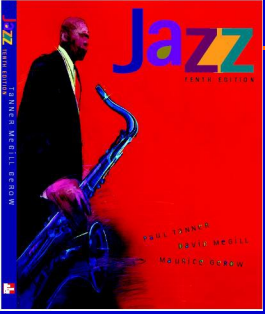


Jazz

Tenth Edition

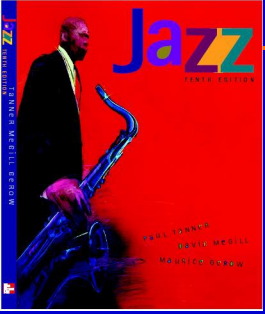
Chapter 8

PowerPoint
by
Sharon Ann Toman, 2004



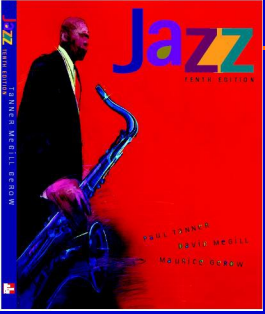
Bop

- **Bop** jazz was sometimes called *bebop* or *rebop* because players sang the words *bebop* or *rebop*



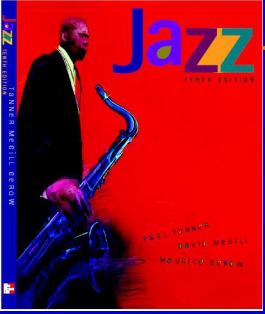
The Shift to Bop

- **Bop** became the 1st style of jazz that was not used for dancing
- **Bop** took on the complexity that required players to extend their former playing knowledge and technique



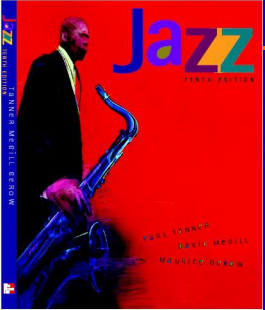
The Shift to Bop

- **Bop** was fast, demanding execution on individual instruments
- Today...**Bop** is the mainstream of jazz style, yet it was not accepted by the jazz community at the time of its emergence



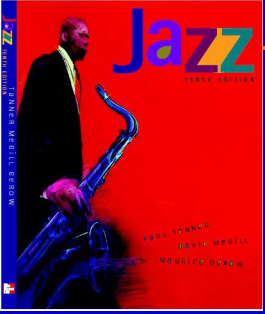
The Shift to Bop

- **Bop** players turned to small combos
- **Bop** did **not** “begin” at any one place or at any one time



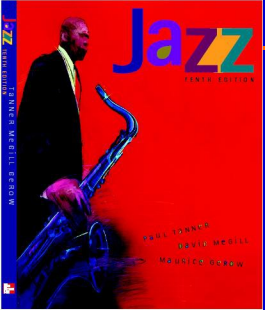
Developing Mainstream and the Jazz Canon

- **Canons** exist for all musics
- **Canons** become codified or formalized historically for those that gain a general consensus as being worthy
- Bop was the era from which a majority of our canon's jazz giants emerged



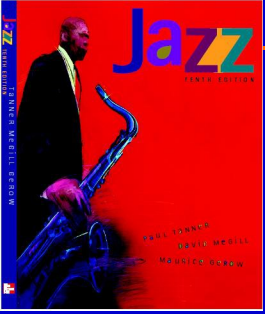
Developing Mainstream and the Jazz Canon

- Changes that occurred during this period set the framework for developing jazz mainstream
 - **Improvisation** was a valued component of the jazz expression



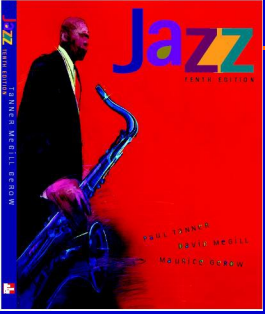
Bop Arranging

- Notation for bop bands were usually confined to **unison** lines for melodic instruments
- Standard format of **Bop** consisted of:
 - 1st chorus in unison
 - 2nd chorus improvised followed by...
 - 3rd chorus in unison



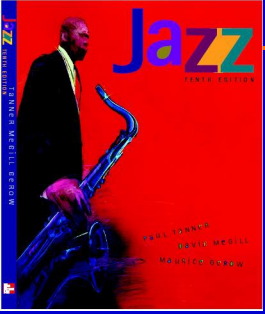
Musical Expansion

- Greater freedom of expression...
- **Bop** players used:
 - Extended harmonies (like 9th, 11th, and 13th chords)
 - Extended harmonies resulted in complex harmonies with a fresh chord sound
- **Bop** creates excitement by fast tempos, and players accent the note between beats
 - 1 and 2 and 3 and 4 and



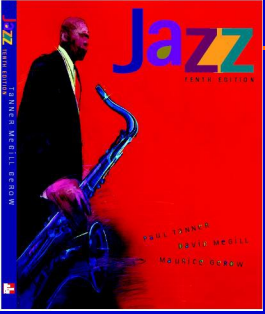
Musical Expansion

- Tension in the music was created by **tonal clashes** (unusual harmonies)
- And **fast tempos** with complex rhythms



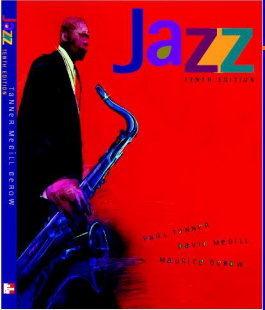
Musical Expansion

- One of the major changes that occurred during the **bop** era was repertoire
 - The building was accomplished mainly by using the chords of a standard tune as the framework on which to compose a new melody



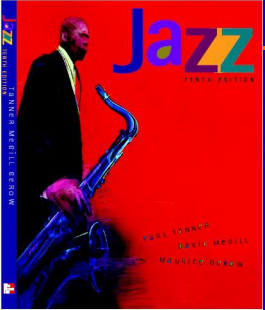
Musical Expansion

- **Bop** players changed harmonies, melodies, and rhythms
- And **Bop** players even changed phrasing from neat symmetrical phrases to phrases that seemed uneven and unnatural compared to earlier jazz



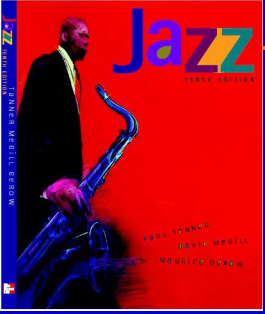
Bop Rhythm Section

- **Drummer** used bass and snare drums mainly for accents/punctuations
- **Drummer** played an eighth-note rhythms on the top cymbal
- The more spontaneous punctuations on the bass drum were called **bombs**



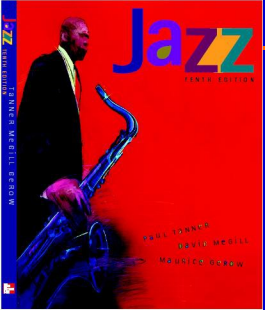
Bop Rhythm Section

- **Piano player** changed from 4/4 steady rhythm to syncopated chordal punctuations
 - These chordal punctuations were to designate chord changes and add excitement to the music



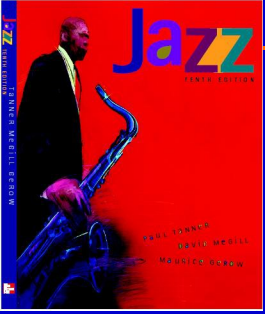
Bop Rhythm Section

- **Guitar** (amplified) became a melody instrument and took the place of the trumpet, saxophones and others
- **String Bass** maintained a steady rhythmic pulse and an interesting bass line (“walking bass”)



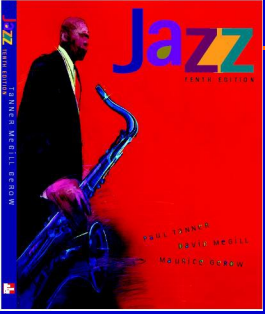
Roy Eldridge (1911-1989)

- Trumpet player
- Played with Fletcher Henderson in 1936
- Fiery style of playing
- Virtuoso trumpet technique
 - Use of the extreme upper register of the trumpet
- Featured with bands like Gene Krupa and Artie Shaw



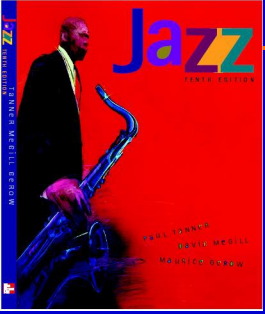
Dizzy Gillespie (1917-1993)

- Great trumpet player
- Modeled his playing style after Eldridge
- Arranger/composer
- The period from 1944 to 1947 was noted for the great jazz groups that worked in the clubs on 52nd Street in NYC
 - Where Dizzy formed the 1st actual bop band
- Highly regarded all over the world for his contributions to modern jazz trends



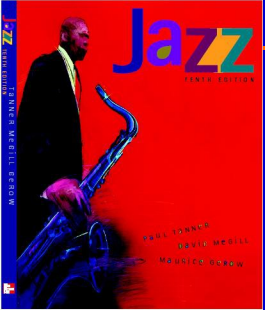
Charlie Parker (1910-1955)

- Called “Yardbird” or simply “Bird”
- Alto saxophonist
- Credited as an originator of bebop



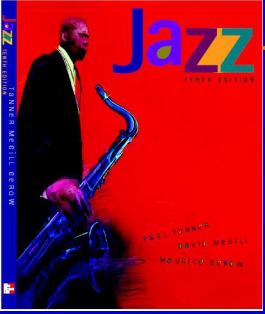
Charlie Parker (1910-1955)

- He used higher harmonies of chords as structures to improvise new melodies
- He produces a rich, expressive tone and rhythmic freedom in his phrasing
- Parker was one of the rare musicians who could play slow blues very well but also comfortable at extremely fast tempos



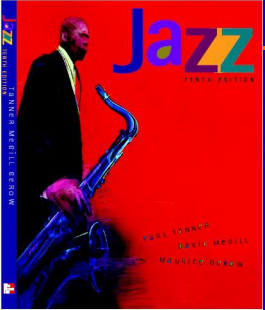
Bud Powell (1924-1966)

- Classical trained pianist
- An important pioneer in bop piano
- Recorded many solo albums
- Creative style and approach of piano playing
- Creative approach to developing melodies and rhythms



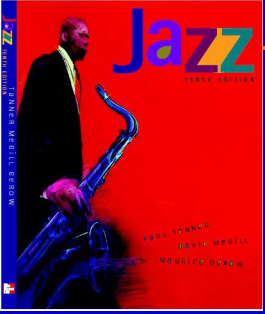
Charlie Christian (1919-1942)

- Revolutionized the concept of jazz guitar playing
- Excellent guitarist
- **Christian** took the role of the guitar from a **rhythm instrument** to a **solo melody instrument** equal to other instruments
- Pioneered the use of the amplifier as early as 1937
- Played and made recordings with Benny Goodman, Duke Ellington and others big names



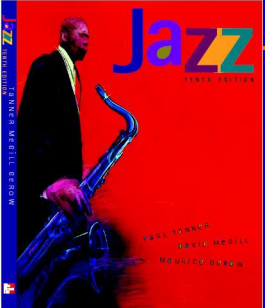
Jimmy Blanton (1918-1942)

- 1st greatest Bassist of the jazz era
- Played melodies that belonged to the bass
- Playing style rhythmically supported the music
- He laid the foundations for all bass players who followed
- He would keep the pulse for the whole combo while using new and advanced chords



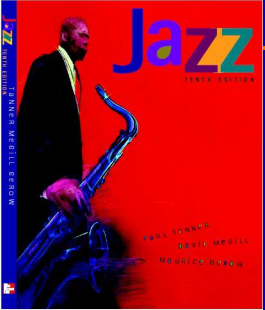
Thelonious Monk (1917-1982)

- Pianist and composer
- Had a major influence on jazz
- Unique compositional and improvisational style
- Wrote more than 70 jazz compositions



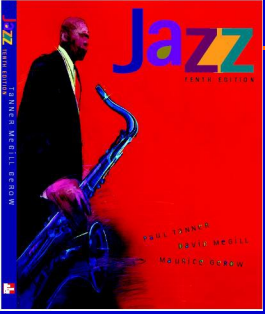
J.J. Johnson (1924-2001)

- Trombonist
- Paved the path for trombonist in the bop style
- Smooth and clean style of playing
- Became a leader influencing all trombonists to follow



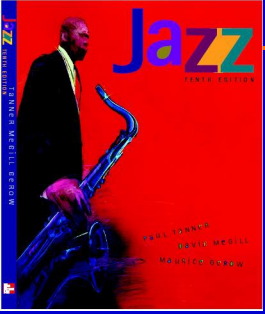
Billy Eckstine (1914-1993)

- Singer and Bandleader
- One of the most distinctive of all ballad singers
- Important figure in the history of jazz because of his commitment to bebop
- His singing style contained an exaggerated vibrato
- 1st black singer to achieve lasting success in the pop mainstream



Stan Kenton (1911-1979)

- Piano, Vocal and Bandleader
- Influential pioneer in jazz
- Recruited exceptional instrumentalists
- His band arrangements required high quality playing



Conclusion...

- Bop did not have a chance to emerge gradually for public listenings as the other jazz styles had
- After WWII, bop started to be heard by more of the public