

3. The art of improvisation

Jazz



SECTION 1

MUSICAL AND CULTURAL CONTEXTS. LISTENING

1. INTRODUCTION TO JAZZ

1. Answer true (T) or false (F):

- ☐ F Jazz musicians only play the notes written on their scores.
- ☐ F In jazz music, a group of musicians play all together, without any one player standing out over the others.
- ☐ T Jazz scores almost never include solos, but only the harmonies used for execution.
- ☐ T The most notable thing in jazz are the improvisations made by the soloists.
- ☐ F Jazz rhythms are quite monotonous and hardly ever change the accent or beat.
- ☐ T Rhythms characterised by syncopation are used in jazz, changing the natural beat.
- ☐ F The word jazz comes from the name of an instrument widely used in this kind of music.
- ☐ F The term jazz comes from the place where this music arose – Jazzville.
- ☐ T We really don't know where the word jazz came from, although there are various theories, such as the French word *jaser*, referring to the exchange of dialogue between the instruments
- ☐ F The origins of jazz go back to the Middle Ages, when Arabic music was mixed with American music.
- ☐ F Jazz arose in the mid-20th century as a result of the evolution of rock and roll.
- ☐ T Jazz originates partly from the African chants sung by slaves taken to American to work on plantations.



2. BACKGROUND**2.1. WORK SONGS**

2. Choose one of the words below to complete the phrases. This will give you the characteristics of the work songs sung by American slaves.

a cappella - slaves - responsorial - secular - vowel - rhythm - instrumental

- These were songs sung by slaves.
- These songs were sung to the rhythm of the hard work.
- When an interpretation is made without an instrumental accompaniment, we can say it is an a cappella interpretation.
- Because of the type of instruments used, we can say these songs were vocal cords.
- They were sung mostly in question-answer form, where one member of the work crew would be the soloist and the others would pitch in as the chorus. This indicates that the songs were responsorial in form.

2.2. SPIRITUALS

3. Listen to this traditional song based on spirituals from this period.

**Listening 1 Amen**

See the little baby
Layng in the manger
On Christmas morning.
See him in the temple
Talking to the elders
How they marvel at his wisdom
See him at the seaside
Preaching and healing
To the blind and feeble

Mira el bebé
Acostado en el pesebre
La mañana de Navidad
Mírale en el templo
Hablando con sus mayores
Como se maravillan con su sabiduría
Mírale al lado del mar
Orando y sanando
Al ciego y al débil

- Read the lyrics and answer whether it is a religious song or a secular song. Religious.
- Explain the theme of this song and say what time of the year it should be sung. It's about the birth of Christ, so the appropriate time for singing it would be at Christmas.
- What word is always repeated in the chorus? Amen.
- What does the soloist sing? The lyrics given above.
- What kind of singing is this known as? Responsorial.

- f. Does it have an instrumental accompaniment? No, it has no accompaniment, only voices.
- g. What is this way of singing songs called? A cappella.
- h. What basic differences is there between work songs and spirituals? Despite being sung in the same way, work songs were sung when they were working, and they were sometimes used to communicate messages as well. Spirituals had a deeply religious message. Both are similar in style, although the context and themes are different.
4. This song is taken from an African-American spiritual, but it has developed in instrumentation and interpretation, giving rise to a gospel song.
It refers to a passage from the Old Testament. "Israel" represents the African-American slaves, whereas "Egypt" and the "Pharaoh" symbolise the slave owners.

Listening 2 Go Down Moses



When Israel was in Egypt's land
Let my people go,
Oppress'd so hard they could not stand,
Let my people go.
Go down, Moses,
Way down in Egypt's land,
Tell old Pharaoh,
Let my people go.

Cuando Israel estaba en la tierra de Egipto
deja ir a mi gente,
oprimido tan fuerte que no puede mantenerse en pie,
deja ir a mi gente.
Baja Moisés,
hacia la tierra de Egipto,
dile al viejo Faraón,
deja ir a mi gente.

- a. Note that at the beginning of this gospel song, only voices can be heard, like in a spiritual. What is this way of singing called?
A cappella.

- b. Then the accompanying instruments come in. Write the names of the ones you can recognise. _____
In addition to the voices, you can hear a piano, electric bass and drums and guitar.



- c. Write one difference and one similarity you can give between gospels and spirituals. _____
The difference is in the instruments, as spirituals are sung a cappella and gospels have an instrumental accompaniment. The theme is similar, as both are religious.
- d. What does the word "gospel" mean? Word of God.

2.3. THE BLUES

5. Listen to this blues played by Ray Charles, one of the most outstanding performers in this style. Note the tempo, how the voice is used, the lyrics, etc. and answer the questions below.

**Listening 3** *Honey, Honey* Ray Charles

When I got misery, oh my, where are you?
 Honey, honey, oh honey, honey,
 Where can you be?
 Whisperin' when the lights are low
 To each teardrop on my pillow
 Honey, honey, oh honey, honey,
 Where can you be?
 I crossed the scalding desert
 Just to be where you are
 I want you, need you, love you
 Still we're apart
 When I want to hold you,
 Oh my, where are you?
 Honey, honey, my honey, honey
 Where can you be?

Cuando me siento infeliz, ¡oh! ¿dónde estás cariño?
 Cariño, ¡oh! Cariño, cariño, ¿dónde puedes estar?
 Susurrando cuando la luz es tenue,
 a cada lágrima en mi almohada
 Cariño, cariño, cariño, cariño, ¿Dónde estás?
 Aguante las quemaduras del desierto, sólo para
 estar donde tu estás
 Necesito tu amor, pero seguimos separados
 Cuando quiero abrazarte, cariño, ¿dónde estás?
 Cariño, cariño, mi amor, ¿Dónde estás?

- a. Although this song was recorded in 1984 on the compilation album *Going Down Slow*, note that it essentially retains the original character of a blues song. Among the **nouns** give below, choose the ones that best fit this fragment.

☒ SADNESS ☐ HAPPINESS ☐ EUPHORIA
☐ NERVOUSNESS ☒ DISTRESS ☐ SOLEMNITY

- b. If you read the lyrics to the song, you will see if it is a religious or secular song. _____
It's a secular song, as the main theme is about losing one's love.
- c. Although Ray Charles' voice is accompanied by a group of musicians, there is an instrument which stands out over the others. What is it? *The piano.*

**Listening 4** *Blues Composition*

6. a. You are about to become a composer of blues. To do this you can use the notes on this staff. Observe that this is a pentatonic (five note) scale, with all the notes except F and B.



- b. Now try with Eb to compose a more authentic melody, because this note is known as a blues note.



Write your composition in the following staves.

TITLE Free answer.

COMPOSER _____

- c. If you want to become a true “bluesman”, you can improvise on the musical base, using the notes from the scales above.

2.4. RAGTIME

7. Answer True (T) or False (F) to the following statements related to ragtime.

- ☐ F Ragtime was a music performed by black slaves.
- ☐ T Ragtime was mainly played on the piano.
- ☐ T Ragtime is a mixture of African rhythm and European classical music.
- ☐ F In this music, improvisation is important.
- ☐ T Ragtime is not improvised music.
- ☐ T Ragtime is a forerunner of jazz.
- ☐ F Ragtime is derived from “ragged or uneven time”.
- ☐ T Scott Joplin was the most famous composer of ragtime.



8. In these listening exercises you will hear different styles of music for the piano.
- a. Identify which of them belongs to the style called ragtime.

☐ Listening 5

☐ Listening 6

☒ Listening 7

- b. Explain why you have decided that the other two tracks are not examples of ragtime.

Listening 5 has a symphonic accompaniment (Piano Concerto No. 5, Beethoven) and Listening 6 is a "classical" European piece, from the Romantic period (Chopin's Waltz No. 7 in C# minor).

3. THE BEGINNINGS OF JAZZ

3.1. THE NEW ORLEANS STYLE. THE FIRST JAZZ BANDS.

Listening 8 *High Society* King Oliver's Creole Jazz Band



9. Answer these questions about the music of New Orleans.

- a. Who formed the first New Orleans bands? *Talented slaves who had recently been freed and who emigrated to the city.*
- b. How did they acquire the instruments to create these bands? *From the marching bands that had played during the war, all sold at low cost to make money.*
- c. What musical knowledge did they have? *Most of these "new musicians" is simply play the way they sang, as they didn't know music or technique, so these instruments were used as extensions of their voices.*
- d. Say which musical styles that influenced the music of New Orleans. *One was ragtime, created by black pianists from the East, full of rhythm and syncopation, and the other was the blues and the spirituals.*
- e. How did they use to do improvisations? *They often performed group improvisations, or short solo improvisations, often in question-answer form, imitating and answering each other (responsorial).*

10. As time passed, the bands acquired better structures and more instruments. Write the name of the instruments shown in this photograph of one of the bands of the day. Indicate whether they belong to the melody or rhythm section.



✓ Melody section: Trombone, clarinet and trumpet.

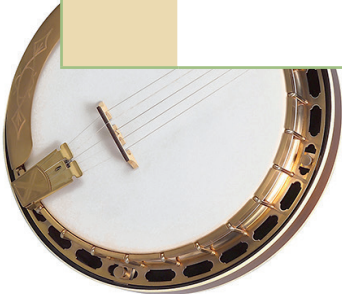
✓ Rhythm section: Bass, banjo and drum.

11. Listen to the next jazz band and note that after performing the main theme, the improvisations begin. Write the name of the solo instruments as they enter.

Listening 9 *Sugar Foot Stomp* Kid Ory



THEME	IMPROVISATION 1	IMPROVISATION 2	IMPROVISATION 3	IMPROVISATION 4	THEME
ALL	Clarinet	Trombone	Piano	Trumpet	ALL





3.2. DIXIELAND. WHITES TAKE UP JAZZ

Listening 10 *Tiger Rag* Original Dixieland Jazz Band

The Original Dixieland Jazz Band was composed of white musicians. It seems to be the first musical group to use the word “jazz” to define its music. It was also the first band to make a jazz recording in 1917. Likewise, they were the first jazz group to appear in a film, a silent movie called *The Good for Nothing*, in the same year.



12. Follow this “Listening Guide” while you listen.

Time count	GUIDED LISTENING
0:00	1. The theme begins - lively, cheerful and very rhythmic. It has the typical character of this style of music.
0:16	2. The clarinet comes to the fore, while the rest of the band accompanies it with brief “cuts”. This passage serves as a bridge to link back to the...
0:25	3. First theme from the beginning, which is played again.
0:33	4. Again the clarinet is the most important instrument in the band, supported by brief musical motives from other instruments.
1:05	5. Trombone glissandos can be heard, while the band accompanies them with a very distinctive rhythm.
1:38	6. You hear the first “solo” from the trombone, accompanied by instruments in the rhythm section (drums, bass and piano).
2:10	7. The improvisation now comes from the trumpet, highlighting its virtuosity in the interpretation and some passages with very high notes for this instrument.
2:41	8. The clarinet now does its “solo”. It begins with a melodic passage, but then also displays virtuosity.
3:14	9. We again hear one of the passages from before, including trombone glissandos. This takes us to the...
3:45	10. Bass “solo”. This time, in addition to the rhythm section, the other instruments also accompany the bass, but in <i>pp</i> .
4:16	11. The whole band plays a loud <i>f</i> chord, and then continues with a lively, dramatic passage, where the melodic instruments (clarinet, trumpet and trombone) fuse together playing different melodies.
4:50	12. A brief drum solo connects again to...
4:53	13. ... the whole ensemble, that takes us at fast pace to the end of the song.

13. Answer these questions in reference to Dixieland music.

- a. What does the word *Dixieland* mean? *Dixie = "ten" in French, referring to a bank note issued in New Orleans, and by extension to the original 10 or 11 southern states), so it became the traditional jazz music subgenre of the southern states.*
- b. Give the differences between Dixieland and New Orleans style.
- b.1. As regards improvisation: *with more developed Dixieland improvisations.*
- b.2. As regards the tempo: *there was more improvisation, and tempos were faster in Dixieland music.*
- b.3. As regards style and interpretation: *dixieland was "less expressive", but it had more technical resources.*
- b.4. As regards melodies and harmony: *melodies were more polished, with clearer harmonies than in New Orleans jazz.*

3.3. CHICAGO. THE FIRST SOLOISTS

14. Choose the right answers.



- a. In 1917, the Storyville district of New Orleans, where jazz was played in many places, was closed down due to:
- ☐ lack of interest in jazz ☒ the constant fights ☐ the American Civil War
- b. Many musicians lost their jobs, so they had to leave the city in search of new opportunities. The place most of them emigrated to was:
- ☐ Texas ☐ Florida ☒ Chicago
- c. The new style was mainly characterised by giving more importance to
- ☒ soloists ☐ jazz bands ☐ instruments
- d. Among the most prominent musicians were:
- ☐ Miles Davis ☒ Bix Beiderbecke ☒ Joe "King" Oliver


Listening 11 *What a Wonderful World* Louis Armstrong

Next, listen to one of many famous songs from this musician, where you can confirm that Louis Armstrong, despite his difficult childhood, had an optimistic view of the world:

"And all I'm saying is, see, what a wonderful world it would be if only we'd give it a chance. Love baby, love. That's the secret, yeah."



15.a. Follow the lyrics while you listen.

What a Wonderful World

I see trees of green, red roses too
 I see them bloom for me and you
 And I think to myself what a wonderful world.
 I see skies of blue and clouds of white
 The bright blessed day, the dark sacred night...
 And I think to myself what a wonderful world.
 The colors of the rainbow so pretty in the sky
 Are also on the faces of people going by
 I see friends shaking hands saying
 "how do you do?"
 They're really saying I love you.
 I hear babies crying, I watch them grow
 They'll learn much more than I'll never know...
 And I think to myself what a wonderful world
 Yes I think to myself what a wonderful world.

Que mundo maravilloso

Yo veo árboles verdes, rosas rojas también
 Las veo florecer para mí y para ti
 Y pienso para mí mismo, qué mundo maravilloso
 Veo cielos azules y nubes blancas
 El brillo de un día bendito, la oscuridad de la noche sagrada
 Y pienso para mi mismo, qué mundo maravilloso
 Los colores del arco iris, tan lindos en el cielo
 También están en las caras de la gente que pasa
 Veo amigos estrechando sus manos, diciendo
 "Cómo te va?"
 Realmente ellos dicen Yo te quiero
 Escucho bebés llorar, los veo crecer
 Ellos aprenderán mucho mas de lo que yo jamás sabré
 Y pienso para mi mismo, qué mundo tan maravilloso
 Sí pienso para mi mismo, qué mundo tan maravilloso.

b. Find information about Louis Armstrong and write a short biography.

Louis Armstrong was called Satchmo (from "satchel mouth", probably because of the size of his mouth!) and was one of big names in jazz, the first great jazz soloist in history, and one of the most important innovators in this genre. He was born on the 4th July 1900, Independence Day in the USA, in the impoverished neighbourhood of "The Battlefield" in New Orleans. At 14 he learned to play the cornet at a reform school for boys. Cornets were military instruments used by the Confederate Army in the south and the Union Army in the north during the American civil War, and became popular during the birth of jazz. Armstrong's father abandoned the family, and his mother left the children to their grandmother, in miserable conditions, in the red-light district of New Orleans, and Louis hung out in brothels and dance halls where he could hear ragtime and blues. This obviously helped him to develop his musical talent, and he started singing in the street with a quadrille, but he continued to get into trouble with the police. He attracted the attention of Professor Peter Davis at the reform school, who began teaching him. When Armstrong got out of the reform school, his ambition was to become a musician, so Davis made a decision that would change the history of music forever - he gave Louis his first trumpet, saying he could pay it back when he could. Besides being famous for his trumpet playing, Louis also had a very unmistakable voice timbre.

4. SWING AND THE BIG BANDS (1930s)

Listening 12 *In The Mood* Glenn Miller



The **Glenn Miller Orchestra** quickly gained the applause of the public, who flocked to his concerts, resulting in a series of recordings. Since June 1938, Miller and his orchestra had dominated the top of several popular music charts and stayed there for more than a year. In early 1940 *In the Mood* enjoyed fifteen consecutive weeks as number one, followed by *Tuxedo Junction*, which kept Miller at the top of the charts until summer. On 11 February 1941 he was awarded his first gold record for the song *Chattanooga Choo Choo*.

16. Listen to the piece and answer the following questions:

- a. Indicate whether the number of band members was larger or smaller than the bands in previous styles and write the name given to these groups. Bands were larger than before, and played commercial melodies and catchy tunes, with rhythms conceived for dancing. They were called Big Bands.
- b. Cross out the wrong words.
- They had large orchestras with musicians dressed **in uniforms** / **in casual clothes**.
 - The musicians **did** / **did not** use special music stands.
 - They played **simple catchy melodies** / **complex melodies**.
 - Their performances were specially intended for **listening** / **dancing**.
 - They were quite faithful to **creative freedom** / **stricter scores**.
- c. The instruments of these bands are grouped into sections. Write in the names of the instruments in each section.
- ✓ Brass Trumpets and trombones.
- _____
- _____
- _____
- ✓ Woodwind Saxophones and clarinets.
- _____
- _____
- _____
- ✓ Rhythm section Drum, bass and guitar.
- * The piano plays both solos and rhythmic-harmonic accompaniments.
- _____
- _____
- d. Write the names of at least two swing bands.
- The Big Band of Benny Goodman (clarinettist), Count Basie and Duke Ellington (pianists), and the Glenn Miller Orchestra (trombonist).



5. BEBOP (THE 40s)**Listening 13** *Slow Boat to China* Charlie Parker

17. What did these new generations of musicians want to achieve with bebop?

They wanted to break away from Big Band jazz, which they said was too commercial. Bebop musicians created a new form of expression and a new identity. Their interpretations were not meant for dancing, but rather for listening attentively and almost reverently. Jazz music transformed from being a form of light entertainment to becoming "chamber music" that required careful listening.



18. Compare bebop to swing below.

a. As regards the number of musicians playing together:

BEBOP: *Smaller groups of instruments.*

SWING: *Bigger orchestras (Big Bands).*

b. As regards rhythm:

BEBOP: *Complex rhythms, as they didn't want strict dancing rhythms.*

SWING: *Simple, regular rhythms, appropriate for dancing.*

c. As regards the way they played:

BEBOP: *Increase of virtuosity, with rapid and irregular phrasings. Development of instrumental technique and original improvisations, which were usually very fast and complex.*

SWING: *Catchy, light, commercial melodies, seeking public success.*

d. As regards the sensations they wanted to transmit:

BEBOP: *Emotionally, it strives to transmit sensations that are different from those known until now (restlessness, nervousness, intrigue...).*

SWING: *Music conceived mostly for fun and entertainment, dancing and partying.*

19. Write the names of at least two musicians in the bebop style.

- *Charlie Parker (sax), Dizzy Gillespie (trumpet), Thelonious Monk (piano), Lester Young and Dexter Gordon (sax) and Billie Holiday (voice).*

6. CONTRASTING STYLES

Listening 14 Cool Jazz Miles Davis



20. Listen and answer the following questions.

a. What does the term cool jazz mean? *gentle, relaxing, intimate (cool = slow and laid-back).*

b. What were the basic reasons why this movement arose?

It replaces the uneasy nervousness of bebop.



c. What sensations did these musicians want to transmit?

It transmits a feeling of gentleness, intimacy, relaxation... with peaceful rhythms and moderate timbre contrasts in instruments.

d. The mute is an accessory that is placed in the bell of brass instruments. What does it do?

The mute is an accessory that decreases the intensity of the sound or changes its timbre. It is usually used in brass instruments, especially in trumpets and trombones, and placed in the bell of the instrument.

21. In the following exercises you will hear a trumpet and a trombone. Give the name of the instrument you hear and say whether it is using a mute or not.

Listening	Instrument	Uses a mute
Listening 15	<i>TRUMPET Lee Morgan - Hasaan's Dream</i>	<i>NO</i>
Listening 16	<i>TROMBONE Shorty & Orleans Avenue - Jazzwoche Burghausen</i>	<i>NO</i>
Listening 17	<i>TRUMPET Easy Money Sant Andreu Jazz Band & Jesse Davis</i>	<i>YES</i>
Listening 18	<i>TROMBONE Michele Jamil Marzella trombone</i>	<i>YES</i>

22. Find information about Miles Davis and write a short biography.

Miles Davis was one of the most famous trumpeters and composers in the history of jazz, pioneering many different styles. Born in Alton, Illinois, Davis began playing in the mid-1940s with the main musicians of the bebop style. In late the 40s, he transformed his career by forming a band of nine musicians, which despite its short duration, had a great influence, introducing the term "cool jazz" (as opposed to "hot" or "warm" jazz) . In the 50s he visited Paris, where he composed the music for the film "Elevator to the Gallows" by Louis Malle, improvising directly in front of the screen. Back in the United States, now influenced by rock music, he used electronic instruments in his compositions, deeply marking the whole jazz or jazz rock fusion generation. When he died in September 1991, he had been working with Prince.



Listening 19 *One for Daddy* Cannonball Adderley

23. Listen carefully to this hard bop fragment and answer True (T) or False (F).

- ☐ F This fragment is more relaxed and calmer than the preceding one.
- ☐ T Hard bop was influenced by bebop.
- ☐ F Hard bop means it is difficult to play.
- ☐ F Gerry Mulligan is one of the pioneers of the hard bop style.
- ☐ T John Coltrane is an important name in hard bop.
- ☐ T Hard bop arose as a counter-reaction to cool jazz.
- ☐ F Hard bop evolved in the late 60s.

7. FREE JAZZ (THE 60s). FROM CHAINS TO FREEDOM



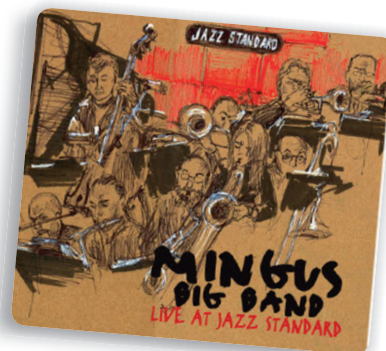
Listening 20 *First take* Ornette Coleman

24. Listen to the sound effects that this style of jazz uses.

- a. Say what sensations this music produces.

They produce sensations of incoherency, strangeness, disconnection, lack of coordination.

- b. What do the musicians try to do with this new style of jazz? *They try to make American society aware of the emerging social tensions of racial integration and the civil rights movement. This new style represents a complete break with all the preceding styles and suggests a return to the 20s, where jazz was considered as crazy, uncertain and exciting.*
- c. What is their approach to melodies, rhythms, improvisations, etc., to achieve these sound effects? *Interpretations call for melodic and rhythmic lines with great creative freedom. They make use of an atonal harmony and employ polyrhythms. They often perform group improvisations, as they once did in the early jazz bands of New Orleans. This style connected jazz to the avant-garde movements, making use of noise as a musical element within the compositions.*



25. Listen carefully now, because these listening exercises give examples of some kinds of jazz that we have studied so far. Indicate the style of each one and explain why.

RAGTIME - SWING - BEBOP - COOL JAZZ - FREE JAZZ

Listening 21 *Mission to Moscow* Benny Goodman



- a. STYLE: Swing
REASON: This style uses large orchestras (big bands), playing commercial melodies and catchy tunes, with rhythms conceived for dancing.

Listening 22 *Maple Leaf Rag* S. Joplin



- b. STYLE: Ragtime
REASON: The author is one of the most famous ragtime composers. Most ragtime compositions are written for piano.

Listening 23 *Blue in Green* Miles Davis



- c. STYLE: Cool jazz
REASON: This is a kind of relaxed music with lots of long sounds. The trumpet uses a mute to produce sounds that are pleasing, softer and sweeter.

Listening 24 *Crazeology* Parker & D. Gillespie



- d. STYLE: Bebop
REASON: Composers come from the bebop style. They use small bands. They execute notes at great speed. They use fast, complex phrases and rhythms.

Listening 25 *Moanin* Charles Mingus



- e. STYLE: Free jazz
REASON: This music is quite atonal. There are some group improvisations. They produce sensations of incoherency, strangeness, disconnection, lack of coordination.

8. JAZZ FUSION (THE 70s) . JAZZ MIXES WITH OTHER STYLES

As from the 70s, styles start to explode, giving rise to what we call jazz fusion.

Listening 26 *Vulcan Worlds* Chick Corea & Al Di Meola



26. a. Write the names of the instruments you can recognise. Drums, synthesiser, electric keyboard, electric bass and electric guitar.
- b. As regards instrumentation, what innovation can you hear in this fragment? They include electronic instruments from rock music.
- c. What is the name of this jazz style? Jazz rock.

**Listening 27** *Just the Two of Us* George Benson

27.a. You can hear that the instrumentation in this fragment is similar to the previous one, but the character is different. Why do you think this is so?

The previous one was fast, exaggerated and strongly influenced by rock music, but this one is smooth, influenced by cool jazz and funk, which are relaxed, laid-back musical styles.

b. What style of music is this known as? *Smooth jazz.*

**Listening 28** *Batuka* Tito Puente

28.a. Among the instruments you can hear in this recording, which one stands out in a special way?

Percussion instruments.

b. Why do you think this is so? *The influence comes from Latin music (salsa, merengue, cumbia, bachata...) which use lots of percussion.*

9. TRADITION AND EVOLUTION (THE 80s)**Listening 29** Lincoln Center Orchestra & Wynton Marsalis

29.a. Why do you think this kind of jazz is called Neo-Traditionalism? *The various mergers that took place in the 70s caused jazz to increasingly break away from its origins. This situation led some musicians, mostly black, to demand a return to its origins.*

b. Write the name of at least two musicians who developed this style.

Scott Hamilton, Herbie Hancock and Wynton Marsalis.

**Listening 30** St Germain & Herbie Mann

30. Say which musical styles are fused into acid jazz.

This style integrated elements of jazz, funk and hip-hop, with the rhythms of dance music, so it focused mainly on the dance floor.

10. POST-JAZZ (THE 90s)**Listening 31** *Far Away* Bill Frisell

31. Explain the reasons why a revolution happened in the 90s amongst some jazz musicians in New York.

The fusion of rock and classical music brought a revolution in which musical influences of all kinds came together, fusing them together without any conceptual limitations.



32. Cross out the wrong words and you'll get some of the features of jazz in the 90s.

- This decade brings renewed interest in **ragtime music** / **big bands**.
- Instrumental approaches, such as harmonics and melodies, are influenced by **avant-garde music** / **descriptive music**.
- Among the notable musicians in this style are **Max Steiner** / **Butch Morris**.

11. JAZZ IN THE NEW MILLENNIUM

33. Write the names of the two most innovative styles of jazz music in the new millennium.

Jazz Rock.

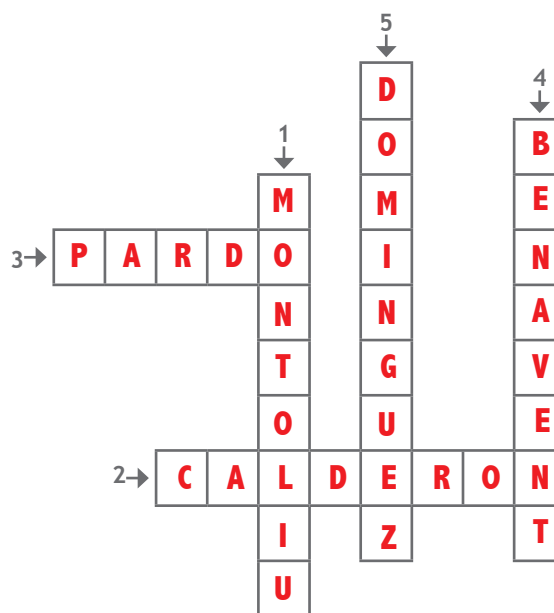
34. Write the name of the style to which each of fragments corresponds.

Listening Exercise	Style
Listening 33 <i>Cotton Vostok</i> Triosk	Electronic Jazz.
Listening 34 <i>B-Boy</i> Crown City Rockers	Jazz Rap.

12. JAZZ IN SPAIN

35. Complete the following crossword to test your knowledge about some of the jazz musicians of Spain.

1. Surname of the jazz pianist who was the first to cross our borders and reach a wide international audience.
2. Surname of a musician from the 70s who also composed for other styles.
3. Surname of a saxophonist and flutist who played a jazz style called new flamenco.
4. Surname of one of the great electric bass players, and one of the first to introduce this in flamenco fusion groups.
5. Surname of the pianist from Cádiz who started out with an Andalusian rock group, and later evolved into jazz.




Listening 35 *Una Noche en el Central* Pedro Iturralde

36. Pedro Iturralde is one of the pioneers of jazz in Spain. If you listen carefully you can find out the instrument this musician usually plays.

Saxophone.


Listening 36 *Spain* M. Camilo & Tomatito

This work was awarded the Latin Grammy for best jazz album in 2001. Michel Camilo was born in the Dominican Republic, and Tomatito is a musician who often accompanied Camarón de la Isla.

37. a. Write the names of the instruments you can recognise. _____

Piano and Flamenco guitar.

b. One of these instruments has not been heard before in a jazz band. What is it? _____

Flamenco guitar.

c. You can now see how jazz merges with all kinds of musical styles. If you had to give a name to this style of music, what would you call it? _____

Flamenco Jazz.

d. Research and look for more Spanish jazz musicians, apart from those mentioned in your textbook.

Free answer.

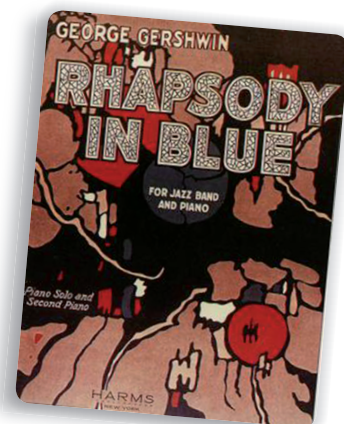

13. SYMPHONIC JAZZ. CLASSICAL MUSIC AND JAZZ

Listening 37 *Rhapsody in blue* G. Gershwin

Jazz instrumentalists have always tried to produce very special effects, such as gliding sounds (glissando); imitating black vocal styles; slight variations in pitch (blue notes); off-pitch notes compared to normal Western tuning, etc.

38. At the start of this symphonic work you can hear a long glissando. What musical instrument plays this effect?

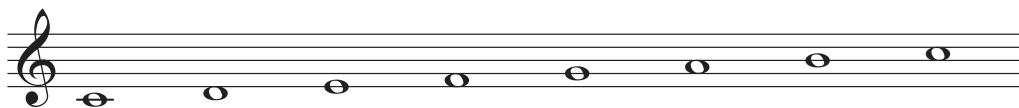
Clarinet.



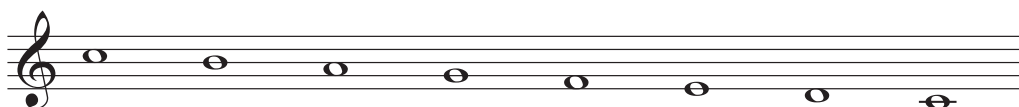
SECTION 3 MUSICAL CREATION

A sequence of notes going up or down in pitch, from which melodies and harmony can be derived, related to one another by the laws of tonality, is called a **scale**.

The scale is called **ascending** when it goes from a low note to a high note.

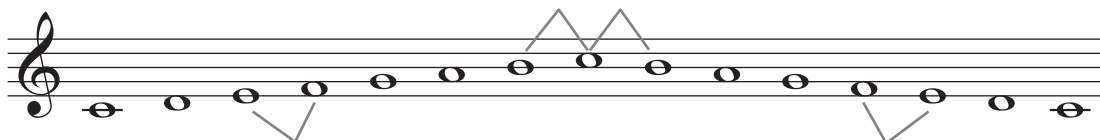


It is called **descending** when it falls from a high note to a low note.



** Scales are named according to the notes on which they start and finish. Observe in the example above that the scale starts and finishes on C. This scale is therefore the scale of C.*

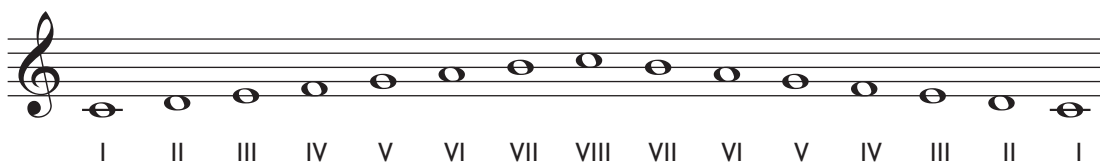
This is the arrangement of **tones** and **semitones** in the diatonic scale of C major:



There is one **semitone between** the notes E-F and between B-C and one whole **tone between** the other notes.

The notes of a scale are named in degrees, using Roman numerals, whereas the descending scale is a sort of mirror image of these degrees:

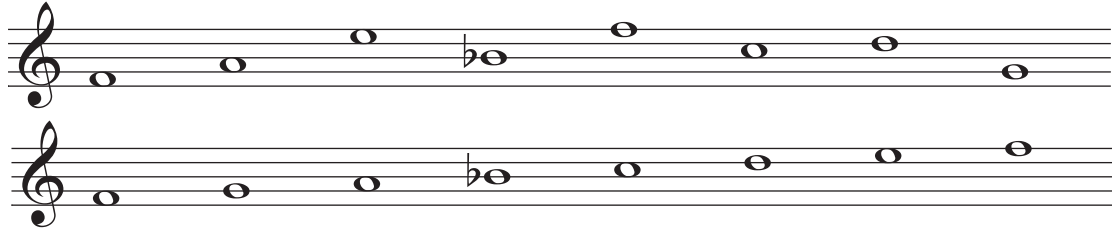
I - Tonic, II - Supertonic, III - Mediant, IV - Subdominant, V - Dominant, VI - Submediant, VII - Leading note



There is a hierarchy among these degrees, meaning that some degrees are more important than others. They are all ordered around the main one, called the **tonic**.

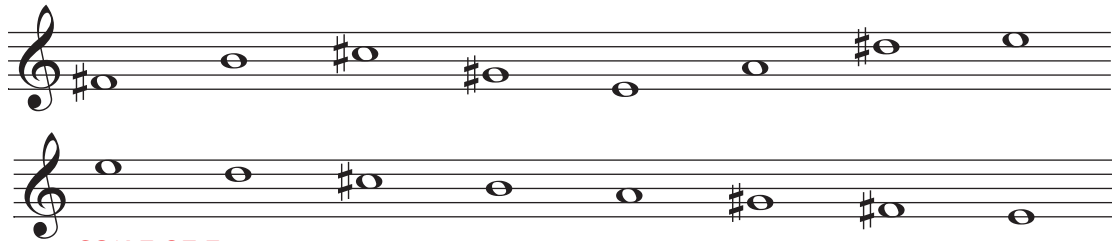
The most important degrees in any scale are **tonal degrees**: I (tonic), IV (subdominant) and V (dominant), which are the ones that define the tonality.

1. The staff below shows various different notes. Put them in order to get an ascending scale.
Write their names.



SCALE OF F.

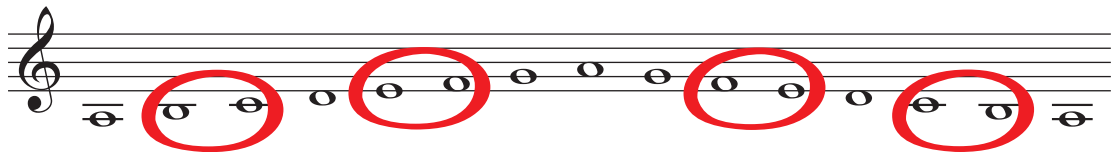
2. Order these notes into a descending scale and write in the name of the scale.



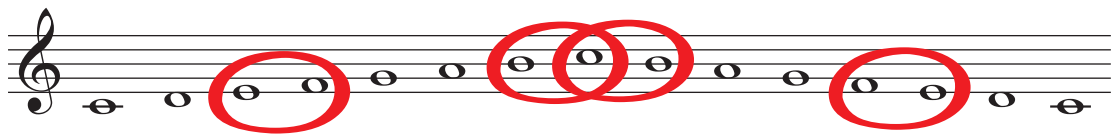
SCALE OF E.

3. Circle the 2 notes between which there is a distance of one semitone only.

a.



b.



4. Order the notes shown below to form an ascending scale and mark the following degrees in the scale: the “Dominant” with a D; the “Tonic” with a T; the “Subtonic” with an S; the “Subdominant” with SD.

