

JAZZ STYLES

A little bit of history

It all started around the beginning of the 20th Century as a fusion between black music (slaves brought from Africa) and European music (brought to America by the emigrants)

- EARLY YEARS (20's. 30's)
 - o Ragtime
 - o Blues
 - o Dixieland or New Orleans Style (= collective improvisation)
- SWING ERA (30's, 40's) - big band era, main focus is on dance-friendly arrangements
- BE-BOP, COOL (40's and up) - small combos, there the main focus is on individual improvisation
- THIRD STREAM - fusion with classical music
- FREE JAZZ - I see it as the jazz musicians' replica of classical composers' aesthetical freedoms regarding rhythm and melody
- FUNK, JAZZ-ROCK, FUSION, SMOOTH JAZZ - fusion with rock, in an attempt to regain popularity and return to the dance floor

SPECIFIC JAZZ ELEMENTS

- The jazz band (combo or big band) is composed of:
 - RHYTHM SECTION – Gtr, Pno, Bass, Drms
- MELODIC SECTION – all other melodic instruments;
on occasions, the Guitar and Piano can cross the line and become Melodic instruments when playing solo or filling in

MELODIC elements

the blues scale
blue notes added the regular scales

HARMONIC elements

extended “unsolved” chords

RHYTHM elements (the SWING)

DIVIDING

The beat is divided in 2 uneven eights, more like a QUINTUPLET (3+2) than a TRIPLET (this also changes with the style) depending on speed of the piece, there can be different degrees of SWING– the faster it goes, the eights are played more even

ACCENTS

the beat accents shift from 1 and 3 to 2 and 4
the “and” in a pair of eight notes gets the accent, specially if a syncopation
the eight notes (and sixteenths) are uneven

PERFORMANCE

depending on style, the melodic section can have a “laid-back” feel– popular in the Swing era




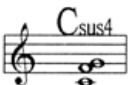
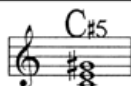
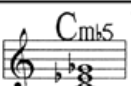
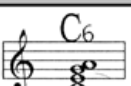
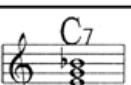
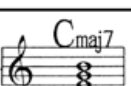
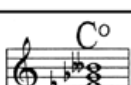
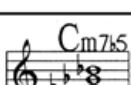
FORM elements

Most of the tunes are either binary or ternary form, with or without a verse upfront (that almost never reappears after the chorus)





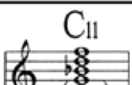

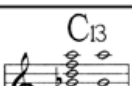
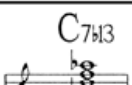
The Blues form: 3 phrases of 4 measures each, where the 2nd phrase starts on a IV chord

Overall, the form Tune–Improvisation–Tune might be considered a ternary form (ABA), where, in the B section, the soloist replaces the original melody with his/her own on–the–spot composed melody, while the harmonic section follows the original changes of the tune

CHORD NOTATION

Notation	meaning	notes	Example	
- notes are REPLACING elements in the chord				
		SIZE and KIND		
NC	no chord			
(C)	major chord			M
m, mi, min, -	minor chord			m
C/G	chord with something else than the root in the bass	Letter above the slash stands for CHORD, below for bass NOTE		
no..., omit...	omit the named interval in the chord			
sus, sus4, 4	chord with a suspended 4th	4th ALWAYS replaces the 3rd		x
+, +5, #5	augmented 5th	usual in a major chord		x
b5, -5	diminished 5th	for a major chord, because if minor... see underneath		x
dim	diminished CHORD = minor with a dim.5th			o
- notes are ADDED to the basic chord				
6	Major 6th	added to the chord		M, o
7	minor 7th			x, m
Maj7, M7, j7, Δ	Major 7th	could be also over a minor chord: Cmmaj7		M
dim7, o	dim chord with dim 7th	"diminueshed"		o
ø	=m7b5	"half-diminueshed"		ø

CHORD NOTATION

Notation	meaning	notes	Example	
9	major 9th AND min 7	always implies the existence of 7 (minor)		X
Maj9	maj 9 AND maj 7	"maj" refers to the 7th		M
add9	just add the 9th, no 7			M
b9, -9	minor 9th AND min 7			X
#9, +9	aug. 9th			X
11	perfect 11 AND min 7 AND maj 9	usually omit the 3rd; m7, M9, p11 create a chord of their own which could be noted as such (C11 = Bb/C or Gm7/C)		X
#11, +11	augmented 11 (m7 and M9)	can change anything under (Cb9#11)		X
13	major 13th	M13 = M6, usually add ONLY m7; notation implies that the 6th should be positioned ABOVE the 7th, as the 13th		X
b13	minor 13th	unlike the 6th, the 13th CAN be minor. All Other elements of the chord should be present		X

NOTES:

1) in some cases, there might be a distinction between C/G and $\frac{C}{G}$
 The first means Chord/Bass note, the second means Chord/Chord (polychords)

2) in some old handwritten scores, Maj7 might be 7 (where the 7 without a slash is a m7), and Maj9 might be 9