


Jazz and Folk


The Intersection of Two Oral Traditions

Batuque

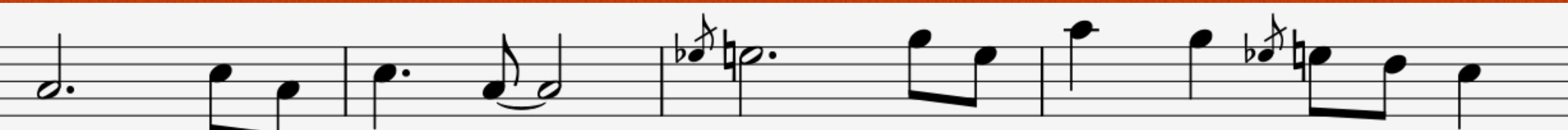


C D Eb E G A C
1 2 b3 3 5 6 1

Original phrase



Jazz style "back phrased" phrase



A C A C A Eb/E G E A G Eb/E D C
Wade in the wa - ter wade in the wa - ter chil - dren



5 6 1 2 3 5
G A C D E G



3 4 6 7 1 3
E F A B C E

C Dm C Dm



Habanera



Mazurka



Percussion




C D**b**7

Bass and piano



E D C D E E E D D D E G G
Ma - ry had a lit - tle lamb lit - tle lamb lit - tle lamb

Polka



C C D D E G E C G D D E C
That's the way the mo - ney goes pop goes the weas - el

Improvisation and Melodic Variation

- ☐ **Jazz features improvisations throughout, during soloing and while playing or singing the melody (called “back phrasing”)**
- ☐ **Folk melodies often first came about as improvisations, which were then adapted and shaped as more people sang them**
- ☐ **Often, these improvisations happened at religious gatherings, particularly in the United States**


Camp Meetings

1st improvised phrase



O bro - ther will you meet me on _____ Caan - an's hap - py shores O _____

2nd slightly altered phrase



bro - ther will you meet me on _____ Caan - an's ha - ppy shores O say

- ☐ Preacher would say something, congregation would improvise on it
- ☐ Other congregants picked up the melody, altered it slightly, sang harmony

- ☐ Protestant religious service style from the British Isles
- ☐ People would travel to campsites for days-long worship services
- ☐ Led to the composition of many hymns that would become folk tunes

Back Phrasing and Melodic Improvisation in Jazz



- ☐ In jazz, musicians take the melody and alter the rhythm to create something of their own
- ☐ The original melody (top), taken from the last slide, is very straight forward and easily learned by a group
- ☐ Jazz musicians will alter that melody so that it's still recognizable, and their own (bottom)

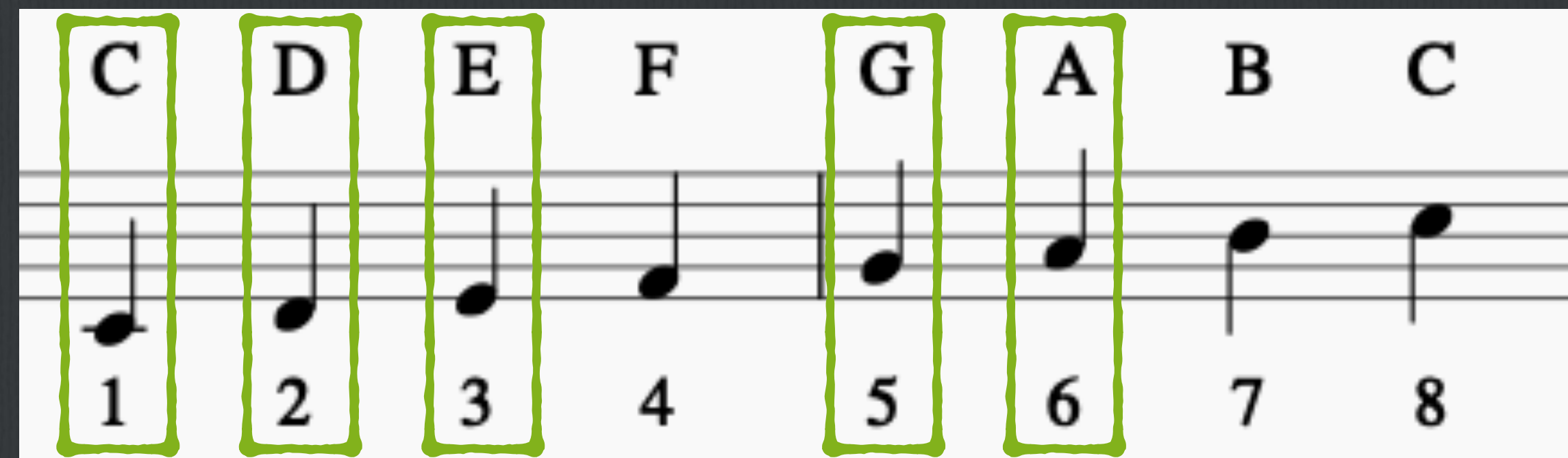
Battle Hymn Of The Republic

**American folk song from the late 18th century - originated as “O
Brother Will You Meet Us,” also known as “John Brown’s Body” and
“Glory Hallelujah”**

Pentatonic Scales

- ☐ The most important musical scale, even more so than the major scale
- ☐ Part of the music of nearly all cultures throughout the world in some form
- ☐ Made up of five notes, very easy to sing and hear
- ☐ Many different pentatonic scales in many different parts of the world
- ☐ The two most common ones in European and North American music are the major and minor pentatonic scales
- ☐ Other regions, such as Japan, have different pentatonic scales, such as the in scale

Major and Minor Pentatonic Scales



- ☐ The easiest scales and melodies for people raised in the western world to sing
- ☐ Most children's songs and American folk songs are based on these scales
- ☐ Also common in African and Asian folk songs
- ☐ Made up of the 1, 2, 3, 5, and 6 notes of the major scale (C, D, E, G, and A for example purposes, in green)

Testing It Out In Common Folk Songs

Musical notation for the first line of 'Mary Had a Little Lamb'. The melody is written on a single staff with notes corresponding to the lyrics below. The notes are: E, D, C, D, E, E, E, D, D, D, E, G, G.

E D C D E E E D D D E G G
Ma - ry had a lit - tle lamb lit - tle lamb lit - tle lamb

Musical notation for the second line of 'That's the Way the Money Goes'. The melody is written on a single staff with notes corresponding to the lyrics below. The notes are: C, C, D, D, E, G, E, C, G, D, D, E, C.

C C D D E G E C G D D E C
That's the way the mo - ney goes pop goes the weas - el

Musical notation for the third line of 'Old MacDonald Had a Farm'. The melody is written on a single staff with notes corresponding to the lyrics below. The notes are: C, C, C, G, A, A, G, E, E, D, D, C.

C C C G A A G E E D D C
Old Mc - Don - ald had a farm Ee - I - Ee - I - O

Musical notation for the fourth line of 'Ring a-Round the Rosie'. The melody is written on a single staff with notes corresponding to the lyrics below. The notes are: G, G, E, A, G, E, G, G, E, A, G, E, G, E, G, E, E, G, G, C.

G G E A G E G G E A G E G E G E E G G C
Ring a-round the ro - sie pock-et-full of po - sies ash - es ash - es we all fall down

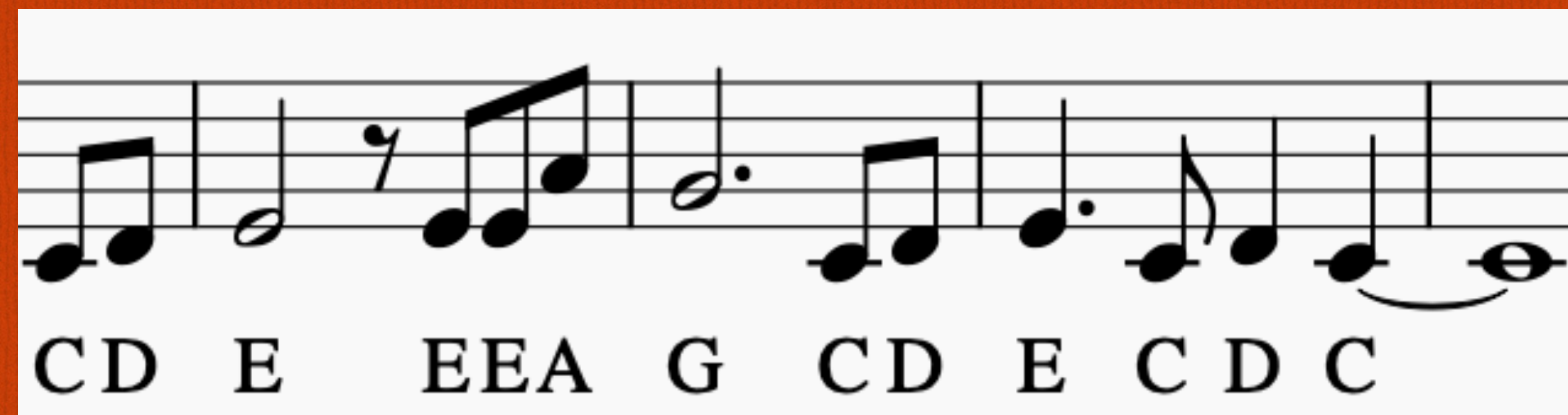
Pentatonics In Jazz



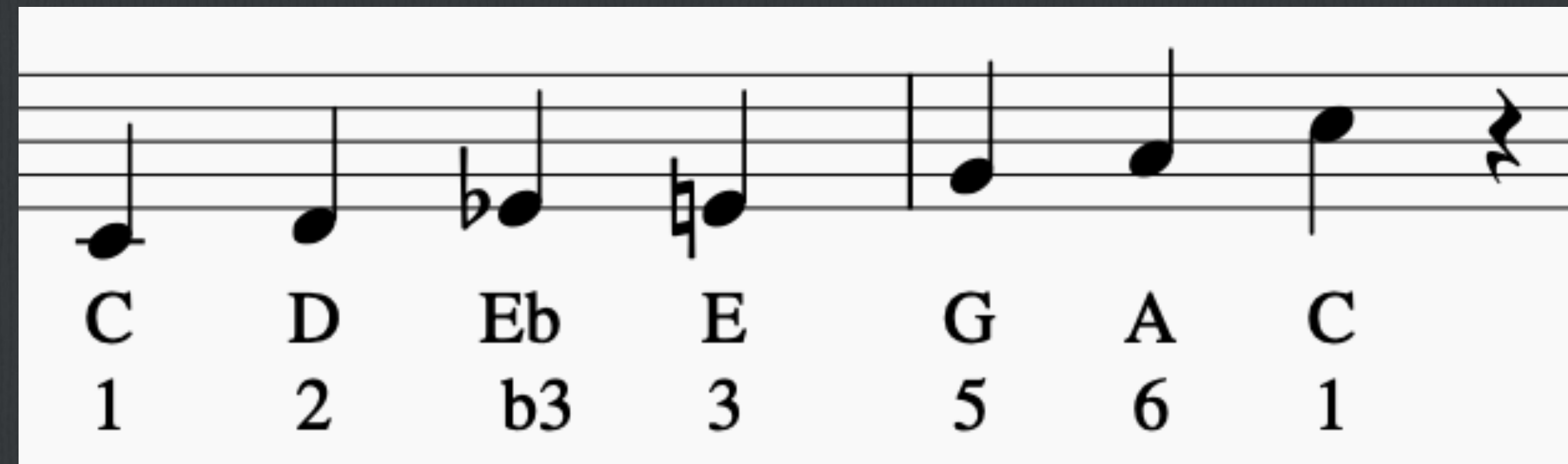
- ☐ Jazz musicians use pentatonic scales all the time
- ☐ Sometimes in the melody (“Work Song,” top left, “Moanin’,” top right)
- ☐ Other times, in their improvisations (“Four By Five” piano solo, bottom, green)

Oh Shenandoah

American folk song from the early 1800's - written about a white canoe-faring trader who wants to marry the daughter of Native American chief Shenandoah. Uses the pentatonic scale throughout



Evolution of Pentatonic Scales



- ☐ The basis of modern popular music
 - ☐ Pervasiveness in folk traditions, work songs, and spirituals trickled down to blues, gospel, and jazz
- ☐ Vocalists changed the pentatonic scale by bending into notes
 - ☐ This gave rise to blues scale (above), foundation of blues, gospel, jazz, and later, country, rock and roll, and pop

The Blues Scale in Gospel Music

The image displays three musical staves, each representing a different gospel song. The notes are written on a five-line staff. Blue notes, which are flattened 3rds and 7ths, are highlighted with blue boxes. Chords are written below the notes.

Top Staff: "Wade In The Water"

Notes: A (Wade), C (in), A (the), C (wa), A (ter), Eb/E (wade), G (in), E (the), A (wa), G (ter), Eb/E (chil), D (dren), C (dren).

Bottom Left Staff: "Swing Low Sweet Chariot"

Notes: Eb/E (Swing), C (low), Eb/E (sweet), C (char), C (i), A (ot), G (ot).

Bottom Right Staff: "Moanin'"

Notes: A (A), A (A), Eb/E (Eb), A (A), D (D), Eb (Eb), D (D), C (C), A (A), A (A).

- ☐ African American slaves were essential in the development of the blues scale
- ☐ Modern singing is largely from work songs and spirituals sung by African American slaves like "Swing Low Sweet Chariot" (bottom left) and "Wade In The Water" (top)
- ☐ These extra bent notes became known as the "blue notes" (in blue), which made its way into jazz, as in "Moanin'" (bottom right)

Joshua Fought the Battle of Jericho

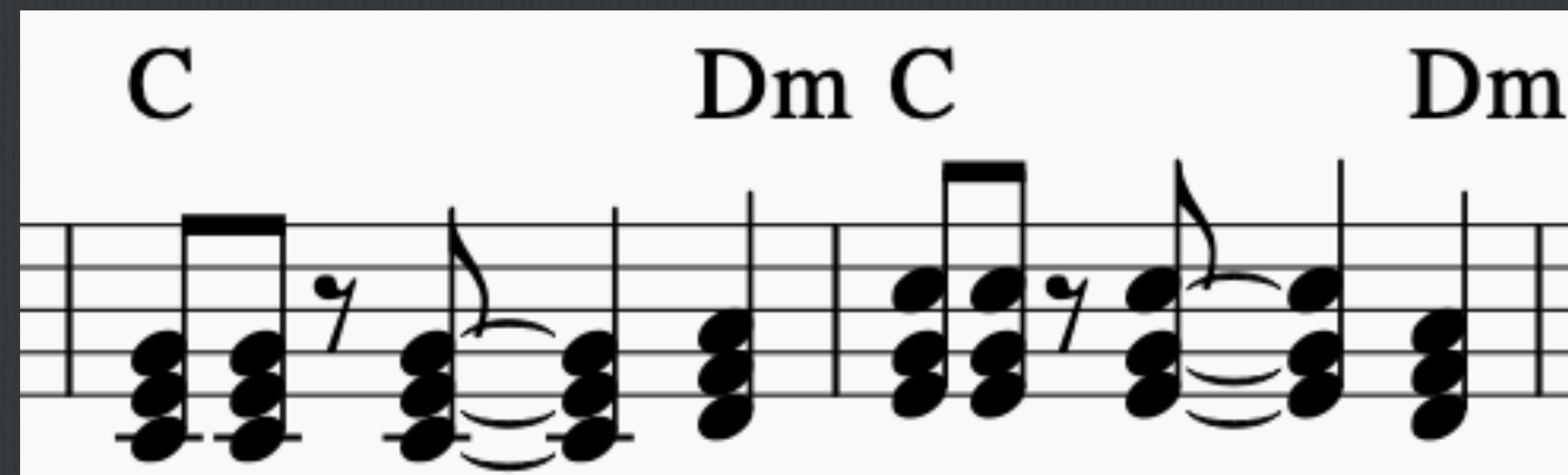
**African American spiritual from the early 1800's - became a gospel
standard after recordings by Mahalia Jackson, Paul Robeson, and Clara
Ward**

Improvised Harmonies from the Pentatonic Scale



- ☐ Slaves did not always have instruments to play, so they sang accompaniment parts
- ☐ Pentatonic melodies are easy to harmonize with, especially with an added note (F, here)
- ☐ Each singer can simply move their notes up or down in the same direction
- ☐ Simply alternate two chords around the pentatonic scale - the C chord (green, made up of C, E, and G) and the Dm chord (red, made up of D, F, and A)

Trying It Out



- ☐ Room will be split up into three parts - bottom, middle, and top
- ☐ Everyone can sing the pentatonic scale - this is a modified version of the melody from the folk song “Gotta Travel On,” which was originally called “Yonder Comes The High Sheriff”
- ☐ This type of harmony made it into jazz piano playing, especially with pianists who group up going to church

Gotta Travel On

**American folk song first documented in the early 1920's - This arrangement
based on the recording by jazz pianist Ray Bryant**

Other Pentatonic Scales and Japanese Music



- ☐ Japanese musicians and people at large have embraced jazz
- ☐ Japanese musicians like Toshiko Akiyoshi have integrated traditional Japanese and jazz music

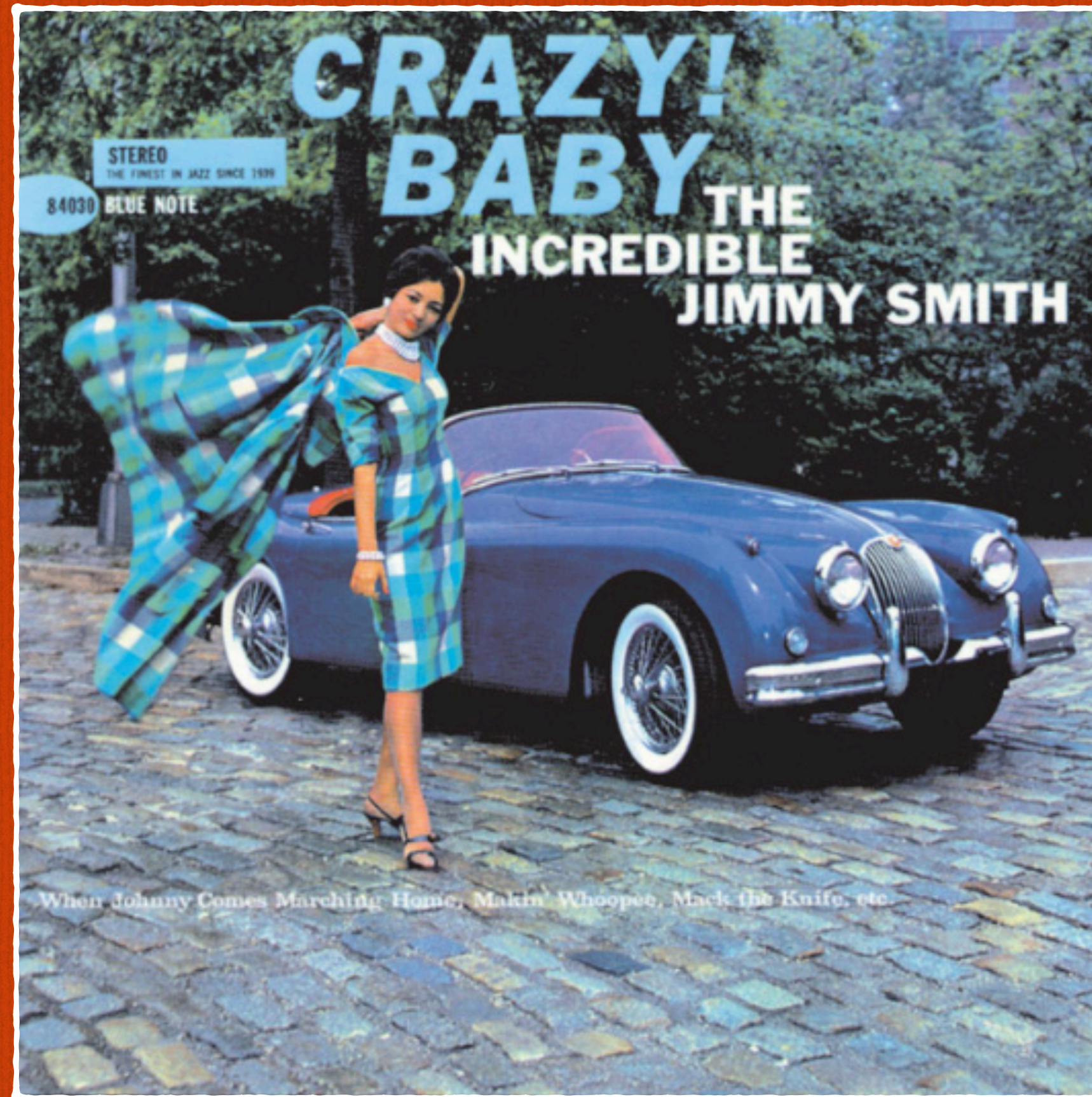
- ☐ The in scale (top) is made up of the 3rd, 4th, 6th, 7th, and 1st notes of the major scale
- ☐ Used because the koto and shamisen, two traditional Japanese instruments, are well suited to it
- ☐ Japanese music also uses the yo scale (bottom), similar to the western pentatonic scale

Sakura

Japanese folk song from the Edo period (1603-1868) - Uses the in scale for its melody

Jazz and Folk as Oral Traditions

- ☐ Folk songs are often collected by an ethnomusicologist, someone who studies folk music
- ☐ Prior to collection, these songs passed down from generation to generation by word of mouth, much like nursery rhymes, myths, legends, and customs
- ☐ Jazz started out similarly; early jazz was not written down but instead learned by ear from other players or recordings
- ☐ Jazz musicians still learn to improvise by transcribing and playing with more experienced musicians
- ☐ Jazz musicians began to play folk songs, spirituals, and techniques from those songs in their playing



When Johnny Comes Marching Home

Civil War era drinking song that was adapted into a war song - famously covered by jazz organist Jimmy Smith, and has since become an organ standard

Jazz Mixing Musical Traditions

- Many types of jazz and folk music combine influences from numerous other cultures
- Jazz takes its harmonic concepts from European classical music, its melodic ideas from folk music, and its rhythmic ideas from African and Latin American traditions
- Seen below in Dizzy Gillespie's "Con Alma," which uses a rumba rhythm (a Latin American rhythm descended from Africa) and jazz harmony derived from classical harmony

The image displays two staves of musical notation for Dizzy Gillespie's "Con Alma." The top staff is labeled "Percussion" and the bottom staff is labeled "Bass and piano." Both staves are in 4/4 time. The percussion staff uses 'x' marks to represent rhythmic patterns, with a 'C' (C major) chord indicated for the first measure and a 'D♭7' (D-flat 7) chord indicated for the second measure. The bass and piano staff shows a melodic line with eighth and quarter notes, including a flat symbol (b) under the second measure.

Folk Music Mixed Into New Musical Genres

- ❑ In the same way jazz takes from other cultures, folk musics from around the world are often mixed to create new genres
- ❑ One example is the Brazilian genre called choro
- ❑ Choro mixes influences from Bohemian schottisch, Czech polka, Spanish habanera, Polish mazurka, north African lundu, and batuque from Cape Verde



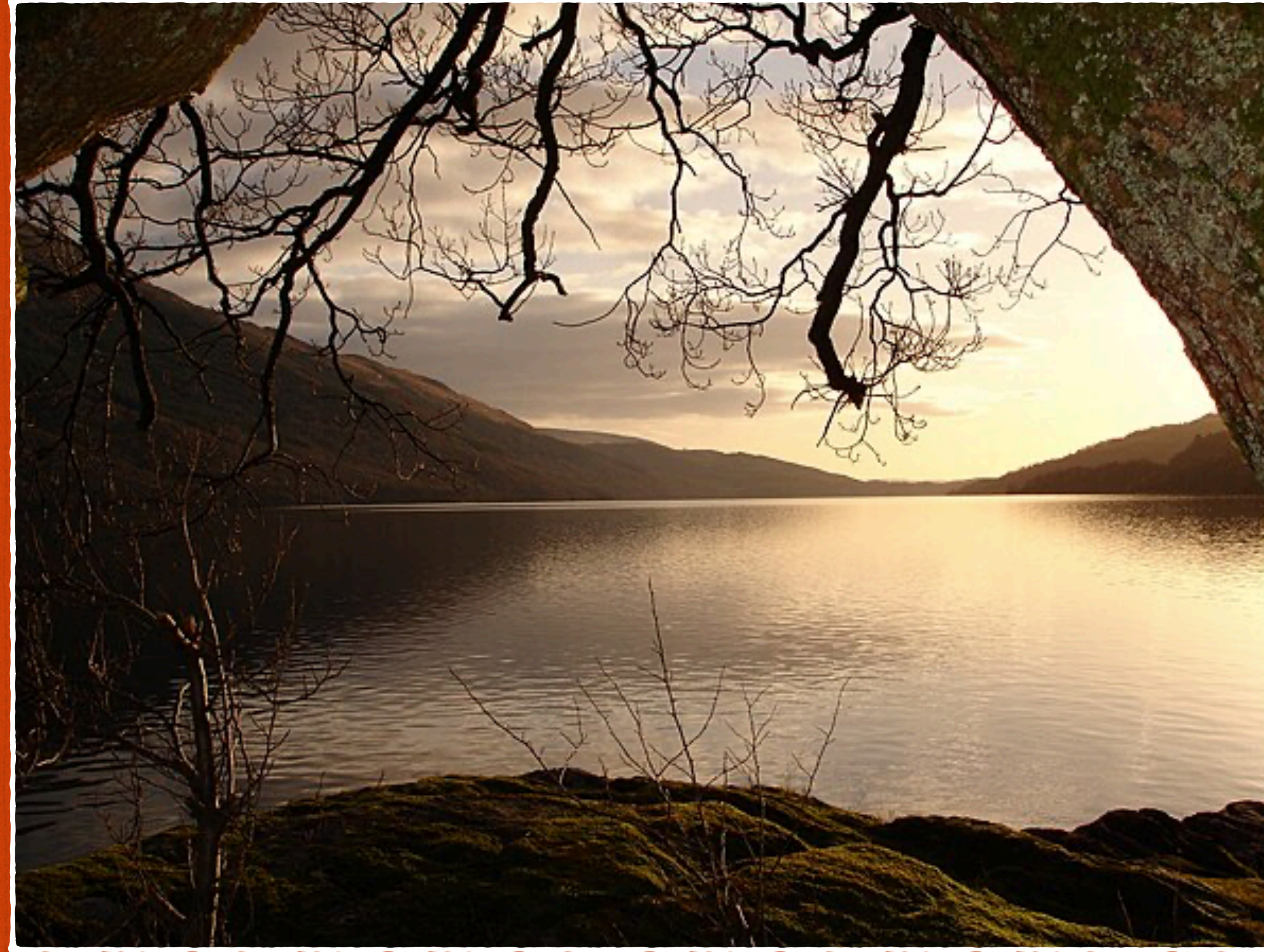


Choro

Recorded by Vince Guaraldi and Bola Sete on their 1965 album "From All Sides" - uses the main theme from a Mozart symphony combined with the choro rhythms and nylon string acoustic guitar sound

Folk Music, Jazz Music, and Political Events

- ☐ Songs in both genres are often the result of political turmoil
- ☐ Jazz music, largely developed in the 20th century, often protests racial segregation, oftentimes with the same folk music styles that contributed to jazz's development and with topical lyrics
 - ☐ Examples include "I Wish It Knew How It'd Feel To Be Free," "Strange Fruit," "Alabama," and "Mississippi Goddam"
- ☐ Folk music was often written about religious persecution, the oppression of a certain culture or people, and political upheaval.
 - ☐ Examples include "When Johnny Comes Marching Home," "Loch Lomond," "Sometimes I Feel Like a Motherless Child," or "De Colores"



The Bonnie Banks of Loch Lomond

Scottish folk song about the Jacobite movement, part of the long history of clashes between the Scottish and the English

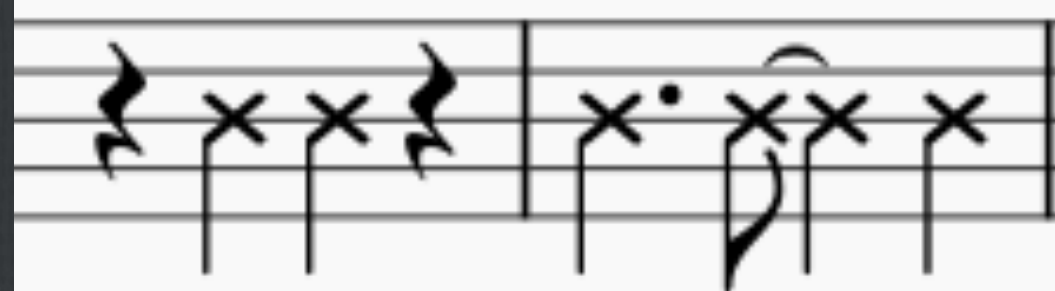
Latin American Music in Jazz

- ❑ Latin American music is one of jazz's most important sources of inspiration
- ❑ In the 1930's-1940's, jazz began to use clave based Afro-Cuban grooves (left, middle) and bell patterns (right) important to Latin American music
- ❑ These rhythms came from African folk rhythms brought over by the slave trade

3+2 clave



2+3 clave



Bell pattern



De Colores

(Likely) a Mexican folk song, popular throughout Latin America and often played in the mariachi style

**Became an anthem of the United Farm Workers movement in the USA
Set in a jazz style borrowing from the bell patterns of Afro-Cuban music**