

International Jazz Day
What Is Jazz and Why It's Important to the World

I. Jazz is not only America's music, it is the world's music.

A. Jazz was born in the United States.

1. Jazz was born out of the Black experience in America, basically combining African and European musical traditions.
2. Jazz evolved from slave work songs, spirituals (religious Black American folk songs), blues, brass band music, and ragtime (a rhythmically sophisticated piano style).
3. Jazz is only a little over a century old; it first appeared in the city of New Orleans in the early 1900s.
4. African Americans devised the major elements of jazz in its formative years and were the primary pioneers of stylistic changes in later decades; today, jazz is performed and listened to by people of all ethnicities all over the world.
5. Today, jazz is not only considered America's music, it is the world's music, bringing together people of all cultures, colors, nationalities, ethnicities, religions, genders, and ages.

B. Jazz represents life.

1. In everything from regular conversation, to playing sports (e.g., basketball), to everyday life, Americans are constantly improvising, i.e., deciding what to do and doing it on the spur of the moment; *improvisation* is the defining element of jazz.
2. Jazz is partly planned but mostly spontaneous; that is, as the musicians perform a pre-determined tune (song), they create their own rendition (within the tune's framework) in response to what the other musicians are playing and whatever else may be occurring "in the moment."
3. There is no better example of democracy than a jazz ensemble – individual freedom but with responsibility to the group; in other words, when playing jazz, individual musicians have the freedom to play whatever they like on their instruments as long as they maintain their responsibility to the other musicians by 1) adhering to the overall framework and structure of the tune, 2) reacting to and supporting their fellow bandmembers, and 3) enhancing the overall sound of the group at large.
4. Jazz represents our most deeply held values: teamwork, unity with ethnic diversity, the correlation of hard work and goal accomplishment, democracy, and the vital importance of really listening to one another.

Video Examples

Play a portion (30-90 seconds each) of the following six recordings. Announce tune title and artist only. Ask students to write down impressions (anything at all) about each recording, then discuss what they heard.

- [Dave Brubeck Quartet – “Take Five”](#)
- [Duke Ellington – “Take the ‘A’ Train”](#)
- [Ella Fitzgerald – “How High the Moon”](#)
- [Herbie Hancock – “Chameleon”](#)
- [Ornette Coleman – “Lonely Woman”](#)
- [Scott Joplin – “The Entertainer”](#)

II. What is improvisation?

- A. Improvisation is inventing and reacting to something on the spur of the moment in response to a particular situation.
- B. A good example of improvisation in everyday life is regular *conversation*, e.g., every time you talk to your friends, you are actually improvising (exactly what you are going to say is not planned ahead of time – it depends on what your friend says, then what you say, then what your friend says, and so on).
- C. Jazz musicians do the same with their instruments, but rather than using *words* to communicate their thoughts and feelings, they use *music* to communicate their thoughts and feelings; jazz improvisation is “musical conversation.”
- D. In jazz, improvisation occurs as musicians perform differently every time they play the same song.
 1. A song is never played the same way twice; the musicians spontaneously “compose” their individual solos *as* they play.
 2. Whenever a song is played multiple times by the same musicians or by an entirely different group, improvisation becomes its own musical dialogue among band members without a preconceived notion of what the final outcome will be.
 3. This is one of the things that makes jazz so exciting, that is, you never know how it’s going to turn out because the musicians themselves don’t know how it’s going to turn out! The musicians *and* the audience are on a path of discovery *together*.

Video Examples

- [Dexter Gordon – “Lady Bird” \(1964\)](#)
- [Dexter Gordon – “Lady Bird” \(1970\)](#)
- [Dexter Gordon – “Lady Bird” \(1976\)](#)

III. Jazz is like a language.

- A. Language is what we use to communicate thoughts and feelings.
- B. Languages are used to communicate just about everything in life; however, they cannot express emotion (happiness, sadness, anger, and everything in between) in the same way that music can; as a singular phenomenon, music can communicate emotion to every human being on the planet, regardless of language, culture, or nationality.
 1. that’s why music is found in every culture
 2. that’s why music is a multibillion dollar industry
 3. that’s why so many would agree that they are emotionally affected far more by music than even the most beautifully expressed words, e.g., poetry
- C. With jazz, because of its improvisational aspect, the musicians are communicating the “emotion of the moment,” that is, the emotion they are feeling *while* they are performing (remember, when improvising they are deciding what notes to play as they respond to the music of the moment played by the other musicians).

1. In this way, jazz is different from classical music which is written down (composed) ahead of time and played the way the composer wrote it.
2. In jazz, the music heard during the musicians' solos is "spontaneously composed" by the musicians themselves and played the way the musicians feel at that given moment.
3. The spontaneity heard (or "felt") in jazz requires the listener to be alert at all times to the ever-changing aspects of a given interpretation of a tune.
4. A helpful analogy: classical music is to jazz as reading a good book aloud is to having a good conversation; while a printed book never changes, a conversation changes according to the situation or moment – it depends on with whom you are having the conversation.
5. The same jazz tune (song) is never performed the same way twice; while it might start and end the same, the middle part is played differently every time.

IV. *Way* versus *what* – in jazz, it's more about the *way* a song is played, rather than *what* song is played.

A. Jazz musicians can create new interpretations and moods to any song; for instance, an up-tempo (fast) song can be played as a ballad (slow song) and vice versa, the musicians can change the accompanying chords, they can change the groove (e.g., play a swing tune with a Latin feel), they can take a short solo or a long solo (or no solo at all), and so much more.

B. Jazz musicians have their own, unique way of playing their instruments.

1. Rather than just the basic sound of the instrument itself, jazz musicians strive to develop their own, unique sound (tone) on their instruments – a sound that expresses them personally (just like singers do with their voices); it has been said that a jazz musician's sound on his/her instrument is simply an extension of his/her voice; good jazz musicians have the ability to produce a wide variety of sounds on their instruments, depicting a wide variety of emotions and feelings (again, just like singers do with their voices).
2. A good comparison: just like all human voices sound different from each other (but you can still tell it's a human voice), all jazz saxophonists sound different from each other (but you can still tell it's a saxophone).
3. In order to be able to hear the difference, you've got to listen *a lot*; the more you listen to a particular jazz musician, the more you're able to recognize that player by his/her sound alone; again, it's just like human voices – think about how easy it is to recognize the voices of your family members and closest friends compared to people you don't hear that much; also notice how no two singers sound exactly alike yet they're both using the same "instrument" (vocal cords).
4. Jazz fans often prefer one jazz artist over another because of his/her own unique sound, that is, his/her particular tone on the instrument.

Video Examples

- [Sarah Vaughan – "Summertime"](#)
- [Billie Holiday – "Summertime"](#)
- [Miles Davis – "Summertime"](#)
- [John Coltrane – "Summertime"](#)
- [Ray Brown Trio – "Summertime"](#)

V. Jazz is hard to play but good players make it look easy.

- A. Learning to play an instrument is challenging enough, so you can imagine how difficult it is to learn how to play an instrument *and* learn how to improvise.
- B. But, like anything else, the earlier you start learning how to improvise and the longer you do it, the easier it gets and the better you become (just like reading, sports, etc.); for professional jazz musicians, playing their instruments is as natural as skating is to a professional hockey player – hockey players aren't thinking about skating while they're playing, they're thinking about and simply reacting to what's going on around them (they're improvising); jazz musicians aren't thinking about their instruments while they're playing, they're thinking about and simply reacting to what's going on around them (they're improvising).
- C. Anyone who can play a musical instrument can learn how to improvise (just like anyone who can talk can learn how to converse).
- D. Jazz is a complex form of music, so it often doesn't have “instant appeal” like other more familiar styles of music, such as pop, rock, R&B, and hip-hop; a jazz tune sometimes takes many listenings to begin to enjoy it.
 - 1. But that's OK because the more you put into something generally, the more you get out of it.
 - 2. The more you put into listening and understanding what jazz is all about, the more enjoyment you're going to get.
 - 3. Jazz can enrich your life.

Video Example: Herbie Hancock: [“Journeys Into Jazz”](#)

VI. Leadership through the jazz paradigm.

- A. Jazz musicians know how to overcome problematic working conditions.
 - 1. If the stage is too small, the piano is out of tune, the acoustics are bad, the drummer doesn't show up, the pay is poor, and/or whatever else, jazz musicians still have a great performance!
 - 2. If a couple of players in the band don't see eye to eye, jazz musicians not only have a great performance, they just might create some of the most beautiful music in history like jazz greats Miles Davis and John Coltrane did in their 1950s group. There you had two musicians who had such totally different philosophies on the “right” way to play jazz (Miles using space, Trane filling up every space, etc.), and no one would ever accuse them of being best buddies. Yet, that group has gone down in history as one of the most exquisite pieces of art (irrespective of genre) of all time – right up there with da Vinci, Beethoven, Mozart, Picasso, Baryshnikov, Shakespeare, Tolstoy, Spielberg. And, from a business standpoint, the album, *Kind of Blue*, that Miles and Trane recorded in 1959, is not only a masterpiece, it's the best-selling jazz record of all time!

Video example: [Miles Davis & John Coltrane – “So What”](#)

- B. Jazz musicians take turns leading.
 - 1. Even when there's a designated leader in the group (which is most often the case), each member of the group will take turns leading, depending on the moment and the situation.

2. For instance, at any given moment during a performance, the soloist might be in charge, or the drummer, or the rhythm section collectively, or whoever. Everyone in the group acknowledges this and goes along, *enjoying* the different leadership of the moment.
3. Another example – Although piano luminary Dave Brubeck was certainly the designated leader of the iconic Dave Brubeck Quartet, leadership changed hands continuously among Dave, saxophonist Paul Desmond, and the rhythm section (bassist Eugene Wright and drummer Joe Morello) throughout every performance. Collective leadership can be heard on their extraordinary recordings as well. The superlative results are legendary.

Video example: [Dave Brubeck Quartet – “Blue Rondo à la Turk”](#)

- C. Jazz musicians know that the whole is greater than the sum of the parts, and that the goal is more important than anything else.
1. In the case of the jazz combo, the goal is to make great music. So, once on the stage, jazz musicians ignore any personality conflicts, they leave their egos at the door, they work together and enjoy the experience – all in order to achieve their goal of making great music.
 2. No matter what, jazz musicians always “maintain civility in the workplace” – something that all those in government agencies, business, higher education, healthcare, and everywhere else should do.
- D. Jazz musicians recognize the contributions of others.
1. Jazz musicians revere the masters of the past and so enjoy listening to those of the present. They’re always talking about how great someone else plays.
 2. Jazz musicians love to help and encourage up-and-coming players. And they’re quick to point out when someone in the band has done something cool and compliment them.
- E. Jazz musicians really listen to each other.
1. Jazz musicians can only function if they’re actively and intensely listening to one another.
 2. Wouldn’t it be great if all our world leaders were jazz musicians!
- F. Jazz musicians improvise.
1. Often in government agencies, business, healthcare, and everywhere else, things don’t always go according to plan. Here, improvisation is key – making something that went awry into something better than if it hadn’t gone awry!
 2. Piano legend Herbie Hancock tells the story of how once when he was playing with the Miles Davis Quintet in the 1960s, he spaced out for a second and, while Miles was soloing, he played not only the wrong chord, but the “worst chord possible.” Miles immediately changed his note and made it fit beautifully – better than if Herbie had played the “right” chord. This became somewhat of a common occurrence in that group and it has gone down as one of the most successful and influential in history. Miles encouraged his “employees” to experiment, be creative, and lead him as much as he led them.

Video example: [Miles Davis according to Herbie Hancock](#)

VII. Healthcare leadership utilizing the jazz paradigm during a pandemic.

The jazz paradigm provides useful lessons for doctors, nurses, and other frontline medical professionals on how to conduct themselves with patients and coworkers.

- A. Like jazz musicians, healthcare professionals need to know how to overcome problematic working conditions.
 1. If the ER is too small, the hospital is overcrowded, equipment is insufficient, the staff is exhausted, and/or whatever else, the frontline workers must come through and save lives.
 2. If doctors, nurses, and other healthcare professionals don't see eye to eye, they must quickly reach consensus and do whatever is necessary to save lives.

- B. Like jazz musicians, healthcare professionals need to know how to take turns leading.
 1. Even when there's a chief physician in charge (which is most often the case), each member of his/her team must have the ability to take turns leading, depending on the moment and the situation.
 2. For instance, at any given moment during a procedure, the chief physician might be in charge, or the anesthesiologist, or the nurse, or the patient, or whoever. Everyone on the team must acknowledge this, appreciating the different leadership of the moment.

- C. Like jazz musicians, healthcare professionals need to know how to recognize that the whole is greater than the sum of the parts, and that the goal is more important than anything else.
 1. In the case of the medical team, the goal is to save lives. So, once on the scene, healthcare professional must ignore any personality conflicts, check their egos at the door and work together – all in order to achieve their goal of saving lives.
 2. No matter what, medical professionals must “maintain civility in the workplace” – something that all those in government agencies, business, higher education, and everywhere else should do.

- D. Like jazz musicians, healthcare professionals need to know how to recognize the contributions of others.
 1. Healthcare professionals should revere the medical experts of the past and appreciate listening to those of the present.
 2. Healthcare professionals must help and encourage up-and-coming doctors, nurses, and other healthcare professionals, and not berate them publicly when they make a mistake. They should also be quick to point out when someone has done something outstanding and let them know.

- E. Like jazz musicians, healthcare professionals need to know how to really listen to one another (and, especially, to their patients).

- F. Like jazz musicians, healthcare professionals need to know how to improvise.
 1. When things don't go according to plan, improvisation is key.
 2. Necessity is often the mother of invention.

Video example: [Jazz band serenades hospital workers](#)

For more free jazz education resources, visit jazzday.com/educational-resources/