

**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 repertoire?
- 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.



22

IV₇ 3 IV₇ 3 I₇ 3 I₇

Solo
excerpt

I₇ I₇

Fill 4

I₇ I₇

Fill 5

I₇ I₇

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.

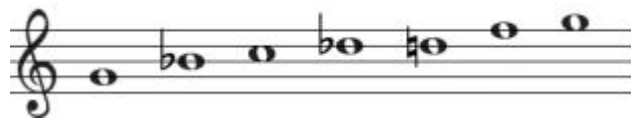


SWEET TO MAMA

•Synco pes



•Blues note



Improvisation development.

First solo



Second solo



Big Bill Broonzy Style



- Concrete sound
- Precise rhythm and use of syncopes
- Variety of *glissandos*
- He mostly uses vibrato

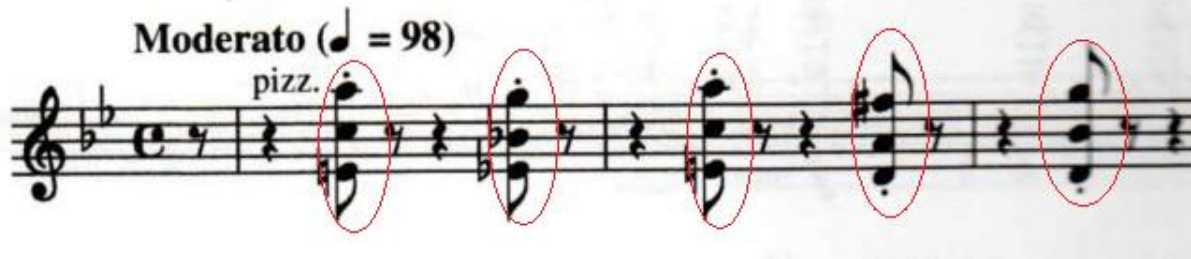
J. Heifetz Arrangement compared with the original opera and my experimentation process“Introduction”



Introduction of the aria in the reduction:



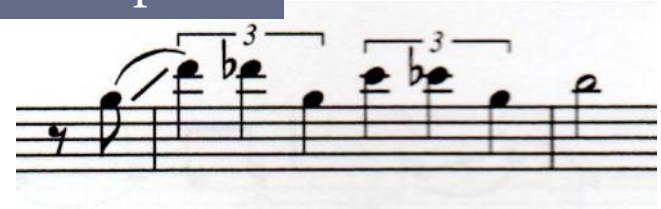
J. Heifetz adds pizzicatos answering the piano:



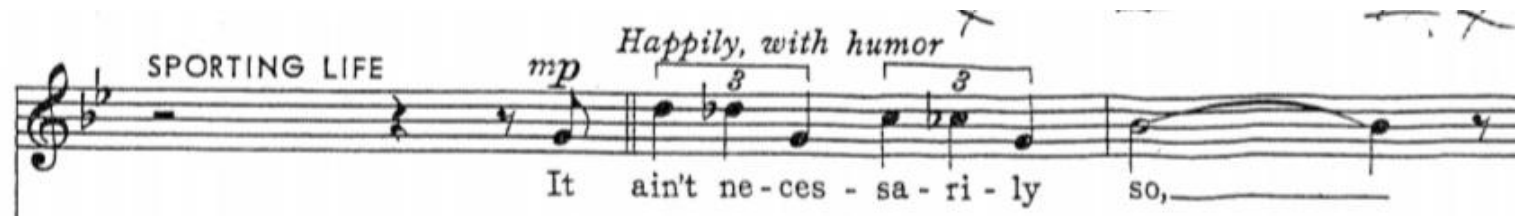
J. Heifetz Arrangement compared with the original opera and my experimentation process“Main Melody” (II)

Transcription

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



Original:



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



Original score:

[134] Allegro

S.L. Wa - doo_ Zim bam bod-dle - oo

W. Wa - doo_ Zim bam bod-dle - oo

M. Wa - doo_ Zim bam bod-dle - oo

Transcription:

Allegro

f

harm.

57

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

J. Heifetz Arrangement compared with the original opera and my experimentation process“Coda”(IV)

Original

Original musical score for 'Coda' (IV) by J. Heifetz. The score is in G major (one sharp) and 3/4 time. It begins with a mezzo-piano (*mp*) dynamic. The first staff shows a melodic line with triplets and a crescendo marking. The lyrics are: "I'm preach-in' dis ser-mon to show, It ain't nes-sa ain't nes-sa". The second staff continues the melody with triplets and a rallentando (*rall.*) marking. The lyrics are: "ain't nes-sa ain't nes-sa ain't ne-ces-sa-ri-ly". The third staff shows a mezzo-forte (*mf*) dynamic and a tempo marking (*a tempo*). The lyrics are: "so.".

Transcription:

Transcribed musical score for 'Coda' (IV) by J. Heifetz. The score is in G major (one sharp) and 3/4 time. It begins with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The first staff shows a melodic line with triplets and a mezzo-forte (*mf*) dynamic. The lyrics are: "meno poco a poco". The second staff continues the melody with triplets and a rallentando (*rall.*) marking. The lyrics are: "cresc. 2 1". The third staff shows a mezzo-forte (*mf*) dynamic and a tempo marking (*a tempo*). The lyrics are: "mf cresc. f". The score ends with a glissando marking and a final note marked with an asterisk (*).

* Approximately to B \flat without reaching any particular note.

CONCLUSIONS



THANKS FOR LISTENING

