

A Song Through Time:
Tiger Rag and the Twentieth Century

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Introduction

An astounding piece of music will stand the test of time for much longer than the musicians who have enjoyed bringing it to life: *Tiger Rag* is undoubtedly one of those tunes. This paper will tell the story of *Tiger Rag*, one of the first recorded jazz works, through five different artists and eras in an attempt to answer the question of how the song has grown and who were the musicians who have helped it develop.

This project hopes to investigate how *Tiger Rag* was initially created, how the tune grew musically, and what about it brings musicians together from across a century, if only for a few minutes. As outlined in the table of contents, this paper is organized by the topic of each artist's biography, followed by a musical analysis, which is then followed by a brief discussion on important parts of the song and how it has changed over time. This introduction serves to outline the project, explain some of my research methods, and give some background information on the topic of jazz as an art form. The musical analysis is an explanation of important themes that return throughout each piece. Each explanation is organized by each version's unique structure. Although every version of *Tiger Rag* in this paper can be analyzed as some variant of song form (A - A - B - A - C - D - E - E -etc.), I have chosen to label the reoccurring E sections in a more precise way in my analysis. For the sake of coherence all of the sections labeled as A, B, C, and D are somewhat related to the corresponding sections for the different renditions of the song. The information within each analysis and discussion is then further organized at the end of the paper, in the form of a table, for purposes of comparison. This table is organized by means of the

SHMRG method initially developed by Jan LaRue, (SHMRG stands for Sound, Harmony, Melody, Rhythm, and Growth).¹

I have chosen five different renditions of the song in five different decades to avoid giving any special emphasis to one part of the twentieth and twenty-first centuries. The first is the original recording, done in 1918, by The Original Dixieland Jazz Band (ODJB for short). This version is found on the collection "The First Jazz Recordings 1917-1921" (released as a digital remaster in 1998 and available on iTunes).² The second delves into the jaw-dropping recording by piano virtuoso Art Tatum, in 1933, on the record "Piano Starts Here" (originally released 1933, 1949, and 1950 by Sony Music Entertainment Inc., available on iTunes).³ The third version of the tune is that of the studio guru and guitar pioneer Les Paul with the talented Mary Ford. It is found on the collection "Les Paul with Mary Ford – The Best of the Capitol Masters: 90th Birthday Edition." It is a remaster that was released in 1992 of a recording done in 1956.⁴ The fourth tune was a release that helped to inspire the dixieland revival movement that took place between the 1950's and the 1970's. It was recorded by The Dukes of Dixieland and is found on the album "Piano Ragtime with The Phenomenal Dukes Of Dixieland - Vol. 11"

¹ Jan LaRue, "Style Analysis: an Approach That Works at Any Level, With Any Element, in Any Music," *Musical Educators Journal* 59, no. 5 (Jan., 1973): 64, Accessed online December 11th, 2013, <http://www.jstor.org.ezproxy.lib.calpoly.edu/stable/3394250>.

² The Original Dixieland Jazz Band, *Tiger Rag*, from *The First Jazz Recordings 1917-1921*, Timeless Records CBC1-009, 1998, MP3 file, downloaded March 10, 2012, *iTunes*.

³ Art Tatum, *Tiger Rag* from *Piano Starts Here*, Columbia Records CS 9655, 1987, MP3 file, downloaded March 10, 2012, *iTunes*.

⁴ Les Paul and Mary Ford, *Tiger Rag* from *The Best of the Capitol Masters 90th Birthday ed.*, Capitol Records 09463-11411-2-6, 2005, MP3 file, downloaded March 10, 2012, *iTunes*.

released by Charly Records in 1960 (re-released 2006 and available in iTunes).⁵ The last rendition appeared in the early twenty-first century by Wynton Marsalis and was recorded in 2007. Wynton's version is found on the second disc of the collection "The Essential Wynton Marsalis" which is also available on iTunes.⁶

These five groups are best representatives of the tune because they each represent a different era of the twentieth century. These versions are not the most well recognized versions, or even the most popular versions: these five versions are good representations of different people at different times trying to create the same song. It is hard to tell if these five stories have made the most impact—musically and stylistically—on the piece: some are more influential than others, and others are more interesting than some. However, these five versions are important each in their own way and deserve an academic examination because they each are representatives of how jazz as an art form has grown throughout the twentieth century.

For most of this research project I've relied upon audio recordings. The only written out transcription available for research was that of Art Tatum. This is partially because jazz is an aural tradition and has, for the most part, been taught by ear. Unlike its more formal cousin of European fine art music, jazz isn't always written down before an artist performs it. Some of the song may be written down; the "head" or main melodies of the song with the chord changes are usually most common (usually the "head" of the tune consists of sections A - A - B - A). The

⁵ The Dukes of Dixieland, *Tiger Rag* from *Piano Ragtime with the Phenomenal Dukes of Dixieland Vol. 11*, Audio Fidelity AFSD-5928, 1960, MP3 file, downloaded March 10, 2012, *iTunes*.

⁶ Wynton Marsalis, *Tiger Rag* from *The Essential Wynton Marsalis*, Sony Classical – no publisher number, 2007, MP3 file, downloaded March 10, 2012, *iTunes*.

artist then has the freedom to create within the boundaries of these chord changes, not only to play the tune, but to play with the tune as well. This idea is known as improvisation. As a result of this freedom that the artist takes with his musical idea, most written-down jazz pieces are transcriptions, or written accounts (in musical notation) of what the transcriber hears from the recording or concert. In addition to the Art Tatum version, the four other pieces exist today through recording sessions, live concerts, other artists, and dedicated transcriptionists.

Each rendition of *Tiger Rag* expresses this freedom of improvisation in different ways that collectively reflect the way jazz and jazz musicians have grown throughout the century. This thread of improvisatory creativity is not only an example of the more modern idea of a solo section (as found in both Wynton Marsalis, and the Dukes of Dixieland), but is evident in even more fundamental musical ideas such as arrangement or instrumentation as in Les Paul and Mary Ford's rendition.

To accurately portray the different ways that jazz as an art form has grown in the twentieth century, some definitions are necessary. Style is a broad term, especially when used to describe music. When referring to style in this project I refer to the definition written by Robert Pascall in the Grove Music Online entry on the subject:

[Style is] a term denoting manner of discourse, mode of expression; more particularly the manner in which a work of art is executed. In the discussion of music, which is orientated towards relationships rather than meanings, the term raises special

difficulties; it may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function.⁷

Genre is another concept that is often confused with style. The New Grove has this to say:

A class, type or category, sanctioned by convention. Since conventional definitions derive (inductively) from concrete particulars, such as musical works or musical practices, and are therefore subject to change, a genre is probably closer to an “ideal type” (in Max Weber's sense) than to a Platonic “ideal form.”⁸

Together, style and genre help to accurately describe the times, places, thoughts, and practices that a musical piece employs. These two concepts are particularly useful when discerning another couple of terms that orbit around *Tiger Rag* as a piece: ragtime and dixieland jazz.

Ragtime is defined by the New Grove as:

A style of popular music, chiefly American, that flourished from about 1896 to 1917. Its main identifying trait is its ragged or syncopated rhythm. While today it is most commonly thought of as a piano style, during the ragtime period the term also referred to other instrumental music, to vocal music and to dance. The best

⁷ Robert Pascall, “Style,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 24: 638.

⁸ Jim Samson, “Genre,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 09: 657.

instrumental ragtime pieces manifested sophisticated musical thought and demanded considerable technical facility of a performer for their fullest realization. Ragtime songs, on the other hand, were generally less concerned with musical values, designed as they were to reach a large and indiscriminating audience.⁹

Dixieland jazz is defined as:

A term applied to the jazz played by white musicians of the early New Orleans school, but sometimes also to New Orleans jazz as a whole and often to the post-1940 revival of this music (also known as traditional jazz). Owing to the absence of recorded evidence, the stylistic differences between early black jazz in New Orleans and its white counterpart played by groups such as Papa Jack Laine's and others is impossible to document. However, early commentators and observers are fairly unanimous in pointing out that white musicians were slower to grasp the rhythmic swing and blues inflections essential to jazz, though at the same time they made important contributions to its repertory and harmonic and melodic vocabulary. The name 'dixieland' derives from the Original Dixieland Jazz Band, a white New Orleans group which became internationally successful through its tours and recordings from 1917; it played a bowdlerized form of jazz decorated with coloristic and novelty effects borrowed from black jazz. As later white jazz groups, such as the New Orleans Rhythm Kings, showed

⁹ Edward A Berlin, "Ragtime," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 20: 755.

a fuller understanding of black jazz, it became less necessary to distinguish between the New Orleans and dixieland styles. From the 1950s, during the revival of New Orleans jazz, a number of older dixieland musicians were recorded, notably under the auspices of the New Orleans Jazz Club.¹⁰

These definitions, especially the last two, are at conflict when looking at *Tiger Rag*, but both accurately describe the conflict and city from which the very art form of jazz was created. Ragtime had been around for about twenty years, so the convention of calling this piece a rag might have been for stylistic purposes. Today we think of the song as a novelty: in the past, especially during its golden era, it was not only a dance tune but also a novelty meant to reach out to a wide audience.

This discussion about the term “dixieland jazz” is important because just as the song has changed over time, so has the term that was coined by the very band has changed too. The term has blurred the lines between style and genre and has changed over time, which is why the definitions of these fundamental terms are included. Dixieland is a hard term to pin down and define because the very people who use the word have changed its meaning from era to era.

¹⁰ J. Bradford Robinson, “Dixieland Jazz,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 09: 404.

The Original Dixieland Jazz Band



Image Credit: <http://www.sandybrownjazz.co.uk/forumodjb.html>

The Original Dixieland Jazz Band was made up of musicians who made jazz popular between 1916 and 1925 in New Orleans. Nick LaRocca was the lead cornet player and band leader. He was the most enthusiastic about the band and is mainly credited with helping popularize and shape early dixieland jazz and ragtime. The initial lineup included Eddie Edwards on trombone, Henry Ragas on piano, Tony Sbarbaro (later renamed Spargo) on drums, and Larry Shields on clarinet. When the band formed, their name was the Original Dixieland Jass Band, but it was changed in 1918. That same year they recorded *Tiger Rag*.¹¹ The band is credited with making the first jazz phonograph recordings which were very popular. There was much success early in their careers, but it didn't last very long. Once black dixieland jazz bands from New Orleans made recordings, it became more obvious that the ODJB was not on par—in terms of

¹¹ Roger D. Kinkle, *The Complete Encyclopedia of Popular Music and Jazz 1900-1950*, Vol. 3: Biographies. New Rochelle New York: Arlington House Publishers, 1974.

improvisation and musical creativity—with their contemporaries across racial lines.¹² The band broke up in 1925, and band leader Nick LaRocca went into obscurity until 1936. This is the year Mr. LaRocca reunited with Larry Shields to form the band again, this time with fourteen members. They re-recorded *Tiger Rag* and other popular tunes from the original line up. Unfortunately, audiences did not respond as they once did. This reiteration of the band lasted only two years.

The Original Dixieland Jazz Band is not without controversy. Some people see them as taking advantage of New Orleans culture by playing music that wasn't entirely theirs. Not only was this a violation across the racial divide, but more specifically, there was controversy over Nick LaRocca and the ODJB claiming copyright on *Tiger Rag*. Vincenzo Caporaletti has investigated this controversy quite thoroughly in his book *Jelly Roll Morton, the Old Quadrille and Tiger Rag*. Through musical evidence and investigative study Vincenzo concludes that Nick LaRocca had genuinely created the tune by arranging the various themes. Even if those themes were part of an old quadrille; Mr. LaRocca had created something original and Jelly Roll Morton had attacked LaRocca's authorship on a variety of fronts. There are always two sides of the story, yet this story seems to have been flipped around so many times it is almost impossible to ascribe authorship without rigorous investigation.¹³

The Original Dixieland Jazz Band is remembered as either being a key group in jazz history despite some unsavory decisions or as the band who got to the microphone first. One

¹²Barry Kernfield ed., *The New Grove Dictionary of Jazz*, 2nd ed., vol. 3, (London England: Macmillan Publishing, 2002), pp. 200-1.

¹³ Vincenzo Caporaletti, Jelly Roll Morton, *The Old Quadrille and Tiger Rag A Historiographic Revision* (Arsina, Lucca, Italy: Libreria Musicale Italiana, 2011), 50-79.

could credit the band for creating the business model that Elvis Presley and Eminem follow; white musicians playing music from black culture. Whether or not the band deserved the recognition for being early innovators in a new and exciting musical genre or, if on the other hand, they simply heard some “cool” music and recorded it before anyone else could, these are not questions that I feel can be answered through research and musical analysis alone. Certainly the controversy surrounding the ODJB will continue. Nevertheless, the Original Dixieland Jazz Band will always be associated with the beginnings of jazz.

Musical Analysis: ODJB

A - A' - B - 2A - C - D - E - F - F' - G - G' - 2G - 2G' - 2F - 2F'

Up Tempo, key of Bb Major, Cut time

A Section and A'

A: 0:00-0:07s, A' 0:07-0:15s

The A section features the full band playing separate melodies to create a polyphonic texture while the rhythm section (bass, piano, and drums) play on every beat. The first sound on the recording is a slide in the trombone part ascending from F-Bb (V-I in Bb) to lead the band into the main melody of the A, A' and 2A sections. The main melody begins with four quarter notes, the last of which is tied to a longer note in the second measure. This line is played by the cornet and ends with a descending run in the clarinet line. In order of highest to lowest in terms of register, the instrumentation is as follows: clarinet, cornet, piano, trombone, drums, and bass. Both sections consist of one four-bar phrase that repeats making each section eight bars. There is no dynamic change between phrases or sections. For both the A and the A' sections there is no change musically for any instrument in rhythm: the delineation between sections comes from the cornet changing from a static Bb in section A to outlining a Bb major chord during the A' section, changing the contour and creating interest. These two opening sections (and section 2A) are recognizable by the polyphonic texture and melody that goes between V and I .

B Section

00:16-00:24

The B section contains one four-bar phrase that is repeated. This phrase starts with the full band playing in unison (while the clarinet trills) to create a question. This section also features a new texture of melody and accompaniment to contrast from the A section. This section

is referred to as one of the “stomp sections” because the band plays a rhythmic melody with harmonic pulses on beats “four” and “one.” The solo clarinet plays a soaring note that is way above the rest of the group in response to the band during the second and third measures of each phrase. The first and second phrases are different musically: the first phrase ends on a Bb moving to A, and the second phrase ends on an F moving to G. This section isn’t as clear cut of a call-and-response section since the clarinet plays similar material during both the call and the response (a high soaring note that is above anything else in the register).

2A Section 00:24-00:31

Here we find a repeat of the A section in full—not an exact repetition but very close. This time the clarinet part is different; there is a little more movement at the beginning of the repeated phrase.

C Section 00:31-00:39

This section features one four-bar phrase that is repeated. The first two bars consist of the full band, again asking a question. The second two bars consist of an answer by the solo clarinet. There is no accompaniment during the clarinet’s answer, unlike the B section. Also unlike the B section, this is a more clear-cut, call-and-response section since the clarinet does not play during the first part of the phrase. Both phrases are very similar, and both are considered as stomp sections because of the similar rhythms and contrast between the polyphonic A sections and homophonic B and C sections. The first phrase ends on I (Bb) and the second ends on V (F) to lead into the next section of new material.

D Section 00:39-00:47

The first eight-bar phrase of the piece consists of six measures of the full band playing polyphonic lines together, and the last two bars of the phrase consist of solo clarinet that leads directly into the next section. This section starts on an Eb (IV) chord and ends on F (V) to lead directly to the next section in Bb (I) . The solo clarinet phrase is not repeated.

E Section 00:47-01:02

Section E consists of an eight-bar phrase that gets repeated. The polyphonic texture continues from section D. The melody is in the cornet line which starts by rhythmically outlining a Bb major chord by voicing Bb-D but then lands on a C instead of moving to the F as in the first polyphonic section of the piece. The two phrases are separated by the first rest in the piece which is in measure 7 of the first phrase. This silence is followed by a long fall by the clarinet which leads into a repetition of the phrase. The second time we hear the phrase, the ending is varied. Instead of a silence and a long fall, there is still polyphonic movement and a cadence on Eb (IV).

F and F' Sections F 01:02-01:17, F' 01:17-01:33

These two sections consist of one sixteen-measure phrase that is repeated. The phrase consists of all instruments playing independent polyphonic lines. The main melody consists of both the cornet and the clarinet parts at different times. In the F section the main melody for the first four bars is found in the cornet line. This melody is a series of eighth-note triplets that resolve in four measures. The melody is then handed off to the clarinet for the next four bars which plays a slower descending line. For the last eight bars of the line, the clarinet has the main melody.

G and G' Sections G 01:33-01:48, G' 01:48-02:04

The G section starts with a sixteen-bar phrase that repeats. The entire band (except the clarinet playing) plays a rhythmic unison starting on beat 2. The band first plays an ascending call phrase to answer it with a descending response. We arrive at the new tonal center of Ab major (bVII) moving to Eb major (IV). A solo and accompaniment stomp section follows where the clarinet, as usual, plays way high up in the register and the band plays accompanying figures under it. G and G' are separated by a solo clarinet again that accents an Ab, jumping down to an Eb, which then slides back up to accent the initial Ab. G' is delineated from G because the last eight bars of the phrase start to provide polyphony that leads us into the next repetitions of the phrase.

2G and 2G' Sections

2G 02:04-02:19, 2G' 02:19-02:35

2G is a more accented version of the G section. This is the true stomp section of the piece, this is because in 2G and 2G' the clarinet joins the rest of the band. The trombone is the odd one out, but his part adds interest to the repetition of the sixteen-bar phrase by playing a descending slur between each phrase. This section really shows where *Tiger Rag* has a resemblance to the ragtime piano music from which it is named.

2F and 2F' Sections

2F 02:35-02:50, 2F' 02:50-03:07 (end)

A big polyphonic section ends the piece. One sixteen-bar phrase gets repeated. We hear a repetition of the F and F' sections, but this time it is much louder and more rhythmically interesting than previous polyphonic sections. The link between 2F and 2F' is, again, a solo clarinet soaring in the upper range. The piece ends on a unison rhythmic tag on Bb.

Discussion

On the ODJB's recording of *Tiger Rag*, as found on the collection "The First Jazz Recordings 1918-1921" (released in 1998), we encounter the 1918 version of the tune. Despite some digital remastering, the quality of the recording is poor at best. Every instrument plays its own melodic line to create a polyphonic thickness of timbre to contrast with the solo breaks and the call-and-response between solo clarinet and the rest of the band. The clarinet is the featured instrument and plays with a very shrill timbre. The clarinet also has the highest melodic line and is the only instrument to be accompanied. The roughness of the recording, despite mixing technologies applied later in the century, can be attributed to the original recording technologies and the instrumentation of the band. This is unfortunate because the piano and drum lines are muffled, due to the scratches and pops on the recording.

The tempo is upbeat with a cut-time signature. There is not very much dynamic change in the piece except for the differences between the whole band playing and the solo clarinet response. The form of the piece is dictated by rhythmic and harmonic phrases of eight- and sixteen-measure groupings. These sections can be graphed out to form the pattern: A - A' - B - 2A - C - D - E - F - F' - G - G' - 2G - 2G' - 2F - 2F' in which each letter represents a phrase grouping of either eight or sixteen measures. A letter with a number represents a repetition of the phrase (such as 2A being a repetition of A). The prime designation (such as A') represents an immediate repetition of the phrase (in this case an A' repeating the A material), but with a new cadence that now leads into a new section. These labeling designations are consistent throughout each version of the pieces addressed in this project. The polyphonic sections where the main

melody is shared among principally the clarinet, cornet, and trombone are sections A, A', 2A, D, E, F, F', 2F and 2F'. The solo clarinet and accompaniment sections are made up of sections B, C, G, G', 2G and 2G'. The loudest instrument that creates the thickness of texture is the trombone. The drum set sounds like a woodblock, and it features a crash cymbal only at the call-and-response and stomp sections. The bass drum plays on beats “three” and “four” throughout most of the song.

This is the version of the song that inspired all later versions to come. Each section is represented in different ways in the analyses to come. The things that give this piece contrast are its highly polyphonic melodies, solo clarinet, and accompanied stomp sections that grow more focused as the piece comes to an end.

Tiger Rag by The Original Dixieland Jazz Band is a dance tune. The up-tempo beat and the lively melodic lines put this piece in the genre and the style of dixieland jazz. This designation is partly because of the culture and time where this piece was invented, and partly because of the polyphonic textures, rhythmic ideas, instrumentation, and melodic ideas that create the style in which the band plays.

Art Tatum



Image Credit: <http://www.guardian.co.uk/music/2011/jun/17/art-tatum-stuns-contemporaries>
Micheal Ochs Archives

With respect to the rhythmic norms of ragtime style, the New Grove Dictionary observes, "As a general rule, (for piano) the left-hand part reinforced the meter with a regular alternation of low bass notes or octaves on the beat (or on the strong beats in 4/4) with mid-range chords between."¹⁴ It is an understatement to say that Art Tatum breaks these rules.

Born August 13th, 1910, in Toledo, Ohio, Arthur Tatum, Jr. grew up completely blind in one eye and had only partial sight in the other.¹⁵ He attended special classes through elementary

¹⁴ Edward A Berlin, "Ragtime," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 20: 755.

¹⁵ Roger D. Kinkle, *The Complete Encyclopedia of Popular Music and Jazz 1900-1950*, Vol. 3: Biographies, (New Rochelle New York: Arlington House Publishers, 1974).

and high school and wound up studying piano at the Toledo School of Music with Overton G. Rainey. Early on he showed remarkable retentive powers and an astounding sense of pitch. Not only did he learn to read music with the aid of glasses and the Braille method, but he also became highly proficient at many instruments including: violin, guitar, and accordion. Playing professionally by the age of 16 in Toledo, Tatum at the height of prohibition was enjoying free drinks, meals, and even tips for his skills on the piano. By 1929 he had his own fifteen-minute, live radio program on the NBC Blue Radio Network. His most defining characteristic would have to be his energy. Not only would the man sit down and play an all-night session, but he would hit so many notes in one song that one would think he had six hands if they weren't watching.¹⁶

On August 5th, 1932, the twenty-one year old was introduced to the recording studio. Jazz piano would never be the same. The first known recording of Art Tatum is, in fact, *Tiger Rag*.¹⁷ Although it was an unissued test pressing that was incorrectly attributed in the Brunswick files, it was released by Aircheck and Time-Life as a 12-inch LP in the United States. Art would re-record the song three more times, all of which featured nothing but the man and his piano. On March 21st, 1933, a second version of the tune was recorded, again in New York. This is arguably the most popular version because it was released under eight different labels and in six different countries. The third recording session (New York City December, 1935) in which *Tiger Rag* appears, Art also recorded 12 other songs. This version was released as a 16-inch electrical

¹⁶ Felicity Howlett and J. Bradford Robinson, "Tatum, Art," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 25:121.

¹⁷ Arnold Laubich and Ray Spencer, *Art Tatum A Guide to His Recorded Music* (Metuchen, N.J., London: Scarecrow Press, 1982), 1.

transcription in the U.S. and as a 12-inch LP in Sweden. The fourth and final recording session of *Tiger Rag* was finished on February 22nd, 1940, in Los Angeles, California, again featuring solo piano. This version was released by nine different labels in seven different countries. That very same day Art recorded thirteen other songs including *Get Happy* and *Sweet Lorraine*. Through the process of elimination and matching up times between the version that I have selected for analysis (due to its availability on iTunes and those listed in the book *Art Tatum a Guide to His Recorded Music*) it is most likely that the iTunes recording is the most popular version of the tune, recorded in March of 1933.¹⁸

Incredibly virtuosic is the only way to describe the way that Art Tatum plays the piano. Even his early recordings challenged every jazz pianist for years to come by establishing a new standard. With his lightning-fast fingers and an extraordinary sense of touch, Art Tatum brought jazz piano to a new level of skill and musicality. The genre that this song falls into would be simply early jazz.

Art Tatum's version of *Tiger Rag* is iconic—so iconic it is the only piece that a transcribed score was available. The score and the recording were the only aids that helped me analyze this monumental piece of jazz history. The score was a transcription of a recording of Art Tatum's *Tiger Rag*. While searching for scores, it is almost impossible to match up the transcription to the actual recording. This transcription was chosen for analysis because it was the best representation of what actually is being heard, despite no evidence of it being

¹⁸Arnold Laubich and Ray Spencer, *Art Tatum A Guide to His Recorded Music* (Metuchen, N.J., London: Scarecrow Press, 1982), 1,2,7,18.

specifically connected with the chosen recording.¹⁹ The recording I chose to use is the third track on the album "Piano Starts Here," and is available on the iTunes store.

¹⁹ This transcription was made available to me by Dr. Paul Rinzler. Unfortunately, authorship of this transcription has been lost. If there is interest in obtaining the transcription for scholarly purposes please contact myself or Dr. Rinzler.

Musical Analysis: Art Tatum

Introduction - A - A' - B - 2A - C - D - D' - E - E' - 2E - 2E' - 3E - 4E

The quarter note equals 384 beats per minute. The introduction is marked “rubato” and starts in F major. The A section is in Bb major, and the tune ends in Ab major. The tune is written out in Common time.

Introduction 00:00-00:14 First seven bars of the transcription

Art Tatum is the only artist to add an introduction to his version of *Tiger Rag*. It is a seven-measure phrase that consists of descending, whole-note chords and sixteenth-note runs to make a grand opening. It is much slower than the rest of the piece and very chromatic. Flourishes of sixteenth notes keep the piece moving. The harmonic rhythm changes significantly in the fifth bar. The material in the introduction is not from any previous versions of *Tiger Rag*. The conclusion of the introduction cadences on an F, making the key Bb. On the included transcription, the measure numbers aren't labeled: instead, when the introduction concludes the numbers are added, starting on “1.”

The chord analysis for the introduction is a very intimidating task. The main cadence that starts the A section is on F.

A and A' 00:14-00:20, 00:20-00:25 A mm. 1-8, A' mm. 9-16

This section is a version of the A section found in the ODJB's rendition of *Tiger Rag*. In the A section, Art Tatum varies the cornet line found in the previous version by moving the static Bb down to an A and back up and ends the phrase on a run just as in the previous version. Although we don't get the same polyphony as we did in the previous version, Art accompanies

himself by playing whole notes and sliding into a bass-walk in the left hand. This section kicks off the piece by not only playing the original melody but also putting the quarter note at 384 beats per minute. This is incredibly fast. The A section consists of two four-bar phrases, the first of which contains the original melody, and the second consists of eighth-note runs. The 2A section varies from the A section in that we don't get a repeat of the original melody: instead, the walking bass line has settled into its I-V-I pattern, and the melodic line plays blazingly fast eighth-notes that are reminiscent of the clarinet line in the ODJB and also reminiscent of the second phrase in the A section (mm. 5-8). These phrases are eighth-note runs that go in different directions. Bars 9-12 ascend until the melody reaches the F and then descends, while the the second phrase (mm. 12-16) starts even higher on a D and descends to cadence on Bb. All four phrases end on a half-note, which acts as a transition into the next section because each new section starts on a quarter-note on the same pitch as the previous half note.

The harmonic movement in the A section stays on tonic for the first bars before swaying between I and V every measure.

In section 2A, harmonies continue in Bb with their I-V contour until measure 15 where the tune changes and plays the first B natural chord in the piece, on the fourth beat, to lead us into the next section.

B 00:25-00:30 mm. 17-24

There is an abrupt change at the beginning of the B section (mm. 17-24). Here there is a key change to F major. We get the first rest in the piece as well as material that is pulled straight out of the ODJB's B section. The signaling for the "stomp section," as it was previously labeled,

are two quarter-note C7 chords separated by a quarter note rest. Instead of the whole band playing unison and the clarinet trilling high above as in the ODJB version, Art dedicates his left hand to the beats “four” and “one,” imitating the band, while the left hand plays eighth-note runs, imitating the clarinet. Unlike the ODJB version, we don’t get the question-and-answer feeling here. Instead, it is more of a melody and accompaniment, yet the musical material is very similar, the bass line especially.

In section B, the abrupt B-natural chord acted as a transitional chord to lead to a new key area of F major. Yet really, we are still in the key of Bb major. The piece is exploring the ii-V movement in this section, and the harmonic rhythm is rather stable, changing every measure, until finally we get a full ii-V-I phrase in the last two bars of this section and the first bar of 2A.

2A 00:30-00:35 mm. 25-32

This is a repeat of the A’ section. This is, again, two four-bar phrases, the first of which ends on a half note as expected. The second phrase ends differently, on a descending run that doesn’t cadence: instead it leads us directly into the next section.

Harmonically in section 2A, the piece goes back and forth between I-V in Bb. The harmonic rhythm changes every measure on beat three, just as in A’. The last bar of the phrase (m. 32) stops the harmonic rhythm to cadence on tonic.

C 00:35-00:40 mm. 33-40

Section C consists of two four-bar phrases that are taken directly out of the ODJB’s C section. The tune changes keys here to Eb major. The first two bars of the first phrase make up the opening question with chords in the middle register, just as the ODJB played in unison. The next two measures consist of an eighth-note run way high up in the right hand register without

accompaniment, just as the clarinet answered the question way above the rest of the band in the ODJB version. The second phrase in this section is a repeat of the first phrase with one exception: the opening question ends on a D-diminished first-inversion chord, instead of an Eb7 chord. The line is transposed up a half step.

Analyzing the harmony, we see that section C starts in Eb, but the harmonic rhythm is now the tune of the song in the right hand (the question phrase). The question phrase moves from an Eb6 chord to a D-diminished, second-inversion chord over an Eb in the bass. Then, an Eb-add9 chord leads to a Bb7 chord, which then moves to a Cm7 chord that starts the first answer in the first phrase. The answer in the right hand plays the descending answer in Cm7. The second question phrase starts as the first does but, changes during the first beat of the second measure with its second question motif (m. 38). The piece then moves from Eb-add-6 to an Ab major chord to then cadence on a D chord. The second answer is a beat earlier than the first and explores a Bb7 chord.

D 00:40-00:45 mm. 41-48.

This section is an imitation of the ODJB's E section. This time the trombone and cornet lines are explored by rhythmic chords that are similar in shape and contour. This section is marked rhythmically by accenting beats "two" and "three" with chords in the upper register just as in the ODJB, but this section is not polyphonic as it was before. We get an irregular accompaniment pattern made up of quarter notes that are played on the beat (not syncopated). The second phrase (mm. 45-48) also imitates the ODJB's version, but instead of a solo clarinet ending the phrase as before, Art Tatum plays two long ascending runs in the right hand to end the phrase.

The tune has a more stable harmonic rhythm at the beginning of D. This section is in Eb major. The main motif that is reminiscent of the ODJB's E section is a repeated Bb chord (V) in second inversion moving to an Ab chord (IV) in second inversion. In the right hand there is a Bb major chord moving to a Bb-add-9 with an Ab in the bass, which then moves chromatically down and back up again to repeat. The third bar of the D section (m. 43) has the same harmonic rhythm as the previous measures, but now it is outlining an Eb6 chord instead of Bb7 chord as before. In the next measure the piece chromatically moves downward to return to Bb7, which then ascends back to an Eb6 for the solo run that ends the section.

D' 00:45-00:50 mm. 49-55.

This is a repeat of section D. This time around it consists of one seven-bar phrase. The repeat is only exact for the first couple of measures before it is varied. Art varies this by making it more rhythmically interesting, adding eighth-note rhythms in the right hand. Measures 51-55 are completely different than the previous D section. It is a descending line that leads us directly into the next section, which begins in measure 56.

Section D' repeats the beginning four-bars of section D in Eb major, moving from Bb7 to Eb6 (V-I). The fifth bar of D' changes to cadence into the next section by moving from IV-I-V-I in the key of Eb. The harmonic rhythm in the last four-bars of D' changes every measure.

E 00:50-01:01 mm. 57-72.

This is Art's version of the G sections found within the ODJB's version, but in the new key signature of Ab Major. The material is similar in the right hand that plays rhythmic Ab chords with the same feeling as the ODJB's G section where they are playing unison while the

clarinet soars high above the rest of the band. Instead of imitating the high clarinet line, Art plays a sort of “flight of the bumblebee” line in the left hand bass, trilling on held whole notes.

Section E is the most harmonically stable section of the piece, emphasizing the new key area Ab major. Tatum stays on an Ab6 chord with a trilling Ab in the bass until the sixth measure of the section where he moves to Eb (V). Measure 71 is when he returns to an Ab major chord.

E' 01:01-01:11 mm. 73-88

This section is made up of two eight-bar phrases. The first phrase starts just as the E section does, but varies from the rhythmic repetition in the right hand to bring an ending phrase. This ending phrase consists of a whole note leading to descending quarter notes, which then leads to a very quick and huge flourish up the Db7 scale without accompaniment (much like the ODJB version where the clarinet would end on a flurry of notes without accompaniment). The second phrase (mm. 81-88) acts more like a coda than a new theme or new material. In the right hand there is a flurry of descending notes that play over a bass line that is reminiscent of the opening line of the B section of this piece (mm. 85-88). The descending line is still playing but ends on a chromatic line on Eb to quote back the rhythm that opened this very section. The accented beats are on beats “one,” the “and” of three, and the “and” of four.

A harmonic analysis of E' shows that the first six bars are in Ab, the tune changes to a Db7 chord at the end of the phrase to cadence. The ending second phrase's bass line which is reminiscent of the opening line of the B section, moves from D-Eb-Gb-Ab-to-Bb and then descends back down stepwise to Gb. The right hand that this line accompanies moves from Db7 to D-diminished-7 to Ab7. The next phrase starts on an F7 chord (mm.84) implying Bb is the

tonic instead of Ab. The following four bars move from I-IV in Bb and then I-V in Ab, which then leads into the next section starting at m. 89.

2E 01:11-01:23 mm. 89-102

There are two eight-measure phrases in this section, the first of which features that “flight of the bumblebee” rhythm we heard before, but this time it is notated out in eighth-notes in the right hand. The left hand accompaniment is accented by playing single quarter notes on beats “one” and “three” and harmonies on beats “two” and “four.” This harmonic texture continues in the bass line until measure 102. The right-hand bumblebee rhythm gives way to three C’s in the right hand, which leads to two descending licks that end the first eight-bar phrase. The second phrase of this section starting at m. 96 features a syncopated rhythm on Eb that is a call back to ragtime. This is the ragged convention that formed ragtime, and Art Tatum is saluting that tradition. The accentuated beats are “one,” the “and” of one, the “and” of two, “three,” the “and” of three and, the “and” of four. This phrase ends in m. 102 and flows continuously into the next section, which starts two bars early with an eighth-note ascending line.

Section 2E starts in Ab and harmonically moves every two beats moving Ab-Gminor-Ab in second inversion-Eb, to repeat. This is a two bar-harmonic phrase that is repeated (mm. 89-92 and mm. 93-94). We have the same stepwise motion in the bass line, but instead of moving to Eb, as previously, the bass line now moves chromatically down a step to a Cb Major chord that leads us in to a Bb7 chord that descends stepwise to Eb over two bars. This harmonic pattern is repeated until the end of the section at m. 102.

2E’ 01:23-01:33 mm.102-120

This section contains two eight-bar phrases and a two-bar ending that transitions the piece into the next section. The first phrase is a series of ascending, unaccompanied eighth-notes. This eighth-note line starts on Eb and peaks on the same note two octaves above in measure 107. The transcription is mostly correct throughout the score, but here in mm. 103-106 there is a single note accompaniment that is missing from the transcription. In measure 108 the piece starts to descend, and we get a bass accompaniment back in measure 109, and the phrase ends on measure 110. The next phrase starts with a very distinct descending quarter-note line, which is then sped up into eighth notes and carried throughout a V-vii^o-IV7-ii-V-I chord change in the key of Eb, starting measure 113 and ending on measure 118. The two-bar phrase that ends this section is a connecting motif that creates tension. The trill between the F and B natural and the D and F is a surprise but is a great lead into the next section.

Harmonically 2E' stays on an Ab6 chord (the tonic) until measure 110. The next phrase starts on a Db7 chord (IV in Ab). At measures 113-118 is where we get the V-vii^o-ii-V-I in Eb. The last two bars move from Eb to Bb9 to Eb.

3E 01:33-01:43 mm.121-134.

This section is made up of two phrases of unequal length. The first phrase is six measures long and features an F minor chord that is repeated at length in the right hand. In the left hand the piece features a bass walk that is consistent throughout both phrases. The second phrase features a Gm7 chord with an F in the lowest voicing in the right hand, while the left hand plays a bass walk on Eb7.

In this section the first phrase is based on an Ab6 chord, the second on Eb7.

3E' 01:43-02:03 mm.135-153

This section is opened up by a two-bar phrase that is unaccompanied except for a lone whole note on Ab in the first phrase. This two-bar excerpt acts as a break between sections 3E and 3E'. This break is followed by a run of ascending eighth notes that are accompanied by a single note bass line. This is a three-bar phrase. At measure 140 the material changes, and the piece plays another three-bar phrase that is reminiscent of Art Tatum's A section. At measures 143-150 we hear material from section 3E, but this time sped up. The end of this section starts a series of descending cadences in measure 150.

The piece explores Ab6 in section 3E' from mm. 134-42, where it changes to a Db6 chord. In measure 145 the piece changes keys into Eb major and moves from ii-vii in Eb, V-I in Bb, and IV-iv°-I in Eb (mm. 145-152).

4E 02:03-02:16 (end) mm.153-187

This section features one two-bar phrase that gets repeated seven times (mm. 153-66). The phrase features a descending line in the first bar and an accented syncopated rhythm moving from Cb-Bb in the upper register. This phrase is varied in rhythm and is accompanied throughout each repetition. The accompaniment is similar to section 2E. At measures 167-172 we hear a really long, exaggerated, descending line that ends on an Ab6 chord on the second beat of measure 172. In that same measure the next phrase starts, but it is quickly ended in four bars. This features that ragged rhythm found in the end of section 2E. From here (m. 175), we get a walking bass line that is doubled at the octave and material from section 3E. This material continues until measure 182 where the piece starts its final descent. In measure 183 the tune plays the final bass chord, an Ab7, and the right hand runs through what seems is the full range of the keyboard to end on a final Ab.

Measures 153-158 of section 4E reveals a two-bar repeating phrase in Ab, which moves from I-IV-bIV-V-I. In measure 159 the piece starts to descend from Bb7 to Eb7 by means of V-IV-I in Eb. This continues until measure 167 where the piece descends on an Ab6 chord that lasts six measures in the right hand. In measure 175 the tune plays a Db6 chord, which is IV in the key of Ab. This moves to an F (vi) which then moves to a D-diminished chord (iv^o) and finally to tonic Ab again in measure 179. But the bass walk isn't finished by the time we get to tonic, so the piece moves back again to F (IV) to Eb (V) to Ab6 (I) before we get the final descending line, which ends on a resolute Ab.

Discussion

Hearing an Art Tatum record brings to mind an image of fluid, a waterfall of sound. The constant flooding of notes creates a sense of listening to something like a river: there are no breaks in the sound, no rests, only constant change. It is a shock to the ear to hear a man play a piano the way that rain falls on a roof, or the constant babble of a brook. Each hand has its own role, and even those roles constantly change—arpeggios and runs in the right hand with accompaniment being played in the left, and then it switches all around. He plays with both hands accompanying each other and gives each hand solos at one time or another. The technique and flexibility of being able to seems to go beyond the human imagination when it comes to playing the piano.

Art Tatum's version of *Tiger Rag* is a reimagining of the Original Dixieland Jazz Band's version on piano. Tatum goes beyond just covering the tune; it is not even a piano reduction. This is a fully fleshed-out original idea. While he does borrow from the form and imitates some of the material found in the previous version, the tune is astoundingly his own.

There are some major differences between Art Tatum's version and the ODJB rendition. Art Tatum is the only artist in this project to add an introduction. Also, his version of the tune has a sort of recapitulation section that the other versions in this project do not. Section 4E does not borrow material found in the beginning of the piece but instead restates material found in sections 2E and 3E. This also the only version played by a single person.

Sections A, B, C, D, E, and their prime or doubled relatives in this piece are taken from material found in the ODJB's version, although not all of them correlate to their labels across

versions, and each section isn't played in the exact order. Section D in Art Tatum's versions correlates to Section E in ODJB. Also section E in Art Tatum's is correlated to section G in the ODJB version.

Art Tatum elevated *Tiger Rag* from a novelty dance song into a monumental piece of jazz history. His music and his albums have inspired pianists all around the world. He has challenged modern piano playing in this tune.

Les Paul and Mary Ford



Image Credit: <http://www.wbur.org/2009/08/13/les-paul-obit>
"Les Paul and his wife, Mary Ford, perform with their guitars 1951 (AP)"

Lester Polfuss, better known as Les Paul, was born in Waukesha, Wisconsin, on June 9th, 1915. In his 94 years of life he had entertained thousands and influenced thousands more through his music and his musical inventions. He exerted so much influence, in fact, that the guitar manufacturer Gibson introduced a guitar in 1952 bearing the man's stage name.²⁰ Sixty years

²⁰ Dave Laing, *Paul, Les [Lester Polfuss]*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49128>.

after its first creation, the guitar still is rocking sold-out concerts and rural basements all across the world. But the man, not the guitar, has an even bigger influence on music today.

Even when Lester was a baby, his mother, Evelyn, would swear that her son was a musical prodigy because of how easily he remembered the words and melodies that she would sing to him. Evelyn's husband, George, started his own auto-garage even though the town had less than ten thousand people, and at that time even less people were on the road. But the town grew and so did George's business. Evelyn would take care of Lester and his older brother, Ralph. Lester's first taste of music came at the age of 8 when he became mesmerized by the beautiful harmonies of a ditch digger's harmonica. Staring up slack jawed at the old man, purely amazed by the sound he was making, Les was star struck. The old man offered the harmonica to the young child, and in response Les said, "I can't," to which the old man replied, "don't say you can't until you've proved you can't." This saying provided a life-long philosophy of music to the soon-to-be master.²¹

By the age of fourteen Lester had figured out that he could make money playing his guitar around town. From then on, the little town of Waukesha knew the gangly red-headed boy as Red Hot Red. He would play folk tunes on his guitar and harmonica. He, just as any young guitarist, wanted to play louder. So he stole a speaker from his dad's radio-phono set and rigged it up to his guitar, one of his first experiments in musical hardware.²²

²¹ Mary Alice Shaughnessy, *Les Paul An American Original* (New York: Wiliam Morrow and Company, 1993), 20-26.

²² Mary Alice Shaughnessy, *Les Paul An American Original* (New York: Wiliam Morrow and Company, 1993), 13-14.

During the beginning of his career, toward end of 1934, Les got tired of working at different radio stations as Rhubarb Red, a comical hillbilly radio persona. He got a gig at a small bar pursuing his dream of playing jazz piano. It wasn't as great as he imagined, playing for barflies, so through an acquaintance he got a job at WJJD doing his old radio act. One day Harry Zimmerman, a coworker and friend, left a bunch of Art Tatum records and told Les to give them a listen. Like most people who haven't heard of Tatum, Les was shocked enough to swear off the piano entirely. After a while he resolved that he would make his guitar sound as impressive as Art's piano. Again, Harry Zimmerman was there to introduce the young musician to Django Reinhardt. Instead of intimidation, Les was full of fascination. Finding gigs around town wasn't hard for the talented guitarist, but he found difficulties in creating a loud enough sound to reach people at their tables and across the airwaves. After creating his own pickup and fashioning it into second-hand guitars, he noticed that the back would vibrate and cause the pickup to catch less sound. So he approached two luthiers in Chicago to create the first semi-solid-body guitar. People told him he had a different sound so he figured he was onto something.²³

At the seeming height of his career—after playing nearly every club and radio station in New York, having his own recording studio and guitar workshop, and even creating his own guitar—he met Colleen Summers. The affair started innocently enough, although it would grow so much so that in four years Les would leave his wife Virginia for the beautiful blonde young girl. Colleen was already a hit on the country stations playing with her band Colleen and the Sunshine Girls. Les wanted to make music with her among other things. He did not want to

²³ Mary Alice Shaughnessy, *Les Paul An American Original* (New York: William Morrow and Company, 1993), 60-64

confuse the audiences over the air who might ask, “Who is this band? Is it Les Paul, or is it Colleen and the Sunshine Girls?” To keep things simple, he changed her name to Mary Ford, and the duo went on to further an already fiery career.²⁴

The track that I have chosen for analysis is found on the album "Les Paul with Mary Ford - The Best of the Capitol Masters: 90th Birthday Edition," available on iTunes. Unfortunately, it was impossible for me to find the names of the rhythm section and the backup vocalist (or accordion). The liner notes included with the CD only list Les Paul and Mary Ford. The Liner notes also include a little excerpt about *Tiger Rag* from Les Paul himself.

The first song on this set recorded with a new Gibson Les Paul gold top prototype, as I recall. I had six prototypes – two gold, two black and two white, one each for Mary and me. They were all flat-tops with no arch, before they made the round belly. Gibson would send them to me, and I’d immediately carve them up and customize them! (laughs).

We finished “Tiger Rag” at what we called the Haunted House in Oakland, New Jersey, the next town over (from Mahwah). Actually called Floral Manor, it’s a summer resort we rented for a few months during winter ’51. It had a big rooming house and lots of little cottages, and we got 18 rooms for 40\$, furnished. Nobody would bother us at all, so we could set up our recording gear and do anything we wanted.

²⁴ Mary Alice Shaughnessy, *Les Paul An American Original* (New York: William Morrow and Company, 1993), 144-46.

Well, almost. “Tiger Rag” stands out because we made so much noise. The cops came over because some neighbors had complained, but they liked what we were doing so much, they said, “Forget the neighbors!” and stayed around for a while (laughs).

I’d originally made this as an instrumental in ’49, in the Jackson Heights basement. Capitol and everybody else were terribly sold on it that way, and egging me on to put it out. I carried it around a long time. Finally, Mary asked me, “What’s the problem? You played great on it.” “Something’s still missing,” I said.

One night at Floral Manor, I suddenly woke up. “I know what’s missing!” That’s when I came up with the “Here, Pussy, pussy...here Kitty, Kitty!” (laughs).

So I wrote the lyrics out for Mary, and put it down. It was hard for her to sing something that fast, so I laid down the first track, and she followed that. If you listen carefully, you can still hear me on the record.

We finished off a whole slew of songs at Floral Manor. And that’s really how we got to know about Mahwah, long before we moved here.²⁵

²⁵ Les Paul, liner notes to *The Best of the Capitol Masters 90th birthday Ed.*, Les Paul and Mary Ford, Capitol Records 09463-11411-2-6, CD, 2005.

Musical Analysis: Les Paul and Mary Ford

A - 2A - B - 3A - C - D - E - F - G - E' - E'' - Ending

Up tempo, C Major, Cut Time.

A 00:00-00:07

The opening of the piece shares the same A section material as the ODJB and Art Tatum, but varied. Two four-bar phrases constitute this section. The bass plays on every beat on tonic and dominant. The main melody is reminiscent of the ODJB and Art Tatum in that there is a repeated static note that turns into a run. Les Paul and Mary Ford play four quarter notes on tonic that spills into a run that descends to the dominant, returns to tonic, and finishes the phrase on a deceptive cadence. The second phrase starts just as the first but is varied at the end to cadence on tonic.

2A 00:07-00:14

This is an exact repetition of the A section. This is new material when compared to previous versions. The ODJB and Art Tatum chose to vary the melody that the audience has already heard. Les Paul and Mary Ford choose to repeat the previous two phrases in the A section exactly.

B 00:14-00:20

This B section is an imitation of both the ODJB and Art Tatum. Les Paul and Mary Ford's B section consists of two four-bar phrases that both start on D (scale degree 2). Both phrases constitute a symmetrical parallel period like the versions before. This version is varied from the ODJB by extending the note on beat "one." The bass changes to a walking pattern in this section.

3A 00:20-00:26

This section is an exact repetition of the material found in the initial A section.

C 00:26-00:33

This section is similar to the material to the other C sections in all previous versions of the song. Two four-bar phrases create an antecedent-consequent relationship (question and answer). The bass changes to a walking pattern during the answer phrase.

D 00:33-00:46

This section constitutes two eight-bar phrases with material from the ODJB E section and Art Tatum's D section. The cornet line has the same contour as the melody. This section is also the entrance to the back-up choir (I believe this is Mary Ford's voice being dubbed over or Les Paul himself, or maybe even an accordion). This line sings long notes, which is new material for any version of *Tiger Rag*. The bass walks underneath the melody for the first four bars, cuts out for the end of the phrase, and comes back in for the entirety of the second phrase.

E 00:46-01:00

This section is where we hear the first "where's that tiger" melody which consists of two eight-bar phrases. The guitar hits on beat "one," and Mary Ford sings "Where's that Tiger" on the offbeat of beat "two." The guitar ends the first phrase with an Art Tatum-like descending run. The second phrase ends with the lyric "Has anybody seen that tiger?!" that is very rhythmic and is reminiscent of how the ODJB ends their A section with a solo clarinet above the register. This lyric is higher than the rest of the song and more pronounced as well.

F 01:00-01:13

This section is the “Here kitty kitty” section. The lyric is very rhythmic and is accompanied by a walking bass line. Two eight-bar phrases make up this section. This section incorporates the same underlying music as in section E and ends similarly as well; the difference in lyrics are the main delineation of the section.

G 01:13-01:27

This is the “Meow” section. Two eight-bar phrases with a bass accompaniment that moves from I to V every beat play underneath the lyrical “meow.” The guitar is playing long falls underneath the repetitive melody. This section features the same ending material in the second phrase as section E except with a change in lyric: “Where you been you no good tiger?!”

E’ 01:27-01:40

Section E’ is a repetition of section E with a lyrical change. “Where’s that tiger!?” has now turned into “Hold that tiger!” The guitar is now more pronounced and plays a wider range than in the first E section. Section E’ also features the same ending material as previous sections (sections E through G). The lyrics are now “Wait ’til I get you mean little tiger!.”

E” 01:40-01:54

Section E” is a repetition of section E with vocal variation. Mary Ford sings held-out vocables, “Oh.”

Ending 01:54-02:03 (end)

The ending section features new material for cadential purposes. The end is a variation of the “Hold that Tiger” melody. The lyric is extended out to “Hold that tiger now.” Melodically, the vocal line is extended as well to bring a sense of closure. The song ends on a perfect authentic cadence.

Discussion

The sound is radically different than all of the other tracks analyzed in this project, mainly because it is the only version that features the voice as a melodic idea. That is not the only reason though; the timbre is much different due to the early electric guitar. Harmonically there is much more space between notes. Unlike Art Tatum or the ODJB, Les Paul and Mary Ford utilize a more staccato approach to their accompanying. This could be a stylistic idea, but I'm more inclined to think it is because of the nature of the electric guitar. The instrumentation is as follows: two guitars, one bass, one drum set, and multiple voices (either dubbed over or with an accordion accompaniment). It is hard to decipher if there are different people singing or a simple overdub of Mary Ford's or Les Paul's voice or maybe even an accordion. There is only one vocal melody, but it is harmonized. The harmony doesn't sound natural which leads me to believe it was added in the studio later.

Overall the sound of the song is up-beat, true to the nature of dixieland. While it does utilize ideas created by the ODJB and Art Tatum, it stands on its own because of the very different instrumentation, the melodic vocal lines, and the structure of the piece. The style of playing is entirely new as well. Les Paul plays *Tiger Rag* in the style of early rock and roll which puts this piece firmly in the genre of early pop music.

The harmony throughout the piece is the standard jazz ii-V-I progression that is brought to life by the two guitars. The bass jumps between I-V-I and IV-V-I. The song is set in a major key. The harmonic rhythm is a change every two beats in the opening and stays the same until the

contrasting B section in which the bass starts to walk instead of revolve around I-V. Unlike Art Tatum's version, Les Paul's harmonic rhythm holds steady for the whole tune.

There is a change halfway through the song in which the voice takes over as the melody. Before that change, the lead guitar has the melody while the second guitar accompanies. The opening melody is a good replication of the ODJB's opening to the song. There is a homophonic texture throughout the entire piece. The guitar has a good balance between conjunct and disjunct calls and responses. These call and responses are reminiscent of what Art Tatum does because the question is setup by the harmonic changes and answered by a flurry of single notes running in a descending line by the lead guitar. When the voice takes over there is a warmer timbre and feeling to the song. This holds true until the repeated section where Mary Ford imitates a "meow." This is the most dissonant section in the piece. For the most part, the song is diatonic with a few chromatic exceptions in the guitar runs.

The whole tune is in common time. Every phrase is repeated at least once and cadences rather distinctly into a new section. The bass plays in a straightforward manner on every beat while the guitars create a syncopation with the harmonies.

Les Paul and Mary Ford differentiate this version of *Tiger Rag* from previous version in a few ways. Each repetition of the A section is played exactly as it was before. There are new melodic ideas in the second half of the piece: in fact, all of the vocal material in this version consists of new melodic material.

Les Paul and Mary Ford play the head of the tune exactly as the ODJB did. The form and the material is straight from the original recordings. Another interesting parallel in the life of *Tiger Rag* exists between Les Paul and Art Tatum. One reinvented the way people play the piano,

and the other literally reinvented the guitar. I believe that it was not the instrument that made the man famous. His playing and his technique are the reasons people buy Les Paul records and guitars today.

Dukes of Dixieland



Image Credit: <http://www.dukesofdixieland.com/index.php/pressmedia/epkpress-media>

Formed out of previous bands by two brothers Frank and Freddie Assunto, The Dukes of Dixieland first started playing together in 1949. Frank on trumpet, Freddie on trombone, Stanley Mendelson on piano, Henry Bartels on double bass, Tony Balderas on guitar, and Willie Perkins on drums, make up the core of the dixieland revival band. They have toured North America, Japan, and southeast Asia. Other musicians have been in and out of the band, including Harry Shields, younger brother of clarinetist Larry Shields who played in the Original Dixieland Jazz

Band. One claim of success (among many) was that they recorded an album with the legendary Louis Armstrong.²⁶

Based in New Orleans, the group has changed band leaders, members, instruments, and even the settings in which they play. After initial success, the band moved their home base to Las Vegas in 1956. After an exhaustive and predictable performing style, they then relocated again back to New Orleans for a more informal setting. Frank and Freddie's father, Papa Jack, joined the group as a banjo and trombone player yet retired after the death of Freddie in 1966.²⁷

Frank Assunto passed in 1974. The other remaining band members, not wanting to abandon the group, set out to look for a new band leader to continue the tradition. Connie Jones, Mike Vax, and Frank Trapani have all filled the spot at one time or another, yet the band has never kept a leader for a prolonged period of time, (Frank Trapani having the position for the longest period 1977-1989).²⁸

Today the group is still touring and playing around New Orleans, raising spirits and funds for the victims of Hurricane Katrina. The band has enjoyed international success and were even nominated for a Grammy for their Gospel release "Gloryland." One thing about the Dukes, that doesn't happen very often to a jazz band, is that they owned their own nightclub from 1974 until 1991. After they closed their doors, they moved to the steamboat Natchez on the grand ole

²⁶ Karl Koenig and Barry Kernfield, *Dukes of Dixieland*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/J131400>.

²⁷ Karl Koenig and Barry Kernfield, *Dukes of Dixieland*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/J131400>.

²⁸ Karl Koenig and Barry Kernfield, *Dukes of Dixieland*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/J131400>.

Mississippi. The band has played with many famous jazz musicians, including an early band leader of Les Paul's, Danny Barker.²⁹

This version of the tune is the truest recreation of the original version of "Tiger Rag," not only because of its traditional dixieland instrumentation but also because of how the piece makes a nod to the previous versions of the tune. The track that I have chosen to analyze appears on the album "Piano Ragtime with the Phenomenal Dukes of Dixieland - Vol. 11" and is available on iTunes.

²⁹ *History of the DUKES*, <http://www.dukesofdixieland.com/index.php/the-band/history-of-the-dukes>.

Musical Analysis: Dukes of Dixieland

A - 2A - B - 3A - C - D - E - F - F' - G - H - H' - I - Ending

Fast, Bb Major, Common Time.

A 00:00-00:07

Two four-bar phrases constitute the A section. This section contains the same material as other A sections from different artists. The Dukes of Dixieland's version is very reminiscent of the ODJB's A section because both feature a polyphonic texture with a trumpet playing the main melody. The trumpet line plays four, static, quarter notes, which move into a descending eighth-note run. The second phrase starts on a two-eighth-note anacrusis which outlines a dominant chord, which then moves to tonic on the following downbeat.

2A 00:07-00:13

Like Les Paul and Mary Ford, The Dukes of Dixieland don't vary when repeating the A section. This is an exact repetition of the A section.

B 00:13-00:20

Section B features the same material as the ODJB's B section. This section is constituted of two, four-bar phrases that feature the clarinet. This is the first entrance of the clarinet, which, like the ODJB, plays in a higher register than the rest of the band. The strong beats of this section constitute a major contrast to the A section. The strong beats are on beat "four" and beat "one" throughout both phrases.

3A 00:20-00:26

Section 3A consists of an exact and repetition of the A section. This is also the last time the material from the A section is repeated.

C 00:26-00:32

Section C is structured by two four-bar phrases that feature a call and response between the clarinet and the rest of the band, similar to the C section found in the ODJB's version. Strong beats hit on beat "four" and beat "one" for both phrases. The second phrase features the clarinet soloing high above the band as they repeat the phrase.

D 00:32-00:45

The D section features the same material as D section in the ODJB's version. Two four-bar phrases constitute this section. The fourth bar of the first phrase features, again, solo clarinet.

E 00:45-01:11

Section E consists of the same material and melody as the E section found in Les Paul and Mary Ford's *Tiger Rag*. The "Where's that tiger?" melody is, this time, vocalized by the brass section. This section is constituted of four eight-bar phrases. The second phrase varies from the first in pitch and rhythm but stays the same harmonically as the first phrase.

F 01:11-02:02

This section is the clarinet solo section. Section F is made up of the harmonic changes from the head of the song two times (sections AABA in that order and repeated). The clarinet creates a phrase every eight measures for sixty-four bars of music. The rhythm section accompanies the solo clarinet while the rest of the band rests.

F' 02:02-02:27

Section F' features a trombone duo and incorporates the same changes as section F.

Unlike the clarinet, the dual trombonists take only one time through the head of the song—first trombone solos over the rhythm section while the second trombone plays an accompanying solo.

G 02:27-02:52

Section G is the ending of the trombone duo section. This section is marked by a huge change in trombone's timbre. This section is the other 32 bars of the trombone solo but, because of the abrupt change in tone of the soloist (could even be second trombone player), this section needed delineation from sections F' and H. The accompanying second trombone line drops out in this section, and the trumpet joins the rhythm section at the start of the G section playing an accompanying, off-beat line.

H 02:52-03:04

Section H consists of two eight-bar phrases of polyphonic texture. This section, section H', and section I make up the big polyphonic ending of *Tiger Rag* by the Dukes of Dixieland. This section features the trombones playing a similar accompanying melody as found in the accompanying line in section G. The trumpet and clarinet play dueling solos, each competing for the brightest timbre and loudest sound.

H' 03:04-03:17

Section H' is a repetition of the two eight-bar phrases in section H. The trumpet and clarinet play a variation of the melody. Section H' has a bigger sound, more excitement, than section H.

I 03:17-03:27

This section starts with a four-bar drum solo break to return to the full band coming to a cadence in the next four bars. Right after the cadence the band adds another four-bar phrase that is made up of ascending triplets to lead into the full ending.

Ending 03:27-03:34 (end)

The clarinet hits an incredibly high note and holds it while the brass section finishes playing the cadence. The full band plays together for the ending full note.

Discussion

The Dukes of Dixieland not only revive the traditional sound and instrumentation of *Tiger Rag* but also revive the feelings the original tune invokes. A combination of copying the form, the instrumentation, and even the timbres of the ODJB brings this song truly into the latter half of the twentieth century.

The Dukes do more than just cover the song: they also include some more modern jazz conventions in the tune. This song includes the first modern solo sections within this project. The clarinet and trombone duos are accompanied by the head of the song, which is exactly the way young jazz musicians learn to solo today. The first 32 bars of the song (Sections AABA) constitute the accompanying chord changes for the soloist and the trombone duel. Another more modern technique that the Dukes brought to *Tiger Rag* would be digital recording techniques. Unlike the ODJB, this recording is crystal clear. The only sections where it is hard to accurately describe what is going on is the polyphonic section. The bass, piano, and drums are professionally recorded and are not lost under the polyphonic textures of the horns.

The Dukes know where the song is coming from, give a musical nod to past versions, and even quote other New Orleans tunes during the big polyphonic ending of the piece. These musical quotations are evident in the head of the song but are more than just reiterations of what the ODJB recorded. This version takes from the old to create the new, a seemingly common theme amongst versions in this project.

Wynton Marsalis



Image Credit: <http://wyntonmarsalis.org/photos/gallery/jlco-with-wynton-marsalis-performing-in-santa-fe-and-las-vegas>

Wynton Marsalis was born October 18th, 1961, to Ellis and Dolores Marsalis in New Orleans, Louisiana. His father, Ellis Louis Marsalis Jr., was a pianist and educator. Wynton is the second of six sons and was born only a quick fourteen months after his older brother, Branford. At age six Wynton was introduced to the trumpet by his father's friend and employer, Al Hirth.³⁰

³⁰ Mark Leskovic, *Marsalis, Wynton (Learson)*, Leskovic, Matt. *Marsalis, Wynton (Learson)*. <http://www.jazz.com/encyclopedia/marsalis-wynton>.

By age seven he made his debut at the same grade school his father attended, the Xavier Junior School of Music.³¹ The very next year he was playing in a children's marching band under Danny Barker (Les Paul's former band leader and member of the Dukes of Dixieland) and at fourteen was performing with the New Orleans Philharmonic.³²

Although very talented at a very young age, Wynton was more interested in basketball and the Boy Scouts early on. Wynton was quoted in *African American Biographies* saying, "When I was twelve, I thought it was cool to hang out on the street. I was trying to pursue an ignorant agenda, like stealing, fighting."³³ After he and a friend almost set fire to a house, his mother Delores set him straight and confined him in the house. The time was quickly passed by taking his trumpet seriously.³⁴

When college came around, Wynton had the difficult decision of following up his near perfect GPA at Yale or pursuing his musical passions at the Julliard School of Music. By this time he had already won tons of local music awards and had attended The Berkshire Music Center where the faculty there were astounded that such a young man could know and play both

³¹ Thomas Owens et. al., *Marsalis (1) Ellis (Louis) Marsalis (Jr.)*, <http://www.oxfordmusiconline.com.ezproxy.lib.calpoly.edu/subscriber/article/grove/music/J632800pg1#J633000>

³² Mark Leskovic, *Marsalis, Wynton (Learson)*, Leskovic, Matt. *Marsalis, Wynton (Learson)*. <http://www.jazz.com/encyclopedia/marsalis-wynton>.

³³ Barbara Levadi, *African American Biographies* (Paramus, N.J., Globe Fearon, 1995), 106-12.

³⁴ Mark Leskovic, *Marsalis, Wynton (Learson)*, Leskovic, Matt. *Marsalis, Wynton (Learson)*. <http://www.jazz.com/encyclopedia/marsalis-wynton>.

classical and jazz music at such a professional caliber.³⁵ While attending Julliard, Wynton joined Art Blakely's Jazz Messengers, and his career as a professional jazz musician was off like a rocket. He has played with a very long list of jazz greats, both on his own original charts, and traditional jazz standards, although that alone would not satisfy the serious and gifted musician.³⁶ He would go on studying and teaching music, earning doctorates and honorary doctorates at many schools of music.³⁷

While leading his own jazz orchestra, Jazz at Lincoln Center, Wynton continues to lecture, record, and give time to young students who wish to learn more about music. During this very busy time in his life he sat down with Mark O'Connor (violin), Frank Vignola (guitar), and John Burr (bass) to record their version of *Tiger Rag* released on the album "The Essential Wynton Marsalis," in 2007.

³⁵ Thomas Owens et. al., *Marsalis(3): Wynton (Learson) Marsalis*, <http://www.oxfordmusiconline.com.ezproxy.lib.calpoly.edu/subscriber/article/grove/music/J632800pg3#J290400>

³⁶ Thomas Owens et. al., *Marsalis(3): Wynton (Learson) Marsalis*, <http://www.oxfordmusiconline.com.ezproxy.lib.calpoly.edu/subscriber/article/grove/music/J632800pg3#J290400>.

³⁷ Barbara Levadi, *African American Biographies* (Paramus, N.J., Globe Fearon, 1995), 106-12.

Musical Analysis: Wynton Marsalis

A - 2A - B - 3A - 4A - C - D - E - E' - F - 2F - 3F - G - 2G - 2E - 2E'

Not as fast tempo. Simple duple time signature (2/4). Written in G Major.

A 00:00-00:06

Two four-bar phrases make up the A section. This version of the song features an A section that is very different in contour and rhythm than the rest of the versions analyzed. This section starts and ends on tonic in G major. This section does not have the repeated-note motif found in every other version yet still is recognizable because the phrase ends on a run that is similar to the other pieces. The violin and trumpet are the only instruments to play this line. This duo section is a stark contrast to the dixieland polyphony that was prominent in other versions. This A section is monophonic. Both the trumpet and the violin are playing in unison for this entire section.

2A 00:06-00:13

Just like Les Paul & Mary Ford and The Dukes of Dixieland, Wynton Marsalis does not vary from the initial A section. This is an exact repetition of the material found in the first A section.

B 00:13-00:20

Section B is the contrasting section. Both instruments (violin and trumpet) play the melody, but the violin adds the contrast by playing sixteenth-notes in the lower register to accompany the syncopated single-note melody in the trumpet line. This section consists of one eight-bar phrase that doesn't repeat and features the same chord changes as the B sections in all

other versions. This version of the B section follows the contour of the previous versions but does not have the accents on beats “four” and “one” like the previous versions. The strong accents are sounded through the trumpet’s melody. This section cadences on tonic.

3A 00:20-00:26

Section 3A is an exact repetition of material from the initial A section.

4A 00:26-00:33

This is the final repetition of material found in the initial A section. This section is not found in any other of the pieces analyzed. This repetition is a step away from traditional song form and is unexpected when looking at the piece in terms of formal structure, but is not unexpected when listening to the piece.

C 00:33-00:39

The violin and trumpet trade four bars in this eight-bar section. The violin is first and plays an ascending line that the trumpet picks up in the fifth measure. The trumpet then plays a descending line that leads the piece straight into the D section.

D 00:39-00:53

This section is made up of two eight-bar phrases and is very similar to the ODJB’s D section. The violin plays the trombone line from the original version while the trumpet plays accompanying long notes. The trumpet stays on the same note for the first phrase and moves up a step in the beginning of the second phrase. This section, like most sections in this piece, has a very definitive plagal cadence at the end of the section.

E 00:53-01:06

Section E features the “where’s that tiger?!” melody found in both Les Paul & Mary Ford’s and the Dukes of Dixieland’s versions. Two eight-bar phrases make up this section. The violin and trumpet play the melody in unison. The first phrase starts on F, which then moves down a step in the second phrase. This line doesn’t vary until the cadential phrase where both the violin and trumpet play running triplets to cadence.

E’ 01:06-01:20

Section E’ is a repetition and variation of the two eight-bar phrases that were in E. Nothing is different rhythmically, but harmonically the three-note riff moves around.

F 01:20-02:11

Bass, drums, and guitar enter at the beginning of this section. This is the first solo section of the piece featuring Wynton playing trumpet. The chord changes are from the A and B sections of the song (the head) that are arranged in the same way as they are at the beginning of the piece. Wynton takes a sixty-four-bar solo. Most phrases are four bars; some are extended into eight.

2F 02:11-03:01

Section 2F is the violin solo section. This section features the same changes as the trumpet solo and is the same length as well.

3F 03:01-04:18

Section 3F is the guitar solo section, This section, like the previous F sections, feature the same chord changes as other solo sections and is also the same length.

G 04:18-04:43

Section G is differentiated from the F solo sections because it features the violin and trumpet trading eight-bar phrases. This section features the same chord changes as section F.

2G 04:43-04:56

Section 2G is a repeat of section G. This time we hear the violin and the trumpet trade four-bar phrases.

2E 04:56-05:10

Section 2E is a complete repetition of section E which features the “Where’s that Tiger?” melody from Les Paul and Mary Ford.

2E’ 05:10-05:13 (end)

Section 2E’ is a complete repetition of section E’. This section takes the “Where’s that Tiger?” melody and changes it harmonically. Wynton caps the end of the song with a high note after the last repetition of the melody.

Discussion

This is the most modern version of the song that I was able to find. While created 90 years after the initial version, Wynton Marsalis's rendition stays true to the original song. He does give credence to previous versions of the tune but also adds his own sensibility to it. The opening sounds very strange comparatively to the previous versions; the timbre of the violin and the classical feel to the initial A section are somewhat striking without knowing Wynton's background. The opening A section also consists of new material, different from all of the previous versions of the *Tiger Rag*. It doesn't swing or feel like jazz with that violin and trumpet timbre, but still, it is clearly the opening line of *Tiger Rag*, just with a different sensibility. The first half of the recording sounds like a very refined, intelligent, classical version of the tune. The listener isn't reassured that it's a jazz album until the bass comes in with a double-time-feel walk using eighth notes.

The second half of the tune takes that same modern jazz convention as the Dukes of Dixieland (and many other jazz arrangements) by giving each dominant instrument a solo section (even the drums get a little solo break before the band comes together for the ending). Wynton Marsalis, also just as the Dukes of Dixieland, gives a musical nod to previous arrangements of the song: more specifically both bands quote the "Where's that tiger?!" melody from Les Paul's version of the tune.

Wynton also differentiates himself from previous versions by various means: instrumentation, arrangement, and stylistic techniques. This piece is the first version I have come across to feature a fiddle. Along the lines of standing out, Wynton adds an extra A section at the

end of the head of the song. This performance is also different from the previous versions of the song in this project because of the unaccompanied first half of the song, although this technique could be a nod to Les Paul's version where the voice doesn't come in until midway through.

Wynton Marsalis is a very educated musician, and that comes through in his recording of *Tiger Rag*. Each note has a very clear tone and pitch. Every phrase is constructed and thought out throughout each solo. Every beat is right where it is supposed to be. Just as all the other previous versions of *Tiger Rag*, Wynton Marsalis doesn't merely cover the tune; he brings it to life and puts his own stamp of musicianship on it.

Conclusions and Cogitations

Listening to music is a cultural experience. The artist and the audience put their own views, thoughts, experiences, and attitudes into every note that is heard or played. Each and every person puts something into the music that they hear or play, just as each and every person takes something from that music with them. Whether that song holds a feeling of love for one person, it might remind another person of a broken heart.

In the context of *Tiger Rag*, it is very intriguing to note which parts of the songs these five artists choose to incorporate and which parts they choose to change or leave out. Each artist changes something of the song. Each has his or her own reasons for doing so. The most obvious reason is that they aren't the same artists as the one from whom they taken inspiration.

The head of the tune is interpreted differently through every artist. The ODJB left a legacy in that. The form, the main melody, even the rhythmic ideas are the same from each artist whether it is viewed as a virtuosic opportunity like Art Tatum, a quick and rhythmic guitar riff like Les Paul, or a beautiful elongated melody like Mary Ford, a call to the past as the Dukes of Dixieland saw it, or an old jazz tune with a classical twist as Wynton Marsalis imagined it.

Some musicians had more of an impact than others. While Art Tatum had a very good opening introduction to the tune, that idea didn't stick or make it into the other versions. Mary Ford's "Where's that tiger?" melody is considered a staple melody to every artist who followed it. The more modern convention of soloing and giving the individual an entire section for this purpose propelled *Tiger Rag* into a more modern jazz sensibility, even if you count Art Tatum's unbelievable solo recording of the tune one as huge solo section. This is more of a convention of

the time. While the original version does have solo breaks for the clarinet and trombone and each instrument plays an individual polyphonic line, there is no full 8-, 12-, or 32-bar section of just one musician and an accompaniment.

The form, for the most part, remains relatively unchanged as well. While the endings may differ, all of the tunes share a common theme of playing the head, and then explore two other sections before the solo section and a return to familiar themes to create an ending.

Tiger Rag has not only stood the test of time but has also survived the test of music. The song has given hundreds of thousands of musicians material to play with, experiment with, and enjoy in their own individual way. This song has defined a genre and style of music and continues to impress audiences and musicians alike all across the globe. There are many other versions by other artists that were not included in this project simply because of the pressure of time. Many notable artists have taken this song as their own, some of the more notable being Duke Ellington, Luis Armstrong, Django Reinhardt, and Bix Biederbecke, among many, many others.

What makes *Tiger Rag* different from any other tune?—the artists, the story, and the feeling of the tune. Each artist in this project (and not in this project) who have had the opportunity to play *Tiger Rag* has put their own musical twist on it. They may change the A section as Wynton Marsalis and Art Tatum. They might forego the polyphonic idea and prefer a more straightforward melody like Les Paul and Mary Ford. An artist could even try to recreate the original recording 40 years later, like the Dukes of Dixieland. *Tiger Rag* is the one and only *Tiger Rag* because of the tune itself. It may vary from performer to performer, recording to recording, even night to night on the road. The elements that make the song are malleable; the

head may stay the same, the “Where’s that tiger?!” section may be quoted, or one could even hum the tune into a microphone and forego instruments altogether.

Tiger Rag today is a jazz standard. Although not as popular as most modern standards, the tune can still hold its own weight among some of the newer arrangements of the twentieth and twenty-first centuries. When a musician sits down to play *Tiger Rag*, they are following in the footsteps of millions of musicians and artists. Each musician who attempts to bring *Tiger Rag* to the reality is doing much more than just playing a cover of the tune. The difference between playing a cover and playing a jazz standard is simply the artist. The performer who chooses to play *Tiger Rag* cannot simply recreate a recording of the piece; they have to extend the story, make themselves part of the long legacy that introduced the world to the music of jazz. The melodic tune that Nick LaRocca had in mind when he sat down to record *Tiger Rag* is still thriving to this day.

Appendix 1

List of Forms

Original Dixieland Jazz Band

A - A' - B - 2A - C - D - E - F - F' - G - G' - 2G - 2G' - 2F - 2F'

Art Tatum

Introduction - A - 2A - B - 2A' - C - D - D' - E - E' - 2E - 2E' - 3E - 4E

Les Paul and Mary Ford

A - 2A - B - 3A - C - D - E - F - G - E' - E'' - Ending

Dukes of Dixieland

A - 2A - B - 3A - C - D - E - F - F' - G - H - H' - I - Ending

Wynton Marsalis

A - 2A - B - 3A - 4A - C - D - E - E' - F - 2F - 3F - G - 2G - 2E - 2E'

Appendix 2

Supplemental SHMRG analysis and comparison table

Topic	ODJB	Art Tatum	Les Paul and Mary Ford	Dukes of Dixieland	Wynton Marsalis
Sound 1. Instrumentation 2. Important Dynamic changes with sections.	1. Lead Cornet Clarinet Trombone Piano Drums 2. No huge dynamic change within the piece, seems to grow louder as the piece gets towards the end.	1. Piano 2. C section the piece grows into a mezzoforte with the introduction of the background voice/ accordion. The voice then becomes the most prominent line of the piece. the endings of each vocal section are the loudest parts in the piece.	1. Lead Guitar Rhythm Guitar Vocals Bass Drums 2. Piece starts forte and grows larger when the voice is introduced.	1. Piano Trumpet Clarinet Trombone Second Trombone Bass Drums 2. Piece starts forte and stays there throughout its entirety.	1. Violin Trumpet Guitar Drums 2. Tune starts forte and grows as the rhythm section enters for the solo sections.
Harmony 1. Textures 2. Modulations 3. Chord Types 4. Cadences 5. Accompaniment and melody or polyphonic	1. Polyphonic and Solo and Accompaniment 2. Visits only diatonic key areas relative to Bb Major. 3. mostly triads and seventh chords. 4. Perfect authentic Cadences, Half Cadences. 5. Solo Clarinet with full band accompaniment or full band playing polyphonic texture.	1. Melody and accompaniment. 2. moves from Bb-Eb-Ab 3. Triads, quartal, quintal. 4. Every section comes to a cadence. Perfect Authentic, half, and deceptive cadences are used. 5. Melody and accompaniment.	1. Guitar melody with bass and rhythm accompaniment. Later vocal melody with guitar, bass and rhythm accompaniment. 2. no modulation. 3. triadic, quartal, and quintal harmonies. 4. Perfect Authentic, half, and deceptive cadences are used. 5. Melody and accompaniment.	1. Polyphony and melody and accompaniment. 2. no modulations. 3. triadic, quartal, and quintal chords. 4. Half, deceptive, and perfect authentic cadences are used. 5. melody and accompaniment and polyphony are used.	1. Unison texture until solo sections then melody and accompaniment. 2. No modulations. 3. Triadic, quartal and quintal harmonies used. 4. Half cadences and perfect authentic cadences. 5. unison and melody and accompaniment.

<u>Melody</u> 1. Common Themes 2. Conjunct or Disjunct 3. Register	1. Section A Polyphonic Melodies, Section B solo and accompaniment 2. mixture of conjunct and disjunct melodies, Clarinet moves mostly conjunctly in solo sections. 3. The band for the most part stays in the middle of the register with the exception of the clarinet which is always way above.	1. Sections A, B, C, D. 2. Mixture of both. Most of the bass line is conjunct most of the melody is disjunct. 3. Wide register, the piece contains a Bb two octaves above the treble staff and an Ab an octave below the bass staff.	1. sections A, B, C, D, E and section F. 2. conjunct melody disjunct accompaniment. 3. Not as wide of a range as Art Tatum. The highest part of the song are the endings of the vocal sections and the lowest would be the bass line in any section (no real low point in the tune.)	1. sections A, B, C, and D. 2. conjunct melody, disjunct bass motion. 3. clarinet is the highest instrument, similar in register to ODJB/ Art Tatum, Bass fills in the lowest. The highest note is in the clarinet line and the lowest would be in the bass.	1. sections A, B, C, D, and section E. 2. disjunct melody, disjunct walking bass line. 3. Trumpet and violin are the in the upper register, violin also explores the lower register but for the most part both instruments stay in the upper register.
<u>Rhythm</u> 1. Meter 2. Tempo 3. Changes in Pattern	1. Cut time 2. Up Beat 3. Only changes when the band changes from polyphony to solo and accompaniment.	1. Common time 2. quarter note equals 384 3. chordal accompaniment and walking bass lines, "flight of the bumblebee" rhythm.	1. Cut time 2. up tempo (about the same as Art Tatum) 3. "boom chuck" pattern used for all of the tune. rhythm breaks for the consequent phrase in B section. Rhythm also breaks for the ending of each vocal section.	1. Common Time 2. Fast (about the same to Les Paul, Mary Ford, and Art Tatum. 3. "boom chuck" accompany throughout entirety.	1. Simple Duple meter (2/4) 2. up beat but not as fast as previous versions 3. Section E is when the rhythm section enters, stays with the "boom chuck" drum pattern until the end of the piece.

Growth 1. Form 2. Repetition 3. Phrasing 4. Contrasting sections 5. What signals change to the listener 6. Feelings the piece invokes	1. Song form 2. A section is repeated twice (once right after the initial A section and again after B), as are sections F and G. 3. Every 8 bars to sixteen bars with definitive cadences. 4. Party dance tune, this piece feels like a cabaret or a party.	1. Song form 2. The A section is repeated but varied the second time around. The only figure in the piece that truly repeats is section E. 3. Each phrase is 4 measures long and then doubles to 8 measures in the E sections. 4. The introduction and the A section contrast in tempo and feeling. Sections B, C and D also contrast from section A in melody. 5. Each phrase has a definitive ending. 6. Dancing tune, up beat, happy. Awe inspiring, this version of the tune is a reimagining of what can be done with a piano.	1. Song form 2. Section A is repeated twice exactly. The first repeat comes right after the first A section and the second after B. The vocal sections (sections E-E'') are repeats of each other musically but vary in lyrics. 3. Each phrase is 8 measures long and doubles to 16 in section E. 4. Each section has a definitive cadence. 5. Sections B and C contrast with the A sections because of the different key area they explore. 6. Excitement/ Anxiety. The introduction of lyrics and the incredibly fast guitar make this tune move.	1. Song form 2. Sections A repeat exactly. 3. every 8 measures until section E where the phrases are longer (16 bars) 4. B, C and section D contrast with the A section in melody. The trombone and clarinet solo sections contrast in tone and register. 5. Each section has a definitive cadence to signal new sections. 6. Party song. This piece invokes the feeling of having a good time. While not as frantic as Les Paul and not as	1. Song form 2. All sections repeat except for sections B, C, and D. section A repeats four times which is unusual for song form. 3. Phrasing stays the same throughout most of the piece, 8 bars and later 16 bar phrases. 4. Sections B,C, and D contrast in melody, the trumpet and violin solo and trade sections contrast in timbre. 5. Each section comes to a definitive cadence. 6. This piece invokes the feeling of academia to me. It sounds very rehearsed very clean. It is a happy up beat piece but it sounds as if it were an educational moment for the listeners.
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