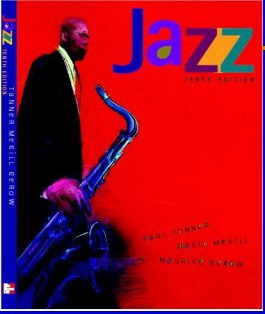


Jazz

Tenth Edition

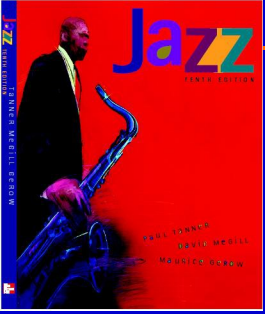
Chapter 9

PowerPoint
by
Sharon Ann Toman, 2004



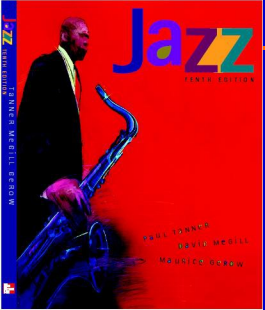
Cool/Third Stream

- Cool style of playing is different from the complexities of “Bop”
- The tempos are relaxed
- Virtuosity gave way to instrument colors and a reserved tonal style
- Size of the performance group also expanded



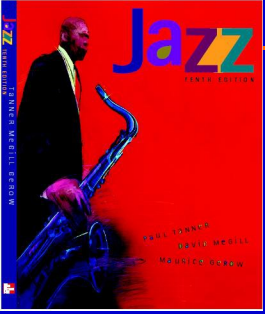
Cool/Third Stream

- Players took on an attitude of emotional detachment that helped define what is meant to be “cool”
- **Cool** bands were to perform in more intimate settings
- In the **cool** style jazz found its own chamber ensembles



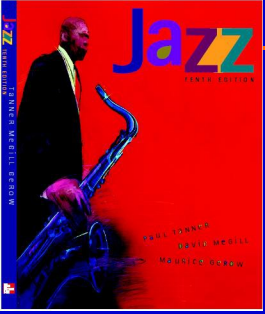
Cool/Third Stream

- Instruments not common in jazz were now going to come into prominence (e.g. cello)
- **Cool** players were often conservatory trained
- The tonal sonorities of the cool style could be compared to pastel colors unlike Bop which could be compared to fiery red colors



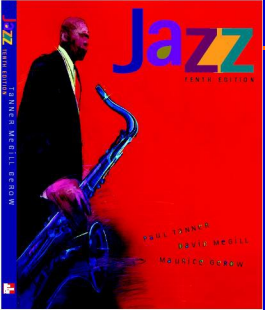
Cool/Third Stream

- **Cool** music contained:
 - a delicate attack
 - Little or no vibrato
 - Use of the middle register of the instrument rather than the extreme
 - Relaxed sound



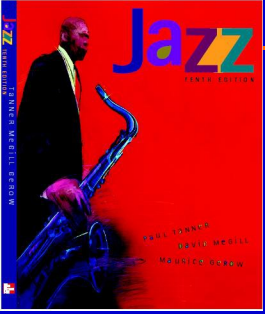
The Sounds of Cool

- The **Cool** band usually consisted of 3 to 8 players
- Flute, French horn, oboe, flugelhorn, and cello became jazz instruments



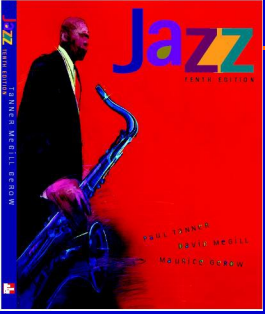
The Sounds of Cool

- Cool players were not confined to 4/4 or 2/4 meters....new meters were added like 3/4, 5/4, 9/4
- Use of polymeters (simultaneous use of several meters)
- Use of classical form in jazz (thus categorizing it as Third-Stream music)
- School of jazz moved closer to classical music adopting such forms as rondo and fugues



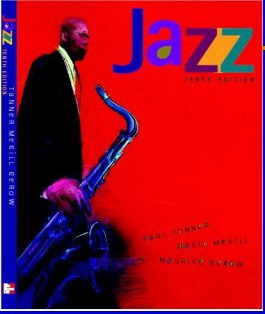
The Sounds of Cool

- Some people felt that the cool musician were bored or arrogant or cold
- Others felt that the cool players were trying to be creative



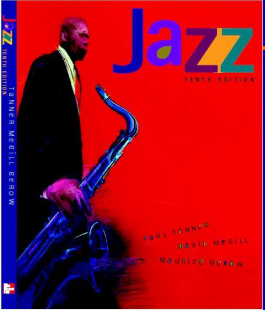
Woody Herman (1913-1987)

- Saxophonist
- Bandleader
- Hired the best musicians and kept changing musicians to keep the band up-to-date



Claude Thornhill (1909-1965)

- Pianist
- Orchestra leader
- Credited with being the progenitor of cool jazz
- Studied at the Cincinnati Conservatory and the Curtis Institute in Philadelphia
- Formed his own 9 man orchestra consisting of such great names as:
 - *Miles Davis, Gerry Mulligan, and Gil Evans*

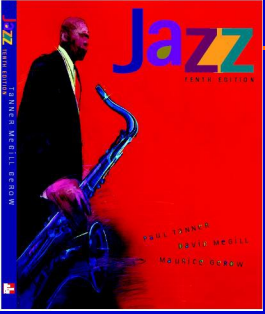


Miles Davis (1926-1991)

- Trumpet player
- Composer/arranger
- Innovative band leader
- Important in the development of improvisational techniques incorporating modes rather than the standard chord changes
- **Davis's** tone is straight with very little vibrato, long tones... epitomized the **cool** attitude

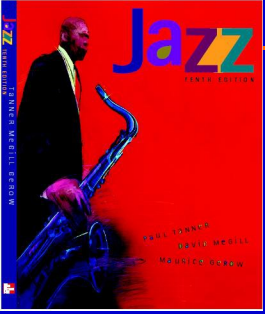


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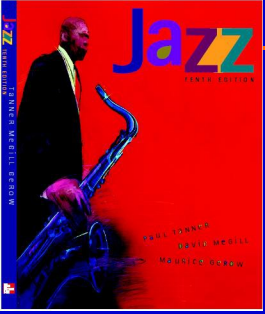
Gil Evans (1912-1988)

- Arranger, composer, pianist, and bandleader
- His arrangements made use of string instrument as well as nontraditional jazz instruments
- Influenced by Duke Ellington
- The music of **cool** was much associated with the arranger (**Gil Evans**)



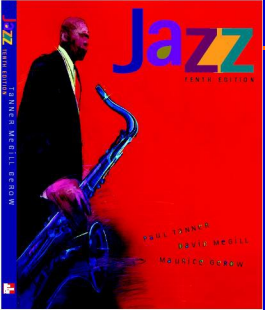
Lennie Tristano (1919-1978)

- Chicago born pianist
- Composer/arranger
- Blind from birth
- Educated at the Chicago American Conservatory of Music
- His music stressed the importance of melodic structure over emotional expression
- He showed interest in multi-track recordings
- Experiments with jazz rock fusion



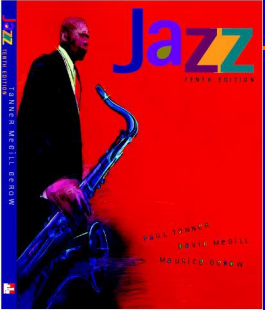
Stan Getz (1927-1991)

- Tenor saxophonist
- Influenced by Lester Young
- Played with a rich and pure tone
- Played with much self control and subtlety
- During the 1950's – he was one of the most popular jazz musicians
- He helped make *bossa nova* (a mixture of jazz and samba more popular)



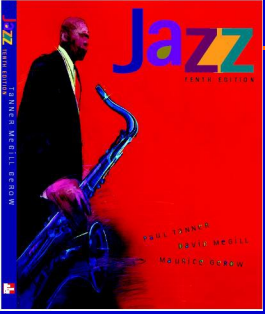
West Coast Jazz

- Developed during the late 1940's...
- A **cool** style was developing on the West Coast
- A subcategory of **cool** jazz..
- **West Coast jazz** shares similar musical attributes, employing light tone color and a softer instrumental texture



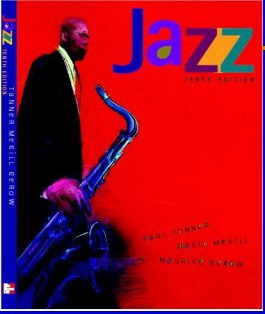
West Coast Jazz

- Did not have the same intensity as *bop*
- The music involved less improvisation
- And sounded more reserved in its written-out melodies
- Often worked in the tradition of Duke Ellington by writing arrangements with specific players and specific sounds in mind



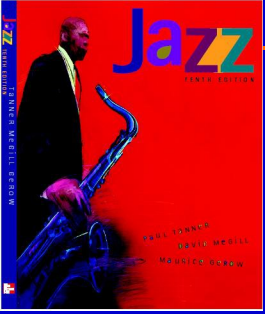
West Coast Jazz

- West Coast Jazz musicians often made their living by working in Hollywood studio orchestras
- Music writing style of West Coast Jazz showed an influence of Western Europe



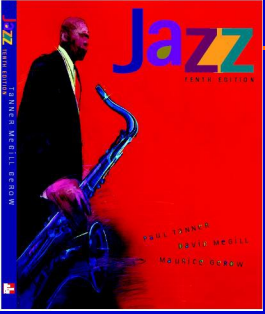
Third Stream

- Is seen as an extension of the **cool** compositional style
- Time period from around 1959 to the present



Gunther Schuller (1925-)

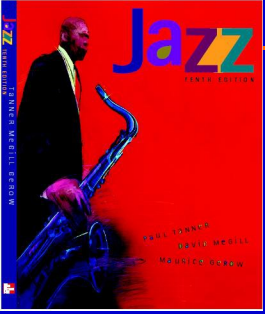
- Scholar, composer, conductor, teacher author, and music publisher
- Studied flute and horn
- Schuller coined the term “third stream” in a lecture
- Thus describing a style that is a synthesis of classical music and jazz



Third Stream

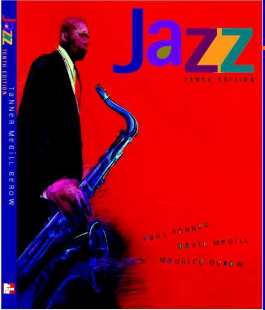
- From Jazz:
 - Language, gestures, improvisation, and rhythmic drive

- From Classical:
 - Instrumentation (orchestra, string quartet, etc.), forms (fugue, suite, concerto, etc.), and compositional techniques



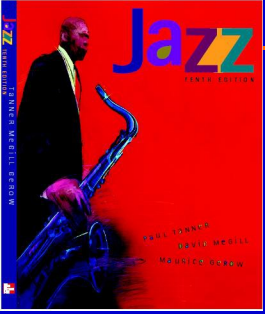
Third Stream

- Most of the pieces in this style fall into 1 of 4 categories:
 - **1. Concerto Grosso types...**
 - Combine classical groups (playing composed sections) alternating with jazz groups (playing improvised sections)
 - **2. Pieces written for classical groups but which borrow heavily from jazz**



Third Stream

- **3. Pieces written for jazz groups which use forms compositional techniques, and other elements from classical music**
- **4. Pieces which are more integrated works in which the 2 idioms (jazz and classical music) merge in instrumentation, performance practice, and techniques**



Conclusion...

- The blend between Jazz and Classical is not new...
- Jazz very existence is dependent on that blend