



Jazz Styles Chart

	Start Date	Key Instruments	People	Key Concepts
Pre-Jazz	pre-1900	Banjo, gourds, drums; piano	Anon. Black musicians, Scott Joplin, Louis Gottshalk	Key concepts: music was part of community expression in Congo square in New Orleans; emphasis on rhythmic energy and percussion; use of banjo (first Am. Instrument); improvisation as part of performance; anonymous soloist taking important role. Piano compositions of Gottschalk influenced by early jazz; "ragtime" or "ragged time" piano compositions by Joplin bring early jazz to wider audience.
New Orleans (Erroneously called "Dixieland")	~1900	Trumpet, tuba trombone, piano, clarinet, drums, banjo	Anonymous musicians, both black and white.	Born in New Orleans, Dixieland consisted of 5-6 soloists, performing together, then separately with improvised solos, finally coming back together with simultaneously improvised solos at end. Music consisted of easily remembered melodies, traditional harmonies and straight, sometimes "ragged" eighth note rhythms. All group members were equal in importance as demonstrated by solo opportunities.
Chicago/Harlem Early Jazz	1915-1935	Trumpet(s), tuba trombone(s), piano, clarinet(s), drums, saxophone(s)	Louis Armstrong, "King" Oliver, Bix Beiderbecke Earl "Fatha" Hines	New Orleans jazz migrates north to Chicago & Harlem. Bands were larger (8-14), bands had leaders, key soloists who were the musical and personality focuses for groups. Armstrong pushed the virtuosity of the jazz soloist to new heights. Dramatic qualities introduced. Melodies became more embellished. Rhythms more "swinging". Hines and others use "stride" piano style adapted from ragtime piano.
Big Band Era Swing "Hot" - - - Swing "Sweet"	Mid 1930s-early 1950s	Piano, trumpets (3+), trombones (3+), saxophones (3+), clarinets (3+) el. Guitar, drums, stand-up bass	"Duke" Ellington Benny Goodman "Count" Basie	Both "hot" and "sweet" swing bands were much larger (18-30), including whole sections of instrumentalists. "Hot" jazz was more driving in rhythm.. Songs were played directly from carefully composed charts. Ellington was the most prolific and progressive composer in jazz history, pushing the harmonies to a more complex level; even taking jazz into compositions for film scores; symphonic & choral concerts. "Sweet" jazz was more melodic and rhythmically laid back and easy-going than "hot". "Comping" by Basie at the piano was a style of "cool" harmonic support where space(silence) was left between chords. Early KC bands played from "riff" charts (a series of 2 measure building blocks) rather than complex written jazz arrangements. Big bands were built around one leader: a soloist/figurehead.
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Bop (Bebop)	Late 1940s - early 1960s	Sax, piano, trumpet, drums, stand-up bass	Charlie "Bird" Parker, Thelonius Monk, Dizzy Gillespie	Bop, bebop or rebop was a combination of the harmonic complexity of Ellington and the rhythmic "space" of Basie. Smaller trios and quartets were the result of downsizing due to WWII. Bop was jazz for the head, rather than jazz for the feet. It was a 1950s intellectual approach to jazz. Bop continued tradition of vocal soloists scatting (improvising melodic lines to nonsense syllables).
Cool Jazz Free Jazz	Late 1950s to 1960s	Sax, piano, trumpet, drums, stand-up bass	Miles Davis, John Coltrane, Ornette Coleman	"Cool" jazz was the ultimate logical conclusion of bop. Emotion was subjugated in favor of reserved intellectual aloofness. Harmonies were strongly dissonant, rhythms unpredictable, melodies jagged and impressionistic. In "free" jazz, what appeared at times to be musical chaos was artistic creation without the shackles of structure, shaking free from all melodic harmonic and rhythmic boundaries.
Fusion/Pop/New Age Jazz	1970s to 2000s	Sax, piano, synthesizer, guitar, trumpet, drums, bass	Herbie Hancock; Chick Corea; Enya; George Winston; Kenny G; George Benson	Fusion combines the driving beat of rock with jazz instruments and solo techniques. Pop jazz is a commercial style with limited creative risks and improvisation New Age jazz is of a cerebral-intellectual-spiritual nature and is often utilized for relaxation and meditation.
Jazz Singers	1930s to 2000s	Louis Armstrong, Bing Crosby, Billie Holliday, Frank Sinatra, Ella Fitzgerald, Sarah Vaughn, Mel Torme, Harry Connick, Jr.	Singing in a jazz style began with Armstrong, who improvised melodic lines vocally. Crosby and Sinatra fused jazz and pop singing. Billie Holliday combined blues and jazz while Sarah Vaughn was the vocal side of bop. Ella Fitzgerald was the undisputed "Queen of Scat" with a voice that remained fluid and youthful into her '70s. Mel Torme was an incredible icon of jazz singing from the 1930s into the late 1990s and the male scat counterpart to Ella Fitzgerald. Harry Connick, Jr. brings the big band swing style of music and singing into the contemporary style.	