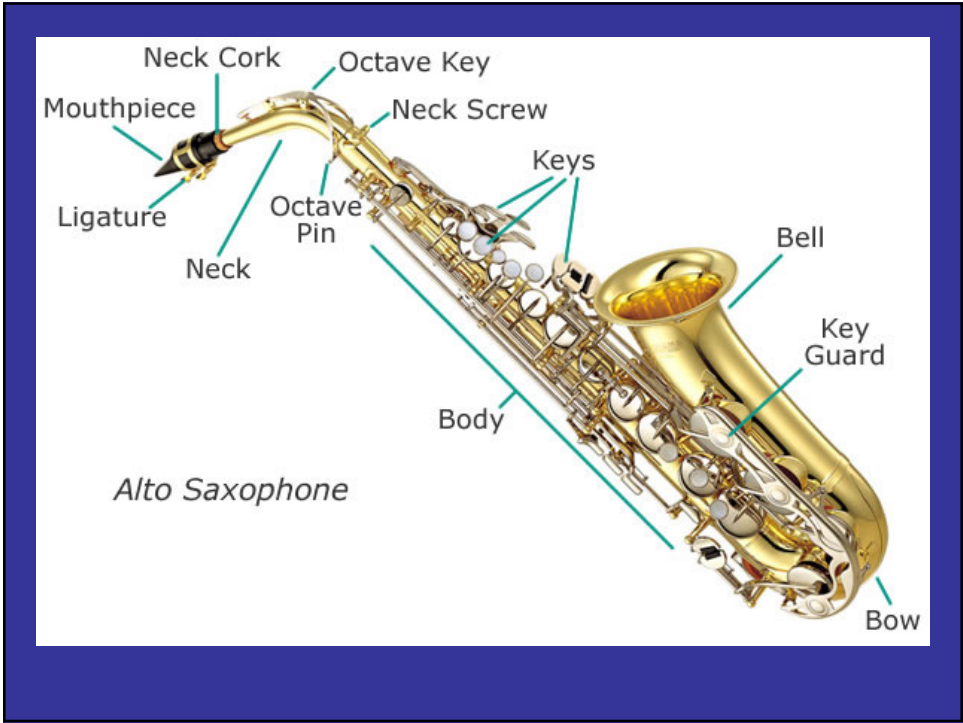


**Marlow U3A Music Appreciation
Group, September 2010**

The Saxophone and Modern Jazz

**Saxophone Types and Pioneering
Players**

- **Soprano**
- **Alto**
- **Tenor**
- **Baritone**
- **Bass**



Sidney Bechet (1897-1959) – Soprano Sax and Clarinet

Born in New Orleans and died in France. The outstanding and acknowledged master of the soprano saxophone. Many tours of Europe where he had a major influence on the development and popularization of Modern Jazz.



John Coltrane [1926-1967] – Soprano and Tenor Sax

A player of dark torrential and intoxicating outpouring of dark whirling music containing strong Eastern influences. His playing reflected anger and racial tension. This style became known as “Hard Bop” Jazz.



Ornette Coleman [1930-] – Tenor Sax, Trumpet and Violin

Strongly influenced
by John Coltrane.
Originator of “Free”
Jazz a style
unhampered by any
prearranged structure
providing an atonal
form of music based
almost exclusively on
total improvisation.



Coleman Hawkins [1901-1969] – Tenor Sax

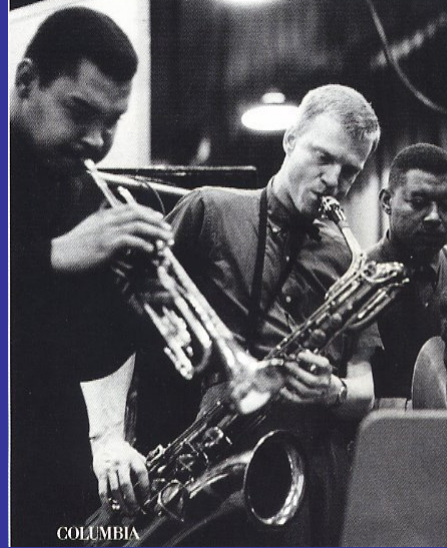
Produced a vibrant, driving,
gruff harmonically based
approach to his music, which
was particularly popular in
the pre-war period. It
remained popular until
eclipsed by the ascendance
of a lighter, “cooler,” style of
playing first introduced by
the tenor saxophonist Lester
Young.



Gerry Mulligan [1927-1996] – Baritone Sax, Soprano Sax and Piano

•A virtuoso master of the baritone saxophone. Worked for a period for Stan Kenton as both arranger and performer. Also played with Gene Krupa.

•Founder of what became known as the era of “West Coast” Jazz centered on Los Angeles. This was based on what he decided the public wanted most, which was, rhythm and melody.



Lester (Prez) Young [1909-1959] -Tenor Sax

Created a light airy sound and melodic grace in his improvisations. He foreshadowed and had a great and lasting influence on the subsequent development of Modern Jazz saxophone music.



Bebop - The Golden Years of Innovation

The terms Bebop and the shorter version Bop were used to describe the style of Jazz that emerged in the 1940s and the immediate postwar period. It had a profound influence on the subsequent developments of Modern Jazz music.



In Bebop – chord progressions and harmonies became more adventurous. Complex rhythms and tempos were employed that broke new ground in their sheer speed and inventiveness and melodies ignored the established traditions. Most importantly greater scope was given to the soloist to be free in improvisation. It required great technical skill and dexterity to play.

Hallmarks

The classic hallmarks of Bebop are: a driving rhythm from the base and drums and exotic chord punctuations from the piano which together form the basis on which soloists build and exchanged their solos.

Originators, Exponents and Developers My Chosen "Representative" Few

Charlie Parker [1920-1955] - Alto Sax

**Stan Getz [1927-1991] – Tenor Sax,
[Soprano and Baritone Sax]**

Paul Desmond [1924-1971] - Alto Sax

Charlie (“Bird “or “Yarbird”) Parker ” [1920-1955] – Alto Sax

Generally considered the most significant saxophonist of the Modern Jazz era. His innovations in style, technique and improvisations were widely imitated in his own lifetime and this has continued to the present day.



Charlie Parker created a style of long looping lines of melody, stringing together many short themes or motifs, and using notes that related to the higher intervals, [ninths, elevenths and thirteenths] of the underlying chords



Selections of the Music Charlie Parker Alto Sax with Miles Davis Trumpet

- Ornithology
(Recorded 1946)

- Embraceable You
(Recorded 1947)

- Don't Blame Me
(Recorded 1947)



Stan Getz [1927-1991] – Tenor Sax

- It has been said that whether playing slow ballads or at speed, he combined the airy lightness of Lester Young with a feathery, burnished tone that was unsurpassably beautiful.

- He was particularly drawn towards South American and Latin Influences of the Samba and Bossa Nova



Selections of the Music Stan Getz - Tenor Sax (Recorded 1963)

- Corcovado [Quiet Nights of Quiet Stars] with Astrud Gilberto vocalist

- Menina Moca



Paul Desmond [1924-1977] – Alto Sax

- Spent much of his career as a member of the Dave Brubeck Quartet.

- It has been said the his tone had a luminous quality, consistent over the instrument's whole range. His most notable gift as an improviser was his power of sustained melodic invention, which depended, in part on an unusually imaginative use of sequence.

- His playing is in the "Cool" tradition developed initially by Lester Young



Selections of the Music Paul Desmond - Alto Sax

- Theme from Black Orpheus (Recorded 1963)

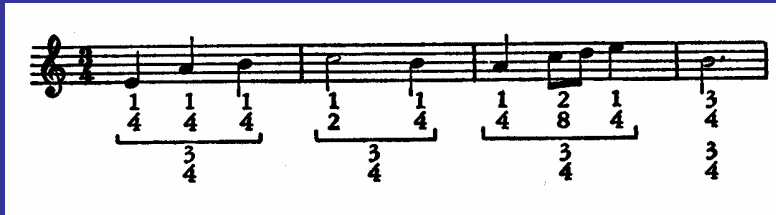
- Nancy (Recorded 1963)



- An unassuming man Paul Desmond has not always received the recognition that he rightly deserved. He was, whilst with the Dave Brubeck Quartet, somewhat unfairly overshadowed and eclipsed by the more dominant Brubeck.

- Even Paul Desmond's famous innovative composition, "Take 5", written for the Quartet when he was with it, is sometimes wrongly assumed to have been written by Dave Brubeck.

Time Signatures – 3:4 Time Example



To Finish

**Paul Desmond with
the Dave Brubeck
Quartet**

- **A Slice of “Take 5”**
(written/recorded 1959)

