

JAZZ SOLO ANALYSIS BETWEEN MUSIC INFORMATION RETRIEVAL, MUSIC PSYCHOLOGY, AND JAZZ RESEARCH.

Part I – Jazz history and practices

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Coffee breaks and lunch information

- Place of coffee breaks will be the lobby (registration desk)
- Lunch menu only for participants who registered for the morning **and** the afternoon tutorial
- Our coffee break will be after appr. 90 min

PART I – JAZZ HISTORY AND PRACTICES

OUTLINE

1. A brief history
2. Jazz as musical practice
3. Demo: Transcribing jazz solos with Sonic Visualiser

Jas, Jass, Jaz, Jazz?

A musical genre originated from Afro-American communities and their musical practices during the late 19th and early 20th century in the United States

- Folk music and roots
- Popular music
- Art music

TRADITIONAL JAZZ AND SWING

Traditional Jazz in New Orleans

- Fusion of several musical traditions: work songs and blues, brass bands and dance music, ragtime
- Musical fusion of creole culture and local Afro-American culture
- New Orleans rhythm: march and stomps
- Playing ad libitum – free playing and improvising of melodies and variations

TRADITIONAL JAZZ AND SWING

The Great Migration: from the rural south to the North and West



TRADITIONAL JAZZ AND SWING

Hot Jazz in Chicago

- **Sound example** Louis Armstrong And His Hot Five: Cornet Chop Suey (1926)



TRADITIONAL JAZZ AND SWING

Traditional Jazz and Swing in the 1920s and 30s

- Establishment of two main jazz ensembles since the 1930s: big bands and combos
- Standardization of repertoire: Tin Pan Alley and Broadway compositions with standard 32-bar compositions (AABA, AB, 12-bar Blues, rhythm changes)

TRADITIONAL JAZZ AND SWING

Traditional Jazz and Swing in the 1920s and 30s

- The rise of the virtuous soloist
 - Coleman Hawkins school
 - Lester Young and the “Lestorian Mode”
- After hour jam sessions in combos as informal gatherings and in contrast to the big band dance events

JAZZ STYLES AFTER 1940

Bebop

- Usually combos of 3-7 musicians
- More complex harmonies and progressions, faster tempos, emphasis on solo improvisation
- Often re-composing and recycling Swing-era hits with new melodies and additional chords
- Important musicians: Charlie Parker (alto sax), Dexter Gordon (tenor sax), Dizzie Gillespie (trumpet), Bud Powell and Thelonious Monk (piano), Max Roach and Kenny Clarke (drums)

JAZZ STYLES AFTER 1940

Bebop

- **Sound example** Charlie Parker: Ornithology (1946)



JAZZ STYLES AFTER 1940

Cool Jazz and West Coast Jazz

- Mainly New York and Los Angeles based
- Relaxed tempi, less fast harmonic rhythm (in contrast to bebop)
- Often formal arrangements and structures, especially for the horn section
- Incorporated techniques and elements of the Western classical music (like fugato)
- Important musicians: Stan Getz and Zoot Sims (tenor sax), Paul Desmond and Lee Konitz (alto sax), Gerry Mulligan (baritone sax), Chet Baker (trumpet), Lennie Tristano (Piano)

JAZZ STYLES AFTER 1940

Cool Jazz and West Coast Jazz

- **Sound examples**

- Miles Davis: Jeru (from: Birth Of The Cool, recorded 1949/50)
- Gerry Mulligan Quartet with Chet Baker: Walking Shoes (1952)



JAZZ STYLES AFTER 1940

Hard bop

- Combines influences of rhythm & blues, also gospel
- Rhythmically rather driving and heavy in terms of timbre and phrasing
- Important musicians: Horace Silver (piano), Art Blakey (drums), Clifford Brown (trumpet), Miles Davis (trumpet), Cannonball Adderley (alto sax), Sonny Rollins (tenor sax)

JAZZ STYLES AFTER 1940

Hard bop

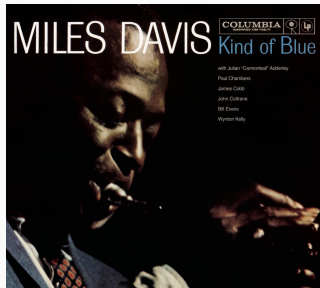
- **Sound example** Art Blakey and the Jazz Messengers: Moanin' (1958)



JAZZ STYLES AFTER 1960: MODAL JAZZ AND POST-BOP

Modal jazz

- Using modes as basic for musical structure and improvisation
- Slow harmonic rhythm
- Absence or limited use of functional harmonic progressions
- Famous example: Miles Davis's "So What" (1959)



JAZZ STYLES AFTER 1960: MODAL JAZZ AND POST-BOP

Post-bop

- Specific reworking of the jazz tradition
- New compositional, formal, tonal and harmonic strategies, e.g. “time, no changes”, bitonality and polychords, inside and outside-play
- Miles Davis’s Second Quintet, Herbie Hancock Joe Henderson, later Michael Brecker, Pat Metheny etc.
- **Sound example** Michael Brecker: Cabin Fever, solo (1996)

JAZZ STYLES AFTER 1960: FREE JAZZ AND FUSION

Free jazz

- Rejection of rhythmical, formal, and harmonic structures; collective improvisation
 - Ornette Coleman: Free Jazz. A Collective Improvisation (1960)

Fusion

- Incorporates elements of rock music, latin and bossa, later hip hop and rap, electronic music
 - **Sound example** Steve Coleman: Dangerous, solo (1990)

PLAYIN' JAZZ: THE COMMON PRACTICE

Ensemble / combo

- Rhythm section and melody section/soloists
 - Rhythmic layers, pulse, swing ratio, and groove

Form and improvisation

- “Standards” provide form, harmony and melody in a lead sheet
 - Typical are forms consisting of 8 bar-sections: AABA, ABAB, AB
- Improvisation
 - Soloist improvises over the complete form (“chorus”)
 - Interaction and interplay with the rhythm section

PLAYIN' JAZZ: THE COMMON PRACTICE

The lead sheet

335.

ORNITHOLOGY - CHARLIE PARKER

336.

In a Mellow Tone Duke Ellington

Medium Slow Swing

Lyrics: Duke Ellington

Is a real - low tone... And I'm not a - lone... I've got com - pa - ny... I'm - ty - thing's O. K... The live - long day... With this real - low song... I can't go wrong... Is a real - low tone... That's the way to live... If you stop and gaze... Some - thing's got to give... So go - you way... And laugh - and play... There's joy in it - know... Is a real - low tone... Solo on AB

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DEMO: TRANSCRIBING JAZZ SOLOS WITH SONIC VISUALISER

"A great jazz solo consists of: 1% magic, 99% stuff that is explainable, analyzable, categorizeable, doable."

Mark Levine, The Jazz Theory Book, 1995, p. 1