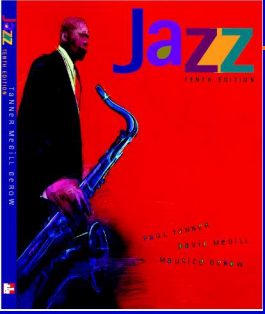


Jazz

Tenth Edition

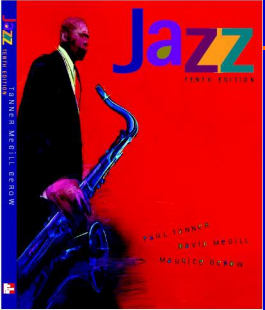
Chapter 11

PowerPoint
by
Sharon Ann Toman, 2004



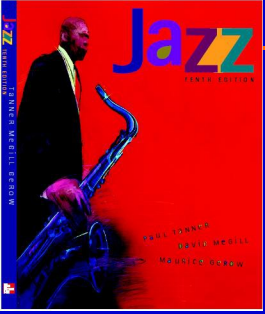
Hard Bop, Funky, Gospel Jazz

- ***Hard*** (more driving)
- ***Bop*** (return to the elements of the bop style)
- ***Funky*** (rollicking, rhythmic feeling)
- ***Gospel Jazz*** (funky + elements of early Gospel music)



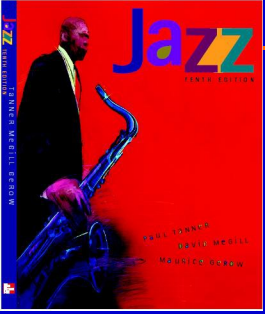
Hard Bop, Funky, Gospel Jazz

- The **Hard Bop** style was more improvisational and emotionally based
- The **Funky Hard Bop** era was a return to the Bop style (vitality)
 - The term *funky* was often used interchangeably with *soul* during this period



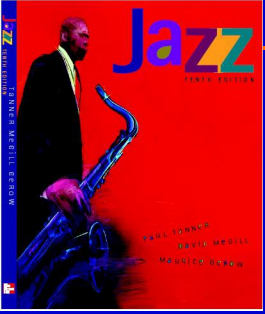
Hard Bop, Funky, Gospel Jazz

- The term ***soul*** was connected to church and speaks of the *emotional* content of the music
- The term ***funky*** had a more *earthy* association



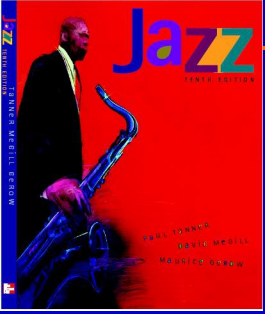
Hard Bop, Funky, Gospel Jazz

- **Funky** music borrows musical characteristics from African American church music
 - Used scales that were used in early blues (blue notes)
 - Result is a gospel blues sound
- Highly rhythmical melodies
- Less complex harmonies
- Happy sound



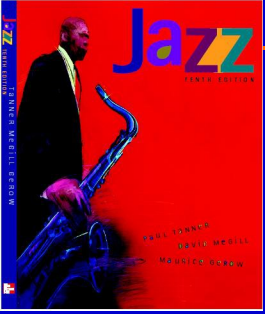
Gospel Jazz

- **Gospel Jazz...**
 - Originally called “soul jazz”
- Extension of the funky style
- Gospel jazz used more triadic harmonies (like which is found in church hymns)
- Rhythm and emotional intensity



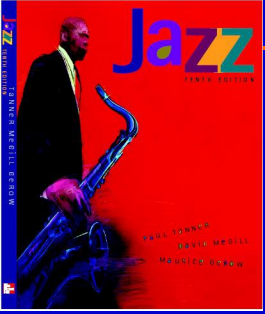
The Performers

- The funky was 1st introduced by pianists
- Later adopted by all instrumentalists
- Brought to public notice by:
 - Pianist – Horace Silver
 - Drummer – Art Blakey and his group called:
The Jazz Messengers



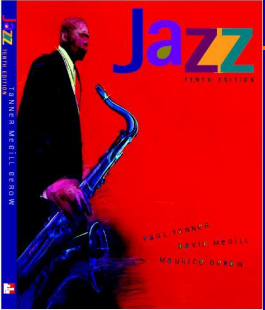
Horace Silver (1928-)

- Pianist, composer
- An important pioneer of *Hard bop*
- His quintet served as a model for small jazz groups during the 1950s – 1960s
- Trained many young players
- Excellent composer and arranger



Wild Bill Davis (1918-1995)

- “Godfather of the Jazz Organ”
- Performed on Hammond organ
- Also played piano, and guitar
- Led an organ trio group
- Worked with Ellington, Lionel Hampton, and Count Basie
- Worked not only in the USA but also worked extensively in Europe

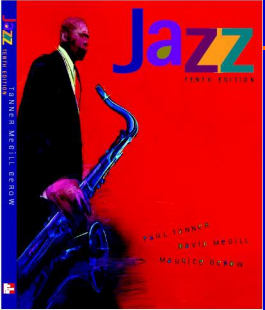


Art Blakey(1919-1990)

- Drummer
- Formed a group called the “Jazz Messengers”
- Blakey’s name became synonymous with hard drive and pulsating excitement

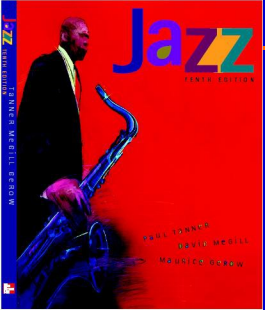


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Sonny Rollins (1930-)

- Tenor saxophonist/composer
- Also studied piano, and alto sax
- Known for melodic style of improvisation
- Playing style shows the influence of cool and bop
- Has a quintet group/band
- Popular nightclub performer
- His recording of “Blue 7” is an example of the way Rollins is able to dissect a melody (humorously)

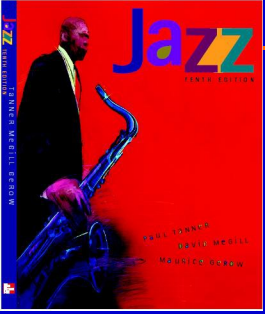


Charles Mingus (1922-1979)

- Bassist, pianist
- Composer/bandleader
- Influenced by Ellington, Charlie Parker, Thelonious Monk, Negro gospel music, Mexican folk music
- Had a strong approach to composition and performance
- Excellent bass soloist



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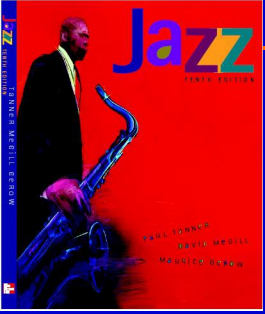


Bill Evans (1929-1980)

- Pianist who fulfills the piano legacy begun in the early days of jazz
 - Placing the piano in the middle of the developing jazz tradition
 - Evans added a new improvisation authority to this legacy

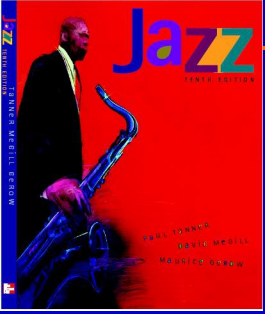


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Bill Evans (1929-1980)

- He laid the foundation for future generations of jazz piano players
- Moved to the head of the jazz community when asked to join the Miles Davis group
- Created a new sound for the piano that took the traditional chords and reshaped them with his own trademark “voicings”



Conclusion...

- The era in jazz represents a time in the history of jazz as a developing art form
- Offered a window to continuing the jazz tradition...the “mainstream”