The language of jazz violinists applied to works of jazz-inspired composers.
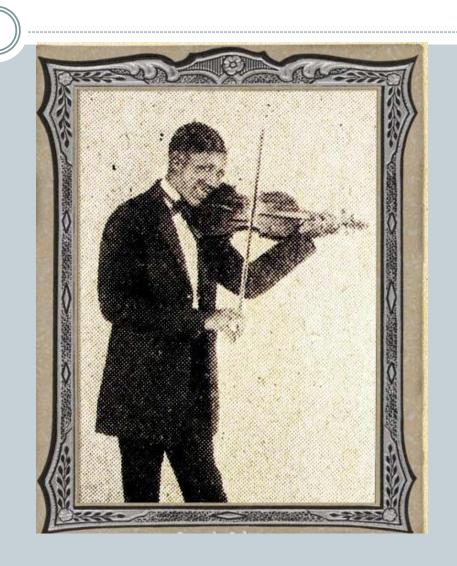
RESEARCH QUESTIONS

- How can I recreate the performance style of Early twentieth century jazz-violinists and incorporate it in my interpretation of Jazz-inspired Classical repertory?

- What kind of expressive tools did the Early musicians use?, What kind of technique they employ?

- How can this knowledge help me to perform the music by Gershwin and other Jazz-inspired music?
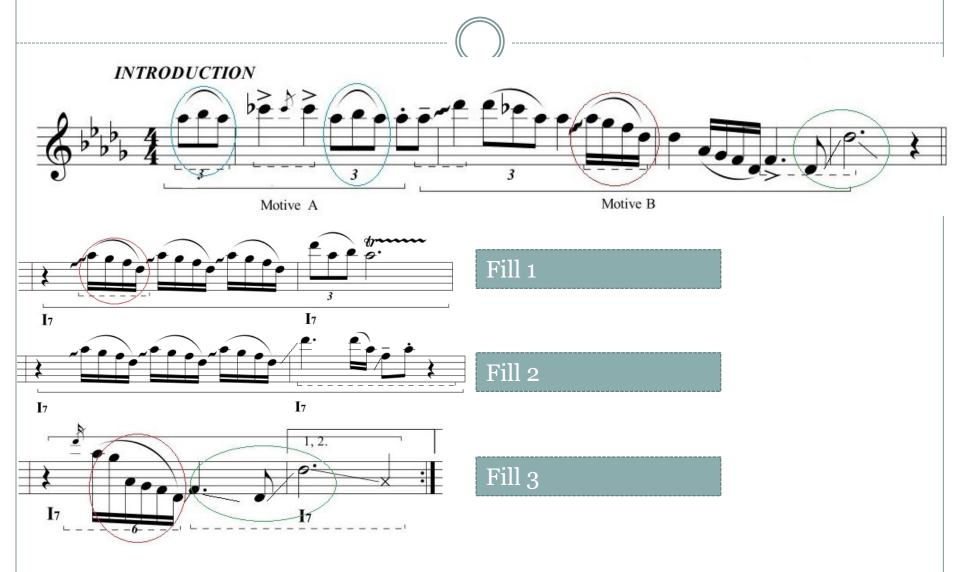
Hot or traditional Jazz

- This term includes the styles before swing.

- The time most used was the 2/4.

- Little changes in the melody as a way to improvise.
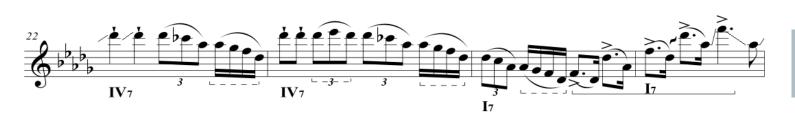
- Trumpet as a leader.

Eddie Anthony(1890-1934)

- Blues and Rag violinist.
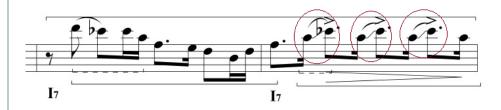
- Use of *fills*.

- *"Violin, sings to me"* (1928)

Material obtained from *Lonesome Blues*

INTRODUCTION

Motive A

Motive B

Fill 1

Fill 2

Fill 3

Material obtained from Lonesome Blues.

Solo excerpt

Fill 4

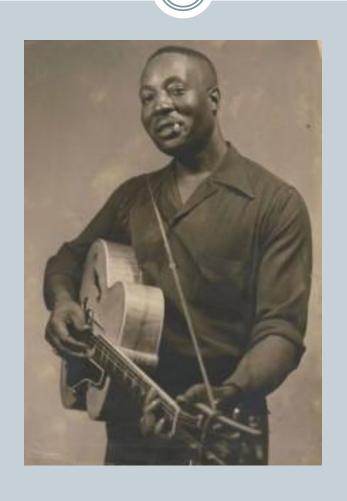Fill 5

Fill 6

Eddie Anthony's style:

* The use of Vibrato in the longer notes.

* He uses *glissandos* to emphasize each slured note.

* Rhythm.

* Emphasis in his licks.

Big Bill Broonzy (1893-1954)

Big Bill Broonzy

- Born in Mississippi (1898.)

- He had to move to Chicago where he met Papa Charlie Jackson.
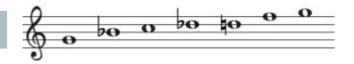
- Problems to amplify the violin.

Introduction/First solo.

SWEET TO MAMA

- Syncopes

- Blues note

Improvisation develpment.

First solo

Second solo

Big Bill Broonzy Style

- Concrete sound

- Precise rhythm and use of syncopes
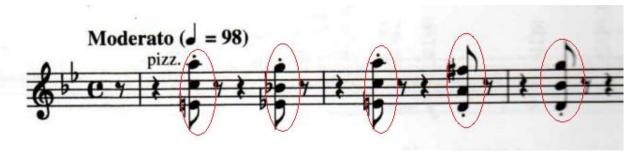
- Variety of *glissandos*

- He mostly uses vibrato

Introduction of the aria in the reduction:

J. Heifetz adds pizzicatos answering the piano:

During the main melody J.Heifetz changes the octave , adds ornaments and uses flageolets.

Transcription

Original:

J. Heifetz Arrangement compared with the original opera and my experimentation process "Allegro"(III)

Original score:

Transcription:
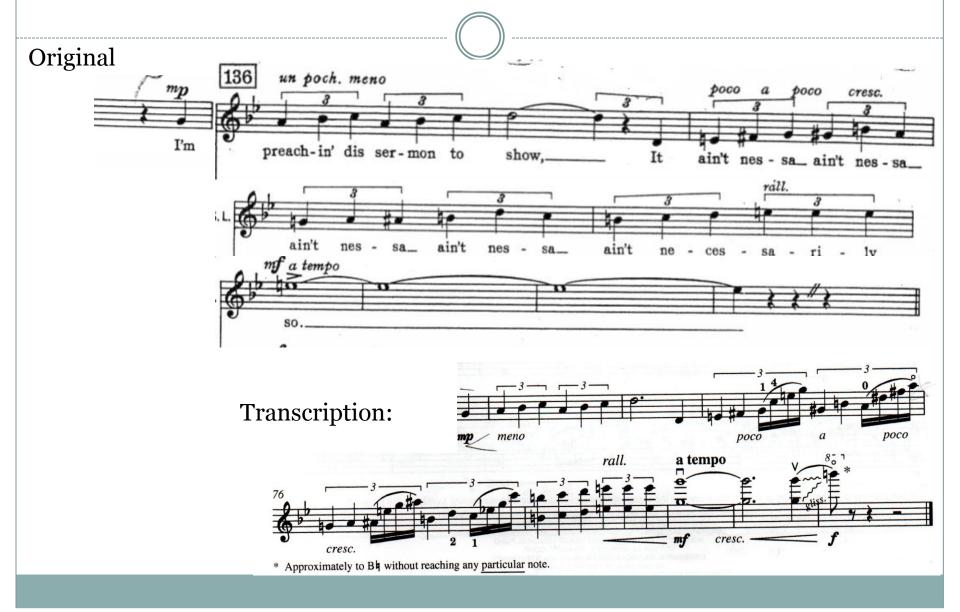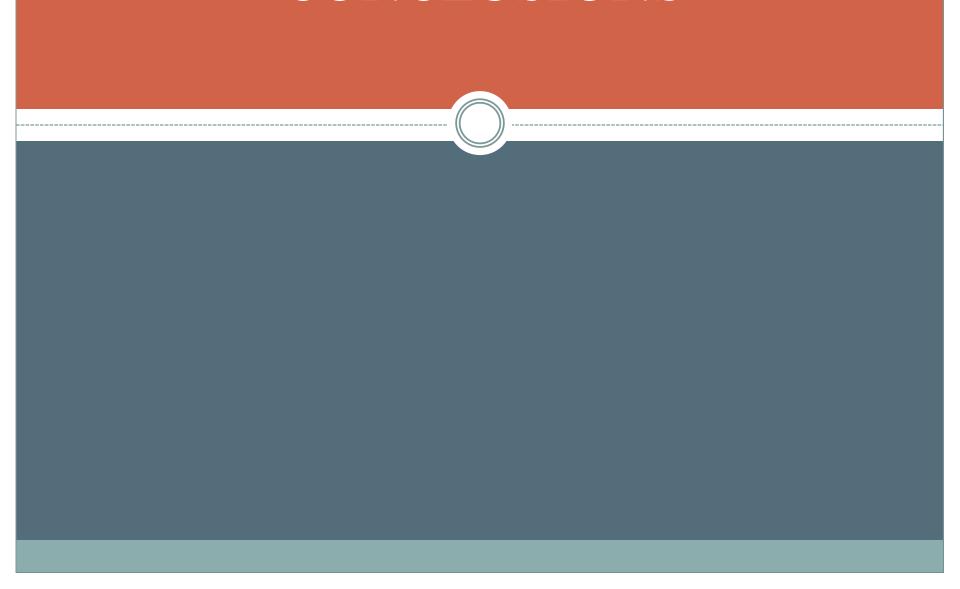

J. Heifetz uses octaves and flageolets to imitate the choir.

Original

* Approximately to B♮ without reaching any particular note.

CONCLUSIONS

THANKS FOR LISTENING