



LOUIS ARMSTRONG

Predmet: Angleščina

Jazz

Jazz has roots in the combination of Western and African music traditions, including spirituals, blues and ragtime, stemming from West Africa, western Sahel, and New England's religious hymns, hillbilly music, and European military band music. After originating in African American communities near the beginning of the 20th century, jazz styles spread in the 1920s, influencing other musical styles. The origins of the word *jazz* are uncertain. The word is rooted in American slang, and various derivations have been suggested. [1]

Jazz is rooted in the blues, the folk music of former enslaved Africans in the U.S. South and their descendants, which is influenced by West African cultural and musical traditions that evolved as black musicians migrated to the cities. Jazz musician Wynton Marsalis states that "Jazz is something Negroes invented...the nobility of the race put into sound ... jazz has all the elements, from the spare and penetrating to the complex and enveloping.[2]

- ▶ The instruments used in marching bands and dance band music at the turn of century became the basic instruments of jazz: brass, reeds, and drums, using the Western 12-tone scale. A "...black musical spirit (involving rhythm and melody) was bursting out of the confines of European musical tradition [of the marching bands], even though the performers were using European styled instruments." [3]
- ▶ Small bands of black musicians, mostly self taught, who led funeral processions in New Orleans played a seminal role in the articulation and dissemination of early jazz, traveling throughout black communities in the Deep South and to northern cities.
- ▶ The postbellum network of black-established schools, as well as civic societies and widening mainstream opportunities for education, produced more formally trained African-American musicians. Lorenzo Tio and Scott Joplin were schooled in classical European musical forms. Joplin, the son of a former slave and a free-born woman of color, was largely self-taught until age 11, when he received lessons in the fundamentals of music theory. Black musicians with formal music skills helped to preserve and disseminate the essentially improvisational musical styles of jazz.

Lois biography

Name:Louis Daniel
Armstrong**Birth**
Date:July 4,
1900.**Death**
Date:July 6,
1971.**Place of**
Birth:New
Orleans,
Louisiana,
United
States.**Place of**
Death:New York,
New York,
United
States**Nationalit**
y:American**Ethni**
city:African
American**Gender**
:Male.**Occupatio**
ns:musician,
singer



▶ **Early life**

- ▶ Armstrong was born [August 4, 1901](#), to a poor family in [New Orleans, Louisiana](#). Nicknamed "Satchel Mouth", Louis Armstrong's youth was spent in poverty in a rough neighborhood of [uptown New Orleans](#), as his father, William Armstrong (1881-????), abandoned the family when Louis was an infant. His mother, Mary Albert Armstrong (1886-1942) then left him and his younger sister Beatrice Armstrong Collins (1903-1987) under the upbringing of his grandmother Josephine Armstrong. He first learned to play the [cornet](#) (his first of which was bought with money loaned to him by the Karnofskys, a [Russian-Jewish immigrant](#) family) in the band of the New Orleans Home for Colored Waifs, where he had been sent multiple times for general delinquency, most notably for a long term after (as police records show) firing his father's [pistol](#) into the air at a [New Year's Eve](#) celebration. He followed the city's frequent [brass band](#) parades and listened to older musicians every chance he got, learning from [Bunk Johnson](#), [Buddy Petit](#), and above all [Joe "King" Oliver](#), who acted as a mentor and almost a father figure to the young Armstrong. Armstrong later played in the brass bands and riverboats of New Orleans, and first started traveling with the well-regarded band of [Fate Marable](#) which toured on a steamboat up and down the [Mississippi River](#); he described his time with Marable as "going to the University", since it gave him a much wider experience working with written [arrangements](#). When Joe Oliver left town in 1919, Armstrong took Oliver's place in [Kid Ory](#)'s band, regarded as the top hot jazz band in the city

▶ **Early career**

▶ Muggles

- ▶ On March 19, 1918, Louis wed Daisy Parker, a prostitute from Gretna, Louisiana. They adopted a 3-year-old boy, Clarence Armstrong, whose mother, Louis's cousin Fiona, died soon after birth. Louis's marriage to Parker failed quickly and they separated. In 1922, Armstrong joined the exodus to Chicago, where he had been invited by Joe "King" Oliver to join his Creole Jazz Band. Oliver's band was the best and most influential hot jazz band in Chicago in the early 1920s, at a time when Chicago was the center of jazz. Armstrong made his first recordings, including taking some solos and breaks, while playing second cornet in Oliver's band in 1923.
- ▶ Armstrong was happy working with Oliver, but his second wife, pianist Lil Hardin Armstrong, urged him to seek more prominent billing. He and Oliver parted amicably in 1924 and Armstrong moved to New York City to play with the Fletcher Henderson Orchestra, the top African American band of the day. Armstrong switched to the trumpet to blend in better with the other musicians in his section. His influence upon Henderson's tenor sax soloist, Coleman Hawkins, can be judged by listening to the records that the band made during this period. During this time, he also made many recordings on the side arranged by an old friend from New Orleans, pianist Clarence Williams; these included small jazz band sides (some of the best pairing Armstrong with one of Armstrong's few rivals in fiery technique and ideas, Sidney Bechet) and a series of accompaniments for Blues singers.

- ▶ He returned to Chicago, in 1925, and began recording under his own name with his famous Hot Five and Hot Seven with such hits as "Potato Head Blues", "Muggles" (a reference to marijuana, for which Armstrong had a lifelong fondness), and "West End Blues", the music of which set the standard and the agenda for jazz for many years to come. His recordings with Earl "Fatha" Hines (most famously their 1928 "Weatherbird" duet) and Armstrong's trumpet introduction to "West End Blues" remain some of the most famous and influential improvisations in jazz history.
- ▶ Armstrong returned to New York, in 1929; then moved to Los Angeles in 1930; then toured Europe. After spending many years on the road, he settled permanently in Queens, New York in 1943. Although subject to the vicissitudes of Tin Pan Alley and the gangster-ridden music business, he continued to develop his playing.
- ▶ During the subsequent thirty years, Armstrong played more than three hundred gigs a year. Bookings for big bands tapered off during the 1940's due to changes in public tastes: ballrooms closed, and there was competition from television and from other types of music becoming more popular than big band music. It became impossible to support and finance a 16-piece touring band.