

UNIT 8

JEWS, JAZZ, & JEWISH JAZZ: PART 1 - JEWS & JAZZ

סיפורי מוסיקה
STORIES OF MUSIC



A PROGRAM OF THE LOWELL MILKEN FUND FOR AMERICAN JEWISH MUSIC
AT THE UCLA HERB ALPERT SCHOOL OF MUSIC

MUSIC OF THE EARLY 20TH CENTURY



“Sher” from the album
“Chekhov’s Band”



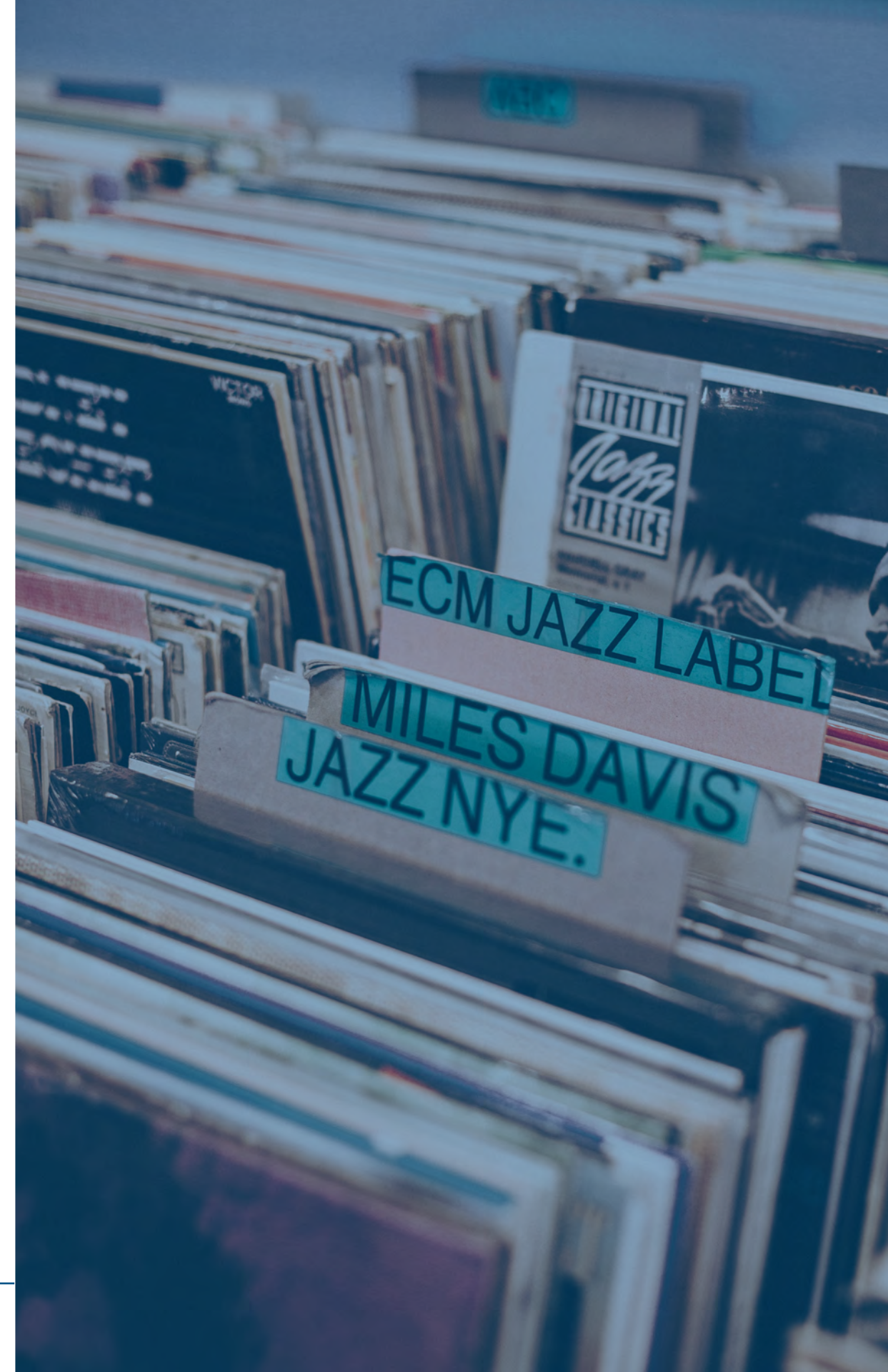
Yiddishe Charleston or
Yiddish Blues



WHAT IS JAZZ?

Now often referred to as “**America’s Classical Music,**” jazz first emerged from the unique amalgam of African, Creole, and European cultures in late 19th and early 20th century New Orleans.

Much like “**Jewish music,**” opinions on how jazz should be defined vary greatly and it is frequently invoked as an umbrella term for many different genres. Most agree that it has deep roots in African and African-American expressive culture and involves certain musical characteristics.



KEY CHARACTERISTICS & CONCEPTS

Improvisation: Spontaneous creation. Involves the music coming into being as it is being performed.

Swing: a nuanced approach to rhythm, phrasing, and articulation that emphasizes asymmetry and syncopation.

Syncopation: Deviation in a regular rhythmic pattern, or changing the emphasis within a pattern.

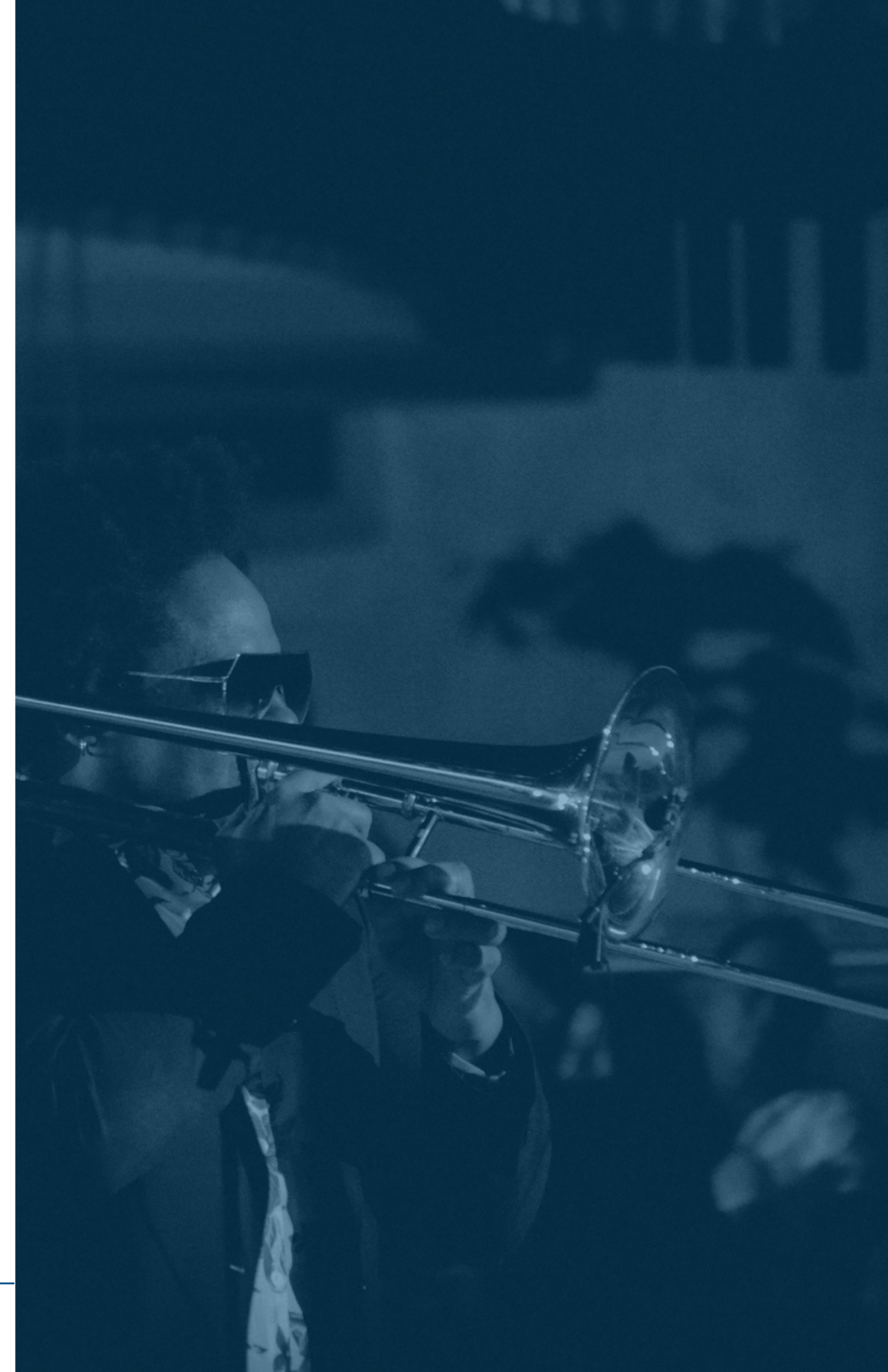


MORE KEY CHARACTERISTICS & CONCEPTS

Instrumentation: Choice of instruments.

Orchestra vs. Jazz ensemble (big band or combo):

Common orchestra instruments include bowed strings, woodwinds such as flute, clarinet, oboe, and brass instruments such as trumpet and french horn. Jazz ensembles feature a combination of common orchestral instruments, and additional instruments such as drum set, electric guitar, saxophone, and vibraphone.



What is a jazz standard?



Jazz standards are a large body or canon of tunes (songs) that comprise, in part, the foundation of jazz. In the jazz world, standards are constantly being revisited and reinterpreted by new artists.

EXAMPLES OF JAZZ STANDARDS



“I Got Rhythm” -
George Gershwin



“My Funny Valentine” -
Richard Rodgers & Lorenz Hart



PROMINENT JEWISH JAZZ MUSICIANS AND COMPOSERS

The Barry Sisters:

Clara Bagelman (1920-2014)
& Minnie Bagelman (1923-1976)

Teddy Charles (1928-2012)

Anat Cohen (1979-)

Terry Gibbs (1923-)

Benny Goodman (1909-1986)

Stan Getz (1927-1991)

Carol Kaye (1953-)

Lee Konitz (1927-)

Herbie Mann (1930-2003)

Myra Medford (1957-)

Buddy Rich (1917-1987)

Artie Shaw (1927-2004)

Willie “The Lion” Smith
(1893-1973)

John Zorn (1953-)

A photograph of a double bass and a vintage amplifier against a red wall. A sign that says "JAZZ STANDARD" is mounted on the wall. The double bass is in the foreground, and the amplifier is to its right. The wall is made of red panels.

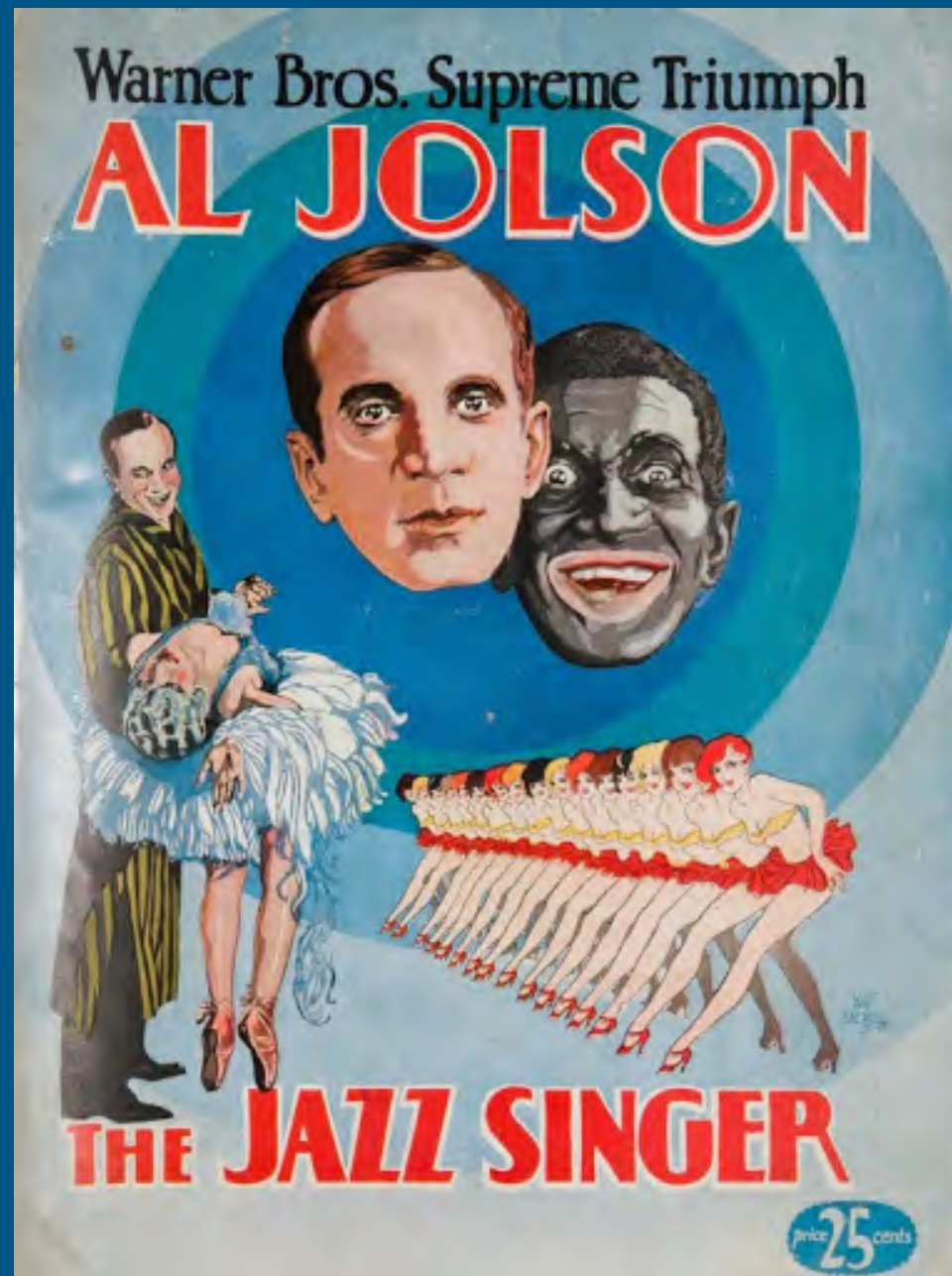
JAZZ STANDARD

QUESTIONS TO THINK ABOUT...

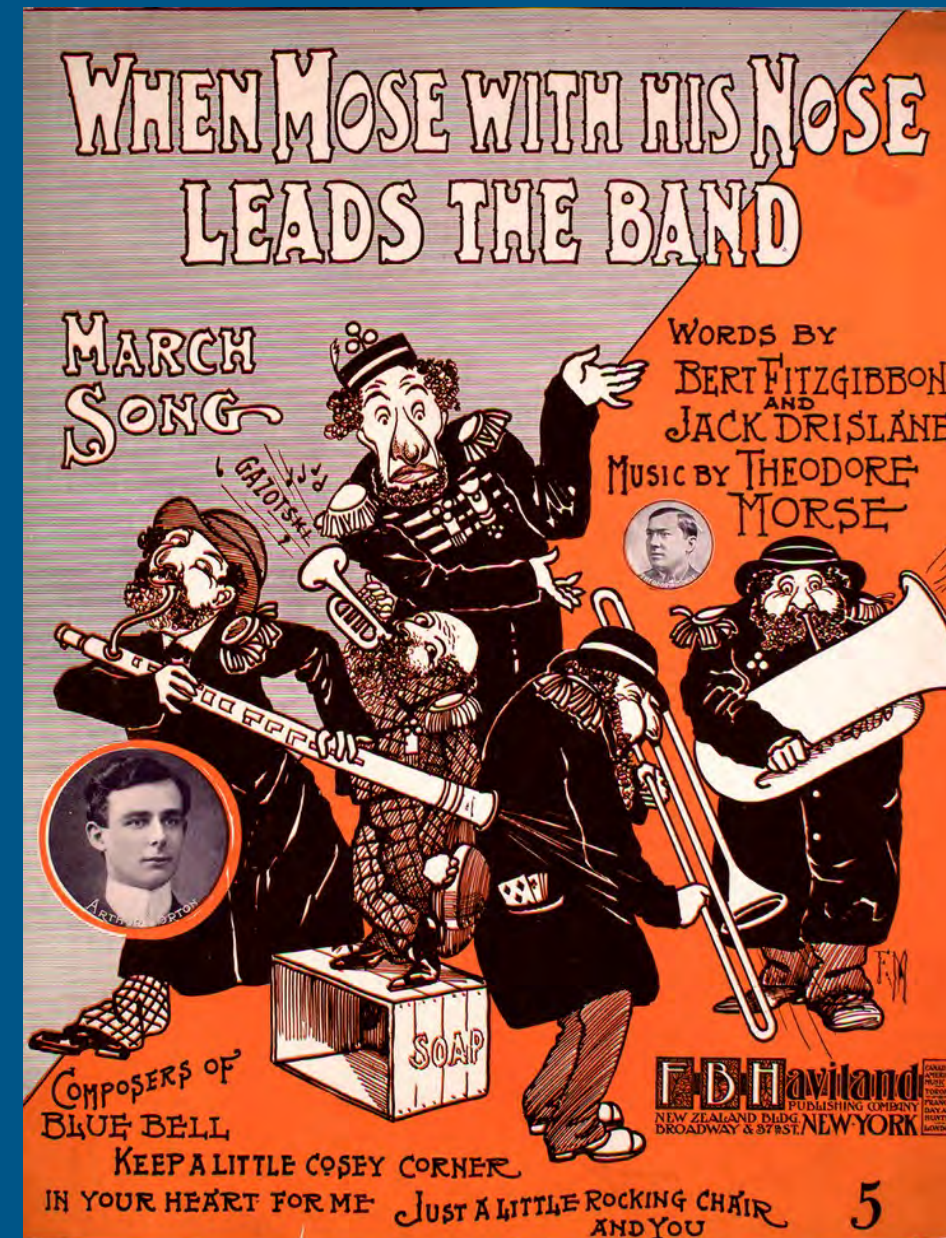
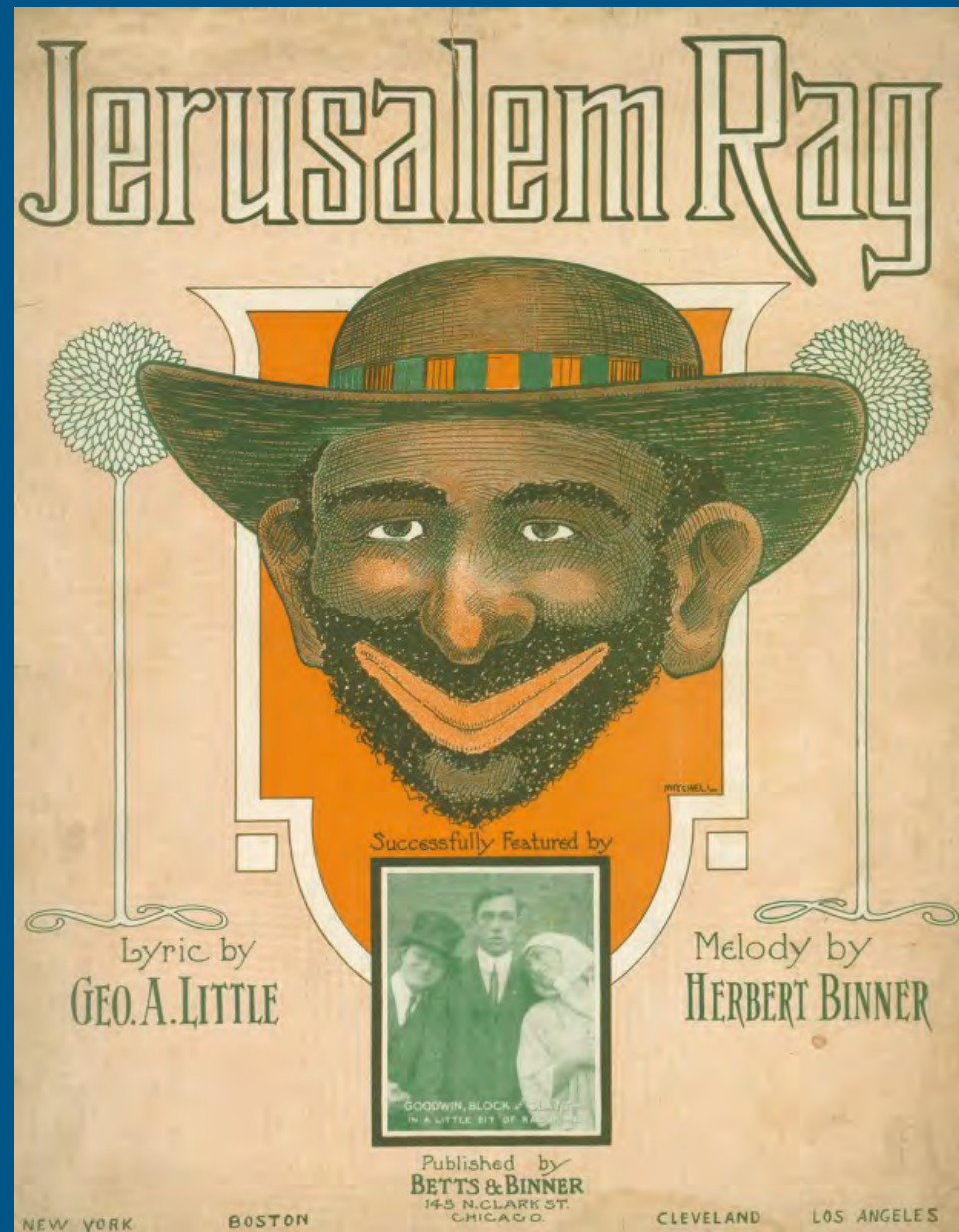
1. Why have Jews been drawn to jazz?
2. How has Jewish involvement in jazz changed over time?
3. What have been the social and cultural conditions under which Jewish participation in jazz has taken place?
4. How has jazz influenced Jews' understanding of their place in America?



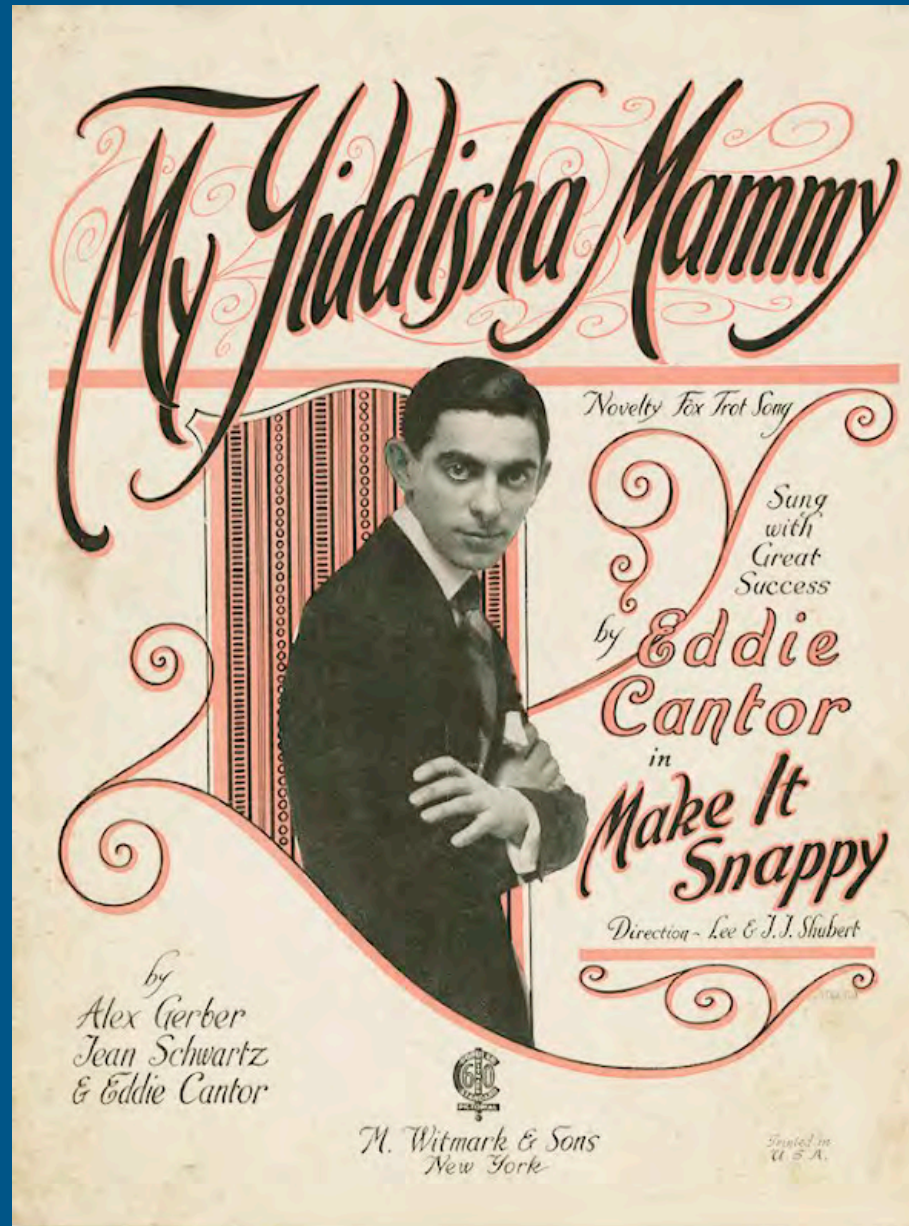
THE JAZZ SINGER (1927)



ETHNIC PARODIES OF THE EARLY 20TH CENTURY



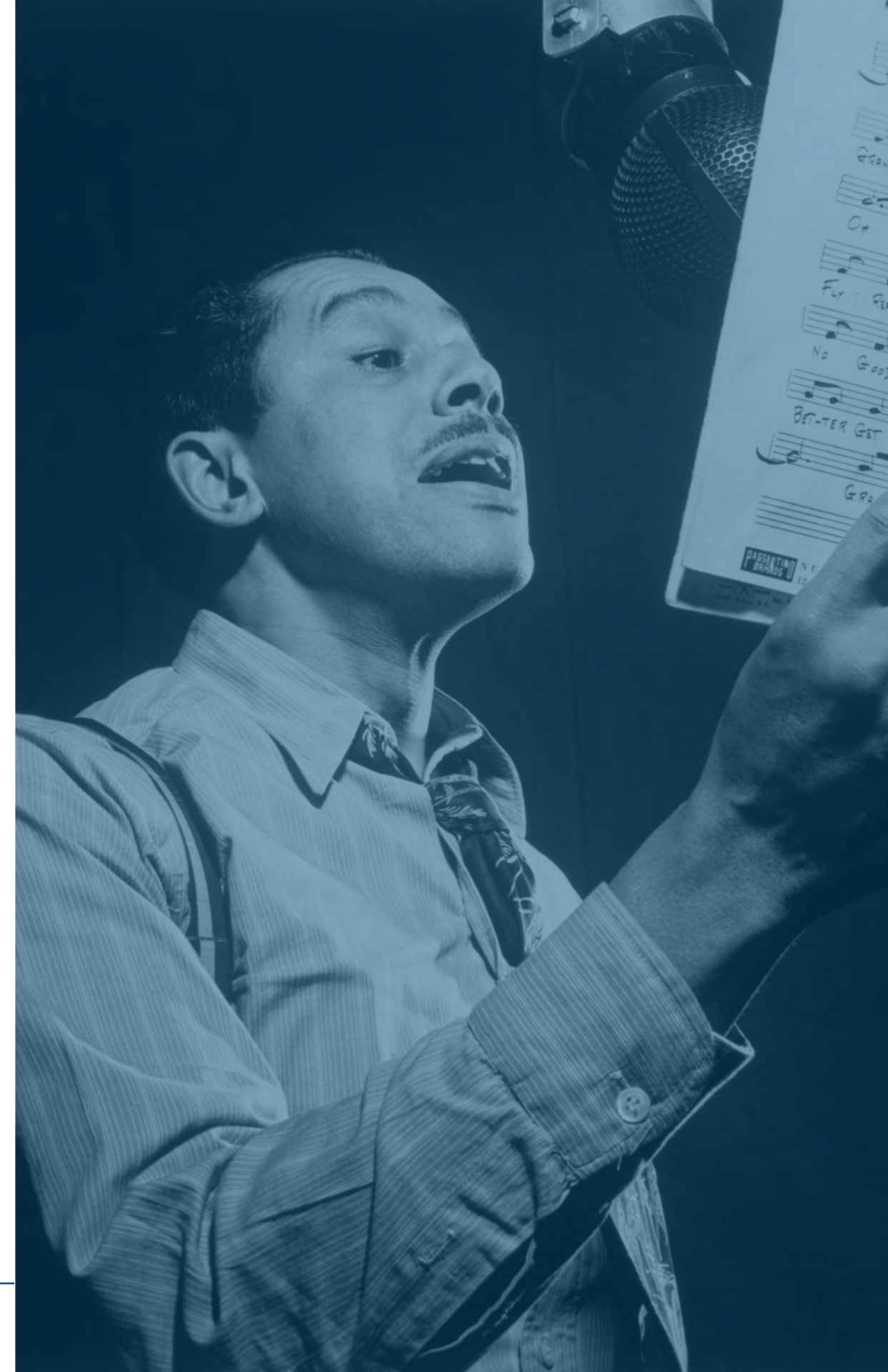
MY YIDDISHA MAMMY (1930s)



CAB CALLOWAY

- Born: December 25, 1907, Rochester, NY
- Died: November 18, 1994, Hockessin, DE

Cabell "Cab" Calloway III was an American jazz singer, dancer, bandleader and actor. He was associated with the Cotton Club in Harlem, New York City, where he was a regular performer and became a popular vocalist of the swing era.



CAB CALLOWAY



"Ot Azoy Neyt a Shnayder"
from Ruth Rubin's Yiddish
Folksongs



Cab Calloway's "Ut Da Zey"



JEWS AND JAZZ:

IMPROVISING ETHNICITY, by Charles Hersch

In the early part of the 20th century, jazz helped Jews assimilate. Early American Jewish popular music showed that Jewish and American cultures were compatible.



JEWS AND JAZZ:

IMPROVISING ETHNICITY, by Charles Hersch

In the middle of the 20th century, as many Jews moved to suburban neighborhoods, jazz became a means of resisting Americanization. By identifying with jazz's connection to urban black culture, Jewish jazz musicians resisted complete absorption into the American mainstream. While they did not assert their Jewishness (indeed, some renounced it), aligning with African American culture asserted a minority, outsider status.



JEWS AND JAZZ:

IMPROVISING ETHNICITY, by Charles Hersch

Finally, since the 1960s, Jewish participation in jazz has taken a decidedly “ethnic” turn. Many Jews now use jazz to proudly proclaim their Jewish identities as both compatible with and distinct from Americanness.



BENNY GOODMAN

- Born: May 30, 1909, Chicago, IL
- Died: June 13, 1986, Manhattan House, New York, NY

Benjamin David Goodman was an American jazz clarinetist and bandleader known as the "King of Swing". In the mid-1930s, Goodman led one of the most popular musical groups in the United States.



BENNY GOODMAN



"Body and Soul" -
Benny Goodman



"Don't Be That Way" -
Benny Goodman





Is anything intrinsically Jewish
about the music?



Stories of Music
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UCLA Herb Alpert School of Music

Lowell Milken Fund for American Jewish Music

For centuries, Jews have come to America from all parts of the globe, bringing with them the musical and cultural heritages of their countries of birth. Then things changed.

How has the American experience shaped Jewish life and culture in America? Understanding the evolving nature of Jewish Music helps shed light (and sound) on that question.

Learn more at: <https://schoolofmusic.ucla.edu/resources/lowell-milken-fund-for-american-jewish-music/>



MILKEN ARCHIVE *of Jewish Music*



The American Experience

With more than 600 works by 200 composers, the Milken Archive of Jewish Music is one of the largest collections of music and historical materials devoted to exploring the American Jewish experience.

Learn more at: www.milkenarchive.org



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Je~ Janeczko, Curator and COO, Milken Archive



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