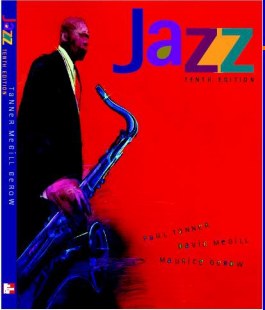


Jazz

Tenth Edition

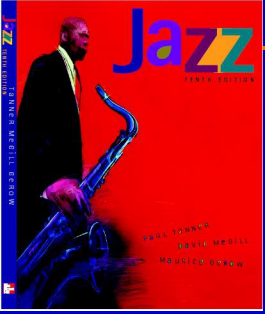
Chapter 12

PowerPoint
by
Sharon Ann Toman, 2004



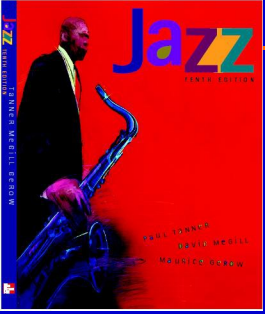
Free Form, Avant-Garde

- **Free Form** is also known as: **Free Improvisation**
 - Not defined by harmonic or rhythmic forms such as what was prescribed by earlier jazz practices
- The musical material for the **free improvisation** comes from an ad lib (played within reason) rather than from a commonly known tune



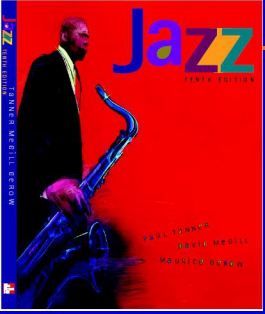
Free Form, Avant-Garde

- This type of music can be compared to action or a nonrepresentational painting, such as a Jackson Pollock work
- Free-form jazz proves to be the fullest expression of spontaneous composition, and improvisation takes the dominant role



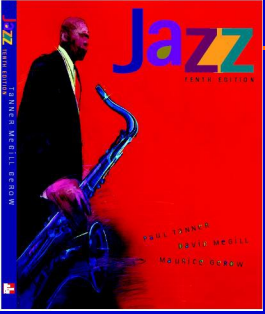
Ornette Coleman (1930 -)

- Saxophonist
- One of the most controversial free jazz players
- 1st known leader of the jazz avant-garde
- He initiated a controversy of strong, opposing opinions from many of the other established jazz leaders, including Miles Davis & Charles Mingus



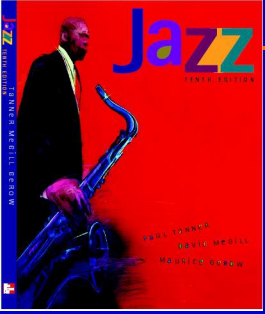
Ornette Coleman (1930 -)

- 1st player to move all the way into harmonic freedom
- Approached the harmonic freedom through improvisation
- Had an extensive background in blues bands



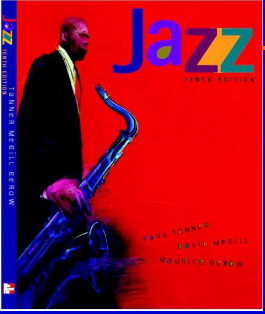
Cecil Taylor (1933 -)

- Pianist
- Attended the New England Conservatory of Music
- His music is a fusion of classical compositional practices and jazz improvisations
- His music can be heard as either classical or jazz



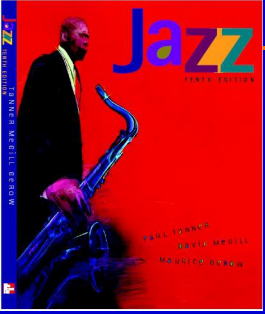
Cecil Taylor (1933 -)

- **Example: “Enter Evening”** was recorded in 1966
 - It is an example of Taylor’s free-form style
- Use of oboe and bass clarinet is consistent with the third stream’s earlier use of traditionally classical instruments
- Free if harmony and meter but also free from many of the usual melodic jazz idioms



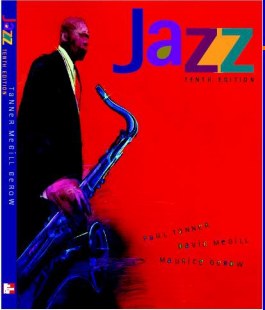
Cecil Taylor (1933 -)

- His music requires stamina from his listeners and players
- Long, uninterrupted compositions



John Coltrane (1926 -)

- Saxophonist (tenor/soprano)
- Played with Miles Davis
- Produced a large, dark, lush sound from his instrument
- Known for his long improvisations (sometimes 40 minutes in length)
- Had great coordination between his fingering of the saxophone and his tonguing

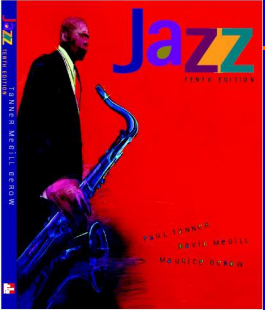


John Coltrane (1926 -)

- Coltrane's sense of melody is displayed in one of his most celebrated performances on a Rodgers and Hammerstein tune:

Example: "My Favorite Things"

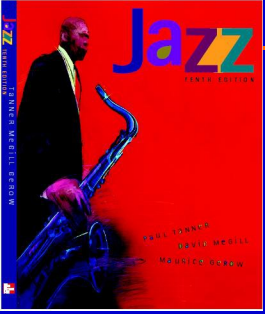
- Performed with his quartet
- Shows the uses of modal and extended harmonies to a more traditional song



Chicago Style of Free Jazz

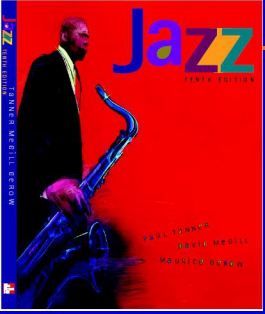
Sun Ra (c.1915 – 1992)

- Pianist, composer and arranger
- Quite a controversial jazz figure
- Lauded by some as a great innovator carefully balancing composition and improvisation
- He experimented with electronic instruments
- 1st composer in Chicago to employ techniques of collective improvisation in big-band compositions



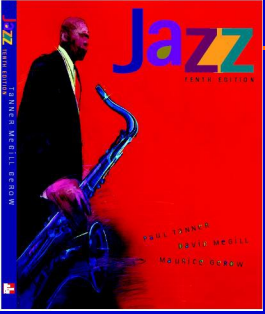
Chicago Style of Free Jazz

- Association for the Advancement of Creative Music (AACM):
 - is world-based modern jazz music being explored by this group
 - Chicago based



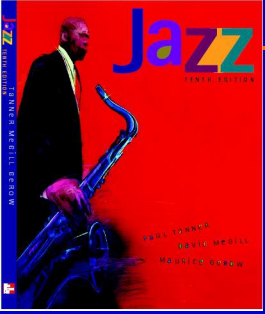
Art Ensemble of Chicago

- 1. emphasis on collective interaction
- 2. a wide range of tone colors
- 3. exploration of sound structures
- 4. suspension of fixed rhythmic support (no drummers)



Anthony Braxton (1945 -)

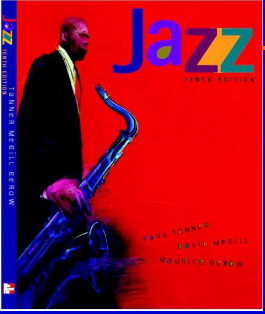
- Composer, multi-instrumentalist, teacher, and conductor
- Leader in the musical area of closed-and-open composition
- Studied at Roosevelt University and Chicago Musical College
- Spent the mid 1960's in Chicago with the AACM
- His music tends to show more measured qualities associated with more fully composed music



Contemporary Avant-Garde

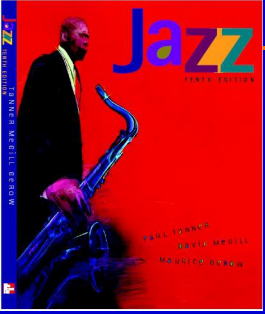
Greg Osby (1960 -)

- Alto saxophonist
- Attended Howard University, and the Berklee College of Music
- Joined the *avant-garde* school of the 1960's
- *Avant-garde* means to stand **against** the status quo



Contemporary Avant-Garde Henry Threadgill

- Composer, multi-instrumentalist, and bandleader
- Wrote over 150 compositions
- Musical roots firm in America's Great Black Music tradition
- AACM
- Approaches music from a philosophical approach that values the change in jazz's evolution and looks to external influences for fresh material



Conclusion...

- The **free-form** manner of expression proves to be the ultimate in improvisation
- The **free-form** player places the importance of individuality of self-expression ahead of popularity or acceptance by the general audience