Points of interest

* The development of Jazz fusion.
* The rise of Bebop in the 1940s.
* The fusion of Jazz with more modern genres, House & Soul.
* Sampling of recordings by John Coltrane.
* Collaboration with famous artists.

Back in the Day.

‘Lady Day & John Coltrane’, ‘Inner State of Mind’, ‘Love & Affection’.

Courtney Pine 2000.



**Most commonly used time signatures**

**4/4 - 4 crotchet beats in a bar.**

**3/4 - 3 crotchet beats in a bar.**

**2/4 - 2 crotchet beats in a bar.**

**6/8 – 6 quaver beats in a bar.**

Popular Music

Set Work 2

* *Lady Day & John Coltrane* has two distinct melodic lines, one for the verse, and the other for the chorus. The vocal line is narrow often based around the interval of a minor 3rd. The vocal line also features melisma and vocalisation. The sax solo is virtuosic.
* In *Inner State of Mind* the rap sections mimic the rhythms of everyday speech. The vocal is multi-tracked to provide backing harmonies.
* *Love & Affection* has an improvised, virtuosic saxophone solo utilising pitch bends. The vocal line uses repeated notes and Blue notes.

**Harmony & Tonality**

* *Lady Day & John Coltrane* follows a loose 12 bar Blues harmonic pattern which covers the verse and chorus. However, each chord is extended with 7ths, 9ths & 13ths. Chromatic shifts in harmony are also used.
* *Inner State of Mind* is rooted around two alternating chords Cm & Dm, again these are often extended with the use of 7ths, 9ths, 11ths & 13ths.
* *Love & Affection* has a chord progression which fully explores every note of its key- E major. The verse, however only uses primary chords.

**Melody**

**Structure**

* Songs on *Back in the Day* tend to follow a structure similar to traditional Jazz from the 1940s.
* *Lady Day & John Coltrane* is written in a strophic form with intro, outro and a virtuosic sax solo in the middle.
* *Inner State of Mind* is built up around a vocal refrain which alternates with rap sections. (Creating a quasi-verse/chorus structure).
* *Love & Affection* is in verse/chorus form but lacks an introduction.

**Social & Historical Context**

**Sonority**

**Texture**

**Rhythm, Metre & Tempo**

* Collaboration with famous Jazz artists – Lynden Hall & Kele Le Roc.
* The use of samples from George Gershwin & Miles Davis.
* The fusion of Jazz with more contemporary musical forms and with music technology.
* The use of Jazz conventions developed from the 1940s – especially Bebop.
* The influence of artists such as Dizzy Gilespie & Charlie Parker.
* *Lady Day & John Coltrane* employs extended instrumental techniques in the sax solo such as pitch bends and glissandi. The full tessitura of the instrument is explored.
* Music technology is used extensively in *Inner State of Mind.* Techniques include: part programming, multi-tracking, sampling, panning & reverb. The sax solo also features the use of multi-phonics.
* In *Love & Affection* distortion is used in the electric guitar part. The sax solo features pitch bends and is written in a high tessitura.
* *Lady Day & John Coltrane* has a polyphonic texture built up of vocals (multi-tracked), programmed parts and live instruments.
* *Inner State of Mind* is mainly homophonic throughout although ‘drops’ are used to reduce the texture at key moments.
* *Love & Affection* is mainly melody dominated homophony and follows closely the original 1970s track. Tonic pedals are used to support the virtuosic sax solo, allowing it to stand out.
* *Lady Day & John Coltrane* is a hybrid of rhythmic features from Hip-Hop, Drum & Bass and Jazz. Backing chords are played in a syncopated Jazz style.
* *Inner State of Mind* features cross rhythms and syncopation, especially in the rap sections. The drum line maintains a straight four rhythm which provides unity.
* *Love & Affection* features more complex rhythms in the virtuosic sax solo. The music takes on a more improvisatory ‘free’ feel towards the end.

Wider listening: *My Kind of Blue –* Miles Davis, *Summer time –* Gershwin, *Jazz Me Blues* – Bix Beiderbecke, *Blues & Roots –* Charles Mingus.