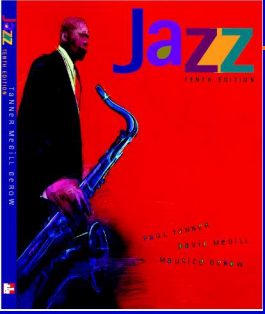


Jazz

Tenth Edition

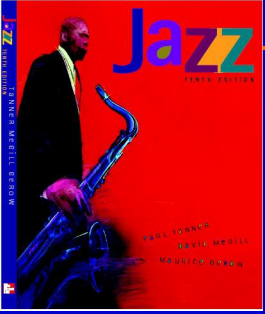
Chapter 14

PowerPoint
by
Sharon Ann Toman, 2004



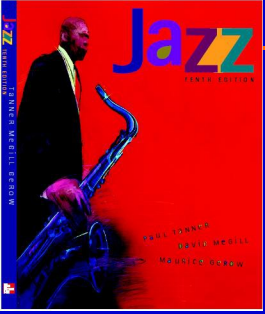
The Neoclassical School

- The Neoclassical school of jazz appeared at the beginning of the 1990s
- Name implies:
 - “New” expressions of “classical” jazz
- Jazz as an art form was certainly not on the minds of the 1st jazz players, but is on the minds of today’s players and teachers



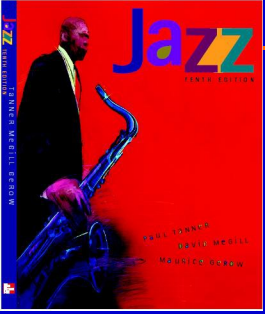
The Neoclassical School

- Today's musicians carry the weight and responsibility of this new historical understanding
- The ownership of jazz is clearly to the African American crosscurrent but at the same time places it in a Western European historical context



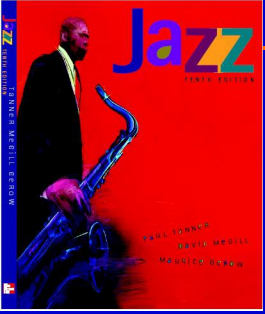
The Neoclassical School

- This historical context grants validity to jazz as an art form
- Musical lines as unique as country, rock, even blues, have not gained art status, at least not yet; but jazz has



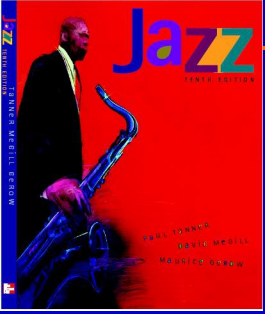
The Jazz Canon

- Identifying those musicians who define jazz in its purest form
- Jazz has joined classical music as a functioning art form
- Once the music of the dance hall, the street, and the church, jazz now finds itself on concert stages, in universities, and in historical accounts



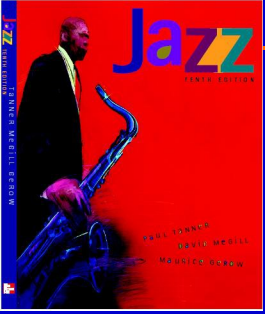
The Jazz Canon

- The mainstream has weathered 2 dominant attempts at redirection:
 - 1. an overly strong interest in composition at the expense of improvisation
 - 2. excessive importation from competing musical styles such as classical and rock



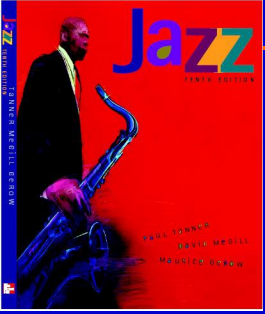
The Young Lions

- New players faced a different set of expectations than the original bop players
- Rather than lead jazz in a new direction, away from cool sound of jazz, these new players supported a revival of an earlier jazz era



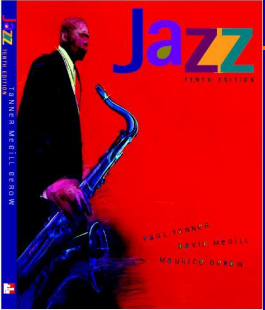
The Young Lions

- The new lions found it necessary to earn recognition within the pride of existing mature lions (who still had a strong hold on the rein of straight-ahead jazz)



The Young Lions

- Young lions differed from the original straight-ahead players in that they were products of formal training from schools such as Berkeley
- Their knowledge of jazz was both theoretical and historical

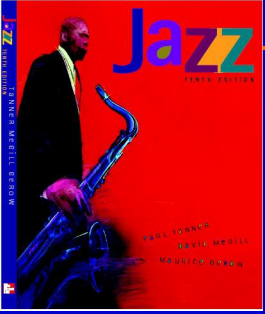


Wynton Marsalis

- Trumpeter
- The Marsalis jazz perspective tends to be fairly exclusive:
 - Excluded are those styles not properly respectful of the jazz originators as defined by the neoclassical tradition
- One of the dominant voices of neoclassicism
- He brings the bop to hard bop period full circle

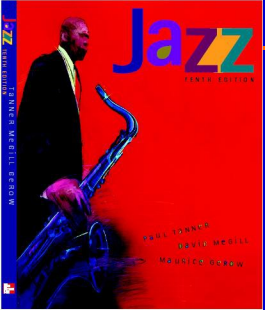


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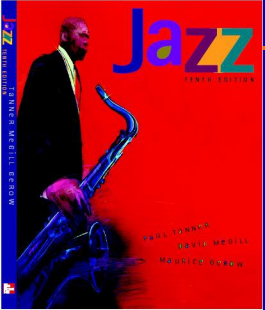
Wynton Marsalis

- Controversy surrounds Marsalis
- He speaks out for the acceptance of jazz as America's “classical music”
- In his quest to legitimize jazz, he also blasts those jazz styles that do not fit his mainstream definition



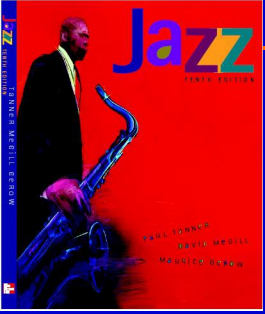
The Trumpet Legacy/ Terence Blanchard

- Young lion
- Accomplished trumpet player, he crossed over into film writing
- His repertoire reflects his interest in the traditions laid down by earlier jazz figures such as Billie Holiday



The Trumpet Legacy/ Nicholas Payton

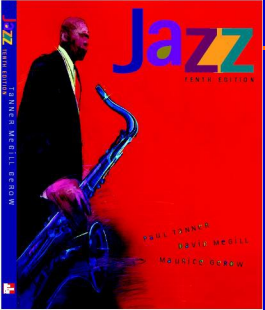
- Stylistic inspiration – Louis Armstrong
- Devoted to the music of Louis Armstrong



The Trumpet Legacy/ Jon Faddis/Wallace Roney

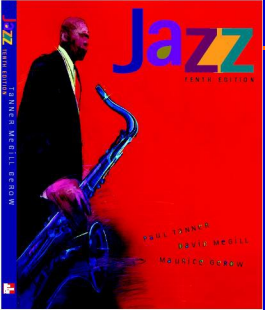
- **Jon Faddis:**
 - Known for his agile high range and fast playing style of complex bop melodic lines

- **Wallace Roney:**
 - Instropect style and melodic approach like that of Miles Davis



The Saxophone Legacy/ Joe Lovano

- Has very good improvisational techniques
- Influenced by the playing style of Coleman Hawkins

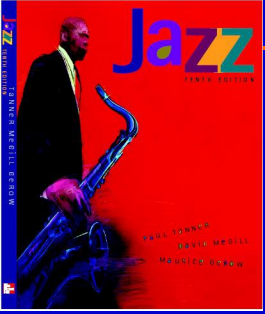


The Saxophone Legacy/ Jane Ira Bloom

- Soprano saxophone player
- Changes the gender expectations for the saxophone
- Her works are often adventurous hybrids of jazz and other media

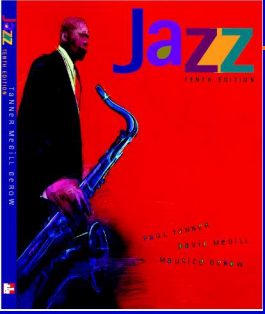


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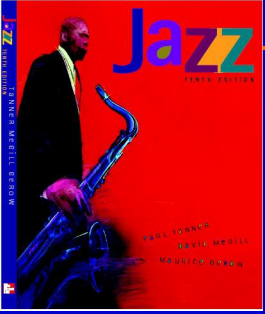
The Saxophone Legacy/ Joshua Redman/ James Carter

- **Joshua Redman:**
 - Influenced by the music and style of John Coltrane
-
- **James Carter:**
 - Unlimited technique and flexibility
 - Influenced by Rolling and Coltrane
-



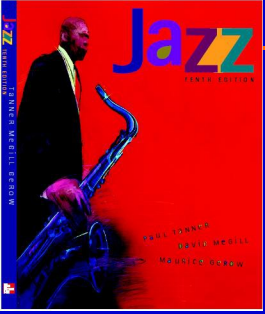
The Piano Legacy

- Piano players established themselves as important contributors to jazz early in its evolution
- Piano can be both a melodic and a harmonic instrument



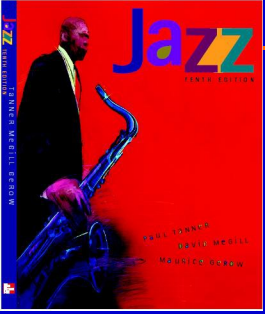
The Piano Legacy / Ahmad Jamal

- Connects the bop mainstream players with the more contemporary pianists
- His dominant format was the trio
- Used colorful harmonic offerings and his music created compositional interest



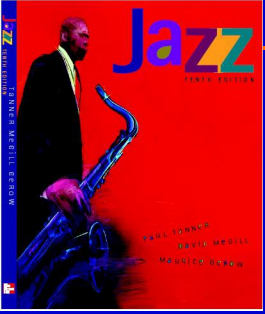
The Piano Legacy /Herbie Hancock

- Not only participated in the mainstream but has been one of its leading champions
- He struck a balance between the center of the jazz mainstream and the commercial music world
- He brought his commercial music interest into the center of the mainstream jazz world
 - He adapted rock and R&B material into the straight-ahead jazz format



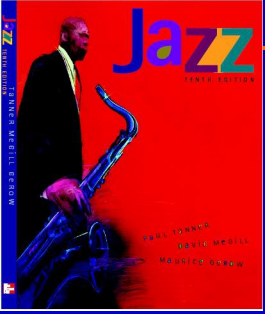
The Piano Legacy /Keith Jarrett

- He is at his best in a solo-setting
- Uses free improvisational platform for his technical speed, dynamics, and strong emotional statements
- He draws a historical connection to the solo work of Art Tatum
- In 1969 joined Miles Davis
- Established himself as a master of large-scale improvisations



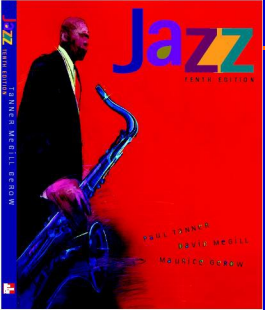
The Vocal Legacy/ Betty Carter

- Former vocalist with the Lionel Hampton band
- Excellent scat singer (with her rapid execution of nonsense syllables interspersed with the actual lyrics)
 - Almost sounds like an instrumentalist playing rapid sixteenth-note patterns
- She agrees that great jazz singers are linked to the instrumental approach to performing
- Influenced by Charlie Parker and Sonny Rollins



The Vocal Legacy/Sheila Jordan

- Roots can be traced back to early bebop days
- Sings with the prominent white jazz musicians
 - Such as: Lennie Tristano and George Russell
- Special way of reinterpreting melodies and lyrics

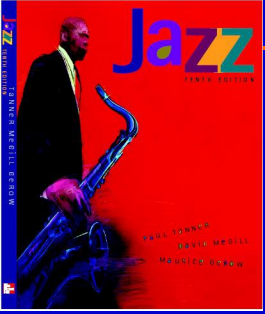


The Vocal Legacy/Cassandra Wilson

- Influenced by Betty Carter
- Wide range of musical material from blues to rock
- Recognition as gained by imaginatively reworking the standard jazz repertoire
- She showed that she could reclaim songs by placing her unique stamp on them with her maturing interpretative skills

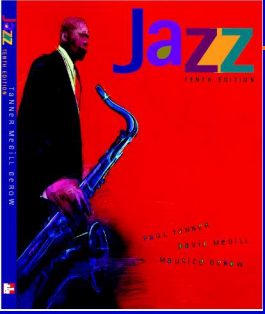


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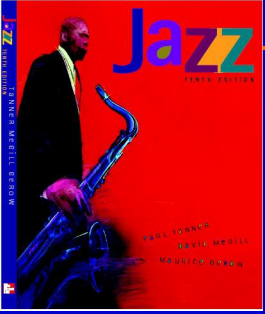
The Vocal Legacy/Bobby McFerrin

- Singer of unusual talent
- His ability to scat sing involves more than improvised syllables with jazz inflections
- He also makes percussive sounds as accompaniment to his improvisations
- He complements the performance with percussive sounds created by striking his chest while he sings



Jazz/Pop Distinctions

- The line between jazz and pop remains difficult to discern
- This line makes the task of defining jazz singer even more frustrating



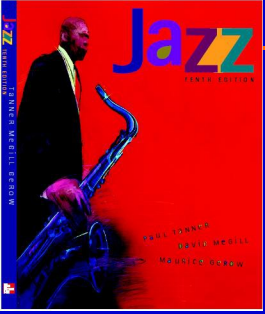
Jazz/Pop Distinctions

Frank Sinatra

- His association with jazz began as a big-band singer in the 1940s
- He redefined the jazz singer by reversing the very feature most associated with jazz-syncopation
 - He sang above the meter with an elongated sense of phrasing that was free from the more traditional jazz syncopation that defined standard song phrases



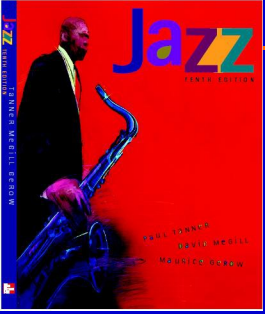
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Jazz/Pop Distinctions

Frank Sinatra

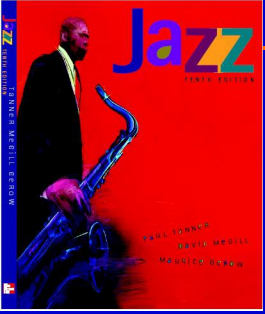
- First popular vocalist to mine the jazz standard repertory
- His legacy created for future jazz singers a responsibility to the standard jazz repertory
 - This repertory helps us draw the line between jazz and popular singers



Jazz/Pop Distinctions

Harry Connick, Jr.

- Pianist/vocalist/composer from New Orleans
- As a singer compared to Frank Sinatra
 - His singing style is more reflective of earlier singers
- As he matured, his interest moved from contemporary rock and jazz to the classic piano players of jazz and the styles associated with them
- He performs in the same swing big-band format like that of Sinatra....but he writes most of the arrangements and often joins the other musicians on the piano



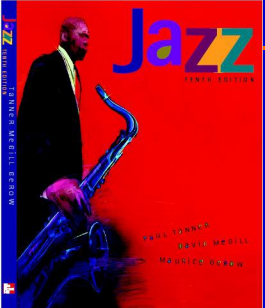
Jazz/Pop Distinctions

Diana Krall

- Singer/pianist is a crossover from the jazz world to popular music
- Unlike Wilson, her jazz status is acclaimed more outside than within the jazz community
- She is appreciated by the broader popular market while remaining a defining presence in the evolution of jazz singers

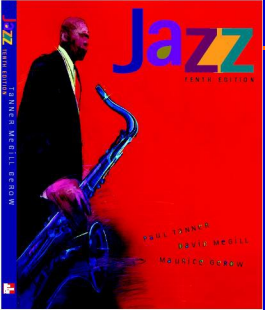


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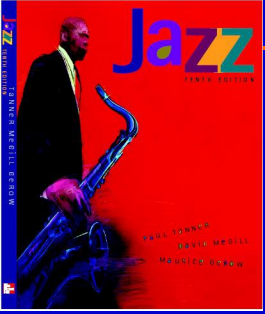
Vocal Jazz Groups/ Lambert, Hendricks, and Ross

- Group started in the 1950s
- Would take old jazz records and setting lyrics to just about everything on them
 - Not only the tunes but also the improvised solos (technique called *vocalese*)



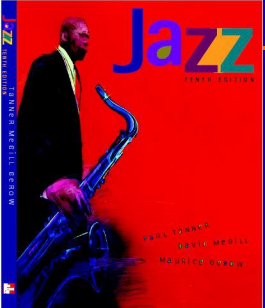
Vocal Jazz Groups/ Manhattan Transfer

- Followed closely the tradition of Lambert, Hendricks, and Ross
- Used jazz overtones and many excellent jazz instrumentalist on their recordings



Vocal Jazz Groups/ New York Voices

- Often compared to Manhattan Transfer
- Most of the material is written for two voices and the instrumental accompanied consists of three instruments



Vocal Jazz Groups/ Take 6

- Group of 6 (men) vocalists
- Gained national prominence around 1988
- Their arrangements are *a cappella* and show a blend of traditional gospel, soul, pop, and jazz
- Sophisticated vocal arrangements
- Presentation of the material emanates clearly from the oral gospel tradition and is full of individual and ensemble vocal nuances