemble into NINE distinct parts, i.e., no duplications of voice movement. The example here is scored for four saxophones in unison accompanied by a cymbal.

The use of figures (little melodic phrases a measure or less in length) has been so varied that an attempt to trace the development of their use in jazz would occupy a complete study in itself. I should like, however, to illustrate the conversion of a third-period modulation into a jazz figure. See Ex. 12 (A and B).

At A is a 'broken chord' modulation used to modulate from the key of F to the key of Eb.

A classical parallel to this device (although it is not used for modulation) occurs in Tschaikovsky's '1812 Overture.'

At B the figure is reversed and is not used for the purpose of modulation. This device occurs at any place in the piece where the harmony remains static long enough for the harmony to take this shape. It can be, and is, used from the slowest to the most rapid of tempo. In the latter case the players exhibit an exceptional ability to enter precisely the correct beat or fraction of a beat.

Turning now to examples twenty-two and twenty-three, we see how confusing and how difficult it is to write about jazz and its scoring.

Example twenty-two contains a sample of writing for guitar and bass in the modern manner. The date of this extract is 1932. Example twenty-three (1940) has a bass part written in the old style, or two beats to a measure.

However, this bears out my contention that the bass part is only a guide, and it matters not what the orchestrator writes for the instrument because the player will interpret the part as he feels it.

The example does illustrate the increased range of the trumpet part and brass parts in general. The newer arrangement is a diminished fifth higher than the 1932 version.

It also illustrates the decadence of musical ideas in jazz: the solid block harmony in the later arrangement as opposed to the saxophones' sustaining of the harmony against a unison brass passage in the earlier version.

The ambiguity of jazz harmony is also shown in the first measure of example twenty-two. Commencing with the second half of the first measure, the saxophone outline the following harmony: V-9 of Eb, followed by the French Sixth on G and V-9 of G, the key of the piece. Notice that the guitarist is instructed to play in their stead, (according to jazz nomenclature) Cm, Eb-7, D-7. Because the bass and piano parts are written out, no harmonic clashes will arise there. Suppose, however, that they had not been written out — the resulting confusion is then readily apparent.

Example twenty-four is a rather lengthy quotation from a modern score by Fletcher Henderson, the most outstanding of Negro orchestrators.

Here is shown the fragmentary treatment that jazz themes are undergoing. Although the melody (through the second ending) is entirely in the saxophones, the phrases are interspersed with a blatant figure by six (sic) brass! Although no dynamics are marked for the saxophone and brass, all are to be played fortississimo.

Note also the inconsistency in writing for (1) the piano and bass, and (2) drums and guitar. As all of these parts are to be interpreted as they

are felt, no inconsistency arises. Notice also the drum part which is characteristic of modern writing, in jazz, for drums.

On page three (measure two) is illustrated an early use of wide voicing for brass. The reader will recall, in the section dealing with the bass saxophone, my statement regarding the negro's predilection for bass instruments and a system of orchestrating that exploits the bass side of the jazz orchestra.

The second measure on page four presents a bit of unconscious irony at the expense of the strings. While the trumpets have the melody, the non-existent violins are to play a 'hot' variation of the theme. Even if violins had been used, they would never have been heard, inasmuch as the three trumpets would overpower them.

Example twenty-five is from the same score as twenty-four. This illustrates the treatment of the melody in the last chorus, including the ending.

Disregarding the slight change that the melody has undergone, treatment is still in the fragmentary style. It represents (in this case) a 'modern' treatment of echo effect. The echo effect was used as far back as 1918! At that time a clarinet would imitate the trumpet or trombone. By 1929 the same effect was utilized with the change that usually a tenor saxophone would play the first short phrase and this would be imitated or answered by the entire ensemble. By 1940 the effect has changed to an imitation between instrumental sections. Have jazz arrangers mistaken motion for progress?

Ex. 26 has a more sensible orchestral treatment than most modern jazz scores.

In the first two measure the contrast between the brass and reed sections is a masterly touch. Note how the saxophones keep moving whenever the

melody (in the brass) has a slight period of repose. Curious is the fact that the score contains three violin parts which are not only duplications of the trumpet part but are also duplications of themselves.

A very effective modulation in measure four takes the orchestra from Bb to Eb. The orchestra returns to the key of Bb nine measures later (1st measure on page five). Scoring in a 'chromatic' manner as this is extremely rare and has not received the encouragement to which it is entitled.

In the second measure on page three, four saxophones begin a passage in unison which has for its background a rhythmic brass 'organ' extending to the very brief modulation (last measure of page four) back to the original key. This example is a fine model of 'last chorus' orchestration and arrangers should utilize this effect more than they have in the past. Notice the discrepancy in chord spelling in the third measure from the very end.

Before examining the two remaining orchestral scores it would not be amiss at this time, to discuss two types of rhythm that are in vogue at present. The first is the 'shuffle rhythm' popularized by Jan Savitt, an ex-member of the Philadelphia Symphony Orchestra and currently one of the most popular leaders of jazz orchestras.

It is used in conjunction with the faster tempi. The effect gained by its use is a quasi-6/8 rhythm. Example twenty-seven will make this clear. Play at a fairly rapid tempo and make each note extremely short. The 6/8 effect will then become apparent. Only the rhythm section exploits this type of rhythm, although it has been scored on rare occasions for brass and reed sections. Mr. Savitt has pointed out that this rhythm was used by drummers of the New Orleans era of jazz and before them by such composers as Bach and Brahms.

The second type of rhythm is the slower 'boogie-woogie.' This is a pianistic rhythm essentially and loses much of its flavor when transferred to other instruments. It is a creation of the negro. There is a similarity between this 'eight-beat' rhythm and the eighteenth-century practice known as 'Murky Bass.'⁽⁷⁹⁾ Boogie-woogie is essentially a bass rhythm, although example twenty-eight (A, B and C) illustrates some variants on this in both treble and bass. At D is shown the 'Murky Bass' technique.

Our next two samples illustrate the latest trends in jazz orchestration. Both are developments of the negro style.

Example twenty-nine shows the negro's love for the 'bass side' of chords. Notice that the saxophones and brass are spread out to cover a wider range. Note too that this score utilizes a bass saxophone, a point that we mentioned in connection with the bass saxophone's revival. Today the baritone saxophone is used because of a scarcity of bass saxophones. It will not be long before the bass saxophone will make its second appearance in orchestral use generally.

Example thirty illustrates the most popular type of jazz orchestration. Not only is it used out of all proportion with other types, but it has become a model which most modern arrangers are following. This type of arrangement is enthusiastically received by all jitterbugs and it represents, in my mind, a new all-time low for jazz orchestration.

The jazz orchestra has the largest ensemble it has ever had in its history, yet fewer parts are being written. By that, I mean that although it is as harmonically complex as it ever was, (in fact it is even more complex), a single melodic line reinforced by many instruments has become the rule of the day.

(79) See Schering "Geschichte der Musik in Beispielen, Breitkopf und Härtel. Leipzig, 1931, page 430.

This example (at A) has the beginning of the first chorus and (at B) the beginning of the last chorus.

Investigation of the entire arrangement shows the following procedure, which is typical of most jazz arrangements today:

- | | |
|--------------|--|
| Introduction | Eight measures in length and harmonized in an ensemble manner, i.e., block harmony. |
| A | Sixteen measures in length composed of two-bar phrases that are rhythmically the same. Part A (Ex. 30) shows this. <u>Played by four saxophones in unison.</u> |
| B | Same key as A, and same theme. Sixteen measures in length. <u>Played by four saxophones in unison</u> accompanied by the brass (Ex. 30a). |
| C | Modulation from Bb to Db. Based on introduction and scored in the same manner. Eight measures in length. |
| D | Improvised trumpet chorus with saxophone rhythmic "organ" as background. |
| E | Interlude scored in ensemble style. Eight measures in length. |
| F | Saxophone trio with brass interspersing short rhythmic figures as in Ex. 25. |
| G | Improvised tenor saxophone solo. |
| H | Modulation to Bb (original key). |
| I | Same as A with unison saxophones, this time repeated three times, with melody changed as in Ex. 30b. |
| J | Short ensemble chorus (12 measures). |

There is a preponderance of saxophone unison throughout the arrangement. This is also true of many other modern jazz orchestrations. A variant on this procedure is to use unison brass. Both styles, when carried to the extremes that they presently are, become quite tiresome and musically uninteresting.

One final example, thirty-one (A and B), contains a fragment of one of the 'most modern' melodies. Notice the similarity between A and B. The first is this 'modern' melody, the second is taken from Osgood's book (op. cit.) as a sample of "the first jazz break." Thus the cycle is being completed.

CONCLUSION

In the course of this thesis I have tried to point out the various developments in jazz orchestration. Whether or not I have succeeded can only be judged by the reader.

I do not claim an encyclopedic completeness; such a work may come later from someone vitally interested in jazz as a phase of American musical expression who will have at his command more resources than the limited ones that I did. Copyright laws are strict, and being totally unknown, I was unable to obtain permission to illustrate some features of jazz orchestration that might have been desirable to include in the body of this thesis. Without the kindness of Mr. L. J. Silberling and the Famous Music Corporation it would have been impossible to write this dissertation. When such a future writer appears on the scene, it is to be hoped that this work will make his task easier.

By way of brief summary, let us review these points in the history of jazz orchestration.

From 1914 to 1920 the first jazz orchestras appeared in the north, using a small ensemble and improvising everything. In 1921 Paul Whiteman appeared in New York, using the first written orchestrations. His Carnegie Hall concert in 1924 gave a tremendous impetus to jazz orchestration. Jazz orchestras increased from six to ten players. The first principles of jazz orchestration were laid down by Arthur Lange and Frank Skinner. Forms were developed with written introductions, modulations and codas.

In 1929 the first modern arranger, Archie Bleyer, appeared, as well as a new school of song writers. Better educated musically, all were attracted to Debussy's and Ravel's idiom, which is still apparent in present

day popular songs and jazz orchestrations. The triad ceased to be the basis of harmony and for it sixths and sevenths were substituted. Effect choruses, i.e., imitation of trains, rain, etc., became outmoded and the orchestrations made use of more legitimate musical practices. The foundation was laid for the increase in size of the jazz ensemble. Strings completely disappeared.

1934 augured better things to come in jazz orchestration, but jazz orchestrators, with greater resources than ever before, dissipated their talents and wasted their opportunities.

In an age of over-advertising, the spotlight was focused on swing, but a desire on the part of swing (jazz) players to seek original ideas has led them back to the early style of jazz and the swing movement has now burned itself out.

At present, jazz is in such a precarious and transitional state that no one knows, or dares to predict, the eventual result.

SOME OUTSTANDING ARRANGERS

(Not a complete list)

First period:

Second period: Roy Barge
Arthur Lange
Frank Skinner
Frank Barry
W. C. Polla
Walter Paul

Third period: Archie Bleyer
Jack Mason
Gordon Jenkins
Spud Murphy

Fourth period: Fletcher Henderson*
Duke Ellington*
Don Redman*
Count Basie*
John Kirby*
Benny Carter*
Eddie Durham*
Claude Hopkins*
Edgar Samson*
Dean Kincaide
Victor Schoen
Glenn Miller
Gene Gifford
George Bassman
Paul Weirick

*Negroes

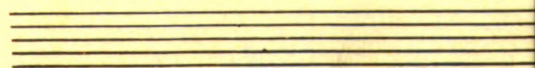
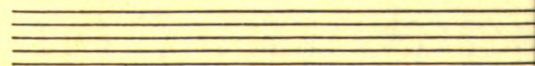
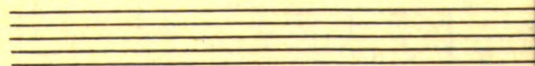
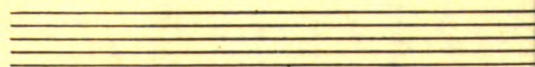
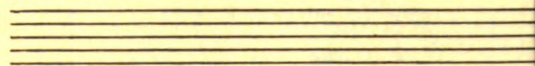
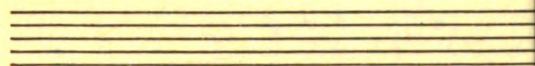
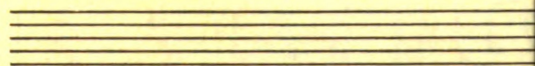
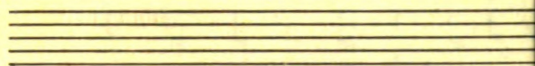
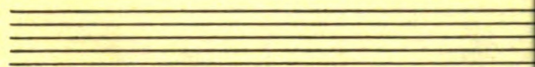
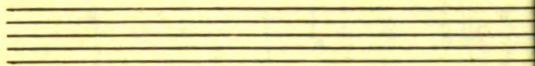
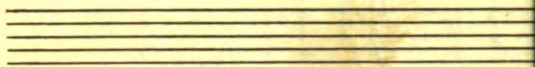
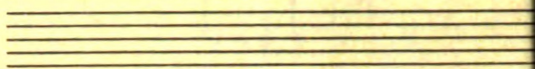
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